Comparative and Critical Study of Mantrasastra
(With Special Treatment of Jain Mantravada)

Being the
Introduction to Sri Bhairava Padmavati Kalpa

By
MOHANLAL BHAGWANDAS JHAVERY
B. A. (Hons.), LL. B., Solicitor
Author of Historical Facts about Jainism
Author of Introduction to and Editor of Nirvanakalika and
Author of Introduction to Gathasahasri etc.

With text by
Prof. K. V. Abhyankar M. A.

and
Eight full-colour and thirty mono-colour plates

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V. S. 2000  §  1944 A. D.

Printed by B. Rawat at Kumar Printery, 1454 Raipur Ahmedabad
Published by Sarabhai Manilal Nawab, Director Shree Jain Kala Sahitya Samvahaka Karya
Nagajibhuder Pole, Ahmedabad
Dedicated

to

Seth Maneklal Chunilal Shah J.P.
## CONTENTS

<table>
<thead>
<tr>
<th>Chapters</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Purpose and Scope</td>
<td>1–2</td>
</tr>
<tr>
<td>2.</td>
<td>Magic and Magical Symbolism</td>
<td>2–4</td>
</tr>
<tr>
<td>3.</td>
<td>Thought–force</td>
<td>4–6</td>
</tr>
<tr>
<td>4.</td>
<td>New Thought, New Psychology</td>
<td>6–16</td>
</tr>
<tr>
<td></td>
<td>Imagination</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Desire</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Triple Key of Success</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10 Expectation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12 confident</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13 Will</td>
<td>14</td>
</tr>
<tr>
<td>5.</td>
<td>Mentative Energy and Magic</td>
<td>16–18</td>
</tr>
<tr>
<td>6.</td>
<td>Telepathy and Clairvoyance</td>
<td>18–23</td>
</tr>
<tr>
<td></td>
<td>Rudolf Tichner</td>
<td></td>
</tr>
<tr>
<td></td>
<td>19 Subconscious and Super-conscious</td>
<td>21</td>
</tr>
<tr>
<td>7.</td>
<td>Contemplation Colours and Emotions</td>
<td>23–29</td>
</tr>
<tr>
<td></td>
<td>Human Aura-Significance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scientific Recognition</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24 Composition</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25 Prāṇa–Aura</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25 Methods of Developing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25 Key</td>
<td></td>
</tr>
<tr>
<td></td>
<td>to the Astral Colours</td>
<td></td>
</tr>
<tr>
<td></td>
<td>26 Colours and Emotions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>26 Āṭmarakṣā</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and Protective Aura</td>
<td>28</td>
</tr>
<tr>
<td>8.</td>
<td>Mantra—How it acts</td>
<td>29–39</td>
</tr>
<tr>
<td></td>
<td>Views of Western Writer’s View</td>
<td></td>
</tr>
<tr>
<td></td>
<td>29 Tāntrik View</td>
<td></td>
</tr>
<tr>
<td></td>
<td>31 Tāntrik Theory</td>
<td></td>
</tr>
<tr>
<td></td>
<td>32 Writer’s View</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>Yoga</td>
<td></td>
</tr>
<tr>
<td></td>
<td>39 Kundalini Shabda Brahman</td>
<td></td>
</tr>
<tr>
<td></td>
<td>41 Nāda-Bindu-Kalā</td>
<td></td>
</tr>
<tr>
<td></td>
<td>41 Six Chakras</td>
<td></td>
</tr>
<tr>
<td></td>
<td>42 Shatchakra Vedha</td>
<td></td>
</tr>
<tr>
<td></td>
<td>43 Samādhi</td>
<td></td>
</tr>
<tr>
<td></td>
<td>45 Mukti</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Tantras</td>
<td>46–63</td>
</tr>
<tr>
<td></td>
<td>Western Writer’s ignorance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>46 Necessity for Practical Method</td>
<td></td>
</tr>
<tr>
<td></td>
<td>in Religion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>47 Ritual and its Utility</td>
<td></td>
</tr>
<tr>
<td></td>
<td>47 Attitude of English-educated Indians</td>
<td></td>
</tr>
<tr>
<td></td>
<td>48 Impartial Criticism, Contents and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Characteristics of Tantras</td>
<td></td>
</tr>
<tr>
<td></td>
<td>49 Schools and Divisions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>50 Common Characteristics</td>
<td></td>
</tr>
<tr>
<td></td>
<td>51 Āmnāyas-Sampradāyas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>52 Krāntas-Matas-Tāntrik</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ācharas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>53 Antiquity Value of Tantras</td>
<td></td>
</tr>
<tr>
<td></td>
<td>55 Objections</td>
<td></td>
</tr>
<tr>
<td></td>
<td>56 Panchatattva</td>
<td></td>
</tr>
<tr>
<td></td>
<td>57 Jain Baudhā Influence</td>
<td></td>
</tr>
<tr>
<td></td>
<td>60 No Panchatattva Worship' in Jain Tantra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>60 Mantras and Vaiśik literature</td>
<td></td>
</tr>
<tr>
<td></td>
<td>61 Tantras and Vedas</td>
<td>61</td>
</tr>
</tbody>
</table>
11. Tāntrik Sādhana
Aim and Means 63 Guru and Dīkṣā 65 Common Elements 65 Psychological Principles 66 Nīla Sādhana-Shava Sādhanā 69 Yantra Pūja 70 Mandala 71 Mudrā 72 Three Meanings of Mudrā 72 Preliminary Rites 73 Objects of different Rites 74 Five kinds of worship 74 Places-Time-Directions for Worship 75 Seats and Postures 76 Rosaries 76 Purification of the Five 77 Bhūtashuddhi 78 Nyāsa 79 Jīva-Mātriṅka-Vidyā-Rishi Nyāsa 80 Shaṅgā-Kara-Shodhā Nyāsa 81 Dhyāna 82 Japa 83 Homa, Tārpaṇa, Brāhmaṇa Bhojana etc. 81 Siddhi 85 Upachāra 85 Mahāpūjā 87.

12. Mantrayāṇa Vajrayāṇa and Tāntrism amongst the Buddhists
Hindu Mātric system 95 Purāṇas 100 Nāgārjuna’s, Kakṣaputra 103 Manjuśrī-Mūlakalpa 104 Conclusion 106 Examination of Dr. B. Bhattacharya’s views 108 Earlier and Later Tāntrism 111.

The Darvish orders 118 Darvish Orders in India 124 Religious Practices 130 The Auliā or saints 133 Miraculous Practices 134 Magic 135 Charms and Talismans 136 Diviners 137 Aṣmā-Ui-Husna 138 The Naqshbandī Zikr 140 Spiritual Powers and their Dovelpment 142 Murāqbah, Insilā and Tawajjub 143 Spiritual Powers 144.

14. Jain Mantravāda and Caityavāsis

15. Māṇtrikas Subsequent to 1080 Vikrama Era . . . 212–254

larity of Śrī Pārśvanāthas Worship 287 Antiquity of Panca Paramēṣṭi Mantra 289 Mantra-Kalpas, Mantras and Vidyās 290 Conclusion 293

17. Contents (of Śrī Bhairava Padmāvatī Kalpa) . . . 295–299
18. The Author and the Commentator . . . . . 300–306
  Vidyānuṣāsana 301.

19. Appendices (of Śrī Bhairava Padmāvatī Kalpa) . . . 307–352
  Padmāvatī Pūjana 309 Appendix 3. Rakta Padmāvatī Kalpa
  etc. 309 Appendix 4. Śrī Pārśvanāthastotra etc. 310 Appendix
  5. Padmāvatīstotra etc. 311 Appendix 6, 313, Appendix 7,
  Appendix 8, 314 Appendix 9, Appendix 10, 315 Sarasvatī 316
  Appendix 11, 318 Appendix 12, 319 Appendix 13, 320 Appen-
  dix 14, Appendix 15, Śrī Ambikā 322 Appendix 16, 326
  Appendix 17 to 19, 327 Appendix 20, 328 Appendix 21, 329
  Cakreśvari 330 Appendices 22 and 23, 331 Appendix 24, 332
  Appendix 25, 335 Appendix 26, 336 Appendix 27, 338 Appen-
  dix 28, 338 Appendix 29, 338 Appendix 30, 339 Appendix
  31, 351.

20. Parsis and Mantras . . . . . . . . . . . . . . . . 353–360
  The Amesh-spentas or Holy Immortals 353 Yazatas 354
  Cult of Mithra 356 Fravashis 356 Principal doctrines 357
  Vedic connection 357 Mantras 358 Ahuna Vairya 359 Ashem
  Vohu 359 Yenghe Hātām 359.

21. Conclusion. . . . . . . . . . . . . . . . . . . 360–361

APPENDIX A.

Mānadevasūrikta-Sūrimantrastotra 362 Yoniprabhṛta
Mantras 363 Māṇibhadramantra-Ganadharavalayamantra
-Vidyās of Āṅga-Vidyā: 364 Āṅgavidyā-Bhūtikarma
vidyā 364 Siddhavidyā-Paḍīruvavidyā 364 Padihāra
alias Svaravidyā 365 Mahānimittavidyā 365.
CONTENTS OF TEXT

Sri Bhairava PadmaVati Kalpa by Mallisesasuri 1–74

Chapter 1 Mantrilakshanadhikara 1–4
   2 Sakalikara Paricheda 5–8
   3 Devyaranadhikara 9–18
   4 Dvadasha njikama utrodhdharadhikara 19–23
   5 Krodhdistaambhanayantradhikara 24–29
   6 Anganakarasanadhikara 30–35
   7 Vaikaranayantradhikara 36–44
   8 Nimitadhikara 45–52
   9 Vaikaraapanatantradhikara 53–61
  10 Gaurudatantradhikara 62–74

Appendices 1–136

1 Adbhuta PadmaVati Kalpa 1–14
2 Sri PadmaVatipujana 15–17
3 Rakta PadmaVati Kalpa etc. 18–20
4 Sri PadmaVatiVratodyapana 21–25
5 Sri PadmaVatistotra etc 26–38
6 Sri PadmaVatistuti 39–42
7 PadmaVatimantramayavidhi 43–46
8 PadmaVatishasranamastotra 47–56
9 Sri PadmaVatistotra 57
10 Sri PadmaVatiscatupadika 58–60
11 Sarasvati Mantrakalpa 61–68
12 Sri Sarasvati Kalpa 69–78
13 Paithitasiddha Sarasvastava 79–80
14 Sri Sradha Stavana 81
15 Devi Stotra 82–87
16 Sri Ambikastaaka 88–89
17 Ambikastutti 90
18 Ambikatastankah 91
19 Ambikatankah 92–94
20 Sri Ambikastavana 95
21 Sri Ambikadevi Stutti 96
LIST OF PLATES

Goddess Pādmapātī (Frontispiece)
(1) Totalā, (2) Tvarītā, (3) Nityā, (4) Tripurā, (5) Kamasādhini, (6) Tripurabhairavi (7) Goddess Pādmapātī with 24 hands
(8) Yakṣa Pārśva, (9) Goddess Pādmapātī
(10) Goddess Shrutadevi (Sarasvatī)
(11) " Ambikā
(12) " Cakreśvari
(13) " Sarvastra-Mahajwala alias (Jwālāmālinī)
(14) Goddess Shanti
(15) Yakṣh Brahmashanti

LIST OF YANTRAS

Fig. 1 to 44 Yantra of Śrī Bhairava Padmapātī Kalpa
" 45 Padmapātīpujana Yantra
" 46 to 57 Tantrik Mudras
श्री पद्मावती देवी
Goddess Padmavati

नित्यसंघ - जगन्नाथ ताप्यम

(कॉपीराइट गारंडाट नसवाय अमानाव्य)
INTRODUCTION

THE purpose and scope of an introduction in these days have become much wider. Many a time it is not merely an introduction to the work which is being published but is also an introduction to the subject treated therein. That is not all. A history of the subject treated is expected to be given, and in giving the history the writer of an introduction is also expected to solve knotty historical as well as antiquarian problems relating to the subject. Thus an introduction is many a time more in the nature of an independent treatise than confined strictly to its original purpose of introducing the reader to the work.

It is natural, when a subject treated is abstruse or is such that about whose utility diverse conflicting opinions are held or about which doubt is raised whether it can have a place at all amongst the scientific subjects, that more is expected of the writer of an introduction. However, unless the writer can assume that the class of readers for whom the introduction is meant is sufficiently educated and cultured in the lores of the day his task becomes difficult. He may be unnecessarily occupied with the elementarily phases of the subject and may not be able to do full justice to the comparatively advanced and important phases thereof.

The writer has also to bear in mind that the class generally interested in the present subject in this country is comprised largely of members who, though very educated and cultured according to the ancient modes of instruction prevailing in India, are yet comparatively ignorant of the English language and many a time do not have even tolerable acquaintance with the modern thoughts and culture.

While writing therefore, this part of the introduction dealing with the general aspect of the subject, the writer has kept in view before him the well educated reader who is well conversant with the Eastern as well as the Western thoughts; but while writing the remaining parts he has kept in view the other class also.
The work here published is a Jain Tantra entitled "Sri Bhairava Padmāvatīkalpa." The subject treated therein is Mantrika worship of goddess Sri Padmāvati, who is a deity attendant on Sri Parśvanātha the 23rd of the 24 Tirthankaras worshipped by the Jains.

This brings us to the subject of 'Mantra' or magic which is common to all early religions. We shall quote here what Sir John Woodroffe says on the subject of magic and magical symbolism in his work "Shakti and Shakta."

MAGIC AND MAGICAL SYMBOLISM

"It has been practised, though condemned, in Christian Europe. . . . It has been well observed that there are two significant facts about occultism namely its catholicity (it is to be found in all lands and ages) and its amazing power of recuperation after it has been supposed to have been disproved as mere superstition."

* * *

Magic was dismissed by practically all educated men as something too evidently foolish and nonsensical to deserve attention or inquiry. In recent years the position has been reversed in the West, and complaint is again made of the revival of witchcraft and occultism today. The reason of this is that modern scientific investigation has established the objectivity of leading phenomena of occultism. For instance, about a century or so ago it was still believed that a person could inflict physical injury on another by means other than physical. And this is what is to be found in that portion of the Tantra Shastras which deal with the Shatkarma. Witches confessed to having committed this crime and were punished therefor. At a later date, the witchcraft trials were held to be evidence of the superstition both of the accused and accusers. Yet psychology now allows the principle that Thought is itself a Force, and that by Thought alone, properly directed, without any known physical means the thought of another, and hence his whole condition, can be affected. By physical means I mean direct physical means, for occultism may, and does avail, itself of physical means to stimulate and intensify the force and direction of thought. This is the meaning of the magic rituals which have been so much ridiculed. Why is black the colour of Marana Karma? Because that colour incites and maintains and emphasizes the will to kill. So Hypnotism (Vashikaranam) as an instance of the exercise of the Power of Thought makes use of gestures, rotatory instruments and so forth."

"The Magician having a firm faith in his (or her) power (for faith in occultism as in religion is essential) surrounds himself with every incentive to concentrated, prolonged and (in malevolent magic), malevolent thought. A figure or other object such
as part of the clothing, hair, nails and so forth of the victim represents the person to be attacked by magic. This serves as the 'immediate object' on which the magical thought is expended. The Magician is helped by this and similar aids to a state of fixed and malignant attention which is rendered intense by action taken on the substituted object. It is not of course the injuries done to this object which are the direct cause of injury to the person attacked, but the thought of the magician of which these injuries are a materialisation. There is thus present the circumstance which a modern psychologist would demand for success in a telepathic experiment.

In all cases the general principle is the same, namely the setting in motion and direction of powerful thought by appropriate means."—Shakti & Shakta: Chapter III, 2nd Edition, pp. 55-57.

Those who give a psychological explanation of this phenomenon "would hold that the magical symbolisms are without inherent force but work according to race and individual characteristics on the mind which does the rest. Others believe that there is an inherent power in symbolism itself, that the "symbol," is not merely such but an actual expression of, an instrument by which, certain occult laws are brought into play. In other words the power of "symbolism" derives not merely from the effect which it may have on particular minds likely to be affected by it but from itself as a law external to human thought. Some again (and Indian magicians amongst others) believe in the presence and aid of discarnate personalities (such as the unclean Pishachas) given in the carrying out of occult operations."

"There has been, and is, a change of attitude due to an increase of psychological knowledge and scientific investigation into objective facts. Certain reconciliations have been suggested, bringing together the ancient beliefs, which sometimes exist in crude and ignorant forms. These reconciliations may be regarded as insufficiently borne out by the evidence. On the other hand, a proposed reconciliation may be accepted as one that on the whole seems to meet the claims made by the occultist on one side and the scientific psychologist on the other. But in the present state of knowledge it is no longer possible to reject both claims as evidently absurd. Men of approved scientific position have, notwithstanding the ridicule and scientific bigotry to which they have been exposed, considered the facts to be worthy of their investigation. And on the psychological side successive and continuous discoveries are being made which corroborate ancient beliefs in substance, though they are not always in consonance with the mode in which those beliefs were expressed. We must face the fact that (with religion) occultism is in some form or another a widely diffused belief of humanity. All however will be agreed in holding that malevolent Magic
is a great Sin. In leaving the subject of magic I may here add that modern psychology and its data afford remarkable corroboration of some other Indian beliefs such as that Thought is a Force, and that its operation is in a field of Consciousness which is wider than that of which the mind is ordinarily aware."—Shakti & Shakta: Chapter III, 2nd Edition, pp. 57 to 59.

THOUGHT FORCE

That Psychology nowadays considers that 'Thought' itself is 'Force'—a form of energy and that as stated above various physical results follow through concentrated attention and specially when it assumes emotive form, we shall substantiate by extracts from various works. In his work entitled "Thoughts are things", William Walker Atkinson, while generally showing that Thought is a form of energy quotes Prof. Ochorowicz:

"Every living being is a dynamic focus. A dynamic focus tends ever to propagate the motion that is proper to it. Propagated motion becomes transformed according to the medium it traverses. Motion tends always to propagate itself. Therefore when we see work of any kind—mechanical, electrical, nervic, or psychic—disappear without visible effect, then, of two things, one happens, either a transmission or a transformation. Where does the first end, and where does the second begin? In an identical medium there is only transmission. In a different medium there is transformation. You send an electric current through a thick wire. You have the current, but you do not perceive any other force. But cut that thick wire and connect the ends by means of a fine wire; the fine wire will grow hot; there will be a transformation of a part of the current into heat. Take a pretty strong current and interpose a wire still more resistant, or a very thin carbon rod. The carbon will emit light. A part of the current then is transformed into heat and light. This light acts in every direction around about, first visibly as light, then invisibly as heat and as electric current. Hold a magnet near it. If the magnet is weak and movable, in the form of a magnetic needle, the beam of light will cause it to deviate; if it is strong and immovable, it will in turn cause the beam of light to deviate. And all this from a distance, without contact, without special conductors. A process that is at once chemical, physical and psychical, goes on in a brain. A complex action of this kind is propagated through the gray matter, as waves are propagated in water. . . . Regarded on its physiological side, an idea is only a vibration, a vibration that is propagated, yet which does not pass out of a medium in which it can exist as such. It is propagated as far as other like vibrations allow. It is propagated more widely if it assumes the character which
subjectively we call emotive. But it cannot go beyond without being transformed. Nevertheless, like force in general, it cannot remain in isolation, it escapes in disguise." Prof. Ochorowicz says further "Thought stays at home, as the chemical action of a battery remains in the battery; it is represented by its dynamic correlate, called in the case of the battery, a current, and in the case of the brain—I know not what; but whatever its name may be, it is the dynamic correlate of thought. I have chosen the term 'dynamic correlate.' There is something more than that; the universe is neither dead nor void. A force that is transmitted meets other forces, and if it is transformed only little by little, it usually limits itself to modifying another force at its own cost, though without suffering perceptibly thereby. This is the case particularly with forces that are persistent, concentrated, well seconded by their medium; it is the case with the physiological equilibrium, nervic force, psychic force, ideas, emotions, tendencies. These modify environing forces without themselves disappearing; they are but imperceptibly transformed, and if the next man is of a nature exceptionally well adapted to them, they gain in inductive action."—Thoughts are Things pp. 22 to 25.

What Prof. Ochorowicz calls dynamic correlate of thought has not been yet scientifically named and is known by various names such as 'thought force', 'dynamic thought', and 'mind power'. These terms, however, cover the static as well as dynamic phases of the thought-currents. The better terms would be 'thought-vibrations', 'thought-waves', 'mental currents', etc. "The matter of names, however, is not important, the vital fact being that every person is constantly sending forth mental currents of different degrees of power, character and quality, which often travel to great distances, and which coming in contact with the minds of persons in whom is manifested a degree of harmony with the character of the thought, there tends to induce or reproduce the original thought, emotion, feeling, desire or other mental state." Thoughts are Things pp.-29–30.

Prof. Ochorowicz says "It (thought) is propagated more widely if it assumes the character which subjectively we call emotive." There are, however, "certain fixed persistent abstract ideas which form mental images as clearly defined as the strongest feeling; desire, or emotion—for instance, the result of the concentrated thought of an inventor, scientist, or artist, which produces a mental image of a remarkable
degree of depth and clearness, from which emanate thought waves of unusual power and vitality." Thoughts are Things—p. 33.

We may refer the reader who may be anxious to pursue the subject further to another work by the same writer entitled "Thought Force in Business and Everyday Life", which will convince him how the dynamic force acting in all matters relating to the Practical Mental Science is really 'Thought' and how it develops into personal magnetism or psychic influence giving distinct personality to each. Again the whole subject has been treated by what is termed the new Psychology and has been set forth succinctly by the same writer in his work "The New Psychology." This work is principally relied on and utilised while treating the subject in the following pages, and the writer acknowledges his indebtedness to the learned author thereof.

NEW THOUGHT—NEW PSYCHOLOGY

A new set of psychologists began working along the lines of a utilitarian psychology—a psychology that could be used in everyday life, a psychology that was workable. They unconsciously worked along the lines of what is now called the pragmatic school of thought—"the school that holds that the truth and value of a science, philosophy, or idea, consists of its value when applied and set to work." An important feature of the new psychology has been the raising of certain little-understood phases of mental activity from the region of the occult and mystical, and the placing of them among the recognised and at least partially understood phenomena of psychology." But what was formerly regarded as a part of "abnormal psychology" especially that wonderful field of mental activity outside the range of consciousness, generally known as the "sub-conscious", "subjective", or "subliminal" fields, is now freely accorded a place in the normal psychology. Not only that, but "these fields are now regarded as containing within them at least nine-tenths of our mental activities." "The New Psychology has succeeded in showing that, so far as its investigations have extended, there is no super-natural—that every-
thing is natural—that what has been considered super-natural is merely natural phenomena the nature of which has not been understood—that natural law and order is ever in evidence in these newly understood phases of the mind.” It has considered how these may be turned to account in the everyday lives of the people both in the regions of developing desirable qualities and in the restraining and inhibiting of the undesirable ones. The best authorities on the subject are Lewes, Von Hartmann, Hamilton, Taine, Maudsley, Kay, Carpenter, Halleck, Prof. Gates, Jastrow, Schofield and Sir Oliver Lodge. Leibnitz, we may state here, was the discoverer of the unconscious activities of the mind. The famous philosopher Schopenhauer also was in this respect a fore-runner of the psycho-analyst Freud. Prof. William James has criticised the Sex theory and medical materialism of the Freudian School and deprecated attempts at re-interpretation of religious experiences of mystics and others on the assumption of universal applicability of the Sex-theory. The New Psychology though recognizing the sub-conscious phase of the mind does not accept the sex-theory nor the medical materialism as any explanation of mysticism or occultism. Although the New Psychology does not hold the activities of sub-conscious plane of mind as supernatural, “it admits the existence of a superconscious region or plane of mind which has activities which may be considered supernormal and unusual. To some favoured ones of the present race there come flashes from this wonderful region of mind, and we call them genius, inspiration, intuition, etc.”

IMAGINATION

“The New Psychology regards the faculty of Imagination in its creative aspect with a degree of consideration foreign to the older view.” It considers it a positive faculty and urges its scientific control and development. How that can be done is a matter of details.

In combination with Desire and Will, Imagination develops desirable faculties of mind and builds up character. It is thus, much useful for self-development and unfoldment of the latent powers of
mind. This happens under the two well known laws viz.: The Law of Materialization and the Law of Attraction. Under the operation of the first law, thought tends to materialize itself into objective reality; and under the operation of the second, it tends to draw to itself the particular materials conducive to its materialization and expression. The outward manifestation also, that is attainment of any object thought of, takes place under the operation of the same two laws.

It will be noted, therefore, that the Visualisation, that is to say seeing vividly in imagination, is the first step towards attainment. The entire creative and inventive work of man is simply the result of the materialization of his imaginings. But imagination should be distinguished from its negative form “Fancy” i.e. “Day dreaming.” Fancy is involuntary imagination and is without purpose or use. It is a mild form of mental intoxication tending to weaken the Will. Positive imagination is to a purpose and results in action. In its positive phase, Imagination supplies the mould, pattern, or die for the materialization of our ideals.

Imagination means the power of the mind to form images. It is a power more or less constantly exercised by every individual. If the imagination is strong and rich, we have the poet, the musician, the painter, the sculptor, the writer, or the orator—all those who create new forms. Good poetry produces a clear and distinct image in the mind of the reader, not a vague, misty, undefined thought. The poet must therefore have a living imagination to produce vivid images in the mind of the reader. Emerson expresses this fact very lucidly thus:

"The moment our discourse rises above the ground-line of familiar facts, and is inflamed with passion or exalted by thought, it clothes itself in images. A man conversing in earnest, if he watch his intellectual processes, will find that a material image, more or less luminous, arises in his mind, contemporaneous with every thought which furnishes the vestment of the thought. Hence, good writing and brilliant discourse are perpetual allegories. This imagery is spontaneous. It is the blending of experience with the present action of the mind. It is proper creation. It is the working of the original cause through the instruments he has already made. The poet, the
orator, bred in woods, whose senses have been nourished by the fair and appeasing changes of a country life, shall not lose their lesson altogether in the roar of cities or the broil of politics. At the call of a noble sentiment, again the woods wave, the pines murmur, the river rolls and shines, and the cattle low upon the mountains as he saw and heard them in his infancy. And with these forms, the spells of persuasion, the keys of power, are put in the orator's hands."

"And Indian Fakir can cause spectators to see lions, tigers, elephants, etc., emerge from a tent and furiously attack each other. By long practice of concentration the fakir attains such a degree of perfection in the exercise of the image-making power of the imagination that, through the operation of another law—telepathy, or the transmission of an image from the mental sphere of one person to that of others—the spectators around are made to see as an external reality, the imaginative creation of the fakir." "Ars Vivendi" by Arthur Lowell pp. 106-7, 6th Edition.

These are the instances of the concentrated imagination. When, however, a man loses control over his imagination, this very concentrated imagination produces insanity; and to the affected person, images become clearly visible as the sight of flesh and blood through creative power of the imagination. "The explanation of Magic, sorcery, Witchcraft, second sight, Apparitions and Ghosts is to be found in the Imagination." Just as a morbid idea will eventually bring about a morbid state of body, so a healthy idea will bring about a healthy state of body, and this is the principle on which cures are effected of such diseases as insanity, paralysis, ague, etc. "In fact the force of the healthy imagination is even more powerful in healing, strengthening, and ennobling man than the diseased imagination is in weakening debasing and enthralling him in the bonds of pain, misery and disease." What is required is imagination concentrated and the Will firmly fixed. We may here quote Arthur Lowell from his work "Imagination and Its Wonders" on the Magical Image at pp. 120-1, 1st Edition.

"The Magical Image has played its part amongst all sorts and conditions of men and
women, in every age, in every country. In the most barbaric African village its properties are as well known as in the most ancient civilizations. An image of a person was made of wax, wood, clay or anything else that was suitable to the purpose and pins, nails and daggers were struck all over it with intention of communicating the wound to the victim at a distance, and torturing: and killing him according to the intensity of the hatred."

In Indian Magic also many a time such images and objects are employed in Māraṇa Karma.

It is generally supposed that witchcraft originated in the middle ages of Europe. It is quite true that during the middle ages these practices were more openly prevalent but they were carried on in secret here and there among all nations. In a Papal Bull issued by John XXII in 1317, he complains that his own courtiers were proficient in the Black Art. They had mirrors, rings, circles, and magic images by means of which they could see what was transpiring at a distance, and could wound and kill."

DESIREE

"The strongest desire—the most rigid Will will fail to accomplish any thing for the person who has not formed a clear mental picture or the idea of exactly what he does want."

One must, therefore, pick out the sense that he really wants to accomplish or to acquire and then proceed to build up the strongest kind of desire for those things. In this way he sets into operation the law of thought—materialization and incidentally the law of attraction; and preliminary operations whereby the ideal becomes real are started in motion. Very often you may not be able to form complete mental image at the start, but then try to see the first stage or the first detail as clearly as possible. Then gradually fill in further details till the picture is complete. Then long for it, crave it, hunger and thirst for it. Desire is the fire which produces the steam of action. No matter how a man may be otherwise well qualified with powers of perception, reason, judgment, application or even will—unless he also possesses strong desire for accomplishment the other faculties will never be brought into action. Desire is the great inciter of mental and physical activities and arouser of the Will.

"Desire is at the bottom of all feelings." People have got into the habit of speaking
and thinking of desire as an unworthy, low, animal, selfish quality and speak of high desires, aspirations, ambitions, zeal, ardour, love etc.

These are nothing but desire.

Preceding every action there must be desire either conscious or unconscious. Even those people who make a virtue of Renunciation of Desire, and who claim to have "conquered desire absolutely" are acting in response to a more subtle form of Desire."

It is really carrying out the desire not to desire certain things. "Lack of desire" to do a certain thing simply means a desire to pursue an opposite course of conduct and action. Desire is manifest in every action and refraining from action, so long as one has capacity for action. There are good desires as well as bad, and one must learn to distinguish between them. The clearer the mental image of the object of the desire the greater will be the degree of the desire manifested—all other things being equal." One may feel hungry in a degree; but when he sees some particular object of taste, the hunger becomes far more intense. The threefold method, Auto-Suggestion, Visualisation and Acting-out—the Part, will develop desire. The objects of development of desire are that (1) Will may be called into play and that (2) Desire Force may be set into activity and thus begin in its 'drawing', attracting 'work.' 'Many people want things but they do not want them hard enough.' No mere wishing or sighing for a thing will do. The desire must be intense, eager, longing, craving, hungy, ravenous, such that will result in mightier effort and achievement. The ardent, keen desire will clear away the undergrowth of the path of success. It will attract to you the people and things, circumstances and environments, etc., needed for its satisfaction. Desire is the soul of the law of attraction. pp. 228–9 chapter VII, "Secret of Mental Magic" by William Walker Atkinson.

It is generally thought that Will is the great motive power of the mind. This is not correct, unless it is assumed that Will is the active phase of desire. Desire is the motive power that imparts energy to the action. The Will is more as a guiding, directing
force which applies the energy of the desire. Will is cold and steely —desire is glowing with heat and fire.

All the same, desire requires to be directly controlled and submitted to the judgment of reason and control of the Will.

All mental states have their preceding causes and reason. "All desires emerge from sub-conscious region either in the sense of being reproduction of some emotion, or feeling previously experienced and brought into the field of consciousness as a memory, or else in the sense of being a response of the stored up impressions brought into activity in response to the appearance of some outside thing which awakens the latent forces. "In both the cases, Desire emerges from the sub-conscious mind and is a phenomenon of that region of the mind." The Desire is connected on one side with the feeling and emotional phase of mentation and on the other with the phase of volition or Will. "A desire must always have as its basis some antecedent feeling or emotion, and at the same time some antecedent experience, either racial or individual." One never desires a thing unless he has some subconscious experience of feeling; and moreover this expression presupposes some antecedent knowledge of the thing desired. Here we may state what Indian Philosophy says on the point. According to it the sequence is expressed in three words: जानति, हृदयति, चतुर्वै—One knows, desires and strives for (an object). 'Desires grow by the amount of attention and interest bestowed upon them; and wither and decay in proportion that the attention and interest are withheld from them." Compare the following from Manu–Smriti II Adhyāya:

"न जातु कामः कामानामपभोगेन शाम्पति।
हिविषा क्रुद्यावसितं भूय एवाविवशे इ।"

Desire is never calmed by the enjoyment of the objects of desire; it only grows stronger like fire (fed) by oblations.

\[\text{\textbf{TRIPLE KEY OF SUCCESS}}\]

The triple key of Attainment is (1) Desire a thing most in-
tensely, (2) Earnestly and Confidently expect it, and (3) Will persistently in the direction of action to bring it about.

CONFIDENT EXPECTATION

We have fully considered the first element of success viz. Insistent desire. We shall now take up the next in order viz. Confident Expectation. It is a combination of the mental states known as Faith, Hope and Enthusiasm, each of which possesses the power of arousing and maintaining energy, and all inciting to action. Faith unsupported by reason and judgment degenerates into blind credulity and irrational belief, yet supported by reason and judgment it is a most positive mental quality and incites the individual to activities otherwise impossible. Unless a man believes in a thing, he cannot manifest hope and enthusiasm with regard to it and without this trio, very little can be accomplished in life. What is essential is faith and confidence in oneself and in one's activities. Such a man may recognise that others are more intelligent and more qualified than himself, yet he feels deep within himself that there is something in him that is bound to bring success, something that is sure to pull him through somehow or other. Such a man sometimes thinks that it is something outside of himself which in some way works through him. He may call it 'destiny,' 'luck' or 'my star' but the principle is always the same. It is always a faith in himself. The feeling can be well expressed by the words 'I can and I will.' 'Unfaith in one's self has a deadening, depressing, negative influence and acts like a wet blanket in the direction of smothering the fire or desire.'

There is something contagious about Faith and Unfaith. The world believes in one who believes in himself; and equally so, lacks faith in one who lacks faith in himself. Hope is the connecting link between faith and enthusiasm and represents the essence of confident expectation. When based upon reason and judgment it is a positive mental quality the expression whereof is known as optimism. It is based upon faith and belief and it possesses animating principle of enthusiasm.
It not only believes a thing but acts upon the belief. It inspires as well as urges on. Tanner says: 'To believe firmly is almost tantamount in the end to accomplishment.' Maudsley says: 'Aspirations are often prophecies, the harbingers of what a man shall be in a condition to perform.' "Simple attention is a powerful psychological force, and when it is blended with hopeful expectancy, it becomes almost irresistible. Attention is the essence of will and hope is one of the most positive emotions; so in expectant-attention we have a combination of both the motive and the emotive mental forces." "Enthusiasm is seen to be but desire fanned by the breezes of faith and hope until it attains the fierce heat of fervor and zeal. It arises from the rousing of the emotive phase of the mind and the blending thereof to the imaginative faculties and the will. In enthusiasm the subconscious is linked with the conscious; emotion is joined to imagination and will. Enthusiasm balanced by reason and judgment, manifests as intense earnestness. This earnestness is an important factor in all successful undertakings and enterprises. It is contagious. It manifests as personal magnetism. All of us emit a sphere, aura, or halo, impregnated with the very essence of ourselves; sensitives know it, so do dogs and other pets. Confident Expectation is based on Faith; and Hope is the connecting link between the insistent desire and persistent will, all of which combine to contribute to attainment.

WILL

It is difficult to conceive of the Will acting without desire, consciously or subconsciously exerted. Will may be considered in its three-fold aspects. (First aspect of Will is Desire; second, Choice; and the third, Volition or action.) In its first phase some distinguish Will from Desire; others hold that it blends with Desire so closely that it is difficult to distinguish. The second phase is according to many the principle function of the Will. It is the act of determining, deciding, making choice, etc. The average person is governed almost altogether by feelings of emotions in making choices of this kind. Only a few who have done some degree of mental control are able to subject
these conflicting desires to the bright light of the reason and to determine accordingly. In its third phase the latent power of Desire is released in accordance with the decision made. There is a point of hesitation before desire springs into will-action—the point of indecision which occupies but a small fraction of a second; in fact, particularly among the lower members of the race, the action is almost automatic and without rational consideration. Some desires never pass into the stage of action, but are held back either by the power of conflicting desires, or else from want of energy in the desire itself. The new Psychology does not content itself with a mere discourse upon the nature and action of the will; it proceeds to inform one how the will may be trained and applied to the best advantage.

Prof. William James advises the practice of doing things disagreeable to oneself, things which one does not want to do—as a means of strengthening the will. It increases the resisting power of the Will and serves one well in time of need.

Prof. Haleck also says: "Nothing schools the Will, and renders it ready for effort in this complex world better than accustoming it to face disagreeable things. A Will schooled in this way is always ready to respond, no matter how great the emergency. While another would be still crying over spilt milk, the possessor of such a Will has already begun to milk another cow." It is by doing that we learn to do; by overcoming that we learn to overcome. The essence of Will is action. Persistency, doggedness, and stamina are the qualities of Will. Emerson said "I know no such unquestionable badge and ensign of a sovereign mind as that of tenacity of purpose, which, through all changes of companions or parties or fortunes, changes never, bates no jot of heart or hope, but wearies out opposition and arrives at its port."

"In the persistent Will we have the manifestation of Will in action, and also in the form of the steadying, and holding in place of the whole mental force. One of the characteristics of the Positive Will is its quality of presistence—that quality which manifests in steadfastness, firmness, and constancy in carrying out and pursuing the
design, business, or course commenced or undertaken; perseverance in the face of obstacles and discouragements; steadfastness and determination in the face of opposition or hindrance. Stability; decision; perseverance; fixedness of purpose; tenacity—these are the terms applied to the persistent Will. Persistency combines the qualities of continuity and firmness—steadfastness and "stick-to-it-iveness!"

Another writer says: "He who is silent is forgotten; he who does not advance falls back; he who stops is overwhelmed, distanced, crushed; he who ceases to become greater, becomes smaller; he who leaves off gives up; the stationary is the beginning of the end—it precedes death; to live is to achieve, to Will without ceasing."

MENTATIVE ENERGY AND MAGIC

The reason why we are dealing with Imagination, Desire and Will at some length is that they form the Substratum of Magic, White as well as Black. Desire–Force and Will Power are but Phases of the same force–Mentative Energy. They are really its two poles. The Will Power being the motive and the Desire Force being the emotive pole. Arthur Lovell in his book entitled "Imagination and its Wonders", says that the pith and marrow of Magic Power is Imagination and Will employed in the right way in case of White Magic and Imagination and Will employed for evil in case of Black Art or Sorcery. Certain Laws of nature such as the Sympathy and Antipathy of particular objects to each other are observed and made use of and certain methods more or less efficacious for exciting the Imagination and strengthening the Will are employed. We would refer the readers who are interested in the details of the working of Magic on an object near as well as distant, to the work "The Secret of Mental Magic" by William Walker Atkinson. All the same, we would give in substance what is stated on the subject in the said work. Mentative Influence consists in the Induction of Mental State in other persons. This Induction operates along two lines. (1) The line of Mental Suggestion which requires a physical agent; and (2) the line of Mentative Currents,
which produce their effect directly on the mind of the person without
the operation of the physical senses, or the physical agents necessary
to reach such senses. Mental Suggestion, Persuasion, Charming, Fascina-
tion, etc., are instances of the first kind, as they create impression
through a physical agent viz, the five senses and principally those of
seeing and hearing. Personal Magnetism or Psychic Influence and
Telementation i.e. influence at a distance are instances of the second
kind, as the impressions here created are not through any physical agent
or senses. In case of Hypnotism and Mesmerism both Mental Sugges-
tions as well as Mentative Currents act and induce particular Mental
States in persons towards whom the force is directed.

Now we shall show the practical working of Telementation. The
Mentator-Magician usually concentrates upon the person or thing that
he wishes to affect, and then, by the use of his will, he sends to that
person or thing a current or currents of Desire Force or Will Power, or both.
The degree of effect depends largely upon the degree of concentra-
tion of the Magician and the degree of concentration depends upon
the Will. The usual plan is to use the concentrated Will to form a
clear Mental image of a person or thing to be affected, and then pro-
cceed as if he was actually present. The clearer the image, the grea-
ter the degree of concentrated Will employed; and consequently the greater
the degree of the projecting power of the current. If the person against
whom the force is directed believes in and fears such adverse influen-
ce he renders himself negative and thereby he is put in a receptive
state; and is easily influenced. If however he asserts his individuality
and assumes the fearless attitude, he may defy all such attempts to
influence him adversely. The underlying principle of witchcraft and
Voodoo practices is the same. The wax images and pith-balls etc.
used by them are only the agencies for concentration of the Will.
The material objects employed absorb the magnetism of the practi-
tioner, whether good or bad, and do affect persons coming in their
contact—and the efficacy of "charms," sacred relics etc, depends upon
this fact; but the greatest effect is produced by the suggestions of fear to the minds of the persons sought to be affected. The key of Telementation is Mental Visualisation. “Visualisation is to Telementation what the pattern is to the maker of objects; what the plans of the Architect are to the builders; what the “mould” or “matrix” is to the casters of forms. It is skeleton around which the Materialisation of Thought Forms occurs. “As is the Mental Matrix so is the mental form and as is the mental form, so is the physical materialisation.” “The Visualised mental Image is the Matrix or Mould into which the Mentative Energy is poured, and from which it takes form; and the form of the Mentative Energy, so created, is what we have called the Mental Image; and around this Mental Image, the deposit of Materialisation forms and thus does Ideal become the Real.” The Mentative Energy is of Desire and Will. Then you must hold the Mental Image constantly before you regarding it as something real and not mere imagination which will proceed to surround itself with the material necessary to give it material objectivity or Materialisation.

The working principles of the New Psychology, excluding as far as possible all technical and theoretical discussion have been summarised above without going into the ultimate nature of Mind or Soul.

The keynote of the discussion is that ideas, thoughts, feelings, emotions, desires, imagination and other mental states properly—positively developed controlled and directed by Will and Ego bring about marvellous results and that it is the real mechanism of Successful occult operations also.

TELEPATHY AND CLAIRVOYANCE

That the principle of Telementation which underlies the working of magical processes is not a wild speculation but a scientifically proved fact will be seen from the following discussion about Telepathy and Clairvoyance.

We may state that ‘Telepathy’ means thought—transference or communication of impressions of any kind from one mind to another
either conscious or subconscious, independently of the normally recognized senses. Clairvoyance means (i) the vision of normally invisible, hidden objects near at hand, (ii) the knowledge of events happening at a distance beyond the range of normal senses, and (iii) vision into the past or future. The last is sometimes called prophetic vision or prophecy.

Telepathy itself was unknown as a demonstrable fact before 1882. Rudolf Tischner in his work Telepathy and Clairvoyance says—

"some years ago, telepathy and clairvoyance were fully recognized facts. Philosophers like Hegel, Schelling, Schopenhauer, T. H. Fichte, Von Hartmann, and a number of prominent medical men spoke of them as accepted facts." P. 6.

Our readers will be interested to learn about the conclusions drawn by Rudolf Tischner and his psychic theory explaining Telepathy and Clairvoyance in his said work.

We give the same below.

RUDOLF TISCHNER ON TELEPATHY AND CLAIRVOYANCE

Tischner has given experiments * carried on by him jointly with Dr. W. Von Wasielewski in 1912–1913 dealing with telepathy and clairvoyance, and also his theory explaining the same which is a psychical theory. He criticises the physical theory and the views of other writers. He says further that apart from instances of sub-conscious memory, the mediums give us information really gained supernormally connected with their sub-conscious minds in some way but not belonging primarily to the life of their individual minds, and which they cannot have gained through their senses.

"It gives us the impression that the sub-conscious mind—to make use of a spatial image—is not so clearly separated from its surroundings, but represents a mental field which is connected with the 'non-individual' or super-individual mind. If we descend from our surface consciousness we gradually reach sub-conscious mental regions which cease to belong to a single individual—as when we follow a watercourse into the interior of a mountain we reach regions where we lose sight of the single

* A large number of instances of spontaneous telepathy are collected in the work 'Phantasms of the Living' 2 vols. by Gurney, Myers and Podmore.
stream but where water pervades the ground all around us. These very deep layers of the sub-conscious mind would thus share in a non-individual or super-individual mind and so have a knowledge of things which are quite unattainable and incomprehensible to the individual mind. The difficulty of raising this knowledge to the surface consciousness would account for the scarcity of these phenomena."

"E Von Hartmann, when speaking about telepathy, in much the same way refers to the 'telephonic connection with the Absolute,' and he thinks of individuals as in direct mental connexion with the Absolute. xxx Again we meet E. Becher with his views on the "super-individual mind."

"A well-known neurologist, Kohnstamm (Journal f. Psychol. und Neurol., 1918, Beiheft), has lately tried to prove that in the deepest hypnosis a stratum is reached which is beyond the individuality and the personality. His subjects maintain that in the deepest hypnosis they can dive down to strata of their subconscious mind which are impersonal. The utterances of this deepest layer are of general applicability and no longer have to do with the person in question and his characteristics; it might just as well apply to anyone else, as this subconscious mind always thinks objectively; Kohnstamm maintains that he has reached the universal, pure, super-individual, absolute-subject."

Rudolf Tischner in conclusion says:

"I do not pretend to explain occult phenomena by the psychic theory alone; of course genuine physical manifestations require the co-operation of some sort of energy to produce them."

The facts of telepathy and clairvoyance shed new light on the old philosophical problem of how we are to conceive the inter-relation of body and mind. This field of research has a enormous influence on all departments of philosophy. "It extends," says the author, "further, to the philosophy of religion and to ethics; to both of these the question of how "spirit communes with spirit" is of no little significance."

The author also mentions:

"our attempt to explain telepathy and clairvoyance by a psychical theory and to
assume the existence of a super-individual mind have nothing to do with spiritualism. It is often supposed that persons who accept the facts of occultism, such as telepathy and clairvoyance, are to be identified with spiritualists. But it is essential to draw distinctions here. The fact that we have been led to experience telepathy and clairvoyance and to assume the existence of a purely mental factor to explain them, which has made the existence of a super-individual mind probable, does not prove anything about the fate of the individual soul. My investigations on telepathy and clairvoyance give me no information on the subject. The question whether the individual mind continues to exist or dissolves into the mass of the super-individual mind like a drop in the ocean, is a question which is not yet solved; the propositions of spiritualism seem to me still unproven."

W. W. Atkinson and Edward E. Beals in "Subconscious Power" offer apt remarks about the two phases of the so called "subconscious" (originally termed "unconscious"): the 'sub-conscious' and the "superconscious." They say:

"The former contains only that which is placed there by heredity, by suggestion of others, by the conscious experiences of the individual or by the imperfect reflection of the superconscious faculties before the latter have unfolded their message to the conscious mentality. The higher regions—the Superconscious—on the contrary contain much which man has never before experienced consciously or sub-consciously." P. 158

"From the region of the Superconscious comes that which is not contrary to reason, but which is beyond ordinary reason. This is the source of illumination, enlightenment, genius, inspiration. This is the region from which the true poet obtains his inspiration, the exceptional writer his gift, the real seer his vision, the veritable prophet his knowledge. Many have received messages of this kind from the region of the Superconscious, and have thought that they heard the voice of God, of angels, of spirits—but the voice came from within. In this region are to be found the sources of Intuition. Some of the superconscious faculties are higher than others, but each has its own part to play. Many a man has received inspiration from within, and has given a message which has astonished the world. Many poets, painters, writers, sculptors, have acted upon the inspiration received from their superconsciousness. Certain great poems, certain great writings, certain great pictures, certain great statues, have about them an indefinable something which appeals to us and make us feel their wonderful strength—that mysterious quality absent from the productions of ordinary mental effort." PP. 159–160

"In addition to the offices and powers of the Superconscious which we have mentioned, there is another and a most important
function of that phase of the mentality which may be called "the protective power."" p. 167

"Some of the ancients called it "the kindly genius"; others termed it "the guardian angel"; still others have thought of it as "my spirit friend". p. 167. It is really the superconscious self.

Dr. Francis Aveling, professor of psychology in the University of London, in his book, 'Psychology, The Changing Outlook' observes: "Another highly significant discovery, the full consequences of which for systematic psychology can hardly yet be estimated, is that of the Unconscious as a dynamic reservoir of psychical energy. Perhaps it is scarcely a too far-fetched use of analogy to compare this with the discovery of radio-activity in physics." p. 143

It is however not possible to draw a hard and fast line between the two phases of the subconscious.

"These activities frequently blend so into each other that it is most difficult to determine whether they belong to the higher or to the lower. There is, in fact, an indefinite intermediate area in which the higher and lower blend, mingle, and form combinations." P. 156. "Subconscious Power".

We shall conclude this discussion by quoting the views of Prof. William James in his famous work 'The Varieties of Religious Experience' 5th edition in lecture XX entitled "Conclusions". The author puts forward his hypothesis explaining the experiences of the mystics:--

"The subconscious self is nowadays a well-accredited psychological entity; and I believe that in it we have exactly the mediating term required. Apart from all religious considerations, there is actually and literally more life in our total soul than we are at any time aware of. The exploration of the transmarginal field has hardly yet been seriously undertaken, but what Mr. Myers said in 1892 in his essay on the Subliminal Consciousness * is as true as when it was first

*Proceedings of the Society for Psychical Research, Vol. VII P. 305. For a full statement of Myer's views see his posthumous work "Human Personality and its survival of bodily death."
written: 'Each of us is in reality an abiding psychical entity far more extensive than he knows—an individuality which can never express itself completely through any corporeal manifestation. The Self manifests through the organism; but there is always some part of the Self unmanifested; and always, as it seems, some power of organic expression in abeyance or reserve'. Much of the content of this larger background against which our conscious being stands out in relief is insignificant. Imperfect memories, silly jingles, inhibitive timidities, 'dissolutive' phenomena of various sorts, as Myers calls them, enter into it for a large part. But in it many of the performances of genius seem also to have their origin; and in our study of conversion, of mystical experiences, and of prayer, we have seen how striking a part invasions from this region play in the religious life.

Let me then propose, as an hypothesis, that whatever it may be on its farther side, the 'more' with which in religious experience we feel ourselves connected is on its hither side the subconscious continuation of our conscious life'.

**CONTEMPLATION COLOURS AND EMOTIONS**

While dealing with the subject of contemplation of the deity presiding over a particular Mantra, in the present work as also other works of the same or similar nature, the reader will find it stated that the colour of the deity as all its apparels and ornaments should be contemplated as white, golden, red, blue or black according to the temperament or power ascribed to the deity or the nature of the object sought to be achieved by the worshipper. It is also laid down that the worshipper himself should put on garments of identical colour and should have a seat and a rosary also of the same colour.

What is the object underlying all these injunctions? It is, we should think, to give the Mental Energy of the worshipper in contemplation, the proper direction by exciting the imagination so that the appropriate mental state or emotion is induced and its colour reflected in the mental energy to bring about the desired object. The colours
laid down for contemplation there, the reader will find, vary from
pure white to entire black as the object to be achieved is either
positively good or extremely wicked. The intermediate colours represent
the intermediate states of mind or emotions necessary for the achieve-
ment of particular objects. The subject is treated in details in a work
entitled "The Human Aura" by Swami Panchadasi. We shall cull
thereout a few passages throwing light on the subject or adapt there-
from as set forth below:

HUMAN AURA AND ITS SIGNIFICANCE

The human aura may be described as a fine, ethereal radia-
tion or emanation surrounding each and every living human being.
*** It assumes an oval shape—a great egg-shaped nebula surrounding
the body on all sides for a distance of two or three feet.

"It is also called 'psychic atmosphere' or 'magnetic atmosphere' of a person. In the
sense of psychic awareness generally called 'feeling,' it is apparent to a large number
of persons.' As a matter of fact, *** the aura really extends very much further
than even the best clairvoyant vision can perceive it, and its psychic influence is
perceptible at quite a distance in many cases". P. 8.

In this respect it may be compared to a flame on the physical plane.
The aura is a combination of colours reflecting the mental (particularly
the emotional) states of the person to whom the aura belongs.

SCIENTIFIC RECOGNITION OF HUMAN AURA

"Leading authorities in England, France, and still more recently
in Germany, have reported the discovery (!) of a nebulous, hazy,
radioactive energy or substance around the body of human beings. In
short, they now claim that every human being is radio-active, and
that the auric radiation may be registered and perceived by means
of a screen composed of certain fluorescent material, interposed be-
 tween the eye of the observer, and the person observed". P. 13. It
is termed by them the 'human atmosphere'. They have however
failed to discover colour therein and apparently know nothing of the
relation between auric colours and mental and emotional states.
COMPOSITION OF AURA

"The fundamental substance of which the human aura is composed is best known under the Sanskrit term, Prana, but which may be thought of as Vital Essence, Life Power. etc." PP. 15–16.

PRANA-AURA

The vibratory movement of the prana-aura is like the heated air arising from a hot stove or lamp or from the heated ground. Human magnetism used in magnetic healing is the same as prana-aura. This prana-aura is colourless like a diamond or clear water in an average person but it is of a faint pink tinge and warm in a person of strong vitality. It is therefore known as "Vital Force" or "Nerve Force" and its vibrations as 'vitality vibrations'.

METHODS OF DEVELOPING AURA

Having regard to the fact that the aura of an individual is an important part of his personality and affects and influences other persons coming in his contact, it is necessary that he should exert to develop his aura for acquiring desirable qualities and eradicating undesirable ones. The development of aura is thus an important factor in self-development and character-building. It can be achieved in two ways (1) by holding in the mind clear pictures of ideas and feelings desired and thus directly modifying the aura and (2) by contemplating mental images of the colours corresponding to the ideas and feelings desired. The latter method

"consists simply in forming as clear a mental image as possible of the color or colors desired and then projecting the vibrations into the aura by the simple effort of the Will." PP. 76–77

The mental imaging of colours may be materially aided by concentration upon physical material of the right colour. By concentrating the attention and vision upon bright red ruby or bright green emerald one may be able to form a clear mental image of the respective colour. The attention instinctively takes up an impression of the colour, and consequently, vibrations, from one’s surroundings; the latter therefore should be of the desired tint.
We shall now describe the various states of mind or emotions connected with the various colours—hues, * tints and shades shown in the aura of a person.

**KEY TO THE ASTRAL COLORS**

Red. Red represents the physical phase of mentality.

* * *

Blue. Blue represents the religious or spiritual phase of mentality.

* * *

Yellow. Yellow represents the intellectual phase of mentality.

White. White stands for * * Pure spirit.

* * *

Black. Black stands for the negative pole of Being—the very negation of Pure Spirit and opposing it in every way." PP. 27–28.

**COLOURS AND EMOTIONS**

The Red Group—The clear bright red shade indicates health, life-force, vigour, virility etc., and also strong pure natural emotions like friendship, love of companionship, love of sports, etc. When there are selfish or low motives behind, the shade grows darker and duller; it is muddy red shade. Red very near to crimson is the colour of Love. In its high phase it manifests as a beautiful rose tint. In case of coarse sensuality it manifests muddy crimson. In case of righteous anger it manifests vivid scarlet flashes, and uncontrolled rage deep dull red. The colour of avarice is a combination of dull dark red and dirty green.

The Yellow Group. Here also we find as many varieties of yellow indicating different kinds and grades of intellect. Orange represents pride of intellect, love of mastery and intellectual ambition. Pride—love of power has more of the red hue, but pure intellectual mastery less of it. Pure intellectual attainment and love of the same manifests a beautiful golden yellow. "Teachers of great spirituality have this 'nimbus' of golden yellow, with a border of

* Varied proportions in blending of primary colors produce 'hues'. Adding white to the hues, we obtain 'tints', while mixing black produces 'shades.'
beautiful blue tint, strongly in evidence.” p. 34. This golden shade of yellow is comparatively rare; a sickly lemon colour is the indication of intellectual power in the great run of persons.

The Blue Group. A rich clear violet tint represents the highest form of spirituality, while the grosser phases of spirituality are indicated by darker and duller hues and shades until dark indigo verging on bluish black is reached. High morality is indicated by beautiful shades of blue. Purple denotes a love of form and ceremony and solemn grandeur in religion.

The Green Group—A restful green indicates love of nature and outdoor life, repose, quiet, etc.; a clear beautiful lighter green indicates sympathy, charity and altruistic emotion; another shade of green intellectual tolerance; a duller shade of green indicates tact and diplomacy; and a still duller shade insincerity, shiftiness, untruth, etc.; an ugly slate coloured green indicates low tricky deceit; and an ugly muddy green indicates jealousy, envious malice, etc.

The Brown Group: It represents desire for gain and accumulation—ranging from the clear brown of industrious accumulation to the murky dull brown of miserliness, greed and avarice.

The Gray Group: “Gray represents fear, depression, lack of courage, negativity, etc.”

Black: It stands for “hatred, malice, revenge, and “devilishness” generally. It shades the brighter colors into their lower aspects.” It stands for hate, gloom, grief, depression, pessimism, etc.

White: “White is the astral colour of Pure Spirit, as we have seen, and its presence raises the degree of the other colours, and renders them clearer. In fact, the perception of the highest degree of Being known to the most advanced occultist is manifested to the highest adepts and masters in the form of “The great White Light,” which transcends any light ever witnessed by the sight of man on either physical or astral plane for it belongs to a plane higher than either, and is absolute, rather than a relative white. The presence of white among the astral colors of the human aura, betokens a high degree of
spiritual attainment and unfoldment, and when seen permeating the entire aura it is one of the Signs of the Master—the token of Adeptship.” p. 38.

The effect of colour on the moral and mental welfare of people is being recognized in western countries in as much as brighter colours are provided in schools, hospitals and other public buildings. It is said of a judge, in an American journal that he insisted upon his court-room being painted in light cheerful tints instead of old gloomy shades. He said that brightness led to right thinking and darkness to crooked thinking. He further said: “White, cream, light yellow and orange are the colors which are the sanest. I might add light green, for that is the predominant color in Nature; black brown and deep red are incentives to crime—a man in anger sees red.” This knowledge about colours is being utilized in therapeutics or mental healing also.

We may note here that deep concentrated thought or a strong desire or feeling sets up strong vibrations in the person’s aura and produces thought-forms of varying shapes but of the colour of his aura. This thought-form is practically “a bit of the detached aura of a person charged with a degree of his prana, and energized with a degree of his life energy. So, in a limited sense, it really is a projected portion of his personality.” p. 54.

Just as an individual has his peculiar aura, so also places of abode or congregations have also their collective aura. The persistence of thought-forms gives various public and private places their characteristic atmosphere.

ĀTMARAKŚĀ AND PROTECTIVE AURA

Readers acquainted with Tantras will remember that as a part of the worship prescribed in Tantras and as the first and most important part thereof various forms of Ātmarakśā are prescribed to be effected through recitation of Mantras. The object seems to be to protect the worshipper from adverse psychic influences i.e. by excluding the undesirable psychic influences while allowing an inlet for such as are desired by the worshipper.
We give below from the above mentioned book 'The Human Aura' the portion relating to 'The Protective Aura' the underlying principle of which is the same as of Ātmarakṣā in the Tantras.

The Great Auric Circle of Protection *** is a shelter to the soul, mind and body, against outside psychic influences, directed, consciously or unconsciously against the individual.

"This Auric Circle is formed by making the mental image, accompanied by the demand of will, of the aura being surrounded by a great band of pure clear white light."

"It is a perfect and absolute protection, and the knowledge of its protective power should be sufficient to drive fear from the heart of all who have dreaded psychic influence, "malicious animal magnetism" (so-called), or anything else of the kind, by whatever name known. It is also a protection against psychic vampirism, or draining of magnetic strength."

"The Auric Circle, however, will admit any outside impressions that you really desire to come to you, while shutting out the others."

"The White Light is the radiation of Spirit, which is higher than ordinary mind, emotion or body and is Master of All. And its power, even though we can but imperfectly represent it even mentally, is such that before its energy and in its presence in the aura, all lower vibrations are neutralized and disintegrated." pp. 83–85.

The above remarks about human aura and its connection with various emotional states as also about protective aura are endorsed by William Walker Atkinson in his book entitled 'Mental Magic.'

\[ \text{MANTRA—HOW IT ACTS VIEWS OF WESTERN WRITERS} \]

We have dealt with Thought–Force which is at the bottom of all mental processes as is now considered by modern thinkers. The Mantras, however, are not mere thoughts. They are made of sounds, which generally have meaning as words of a language usually have;
but they sometimes are only symbolic apparently having no meaning as in case of Mantrabījas but signifying something only by convention. A question naturally arises whether it is merely the Thought Force that brings about the result in a Mantra or whether the words and syllables comprising it also have, apart from the Thought Force, any effect and contribute towards the desired result. If the words or syllables of a Mantra had no particular effect, any words or syllables—or for the matter of that Thought Force alone—should be able to bring about the desired result. Before discussing the matter further we would state what some of the Western writers think about it and also what Tantra Shastra has to say in the matter.

Arthur Lowell in his book “Imagination and its Wonders” says as follows about Spells, Runes, and Mantras:

“Spells, Runes, Incantations, Conjurations, Charms, and Mantras are based upon the latent potency of sound when violently set in motion by the living Will and vivid Imagination. There being no hard and fast line between the various forces of Nature, one mode of motion is convertible into another mode. Under certain conditions, a form can be “heard” and a sound can be “seen”; for sound, like everything else in Nature, is a mode of motion of the subtle ether. Cosmic Ether itself is primarily divided into five modes of vibration by the action of the Great Breath. The mode with which the sound is connected is the Ākas’a, which is said by the ancient Sanskrit authors to be the first differentiation of Primordial Matter.

“The influence of sound must therefore be exceedingly powerful in bringing about magical results, for it is directly connected with the most subtle of the five kinds of Cosmic Ether.” Almost all charms,” said an old writer, are impotent without words, because words are the speech of the writer and the images of the thing signified or spoken of. Therefore, whatever wonderful effect is intended, let the same be performed with the addition of words significative of the will or desire of the operator; for words are a kind of occult vehicle of the image conceived or begotten, and sent out of the body by the soul, therefore all the forcible power of the spirit ought to be breathed out with vehemency and an arduous and intent desire.” p. 115

The author, however, says:

“The real efficacy of Living Word is not in the actual sound or its pronunciation, but in the Imagination and Will of the individual who invokes. I do not want it to be meant that I attribute no potency at all to the words as combination of sounds,
such, for instance, as the sound ‘Om.’ Giving due allowance for the effect of the sound in itself, every thinker must come to the conclusion that in the Divine Power asleep within man lies the real force. Otherwise, how can identical results be produced by uttering different names.” p. 119.

* * *

“When the imagination is not vivid and the will is not powerful, then no amount of invocation of the Ineffable Name will produce the desired effect.” p. 120

TANTRIK VIEW

We shall now cite what Tantra Shāstra has to say in the matter:

“Now, to-day many people, through ignorance of Shāstric principles, think that Mantra is the name of the words by which one expresses what one has to say to the supreme Divinity. It therefore follows that I may submit my prayer to Him in whatever language I choose. What, then, is the necessity of my using the ever–ancient words of the Shāstra? In reply to this we would at the very start point out that the definition which has been given to Mantra by those who hold this view is contrary to Shāstric principles, and consequently incorrect. In defining Mantra, Shāstra says: “That is called Mantra,\(^1\) from Mañana or meditation of which arises the Universal special knowledge (that is, special knowledge embracing the whole universe) or realization of the Monistic truth that the substance of the Brahmanda\(^2\) is not different from that of the Brahman. Man of Mantra comes from Manana which leads to Trāna, or liberation from the bondage of Sungsāra\(^3\) (tra of Mantra comes from trāna), and which calls forth (āmātrāna) Dharma, Artha, Kāma, and produces Moksha.\(^4\)

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1. Derived from the combination of man and tra.
2. Universe or “egg of Brahma”.
3. The Sungsāra is the coming and going, the cycle of birth, action, death and rebirth; the world in which all live who have not by knowledge of the self (ātmanuśāna) and the extinction of the will to separate life attained liberation or moksha.
4. Literally, Svarūpa, of the Devatā. Svarūpa literally means “having its own form”, as opposed to the existence or appearance of the same thing in another form.
"It is sheer ignorance to suppose that Mantra is mere language. Bija mantras, in particular, cannot possibly be language, for they convey no meaning according to the human use of language. They are the Devatā Herself, who is the highest spiritual object for us. They are neither language, nor words, nor letters, nor anything which you and I read or write but the Devatā who is eternally possessed of Siddhi, and is the Dhvani, which makes all letters sound, and exists in all that we may say or hear." Principles of Tantra Part II by Arthur Avalon.

TANTRIK THEORY

Sir John Woodroffe, writing under the pseudonym Arthur Avalon, giving the Tantrik theory as to how Mantra acts, says in his 'Studies in Mantra Shāstra,' part IV, page 17 as follows:

"Artha is either subtle (Sūkhsma) or gross (Sthūla). The latter is the outer physical object which speech devotes and the former is the Vritti (modification) of the mind which corresponds to the gross Artha: for as an object is perceived the mind forms itself into a Vritti which is the exact mental counterpart of the object perceived. The mind has thus two aspects: in one of which it is the perceiver (Grāhaka) and in the other the perceived (Grāhya) in the shape of the mental impression. That aspect of the mind which cognises is called Shabda or Nāma (name) and that aspect in which it is its own object or cognised is called Artha or Rūpa (Form), Shabda being associated with all mental operations. In the evolution of the universe the undifferentiated Shabda divides itself into subtle Shabda and subtle Artha which then evolve into gross Shabda and gross Artha. For the cosmic Mind projects its subtle Artha on to the sensual plane which is then a physical gross Artha named in spoken speech. Thus the subtle shabda associated with cognition is called Mātrikā and the subtle Artha is the mental impression; whilst the gross Shabda are the uttered letters (Varna) denoting the gross outer physical object (Sthūla artha)."

He says further in part III of the same work at page 8:

"Mantra is thus a pure thought-form; a pure Vritti or modification of the Antahkarana which is Devatā."

5. Literally, Svarūpa, of the Devatā. Svarūpa literally means "having its own form", as opposed to the existence or appearance of the same thing in another form.
6. Varna or Akshara.
7. Unlettered sound.
"Through Mantra the mind is divinely transformed. Contemplating, filled by, and identified with, Divinity in Mantra form, which is a Sthūla (gross) aspect of Devī, it passes into Her subtle (Sūkshma) Light form (Jyotirmayī Devī) which is the Consciousness beyond the world of Mayik-forms."

"So the mind which thinks of the Divinity which it worships (Ishtadevata) is at length, through continued devotion, transformed into the likeness of that Devatā. By allowing the Devatā thus to occupy the mind for long it becomes as pure as the Devatā. This is a fundamental principle of Tantrik Sādhanā or religious practice". The serpent Power p. 88.

He says in section IV entitled "Mantra" in 'The Serpent Power' at p. 83 (Third Revised Edition):

"There is perhaps no subject in the Indian Shāstra which is less understood than Mantra. The subject is so important a part of the Tantra-Shāstra that its other title is Mantra-Shāstra. Commonly Orientalists and others describe Mantra as "prayer", "formulæ of worship", "mystic syllables", and so forth. Mantra science may be well founded or not, but even in the latter case it is not the absurdity which some suppose it to be. Those who think so might except Mantras which are prayers, and the meaning of which they understand, for with prayer they are familiar. But such appreciation itself shows a lack of understanding. There is nothing necessarily holy or prayerful about a Mantra. Mantra is a power (Mantrashakti) which lends itself impartially to any use. A man may be injured or killed by Mantra."

* * *

By Mantra in the initiation called Vedhadikshā there is such a transference of power from the Guru to the disciple that the latter swoons under the impulse of it; by Mantra the Home fire may and, according to ideal conditions, should be lighted, by Mantra man is saved, and so forth. Mantra, in short, is a power (Shakti), power in the form of Sound.

Mantra is the manifested Shabdabrahman."

According to Tantrashāstra, Sound (Shabda) is Dhwanyātmaka and Varnātmaka. First is caused by striking two things together and is meaningless; the second is Anāhata i.e. produced in the Heart Lotus. It is composed of letters, words and sentences and has a meaning. It is said to be eternal—not as audible sounds, but as that
which finds auditory expression in audible sounds. The Tantrikas follow Mimāmsā doctrine of Shabda.

"In all cases it is the creative thought which ensouls the uttered sound in the form of Mantra.

Mantra and Devatā are one and the same. A Mantra—Devatā is Shabda and Artha, the former being the name, and the latter the Devatā whose name it is. By practice (Japa) with the Mantra the presence of the Devatā is invoked. Japa or repetition of Mantra is compared to the action of a man shaking a sleeper to wake him up. The two lips are Shiva and Shakti. Their movement is the coition (Maithuna) of the two. Shabda which issues therefrom is in the nature of Seed or Bindu. The Devatā thus produced is, as it were, the “son” of the Sādhaka. It is not the Supreme Devatā (for it is actionless) who appears, but in all cases an emanation produced by the Sādhaka for his benefit only. In the case of worshippers of Shiva a Boy-shiva (Bāla Shiva) appears, who is then made strong by the nurture which the Sādhaka gives to his creation. The occultist will understand all such symbolism to mean that the Devatā is a form of the consciousness of the Sādhaka which the latter arouses and strengthens, and gains good thereby. It is his consciousness which becomes the boy—Shiva, and when strengthened the full grown Divine power itself. All Mantras are in the body as forms of consciousness (Vijnāna-rūpa). When the Mantra is fully practised it enlivens the Samskāra, and the Artha appears to the mind."

✓ The essence of all this is—concentrate and vitalise thought and will power. But for such a purpose a method is necessary—namely, language and determined varieties of practice according to the end sought. These, Mantravidyā (which explains what Mantra is) also enjoins.

We give below some further extracts relating to Mantra from Sir John Woodroffe’s another work ‘Shakti and Shakta’:

"Telepathy is the transference of thought from a distance without the use of the ordinary sense organs. So in initiation the thought of a true Guru may pass to his disciple all his powers." "What, however, is not understood in the West is the particular Thought Science which is Mantra Vidyā, or its basis. Much of the ‘New Thought’ lacks this philosophical basis which is supplied by Mantra Vidyā, resting itself on the Vedāntik doctrine." p. 237. "Mantra is thus a Shakti (Mantra Shakti) which lends itself impartially to any use. Mantra Vidyā is thus that form of Sādhanā by which union is had with the Mother Shakti in the Mantra form (Mantramayī) in Her Shrūla and Sukshma aspects respectively. The Sādhaka passes from the first to the second (which is Light—Jyoti). This Sādhanā works through the letters, as other
forms of Sādhana work through from in the shape of the Yantra, *Ghata or Pratimā.*

"A Mantra is not the same thing as prayer; or self-dedication (Ātmanivedana). Prayer is conveyed in what words the Sādhaka chooses. Any set of words or letters is not a Mantra. Only that Mantra in which the Devatā has revealed His or Her particular aspects can reveal that aspect, and is therefore the Mantra of that one of His or Her particular aspects. The relations of the letters (Varna), whether vowel or consonants, Nāda and Bindu, in a Mantra indicate the appearance of Devatā in different forms. Certain Vībhūti or aspects of the Devatā are inherent in certain Varna but perfect Shakti does not appear in any but a whole Mantra."

(Mantras are manifestations of Kulakundalinī.)

When, therefore, a Mantra is realised: when there is what is called in the Shāstra Mantra—Chaitanya, what happens is the union of the consciousness of the Sādhaka with that Consciousness which manifests in the form of the Mantra. It is this union which makes the Mantra "work". "It is the union of Sound and idea through a knowledge of the Mantra and its meaning. The recitation of a Mantra without such knowledge is practically fruitless; except that devotion though ignorant is not wholly void of fruit.

**WRITER’S VIEW**

According to Sir John Woodroffe Indian magicians amongst others believe in the presence and aid of discarnate personalities (such as the unclean pishchas) given in the carrying out of occult operations. This is true, but it is not always the unclean pishchas who aid in the carrying out of occult operations. Every Mantra is presided over, sacred to, or identified with a particular deity. It is that deity generally and sometimes a member of his or her retinue acting under his or her order who carries out the occult operations. Whenever a Mantrasiddha, who has been definitely promised aid by the deity of a particular Mantra, on the completion of the prescribed

*वन्म् मन्त्रमये प्रोक्त मन्त्रात्मा देवतैव हि
   वेदात्मानाये मेलो वन्म्देवतप्रसत्तमः॥ —कौलक्षणिमण्डु॥

†Some prayers however are called Mantras, as for instance the famous Gāyatrī Mantra. This is because great importance is attached to the particular words comprised in it. The words in the exact form and order are believed to possess particular merit and efficacy. These are not therefore simply prayers but also Mantras.
Puraścarana i. e. primary worship, desires to accomplish a particular thing and invokes the deity through the recital of his or her Mantra, the deity appears immediately and is seen by the Mantrasiddha and his desire is accomplished. Both the words of the particular Mantra and the Thought Force of the Mantrasiddha jointly perform the invocation* of the Deity and its consequent appearance. The achievement of the object desired by the Siddha—adept is by the Deity. So far as the first stage is concerned the words of the Mantra are the body of the deity and have the Deity as the soul. This soul remains only an image until vivified by the Thought Force of the Siddha bringing about the connection with the Deity. It is like an electrical installation connecting any place with the electric plant at the powerhouse and the Thought Force of the Siddha is the switch which turns on or off the current producing light. It cannot be, however, said that the words of the Mantra or for the matter of that, Thought Force of the Siddha directly brings about the material result.*

The Jains also believe in the existence of Vidyājñāmbhakas (विद्याःज्ञानक) and Mantrajñāmbhkas (मन्त्रज्ञानक) who aid men through Mantras and Vidyāś. See Bhagavatī Sūtra VIII Sataka 14th. Uddesa's, p. 654—Āga-

*Cf. “By practice with the Mantra the Devatā is invoked. This means that the mind itself is Devatā when unified with Devatā. This is attained through repetition of the Mantra (Japa).”

*Syādvāda—Ratnākara Pariccheda IV sūtra 7 pp. 632 ff.—

“प्रेयरे च शरास्रक्ष्णस्तिर्म च शापश्यते। न किं निर्मितियोपाध्यायस्मिन्निषिद्धिः तत्सुधामयानमर्गायेऽर्थे फलं भवित्तव्युसम्भवं च वया कशाचिद्राणं प्रयुक्तं तत्सुधामयानमवद तथा विधायते क्रियाकरणसम्बन्धं सम्बन्धते। रक्ष्ये हि सम्प्रसृष्टयु महामहामयानमन्थवादिन्य आह्माध्यात्मात्मविचित्त्वकरणसम्बन्धू। स न्येष्ठम्बस्य: प्रभाः नेतरसुक्तानां समस्त। तेन न सर्वत्रां मन्त्रकृत्त्वृत्तम्। न च वार्ये शन्याशिविनिर्मितिः एव निर्मितियोपाध्यायसिद्धिः पुन: न्यायमात्मस्य। मुक्तिर्वेदनात्मित्वसम्बन्धं। पुनः विधायते न्येष्ठम्बस्य सम्बन्धम्। तेन हि यथा समयं कृतस्तलं तथा समयानुपालनात्मकं विचित्त्वते। यां वा देवतामविचित्त्वमन्त्र: प्रणित: सैव तत्सामित्वायपारसमस्तसम-जयोज्जग्यत्वसम्बन्धं। राजाधिचित्तः। न किं न समाजास्योज्जवित्ती महामयायेऽश्च समाजास्योज्जवित्ती कर्कुतवसम्बन्धे नेतरेः॥
modaya Samiti edition. It is not, however, shown whether this group of deities acts independently or under the orders of a superior deity. According to a Jain tradition contained in S'ri Haribhadrasūri’s commentary on S'ri Avas'yaka Sūtra the said deities gave Prajnapati and other secret Mahāvidyās to Nārada and Paṭavidyā to the famous Āchārya S'ri Vajraswāmi. One must presume that at their instance the Mantra deity helps the person favoured by them.

The question naturally arises then, what is the importance of the Thought–Force and the intrinsic force of the sounds or syllables comprising the Mantra. To answer this question, one has to bear in mind the fact that Mantravāda is principally Ādhistava-vāda i.e. subject dealing with deities although ultimately it may merge into Adhyātmika–Vāda i.e. subject dealing with soul. In Ādhistava-vāda, Devatā is the central figure through whose grace the Sādhaka obtains everything desired by him. The Mantravāda however goes further and says that even Mokṣa is obtained through Mantra. But here it really merges into Adhyātmika–vāda. A man whose soul-force is fully developed, a true Adhyātmavādī-a Yogi does not require the aid of any deity for performance of any occult operation. He is able to do so through his own power of meditation or what is usually called the soul-force. His thought–force is really his soul–force. In case of such persons, it can be said that without the aid of any particular Mantra, and without the aid of any deity whatsoever, through his own Soul Force, he can achieve anything he desires. In terms of New Psychology he will be considered a person functioning on the highest plane.

As regards the Sādhakas who have not risen so high, aid of deity is necessary and the occult operations of such Sādhakas are carried out with such aid.

Seeing how the Thought Force–Soul force ultimately is able to

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*Some attain these powers through worship (Upāsanā) of Patron Deity (Ishta-devatā). A higher state of development dispenses with all outer agents. See footnote 3, p. 97, The Serpent Power.
achieve everything, its importance is always to be kept in view. The Thought–Force of an ordinary Sādhaka combined with the sound–force of the Mantra attracts the deity of the Mantra towards him and makes him carry out his desires. Beyond requisitioning the presence and the aid of the deity of the Mantra, the thought–force of such a Sādhaka is not potent enough to achieve much. When his thought force is not working in unison with the sound–force of Mantra, it becomes powerless even to invoke the deity of the Mantra. The writer had the opportunity of consulting some persons versed in occult operations who informed him that if they forgot even one word or substituted through inadvertance another word in the original Mantra, the operation would fail or would have only nominal effect. It is suggested that the nominal effect noted to take place was really the result of the Mantrika’s thought force. His Thought Force, however, not being assisted by the Sound–force of the Mantra (through the omission or substitution of a word of the Mantra) failed to invoke the presence of the Mantra deity and the operation therefore failed.

The usual plan in Mantravāda is to rouse the latent and dormant powers of the Sādhaka. He has to perform Sādhanā with the Mantra given to him by his preceptor and when that is done his powers are roused to a certain extent. To favour sometimes pupils incapable of performing sādhanā a preceptor prescribes a Pathasiddha Mantra (a Mantra whose inherent force is realized immediately on reading it) where no Sādhanā needs be performed. In this case it is the sound–force alone which invokes the presence of the Mantra deity. There are such cases noted in Jain scriptures. See the following verse in Vis’eśāvas’yaka Bhāṣya of s’rī Jinabhadragani and its commentary given there:

विज्ञान राजयिणः उपयोग्यां च हीणदोऽसेण ।
करुणासर्वागमणं पयायुसारिक्स दर्श च।।8६॥ पृ. ४११

It is narrated there that a Vidyādhara flying through the aid of a Vidyā came down and was unable to fly up straight again, he
having forgotten a syllable of the particular Mantra or Vidyā.* That shows the importance attached to the sound-force in Mantravāda. It cannot be said that the Vidyādhara using Vidyās daily must not have developed his Thought–Force but the Vidyā–deity would not act merely through his thought–force unaided by the sound force of the particular Vidyā.

We have stated above that when invoked the Mantra–deity appears before the Mantrasiddha and carries out the desired occult operation. This is so in most of the occult operations. There are some minor objects, such as cures of diseases etc., achieved through certain Mantras; and the writer has been informed that in such cases a deity does not appear before the operator, but carries out the desired objects unseen. It may be so or it may be the Thought force of the operator working with the Sound–force of the Mantra that effects the cure by its operation on the subconscious mind of the patient as is considered to be the case by modern psychologists in all faith–cures. It is difficult to give more detailed information on the subject, where the general tendency is to conceal and to keep to oneself what one knows, where people would not even acknowledge or admit their having acquaintance with Mantra. This is so because in many places people look down upon the Māntrikas owing to the evil practices of some of their class. This class is gradually becoming extinct and the tradition therefore is not handed down unbroken. It is hoped however that when the main features of occult operations performed through Mantras as here set forth become well known others would publish their experiences.

KUNDALINI SHAKTI
YOGA
According to Sivasamhitā there are four kinds of Yoga: Man—

*Cf. मष्टो हैन: स्वरतो वर्गोतो वा भिष्मामुक्तों न समयेमाह । स वामवेगे यज्ञमले हिन्दित वेष्वदायु: स्वरतोपराणाद ॥
trayoga, Hathayoga, Layayoga and Rājyoga.* Yoga through the rousing of Kundalinī Shakti is Laya yoga. It means the piercing by the kundalinī shakti of the six bodily centres or chakras (also called Padmas–lotuses).

Yoga means that process by which the human spirit (Jīvātmā) is brought into near and constant communion with, or is merged in, the Divine Spirit (Paramātmā) according as the nature of the human spirit is held to be separate from (Dvaita, Viśiṣṭadvaita) or one with (Advaita) the Divine spirit. As Shaktas are Advaitavādins, according to them, identity of the two (Jīvatmā and Paramātmā) is realised by the Yogi. )

According to the Jains, it is the process by which the Self—the human spirit realises its own real pure nature (svabhāva).‡ Although the Jains believe in multiplicity of souls—all intrinsically pure and equally powerful as far as Yoga of each soul individually is concerned, they might be considered to be practically Advaitavādins. As each individual soul in its ultimate nature (Siddha–Muktasvarūpa) is of the nature of the Perfect soul (Paramātmā svarūpa) and nothing less, in their case the soul realizing and the soul realized are one and the same.× The latter is called Paramātmā because it is the highest and purest aspect (Paramasvarūpa) of the Jīvatmā.

In short, in their case the Jīvatmā is joined to its own Paramātmā–svarūpa that is to say, it realizes its own pure nature devoid of all karmas.

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* मन्नत्योगो हृद्येव लब्ध्योगास्तु तैयकः ।
    चतुष्पीरं भजयोगः स्वास द्विघाबव बिजितः ॥ बिसवसीत्रित, पदल ५ को. १४

† चतुर्गेत्रप्रणीमोक्षो योगसत्यं च कारणम् । आलोक्यवचारिशरणं रत्नस्नेयं स ॥ योगप्रकाशः १,१५
    अब्ध्यांम भवन्ति च्यां समता दृष्टिसंक्षेपं ।
    मोक्षेऽयो जननयोगं एव अङ्को यथोत्तरसु ॥ योगसिद्धः को. ११

× पञ्चमस्मासपिरिवात्मिनि हि सुप्रवही ।
    अनीतं तथा अनावतन्त्रकुश्यायितं ॥ द्वारिणिः द्वारिणिः, योगवात्तर द्वा. को. १६
KUNDALINI SHABDA BRAHMAN

The relevance of this discussion will be seen from the fact that all Mantras are supposed to be manifestations of Kula Kundalinī which is a name for the Shabda Brahman or Saguna-brahman in individual bodies.* Kundalinī believed to be in the Mūlādhāra Chakra (or basal bodily centre) is “the cause of sweet, indistinct, and murmuring Dhvani, which is compared to the humming of a black bee. Thence Shabda originates and being first Parā gradually manifests upwards as Pashyantī, Madhyamā, and Vaikhari,(the spoken speech). The substance of all Mantras, being manifestation of Kundalinī, is consciousness (chit) manifesting as letters and words. The letters of the alphabet are called Akṣara because they are the diagrammatic representation—Yantra of the Akṣara or Imperishable Brahman. This is realized, however, when the Śādhaka’s shakti generated by Śādhanā is united with Mantra Shakti. The different aspects of Devatās as presiding deities of Mantras are the manifestation of the gross (sthūla) form of Kundalinī, × who is however extremely subtle. “Mantra and Devatā are thus one and particular forms of Brahman as Shiva–Shakti.”

NĀDA–BINDU–KALĀ

From the Sakala Parameshvara who is produced from Saccidānanda issued Shakti; from Shakti came Nāda; and from Nāda issued Bindu, the latter being perfected out of Ardhachandra issuing out of Nāda becoming slightly operative towards “speakable” (Vāchya). The Bindu

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* चतुर्वेदी सर्वेष्ठानं शब्दमज्ञति में मति: ||१२||
तत्तत्त्व दूरस्मलेखिक्यं त्वारिणां वेदमस्यगमम्
वर्णतन्त्रमीत्रिपरिवर्त्तित ग्रंथयात्रिदेशद: ||१४||

×Śri Bappahhattī Sūri is the first Jain Ācharya to mention Kundalinī. See Appendix 12 V. 1
becomes threefold as the Kāmakalā, * or creative will. This triangle of Divine Desire Kāmakalā is personified as the Great Devī Tripurasundarī.

SIX CHAKRAS

"Out of the six bodily chakras five lower ones are situated within the spine in the cord—a compound of grey and white brain matter. Mūlādhāra is the lowest in filum terminale in a position midway in the perineum between the root of the genitals and the anus. Proceeding upwards controlling genitals is the Svādhisṭhāna, controlling the navel region—abdomen Manipūra, controlling the heart Anāhata and controlling the throat—larynx Viśuddha. Between the eyebrows is Ājnā the sixth Chakra. Above them all in the cerebrum is Sahasrāra a thousand-petalled lotus, the highest centre of manifestation of Consciousness in the body.

These six Chakras or lotuses have respectively four, six, ten, twelve, sixteen and two petals which are configurations made by the position of Yoga-Nādis at any particular centre. These Nādis are not those known to the Vaidyas of medical śāstras but subtle channels (Vivara) along which the Pranik currents flow. The letters of the Sanskrit alphabet numbering 50 (excluding second Lā) are in the petals of the six Chakras which also together number 50. ह (Ha) and क (Kṣa) are in the two petals of Ājnā Chakra, the Sixteen स्वर (vowels) in the sixteen petals of Viśuddha; the 12 consonants क (Ka) to ठ (Tha) in the twelve petals of Anāhata, the 10 consonants ध (Ḍa) to फ (Fa) in the ten petals of Manipūra, the six consonants ब (Ba) to ल (La) in the six petals of Svādhisṭhāna, and the remaining four consonants व (Va) to स (Sa) in the four petals of Mūlādhāra. "The six Chakras have their correspondences in physical body in the following nerve plexuses commencing from the lowest the Mūlādhāra:—The Sacrococcygeal plexus, the Sacral plexus, the Solar plexus (which forms the great junction of the right and left sympathetic chains Iḍā and Pingalā) with the cerebro—spinal axis. Connected with this is the Lumbar plexus. Then follows the Cardiac plexus (Anāhata) Laryngeal plexus and lastly the Ājnā or cerebellum identified by some with the pineal Gland, the centre of the third or spiritual eye) with its two lobes and above this the Manas Chakra or sensorium with its six lobes, the Soma chakra or middle Cerebrum and lastly the Sahasrāra or upper Cerebrum. To some extent these localizations are yet tentative. The six Chakras themselves are vital centres of consciousness really within the spinal column in the white and grey matter there." Shakti and Shakta p. 410"

* नादिकुद्रलघुप्यासाद्योत्सिहस्यते पुनः ||
  तत्प्रातः च मनोक्षणं जावते परमेः पद्म ||
  श्री विन्यागिकः ||
We do not propose to enter into a detailed description of these six Chakras here. We would refer the readers interested therein to the scholarly work "The Serpent Power" by Arthur Avalon. Dr. Rele's 'The Mysterious Kundalinī' and C. W. Leadbeater's 'The Chakras' may also be referred to. Dr. Rale's identification of Kundalinī, however, with 'Right Vagus Nerve' cannot be approved of.

Some books mention Lalānā Manas and Soma Chakras and others many more. But the chief ones are the said six Chakras. Sixteen Ādharas are also mentioned as suitable points for concentration. In the spine the central Nādi is termed Sushumna Nādi. On each side, respectively called Idā and Pingalā, are the left and right sympathetic cords. Crossing the central column from one side to the other they make with the Sushumna a threefold knot called Trivenī: which is the spot in the Medulla where the sympathetic cords join together and whence they take their origin.

SHATCHAKRA–VEDHA

Sir John Woodroffe in his work 'Shakti and Shakta' has aptly described how Kundalinī pierces the six centres–Chakras. We would therefore quote the relevant portion abridging the same.

"Shakti when manifesting divides itself into two polar aspects—Static and dynamic—which implies that you cannot have it in a dynamic form without at the same time having it in a static form, much like the poles of a magnet. In any given sphere of activity of force you must have according to the cosmic principle a static back-ground Shakti at rest or 'coiled' as the Tantras say. In the living body there is, therefore, the same polarisation. *** Shakti is never exhausted, that is, emptied into any of its forms. In the body Kundalī is the static centre and round this centre the whole of the bodily forces move. The body may, therefore, be compared to a magnet with two poles. The Mūlādhāra, in so far as it is the seat of Kundalī Shakti, a comparatively gross form of Chit (being Chit–Shakti and Māya–Shakti) is the static pole in relation to the rest of the body which is dynamic".

*This knot is called Rudragranthi. There are other two; Brahmagranthi in the Mūlādhāra Chakra and Viṣṇugranthi in the Anāhata Chakra. The force of Māya Shakti is greater at this knots.*
"By Prānāyāma and other Yogik processes this static Shakti–Kundalinī becomes dynamic.* When completely dynamic, that is, when Kundalī unites with Shiva in the Sahasrāra the polarisation of the body gives way. The two poles are united in one and there is the state of consciousness called Samādhi (Ecstasy). This unity of two poles is in relation to consciousness only. The body actually exists continuing its organic life; but man's consciousness of his body and all other objects is withdrawn because the mind has ceased to function as far as his consciousness is concerned. Then the question arises how is the body sustained. The Tantriks say it is sustained by Amṛta—the nectar which flows from the union of Kundalinī shakti with Shiva in the Sahasrāra. This nectar is an ejection of power generated by their union." Sir John Woodroffe cites the opinion of his friend Professor Pramathanātha Mukhopādhyāya: "the potential Kundalī Shakti becomes kinetic shakti; and yet since shakti—even as given in the Mūla centre is an infinitude, it is not depleted; the potential store always remaining unexhausted. In this case the dynamic equivalent is a partial conversion of one mode of energy into another. If, however, the coiled power at the Mūla became absolutely uncoiled there would result the dissolution of the three bodies gross, subtle and causal, and consequently Videha–Mukti, because the static background in relation to a particular form of existence would, according to this hypothesis, have wholly given way."

"As the Shakti ascends the body becomes cold. It is not due to the dep'tion of the static power at the Mūlādhāra but to the concentration or convergence of the dynamic power—the Prāna which is ordinarily diffused over the whole body. In Yoga it is converged along the axis (Merudanda), the static equivalent of Kundalinī–shakti enduring in both cases. Some part of the already available dynamic Prāna is made to act at the base of the axis in a suitable manner by which means the basal centre or Mūlādhāra becomes, as it were, over saturated and re–acts on the whole diffused dynamic power (or Prāna) of the body by withdrawing it from the tissues and converging it along the line of the axis. In this way the diffused dynamic equivalent becomes the converged dynamic equivalent along the axis. What, according to this view, ascends, is not the whole Shakti but an eject like condensed lightning, which at length reaches the Parama–Shivasthāna. There the individual consciousness is merged into the supreme consciousness, the limited consciousness transcending directly intuits the Reality. When Kundalī Shakti sleeps in the Mūlādhāra, man is awake to the world. When she awakes and unites with the supreme static Consciousness he is asleep to the world and is one with the Light of all things."

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*Kundalī is roused by Tapas i.e, Prānāyāma and Mantra. 'Hūm Hamsah' is the actual Mantra used for the purpose. Generally speaking Panchadashī Mantra is regarded as the most appropriate. 'Hamsah' is the Ajapa Gāyatrī Mantra.
"The main principle appears to be that when 'wakened' Kundalī Shakti either Herself or in Her eject ceases to be a static power sustaining the word consciousness, and when once set in movement is drawn to that other static centre in the thousand-petalled Lotus (Sahasrāra) which is Herself in union with the Shiva consciousness or the consciousness of ecstasy beyond the world of forms."

It may be noted here that Gāyatrī Śādhanā is in the highest Chakra viz. Ājnā only and that followers of Samayāchāra do not worship in any of the Chakras below Anāhata.

SAMĀDHĪ

Practitioners of this Yoga claim that it is higher than any other and that the Samādhi (ecstasy) attained thereby is more perfect. The Samādhi of Laya-Yoga however is said to be Savikalpa samādhi, and that of Rāja-Yoga Nirvikalpa samādhi.

"In Mantrayoga worship and devotion predominate. In the Samādhi of Mantrayoga the state of 'Mahābhāva' is attained marked by immobility and speechlessness." In Hathayoga, contemplation is on the Light:

भवोभोभो मन उच्च बले ज प्रणवालमध्या।
ध्यायेवालात्वः बुधे तेजोध्वां तदेवविहि॥

Gheranda Samhitā, VIUpades'a v. 17

In Hathayoga the Samādhi called 'Mahābodha' is attained; respiration ceases and the yogi is without sign of animation. In Layayoga the Samādhi called 'Mahālaya' is attained; there is no outer consciousness but the yogi is immersed in the Ocean of Bliss. In Rājayoga 'Nirvikalpa Samādhi' is attained; there is Nirvikalpa Chit-Svarūpa-bhāva and ultimately Liberation. There are four states of detachment (Vairāgya) from the world corresponding to the four yogas. Mantra, Hatha, Laya and Rāja; they are Mridu (Weak or intermittent) Madhyama, (Middling), Adhimātra (of high degree) and Para (Highest).

MUKTI

Not only the Mantrayogi but also the Hathayogi avails himself of this kundalīyoga for Liberation. Then remains the Rājayoga or Jnānayoga which yoga is termed Dhyānayoga."
There are thus two main lines of yoga, namely Dhyāna or Bhāvanāyoga and kundalī yoga. The Jains favour Rājayoga—Bhāvanāyoga*. In Dhyāna yoga Samādhi is attained through detachment from the world and meditation leading to cessation of all the mental activities or the uprising of pure Consciousness unhindered by the limitations of the mind. This meditation is sometimes aided by auxiliary processes of Mantra or Hatha yoga (other than the rousing of Kundalī shakti). The degree to which this unveiling of consciousness is effected depends upon the meditative powers (Jñāna Shakti) of the Śādhaka, and the extent of his detachment from the world. In it there is no rousing and union of kundalī shakti with the accompanying bliss and acquisition of special powers (Siddhi). In both Yogas bodily consciousness is lost but there being no union of the central bodily power with the supreme consciousness the Dhyānayogi does not possess the particular kind of enjoyment (Bhukti). There is a difference between the Bhukti of the Divyayogi and the Vīrasādhaka, the latter has only a reflection of the bliss on the physical plane—a welling up of the true Bliss through the deadening coverings and trammels of matter. The so-called Mukti of the Vīra-sādhaka is only figurative. It is the Divya-yogi who has both Bhukti and Mukti.

TANTRAS
WESTERN WRITER'S IGNORANCE.

There has been much mis-understanding created by Western writers about Tantra. To them it was a jumble of black magic and erotic mysticism cemented together by a ritual which is meaningless mummery. Sir John Woodroffe says:

"A large number of these writers who talk in this strain have never had a Tantra in their hands and such Orientalists as have read some portions of these

* प्राणायामक्रमप्रीतिप्रच्छ सङ्गके दीपिता ।
कपिलस्य यत: ब्रजारोहे मावे हि कारणम् ||५९|| गुणस्थानकमारोहः
scriptures have not generally understood them, otherwise they would not have found them to be so "meaningless". They may be bad or they may be good but they have a meaning. Men are not such fools as to believe in what is meaningless. To them perhaps it had no meaning. For otherwise they would not define Mantra as "mystical words"; Mudra as "mystical gestures" and Yantra as "mystical diagrams".

It does not imply knowledge. Those who speak of 'mummery', 'gibberish', and 'superstition' betray both their incapacity and ignorance.

NECESSITY FOR PRACTICAL METHOD IN RELIGION

Religion is a practical activity; just as the body requires exercise training and gymnastic, so does the mind. This may be of a merely intellectual or spiritual kind. The means employed are called Sādhanā which comes from the root "Sādh" to exert. Sādhanā is that which leads to Siddhi. Some practical ritualistic Method is necessary for realisation if religion is not to be barren of result. Tantra Shāstra gives that practical method. The mere statement of religious truths is not sufficient. What is necessary is a practical method of realisation. Further ordinary people cannot apprehend nor can they derive satisfaction from mere metaphysical concepts. For them ritualistic methods of self realisation are useful. These people are impressed if one can appeal to the personal principle. Be it Devī or Deva, Shiva or Vishnu, or Buddha or Jina, or for the matter of that any other deity. Further these people require guidance of a preceptor. It is not enough for them to meditate and to uplift their mind in homage to the supreme deity. They need a definite representation of their object of worship as is detailed in the Dhyāna of the Devatās or in their image or Yantra. A ritualistic and pictorial religion can hold their attention.

RITUAL AND ITS UTILITY

(Ritual is an art, the art of religion Art is the outward material expression of ideas intellectually held and emotionally felt. Ritual art is concerned with the expression of those ideas and feeling which are specifically called religious. It is a mode by which religious truth is presented, and made intelligible in material forms and symbols to the mind. It appeals to all natures passionately sensible of that
Beauty in which, to some, God most manifests Himself. But it is more than this. For it is the means by which the mind is transformed and purified. In particular according to Indian principles it is the instrument whereby the consciousness of the worshipper (Sādhaka) is shaped in actual fact into forms of experience which embody the truths which Scripture teaches.

It is true that in course of time all these tendencies become accentuated and superstition, mechanical devotion, lifeless formalism and other abuses result. Buddhism in its origin has been a reaction against excessive and barren ritualism yet it could not rest with a mere statement of truths and the eight-fold path. Something practical was needed. The Mahāyāna was produced. Naṅgārjuna in the second century A. D. is said to have promulgated ideas to be found in the Tantras. Theistic notions as also Yoga came to be adopted in the Buddhist systems. The worship of the Shaktis spread. The Buddhist Mantrayāna and Vajrayāna found acceptance. Thus Tantrik Buddhism became fully developed.

ATTITUDE OF ENGLISH-EDUCATED INDIANS

Tantra Shāstra governs the household and temple ritual of every Hindu. Sir John Woodroffe asks how is it that such a Shāstra has fallen into complete neglect and disrepute amongst the larger body of the English-educated community. And he answers:— “In the first place the English-educated people of this country were formerly almost exclusively, and later to a considerable extent, under the entire sway of their English educators. In fact they were in a sense their creation. They were, and some of them still are, the Mānasaputra of the English. For them what was English and Western was the mode. Hindu religion, philosophy and art were only, it was supposed, for the so-called “uneducated” women and peasants and for native Pandits who, though learned in their futile way, had not received the illuminating advantages of a western training.” “Their mind has been so dominated and moulded to a Western manner of thinking (philosophical, religious, artistic, social and political) that they have scarcely any greater capacity to appreciate their own cultural iner-
ance than their teachers, be that capacity in any particular case more or less. Some of them care nothing for their Shāstra. Others do not understand it. × × × The Indian who has lost his Indian soul must regain it if he would retain that independence in his thought and in the ordering of his life which is the mark of a man, that is of one who seeks Svarājyasiddhi.

"Again the cause of this ignorance is the fact that the Tantra Shāstrā is a Śādhanā Shāstrā, the greater part of which becomes intelligible only by Śādhanā."

**IMPARTIAL CRITICISM OF TANTRAS**

An impartial criticism of Tantras may be summed up in the few words that together with what has value, it contains some practices which are not approved and which have led to abuse (for these see post).

**TANTRA’S THEIR CONTENTS AND CHARACTERISTICS**

We have mentioned in the beginning that "Śrī Bhairava Pādmāvatī Kalpa", the work here published, is a Tantra. We would, therefore, consider the characteristics and contents of Tantras. We do not propose to enter into a learned discussion about the etymology of the word ‘Tantra’. Readers interested in such discussion will find it in the beginning of chapter II of ‘Shakti and Shakta’ by Sir John Woodroffe. According to the said chapter Tantra means a particular kind of religious scripture. Kāmika Āgama there quoted gives the following definition:

\[तपशति विपुलानर्वस्तुत तत्तत्त्वनशस्मितितात्।
माण्डो कुश्ले वरमात् तत्तत्त्वनाभिघाते।\]

"It is called Tantra because it promulgates great knowledge concerning Tattva and Mantra and because it saves."

**CONTENTS**

"The Tantra deals with all matters of common belief and interest from the doctrine of the origin of the world to the laws which govern kings and societies which they have been divinely appointed to rule, medicine and science generally. The Tantra is not
only the basis of popular Hindu practice, on which account it is known as the Sādhanā-Śāstra, but is the repository of esoteric belief and practices, particularly those relating to Yoga and mantra-tattva. Indeed, as regards the last which is one of the most peculiar, and at the same time, most profound aspects of Hindu teaching, the Tantra is to such an extent the acknowledged repository of this spiritual science that its other name is the mantra-shastra. Its claims to such a name could not have been made good were there not some ground for its assertion that it is a yoga-shastra for the Kāli age. As to which Tantras, however, are authoritative there appear to be differences of opinion, such differences being due either to a mistaken Sectarianism, or possibly to real divergences as regards doctrinal thought and historical descent.

"Thus the Tantras are concerned not only with worship, spiritual doctrines and popular Hindu practices Religious, Māntrik or Yaugik, but also Science, Law, Medicine and a variety of other subjects. Indian Chemistry and Medicine in particular are largely indebted to the Tantras."

"In short, it is considered an error to regard the Tantra as the petty śāstra of any religious sect only, and a still greater mistake to limit its operation to that which is but one only of its particular methods or divisions of worshippers." Principles of Tantra, Introduction, P. XXIX.

These Tantras are otherwise known as Āgamas. It is a common misconception that Tantra is the name of the Scripture of the Shāktas or worshippers of Shakti. This is not so. There are Tantras of other sects also. Tantras of Shaivas, Vaishnavas, Sauras and Gānapatyas.

Sir John Woodroffe says that even the Jains and Baudhās have their own Tantras (See Shakti and Shakta p. 78). Similarly in Shakti-Sangama-Tantra, Kālī-Khandha, 8th Patala (See p. 92 vv. 12 to 14 ) Jains also are classed among the Tāntrikas.

SCHOOLS AND DIVISIONS

There are various divisions and sub-divisions of these Āgamas such as Vaidic and Non-Vaidic. Then again the Āgamas are divided according as the Ishtadevata worshipped is: Shakti, Shiva, Vishnu,
Sūrya or Ganapati. The large extent of Tantra literature can be seen from the fact that “the Sammohana Tantra (Chapter VI) mentions 64 Tantras, 327 Upatantras as also Yāmalas, Dāmaras, Samhitās and other Scriptures of the Shākta class; 32 Tantras, 125 Upatantras, as also Yāmalas, Dāmaras, Purāṇas and other Scriptures of the Shaiva class; 75 Tantras, 205 Upatantras, as also Yāmalas, Dāmaras, Samhitās of the Vaishnava class; numerous tantras and other scriptures of the Gānapatyā and Saura classes, and a number of Purāṇas, Upapurāṇas and other variously named Scriptures of the Baudhā class. It then (chapter VII) mentions over 500 Tantras and nearly the same amount of Upatantras, of some 22 Āgamas, Chināgamas (see chapter IV post) Baudhāgama, Jaina, Pāshupata, Kāpālika, Pancharātra, Bhairava and others. There is thus a vast mass of Tantras in the Āgamas belonging to differing schools of doctrine and practice.”

The characteristics of Āgama are summed up as follows:


cūṭṣṭhthā pralabhāvāḥ devatānāṃ tathārtham
saithnā chaś ca śvabhavāṃ purāṇagānāṃ
vṛttamānānāṃ chaś ca vānānāṃ ukṣaṇātvām
saṃsārāṃkhyānāṃ yuktavāgamāṃ tadṛṣṭāvṛūṣā
—vārahaśaṃkhe āgamaḥ

COMMON CHARACTERISTICS

In all these, however, it will be found on an examination that there are the same general ideas, characteristics and practices. There is emphasis on devotion (Bhakti), provision for all castes and both sexes. “Instances of common practices are for example Mantra, Bīja, Yantra, Mudrā, Nyāsa, Bhūtashuddhi, Kundaliyoga construction and consecration of temples and images (Kriyā) religious and social observations (Charyā) such as Āhniṃka, Varnāshramadharma, Utsava; and practical magic (māyāyoga).” “To my mind, one of the most distinctive marks of the Tāntrik system is its profound application of psychology to worship, and the manner in which it not only teaches through symbols, but actualy creates, through its ritual methods, the states of mind which are set forth as the end of its teachings.”

P. XVI Introduction to Shri Chakra Sambhāra.
Where there is Mantra, Yantra, Nyāsa, Dīksha, Guru, and the like there is Tantra Śastra. In fact one of the names of the latter is Mantra Śastra. With these similarities there are certain variations of doctrine and practice between the different schools.

There is only one important matter in which there is difference worth noting i.e. division of the practices of the worshippers into Dakshināchāra and Vāmāchāra. The secret Śādhanā of some of the latter has acquired such notoriety that to some ‘Tantra’ connotes this particular worship and its abuses and nothing else. One cannot, however, identify Tantra with the particular practices of a section of worshippers only.

SIX AMNĀYAS AND FOUR SAMPRADĀYAS

Tantras mention six Amnāyas which are in order of their origin revealed by the six faces of Shiva looking East (Pūrvāmnāya), South (Dakshināmnāya), West (Paschimāmnāya), North (Uttarāmnāya) the Upper (Ūrdhvāmnāya) and the Lower and concealed (Adhāmnāya) According to the Devyāgama (1) The Eastern face revealed Shri Bhuveneshvarī, Tripūrā, Lalitā, Padmā, Shūlinī, Sarasvatī, Tvaritā, Nityā, Vajraprastārinī, Annapūrnā, Mahālakshmi, Lakshmi, Vāgvādinī with all their rites and Mantras. (2) The Southern face revealed Prasādasadāshīva, Dakshināmūrti, Batuka, Manjughoṣha, Bhairava, Mṛitasanjīvanīvidyā and Mrityunjaya with all their rites and Mantras. (3) The Western face revealed Vāsudeva, Vishnu, Rāmchandra, Ganesha, Agni, Sūrya, Vidhu (Chandra), Dīkpālas, Hānumān and others their rites and Mantras. (4) The Northern face revealed Devis Dakshinākālikā, Mahākāli, Guhyakāli, Smashānakālikā, Bhadrakāli, Ekajatā ugratārā, Tārini, Kātyāyanī, Chhinnamastā, Nilasaravatī, Durgā, Jayadurgā, Navadurgā, Vashuli, Dhūmavatī, Vishalākṣi, Gaurī, Bagalāmukhī, Pratyangirā, Mātangi Mahishamardinī, their rites and Mantras. (5) The upper face revealed Tripurasundarī, Tripureshī, Bhairavi, Tripurabhairavi, Smashānabhairavi, Bhuveneshībhairavi, Shatkutabhairavi, Annapūrnābhairavi, Panchami, Shodashī, Mālinī, Balābalā with
their rites and Mantras. (6) The lower face revealed Devatāsthāna, Āsana, Yantra, Mālā, Naivedya, Balidāna, Sādhanā, Purashcharana and Mantrasiddhi. It is called Ishānāmnāya.

According to Niruttara Tantra the Pūrvāmnāya and Dakshināmnāya rites are for Pashu sādhas. The Pashchimāmnāya is for Pashu and Vīra, the Uttrāmnāya is for Vīra and Divya and the Īrddhvāmnāya is for Divya. There are four Sampradāyas amongst the Shāktas viz. Kerala, Kāshmīra Gauda and Vilāsa. In each of these there are Paddhatis such as Shuddha, Gupta and Ugra. There is variance of Devatās and rituals. The connection between these Sampradāyas and Āmnāyas is shown in the following verse.

ॐ श्रवःसाय: केस: स्वातः काश्मीरः पवित्रस्माते || ६७ ||
विलासाह्स्त्रो भैवास्त्रो दक्षिणाम्य एव च ||
पुर्णे वैतन्य भावयात्तसूतिरे गोह एव च || ६८ ||
—शक्तिसंगमस्ते कालिंके चतुर्थे: पद्म: पृ. ४६

THREE KRĀNTAS

There are again three Krāntas—geographical divisions of India viz, Vishnu Krānta, Ratha Krānta and As'va Krānta being respectively the North-Eastern, North-Western and Southern divisions of India each of which has a separate set of 64 Tantras.

THREE MATAS

There are three main Matas viz, Kādi, Hādi and Kahādi. The first has Kāli as the Devatā, the second Tripurasundari and the third Tārā i.e. Nilasarasvatī, Gauda Sampradāya considers Kādi the highest Mata, whilst Kāshmīra and Kerala worship Tripurā and Tārā. Out of 56 Deshas 18 follow Gauda extending from Nepal to Kalinga and 19 follow Kerala extending from Vindhyāchala to the Southern sea and the remaining Deshas Kāshmīra Sampradāya.

SEVEN TĀNTRIK ĀCHĀRAS

According to Kulārnava Tantra there are seven Āchāras viz, Veda, Vaishnava, Shaiva, Dakshina, Vāma, Siddhānta and Kaula. The first four are considered Pashvāchāra. In the fifth and the sixth, a gra-
dual approach is made to the seventh considered the highest. The main divisions of Āchāra however are Vedāchāra, Dakshināchāra and Vāmāchāra. Vedāchāra is not Vaidikāchāra. The latter is outside the sevenfold Tantrik division of Āchāra. Tantrik Vedāchāra is Tantrik Upāsanā with Vaidik rites and Mantras with Agni as Devata. Vedāchāra is the lowest and Kaulāchāra as stated above the highest. According to Vishvasāra Tantra in Vedāchāra the Sādhaka should not worship the Deva at night and should be celibate except in the period following the courses of the wife, and should not eat meat and fish on the Parva days. Vaishnavāchāra is much stricter. Complete celibacy and Ahimsā (non-killing) are to be observed. It is marked by worship of Vishnu Tapascharyā and contemplation of the Supreme. Shaivāchāra is Vedāchāra with the difference that Ahimsā is to be observed and meditation is on Shiva. Dakshināchāra is so called because of Rishi Dakshināmūrti who is said to have practised it. This is preparatory for the Vīra and Divya Bhāvas. Meditation is on the supreme Ishvarī after taking Vijayā (Bhāng). Japa of Mantra is done at night. Siddhi is attained by using a rosary of human bone (Mahāshangkha) at certain places including a Shaktipītha. Dakshināchāra does not mean "right hand worship" but is the Āchāra favourable for the worship of Dakshinā Kālikā who is a Devī of the Uttara Āmnāya. Approach is here made to Vīra rituals. The Sādhaka here starts on Nivrittimārga, worships not merely an aspect of Deva but Deva-whole i.e. Ādya-shakti in whom are united the three Shaktis of Brahman viz, Icchā, Kriyā and Jnāna. Vāmāchāra also does not mean "Left-hand worship". It is so called because it is adverse to the popular Pravrittimārga or because Vāmā (woman) enters into the Āchāra. What is commenced here is completed in Siddhāntāchāra and Kaulāchāra. Kaulas are aptly described in the following verse.

अन्तः शाक्ता बहि: शैव: समायां वैष्णवा मता: ।
नामावधारा: कौल विचारति महीतहे ॥

"At heart a Shākta, outwardly a Shaiva, in gatherings a Vaishnava— in thus many a guise the Kaulas wander on earth."
AUTINITY OF TANTRAS

On the antiquity of the Tantra literature, Sir John Woodroffe, in his introduction to Principles of Tantra, says as follows:

"Whatever be the date of the first appearance of specifically Tantric doctrines, which, owing to the progressive nature of its developments, may never be ascertained, it will be probably found, upon a profound inquiry into the subject than has been hitherto made, that the antiquity of the Tantra has been much understimated. This however, does not mean that all the current Tantras, or all their contents, are of great antiquity. Comparatively modern Tantras may, however, be based on older versions now lost.

"The following remarks of Professor Hayman Wilson have a bearing on this point, both on the general question of the antiquity of the Hindu śāstras and that of the Tantra, if, as is commonly done, the date of the latter is to be fixed with reference to the alleged date of the Paurānic period, which, according to general European views precedes them. 'It is', therefore, 'as idle as it is irrational to dispute the antiquity or authenticity of the great portion of the contents of the Purānas in the face of abundant positive and circumstantial evidence of the prevalence of the doctrines which they teach, the currency of the legends which they narrate, and the integrity of the institutions which they describe at least three centuries before the Christian Era. But the origin and development of these doctrines, traditions and institutions were not the work of a day, and the testimony which establishes their existence three centuries before Christianity carries it back to a much more remote antiquity—to an antiquity that is probably not surpassed by any of the prevailing fictions, institutions, or beliefs of the ancient world'.

Sir John Woodroffe has also given expression to a generally accepted view according to which "the Āgamas did not come into being earlier than a date later than the first and chief Upanishads and perhaps at the close of what is generally called the Aupnishadik age."

The Purānas are replete with Tāntrik rituals and Śādhanā. Agni Purāna contains worship of several Tāntrik deities and shows that the Tāntrik worship had made considerable progress and was developed to an extent. Shiva Purāna V Samhitā, L Adhyāya V. 28–29 actually names the ten Mahāvidyās as emanating from Durgā. The general opinion therefore above cited gives a correct indication of the age of Tantras.

VALUE OF TANTRA

Speaking about the intrinsic value of Tantra Shāstra Sir John
Woodroffe at page 41 of "Shakti and Shakta" 2nd edition, says:

"Thus it (Tantra Shāstra) is the storehouse of Indian occultism. This occult side of the Tantras is of scientific importance, the more particularly having regard to the present revived interest in occultist study in the West. "New thought" as it is called and kindred movements are a form of Mantravidyā. Vashikaranam is hypnotism, fascination. There is "Spiritualism" and "Powers" in the Tantras and so forth. For myself, however, the philosophical and religious aspect of the Scripture is more important still. The Main question for the generality of men is not Power (Siddhi). Indeed the study of occultism and its practice has its dangers; and the pursuit of these powers is considered an obstacle to the attainment of that true Siddhi which is the end of every Shāstra."

Sir John Woodroffe says further that although worship of Shakti is in some of its essential features very ancient, it is yet, in its essentials, and in its developed form; as known to-day, harmonious with some of the teachings of modern philosophy and science. It may be noted here that a large number of publications particularly in America and England on 'New Thought', 'Will Power', 'Vitalism', 'Creative Thought', 'Right Thought', 'Self Unfoldment', 'Secret of Achievement', 'Mental Therapeutics' and the like, embody principles which are essentially those of some forms of Shakti Śādhanā both higher and lower. There are also books of disguised magic as how to control others (Vashikarana) by making them buy what they do not want, how to secure 'affection' and so forth which are in certain respects on the same level as Šābara Tantra a lower class of book on Mantras, Shabara meaning Chändāla the lowest of men.

MAIN OBJECTIONS AGAINST TANTRAS

There are two main objections on which it is said that the Tantras are unVaidic. The first objection is 'Panchatattva' worship or worship with meat, wine, fish, grain and woman. The second is that they contain magic. Taking up the second objection first Sir John Woodroffe says:--

"Magic is not peculiar to the Tantras. It is to be found in plenty in the Atharvaveda. In fact the definition of Abhichāra is 'the Karma described in the Tantras and Atharvaveda'."
"It has been the subject of debate whether the Tāntrik Panchatattva ritual with wine and so forth is a product of Buddhism, and whether it is opposed to Vai-
dik Dharma. Some have supposed that these rites originally came from yellow Asia, penetrated into India where they received its impress, and again made their way to the north to encounter earlier original forms. I have elsewhere put forward some facts which suggest that these rites may be a continuance, though in another form, of ancient Vaidik usage in which Soma, Meat, Fish and Purodasha formed a part. Though there are some Maithuna rites in the Vedas it is possible that the Shākta ritual in this respect has its origin in Chīnāchāra. Possibly the whole ritual comes therefrom."

We would here refer to 17th Patala (chapter) of Rudrayāmala where Atharvaveda is very much praised so much so that it is stated that Sāmaveda arose from Atharvaveda; Yajurveda from Samaveda and Ṛgveda from Yajurveda the very opposite of the order in which Vedas are usually taken to have originated. It is stated that all Vidyās and all deities live in Atharvaveda. It is also stated that the principle underlying Atharvaveda transcends all Bhāvās i.e. Pashu, Vīra and Divya. Kundalī is stated to be the supreme deity of Atharvaveda. It is said to be:–

वर्षेन्नामायु देवि वर्षेन्नामानस्तहितिः ॥ ११॥
वर्षेन्नामानामायु विधा वर्षेन्नामानस्तहितिः ॥ १२॥

It also contains the account of Vas'iṣṭha's visit to Mahāchīna and his worshipping according to Chīnachāra. Similar account is to be found in the first Patala of Brahmayāmala. For the same purpose may be perused the quotation from Shakti Sangama Tantra contained in the Principles of Tantra by Sir John woodroffe. There it is stated "Go to Mahāchina (Tibet) and the country of Baudhhas and always follow Atharvaveda."

बौद्धश्रावर्षेवेदे महाचीने सदा व्रज ॥
PANCHATATTVA.

We shall now deal with the Panchatattva. "It is not uncommonly thought that Vāmāchāra is that Āchāra into which Vāma or woman enters." This is only partially true that is to say true of the Sadhakas who worship with Shakti according to Vāmāchāra rites;
but amongst that class also there are Brahmacāris. They are Aghoras and Pāshupatas (though they do take wine and eat meat). Some Vāmāchāris never cease to be chaste (Brahmachāri), such as Oghada Sadhus, worshippers of Batuka Bhairava, Kanthādhāri and followers of the Nāthas, such as Gorakshanātha, Sītanātha and Matsyendranātha. In Nīlakrama there is no Maithuna. Others comprised in the Vāmāchāra class are Kāpālikas, Kālamukhas, Bhāndikeras, Digambaras, Kaulas, and followers of Chīnāchāra. There are different practices in some sects. Amongst the Kālamukhas the Kālavīras are said to be worshipping Kumarīs up to the age of 9 and Kāmamohanas worshipping with adult Shaktis. Some advanced members of Vāmāchāri class refrain from wine and meat also. They may be Brahmakaulas. Further according to the account given in Mahānirvāna Tantra of the Bhāiravīchakra and Tattvachakra “the Panchatattvas are either real (Pratyaksha, “Idealising” — statements to the contrary are, when not due to ignorance, false), substitutional (Anukalapa) and esoteric (Divyatattva). As regards the second, even a vegetarian would not object to “meat” which is in fact ginger, nor the abstainer to “wine” which is cocoonut water in a bellmetal vessel. As for the Esoteric Tattvas they are not material articles or practices, but the symbols for Yogic processes”. It must be said, however, that in some cases there are more unrestrained practices and the accounts given in the Bhairavī and Tattva Chakras may be compared with them.

It would appear that this kind of worship is restricted to one section of the Vāmāchāris, namely Vīra class where also it is further restricted to the Svabhāvavīras and Mantrasiddhavīras, the other Vīras as well as the Pashu and Divya classes are prohibited from practising the particular kind of worship. There are still further restrictions that a Sādhaka should perform this sort of worship with his own wife (Svākīyāshakti) and it is only when a Sādhaka has no wife or she is incompetent (Anadhikārini) that he may take some other Shakti but it is for the purpose of ritual worship only, and that also only during actual worship. Sir John Woodroffe says that the particular
ritual practice is generally of historical interest only. Such practice, to-day is under the influence of the time being transformed. The only thing which can be said about this practice, says Sir John woodroffe, is that it is not a modern invention but seems to be a continuation of ancient Vaidik usage. The argument advanced by the Tantrikas in favour of Panchatattva Sādhakas is:— “It is irrational to accept one portion of Shāstra as valuable and reject another as worthless. The principle underlying the Sādhana is thus enunciated.

The Great Bhairava has ordained in the Kaula doctrine that Siddhi (spiritual advancement) must be achieved by means of those very things which are the causes of man’s downfall. 

The Tantras themselves contain injunctions against unrestrained indulgence in flesh, wine and woman. 

Kulārnava Tantra says:—

If a man can obtain Liberation by drinking, all given to drinking would attain Liberation. If one can be meritorious merely by eating meat, all meat-eaters would be meritorious. If they attain salvation by sexual enjoyment with women, all the creatures would be emancipated by sexual intercourse with women.

Sir John Woodroffe says that the usage of wine, meat and so forth is itself very old.

“If the subject be studied it will, I think, be found that in this matter those worshippers are the continuators of very ancient practices which had their counterparts in the earlier Vaidikāchāra, but were subsequently abandoned, possibly under the influence of Jainism and Buddhism. In Vaidikāchāra Soma used to be taken instead
of wine. "Meat" was offered in Māngṣāśhtaka Shrāddha; fish in the Ashtakashrāddha and Pretashrāddha and Maithuna as a recognised rite will be found in the Vāmadevyā Vrata and Mahāvrata of universally recognised Vaidik texts. Possibly however this element of Maithuna may be foreign and imported by Chināchāra" Shakti and Shakta (Ch. V).

JAINA AND BAUDDHA INFLUENCE

Sir John Woodroffe says ('Shakti and Shakta,' p. 60) "that the present day general prohibition against the use of wine, and the generally prevalent avoidance, or limitation of an animal diet, are due to the influence of Jainism and Buddhism which arose after, and in opposition to Vaidik usage. Their influence is most marked of course in Vaishnavism but has not been without effect elsewhere."

NO PANCHATATTVĀ WORSHIP IN JAIN TANTRA

It is clear, therefore, that it is due to Jain influence that indulgence in flesh, wine etc, is generally controlled. Accordingly there cannot be and there is not anything in Jain Tantra to favour directly or indirectly any element of Panchatattva worship. Jain Māntrikas have always emphasized on the absolute necessity of Brahmacharya-celibacy in all the Sādhanaś. All thoughts of sex are considered the greatest impediments to attainment of success in Mantras by the Jains. Fasting is also recommended for attaining success in the various Anusthānas. Where complete fast is not possible restriction is placed on even the ordinary vegetarian food which Jains always take and meals are recommended to be cut down to single meal per day during such practices with recommendation to exclude sweets, spices, milk and ghee etc. also if possible. This is with a view to control passions and shut out worldly thoughts and bring about pure contemplation by the action of the soul freed to an extent from the bodily bonds. For this very reason worship is recommended to be performed in lonely places, gardens, banks of rivers, temples, or holy places of pilgrimage. It is due to this that ordinary Jains do not like to be classed amongst Tāntrikas whom they consider practitioners of rites with wine and women. The general features of Tāntrik worship will, however, be
noted to exist amongst the Jains by the careful reader of the Tantra here published.

MANTRA AND VAIDIK LITERATURE

The learned editor of Sādhanmālā, Dr. Benoytosh Bhattāchāryya though considering magic to be mere superstition says: "If materials were available it could be traceable right upto the beginning of creation, and superstition exists now in more or less aggravated form in almost all civilised countries."

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"India is, therefore, not exception and three principal religions of ancient India, Buddhism, Jainism and Hinduism alike shared belief in magic. In India, the course of the development of magical conception can be traced through a continuous literature without a break for over three thousand years, and the different phases of development find expression in the Ṛgveda, the Brāhmaṇas, Atharvaveda, Kalpasūtras, Dharmasūtras, Purāṇas, the Tantras and the Pancarātras."

This will convince the reader of the connection of Mantras with the ancient Vaidik literature. "Even Kautilya the famous author of Arthashāstra and the famous Minister of the Emperor Chandragupta recommends to the King to seek the help of magicians to avoid calamities to the State."

TANTRAS AND VEDAS

Hinduism reveals as it were a double framework, on the one hand there are the four Vedas with their Samhitās, Brāhmaṇas, and Upanishads and on the other what has been called the "Fifth Veda" that is Nigama, Āgama and kindred shāstras and certain especially 'Tantrik' Upanishads attached to the Saubhagya Kānda of the Atharvaveda such as Advāitabhāva, Kaula, Kālikā Upanishads. "There are Vaidik and Tantrik Kalpa Sūtras and Sūktas such as the Tantrika Devi and Matsya Sūktas. As a counter-part of the Brahmasūtras we have the Shakti Sūtras of Agastya. There is both Vaidik and Tantrik ritual such as Vaidik ten Sangskāras and the Tantrik Sangskāras, such
as Abhisheka; Vaidik and Tāntrik initiation (Upanayana and Dīkshā); Vaidik and Tāntrik Gāyatrī; the Vaidik Om, the so-called “Tāntrik” Bijas such as Hring; Vaidik Guru and Deshika Guru and so forth. This dualism may be found carried into other matters as well such as medicine, law, writing. So whilst the Vaidik Āyurveda employed vegetable drugs, the “Tāntrikas” used metallic substances. “This indicates that there must have been two sources of religion one of which (possibly in some respects the older) incorporated parts of, and in time largely superseded, the other.” Some of the Avaidika cults must have in course of time adopted certain Vaidik rites such as Homa; the Vaidikas in their turn taking up some of the Avaidika practices. It is not possible to sketch here the development of Tantras through all the stages and compare all the salient features thereof with those of the Vedas. For details we would refer the readers to Appendix II to “Shakti and Shakta.” It is shown in the said appendix what was the counterpart of the Tāntrik details and rituals in the Vedas. In the Yajnas, Vaidik people principally worshipped the female deity named Sarasvatī who is the same as Vāk or Vāgdevi and who became a lioness and went over to the Devtās on their undertaking that offerings should be made to her before they were made to Agni. For the purpose of attaining eternal bliss they worshipped Rātridevi. Rātri is substantially the same as, but in form different from Vāgdevi; but they are sometimes worshipped as one and the same. Rātri Sūkta describes her as black. It calls Rātridevi by the name of Durgā. Brihad-devatā (II. 79) mentions that Aditi, Vāk, Sarasvatī and Durgā are one and the same. Taking these ideas with that of Sāma–Vidhāna Brahmana we have almost the complete form of Devī who is called at the present day by the name of Kālī. Another devī whose worship is very popular at the present day is Durgā, who has a lion for her carrier. We have mentioned how Durgā is identified with Vāk and how Vāk is identified with lion and this explains how Durgā has a lion to carry her. Shiva Purāṇa cited above says from Durgā emanated the Tāntrik ten Mahāvidyās. The worship of Rātri is to be performed at night
and the worship of Kālī must also therefore be a night performance. The principal male devatā of Tantras is Mahādeva who is admittedly a Vaidik God. Then again the serpent twining round devas or devis is foreshadowed by Sarparājñī, the Serpent Queen, who is the same as Vāk. It will be interesting to the Jain readers here to compare the fact that Lord Pārs'vanātha has the king of serpents twining round his body and spreading his hood over him and Devī Padmāvatī who is the Lord's attendant deity and the serpent–queen raising upon her hood the Lord in contemplation in the flood due to heavy rains, as also the fact that there are certain Mantras set forth in the present work relating to S'rīPadmāvatī for acquiring learning which means that her worship is as Vāk. The mysterious Kundalini is also supposed to confer knowledge (Jñāna) to the yogi worshipper. Kundalini is the serpentine force in the body which when roused passes through the six Chakras or the centres in the spinal cord and goes upto the lotus with a thousand petals namely Sahasrāra and the highest bliss is obtained. Practically every Tāntrik school has adopted this Kundalī Yoga for realisation. There is thus identification of Śrī Padmāvatī with Sarparājñī, Vāgdevī and Kundalinī.

There is identification of Śrī Padmāvatī with various Tāntrik Deities also. Sir John Woodroffe states at P. 93 'Shakti and Shakta': "It is said that the Hangsatarā Mahāvidyā is the Sovereign Lady of Yoga whom Jainas call Padmāvatī, Shaktas Shakti, Bauddhas Tārā, Chīna Sādhikas Mahagṛā, and Kaulas Chakreshvarī. Thc Kādis call her Kālī, the Hādis Shrīsundarī and the Kādi–Hādis Hangsā."

**TANTRIK SĀDHANA**

AIM AND MEANS

We have given a general indication of the nature and character of Tantras. We shall now describe only the most important features
of the Śādhanā—the particular worship prescribed by them. The aim is the realisation of the pure nature of Ātmā whose light is veiled by the body. The means employed are many such as worship (Pūjā) exterior or mental, daily, occasional or special, Śastraic learning, austerities (Tapas), Japa or recitation of Mantra, hymns (Stava), sacrifice (Homa), Prānāyāma, Kundalīyoga, meditation and so forth. Of all these Japa of Dikṣa—mantra is the most powerful, because in it the Śādhanā-shakti of the Śādhaka works in conjunction with Mantra Shakti which has the force of fire; in other modes of Upāsanā Śādhaka’s Śādhanā-shakti alone works. The Śādhanā necessarily varies with the character of the object desired. Thus the Śādhanā of the ordinary householder differs from the higher Śādhanā of the ascetics which consists of Dama or external control over the ten senses, Shama or internal control over the mind (Buddhi, Ahamkāra, Manas), discrimination between the transitory and the eternal and renunciation of both this world and the heaven (Svarga); and both are different from that prescribed for the practitioners of malevolent magic (Abhichāra). * It again varies with different Śādhakas according to their grades. The Śādhakas are divided into three classes viz, Divya, Vīra and Pashu according as the quality of Sattva, Rajas or Tamas predominates in their temperaments.

§Homa is an ancient Vaidik rite incorporated with other in the General Tāntrik ritual.

* That Kāmya Karma (Rite to achieve a particular object whether good or bad) is not approved and that in it careful performance of various Nyāsas and Ātmarākṣā is necessary appears from the following verses:

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सम्बन्ध कृत्वा न्यासजातामासक्षां विभाय च । ।
कामः कर्मं प्रकर्ष्यमन्यथासिमिव भवेत् ॥
शुर्म वासुधर्मे वास्याम् कामः कर्मं करोति यः ।
तत्स्यार्थं ब्रजे न तत्स्यस्तत्तल्ये भवेत् ॥
कामविधार्मप्रसान्ति तात्तमाग्रेः भवेत् ॥
निष्क्रामं भजयं देशसिद्धमद्धिष्ठाय: ॥ ॥ —मन्त्रमहोदयौ, 25 तरंगे
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GURU AND DĪKṢĀ

Until a Śādhaka is Siddha he has to practise under the direction of a Guru or spiritual teacher. “It is the Guru who initiates and helps, and the relationship between him and the disciple (Shishya) continues until the attainment of spiritual Siddhi. » It is only from him that Śādhana and Yoga are learnt and not (as it is commonly said) from a thousand Shāstras. Shatkarma Dīpikā says:—

पुस्तकेण शिखिता विख्या वेन सुन्दरिः जयते।
सिद्धिः जाप्ते तत्स्म कुल्पोदहितैरपि॥

There is no difference between Guru, Mantra and Deva. "Guru is the root (Mūla) of initiation (Dīkṣā). Dīkṣā is the root of Mantra. Mantra is the root of Devatā, and Devatā is the root of Siddhi." Initiation (Dīkṣā) is the giving of Mantra by the Guru. The latter first establishes the vital power (Prāna Shakti) of the Parama Guru in Sahasrāra, (the thousand-petalled lotus) in his own body. Then "as one lamp is lit at the flame of another, so the divine Shakti consisting of Mantra is communicated from the Guru’s body to that of the Shishya." Without initiation, Japa Pūjā etc. are useless. * The Tāntrik initiation is for all castes and both sexes. The suitability of a Mantra is ascertained from the Kula-chakra described in Tantras. Initiation by a woman is considered efficacious and that by a mother is eightfold so. Besides the preliminary initiation there are a number of other initiations or consecrations (Abhisheka) marking the stages of advance of the Śādhaka called Pūrnadīkṣābhisheka and Mahāpūrnadīkṣābhisheka also called Virajā–Grahanābhisheka until Jīvana Mukti is attained as a Paramahamsa. 

COMMON ELEMENTS OF SĀDHANA

We should state here that the main elements of Śādhana are

* उपासनाशेषाचेतैष वाणि विना वैच सिद्धि।
   तात्र दीप्तिमाने भौतिकप्रयोगस्मिनं सिद्धि एव। कुलार्थे, १८ घाते, प्रेण ८५

* अवीक्ष्ठता वेकृत्वानि जपमुद्राभिषेक किया।
   न भवित्ति प्रयं तेषा शिलाभाष्मवीजवत्॥ स्मार्ते, १२ पर्यं, प्रेण १२
common to all the schools and divisions of Tantrikas: (such as Puja* (inner and outer), Pratima (idol) or other emblems, Upachara, obligatory daily-worship, Homa or sacrifice, Vrata (vows), Tapas (Austerities), Mudra, Mandala, Yantra, Mantra, Japa, Hymns, Purashcharana, Nyasa, Bhutasuddhi, Dhyana and so forth. We must take this opportunity to contradict Sir John Woodroffe, as far as Jains are concerned, when he says that Vamachara ritual is a common ritual and is or was followed by members of all sampradayas including Jains (see p. 274 Shakti and Shakta). There never was nor is Vamachara ritual amongst the Jains, as Jains have always considered Brahmacharya or celibacy absolutely necessary in all Mantrasadhanas, and as they are strict vegetarians-Ahimsa being their most sacred and inviolable principle. We have already made this quite clear in the foregoing portion of this Introduction dealing with Panchatattva.)

**Psychological Principles of Tantrik Sadhana**

We would now give a summary of psychological principles on which Tantrik Sadhana is based from the chapter entitled 'Shakta Sadhana' in Sir John Woodroffe's famous work 'Shakti and Shakta' to enable the reader to appreciate the great complexity and variety of Tantrik ritual in its proper light. It is well known that mind and body react mutually upon one another. The Sadhana must therefore be both physical as well as mental. It is admitted now on all hands that not only physical health but mental as well as moral well-being much depends upon the nourishment exercise and the general fitness of the body. It is on moral ground that meat and strong drink are prohibited, as they encourage animal passions. The reader would

* Puja has several synonyms such as Ijya, Archah, Archana, Vandana, Bhajanah, Namasya, Saparyya etc. emphasizing different aspects of the same. It is again Niskama or Kanya. When it is latter, it is preceded by 'Samkalpa' i.e. a statement of the resolve to worship and the object with which it is done. Thus the attention and the will of the Sadhaka is focussed on the result to be achieved by the particular worship undertaken by him.
naturally question why then such things are permitted in the secret worship of the Tāntrikas. He would find the answer in the foregoing portion hereof dealing with Panchatattva. Tāntrik Hatha Yoga lays down methods for bodily cleanliness, recommends moderation in food, sexual continence and physical exercise. Periodical fasts are enjoined and during certain worship ‘Havishyānnam’ (consisting of fruit, vegetable and rice) is prescribed. There are injunctions, though less strict, even for a householder. There are also rules for regulating his sexual life. The aim of preliminary Sādhana is to secure purity of body and mind by restraining the natural appetites, controlling the senses and all excessive selfishness which transgresses the bounds of Dharma.

The mind is never for a moment unoccupied. The worldly objects continually seek to influence it.

"The object therefore of Sādhana is firstly to take the attention away from undesirable objects and then to place a desirable object in their stead. For the mind must feed on something. The object is the Ishtadevatā. When a Sādhaḥka fully, sincerely and deeply contemplates and worships his Ishtadevatā his mind is formed into a Vṛitti in the form of the Devata. As the latter is all Purity, the mind which contemplates it, is during, and to the depth of, such contemplation pure. By prolonged and repeated worship the mind becomes naturally pure and of itself tends to reject all impure notions. *** Things are not impure. It is the impure mind which makes them so. He learns to see that everything and act are manifestations of the Divine. He who realises Consciousness in all objects no longer has desire therefor. In this way a good Bhāva, as it is called, is attained which ripens into Devatābhāva. This is the principle on which all Sādhana as well as what is called specifically Mantrayoga, is based."

The next principle to be noted is that the objects used to fix in the mind the thought of the Devata are images, pictures, emblems or Yantras. All these are not meant merely for instruction or for visualising the Devata in the mind, but for actual worship as soon as they are duly consecrated by Prānapratiṣṭhā ceremony. To the superficial persons invocation (Āvāhana) of deity and its dismissal (Visarjana) appear absurd. "That which in fact moves is the mind of the Sādhaka in which, if pure, Spirit manifests Itself." * * * When the Sādhaka’s mind fully realises its presence in the Image, the latter as the manifestation
of that Spirit is a fitting object of worship." Yantra worship as herein after explained is meant for advanced sādhakas.

Not only is the object of worship subtle or gross but so also is the ritual with which it is worshipped. "* * * In ordinary worship there is the offer of flowers, light, incense and the like Upachāra. In the subtle inner or mental worship (Antar Pujā) these are but symbols." There is the offering of 'flowers of feeling' for instance in Antar Pūjā.

"Much ignorant talk takes place as to the supposed worship of the Formless. Worship implies an object of worship and every object has some form. But that form and the ritual vary to meet the needs of differing capacities and temperaments: commencing with the more or less anthropomorphic image (or Doll; Puttalī, as those who dislike such worship call it) with its material service reproducing the ways of daily life, passing through pictures, emblems, yantras, and mental worship to adoration of the Point of Light (Jyotirbindu) in which at length, consciousness being merged, all worship ceases." Meditation also is, therefore, gross (sthūla) or subtle (sūkṣma).

Another principle to be noted is the part which the body is made to take in the Tāntrik ritual. Over and above the bodily movement necessary to carry out the ritual all physical action is so prescribed as to aid and emphasise the mental operation. In addition certain suggestive manual gestures (Mudrās) are prescribed. All this is based on the wellknown natural tendency to adopt appropriate movements of the body and gestures of the hands when one speaks with conviction and intensity of feeling.

Like Mudrā Nyāsa also is peculiar to the Tantras. In employing the Nyāsa "the object of the Sādhaka is to identify himself with the Devatā he contemplates and thus to attain Devatābhāva for which it is, in its many forms, a most powerful means.* Regarding the body of the Devatā as composed of Bija Mantras he not merely imagines that his own body is so composed but he actually places (Nyāsa means placing), these Bījas with the tips of his fingers on the various parts of his own

* The Gandharva Tantra says, "Bhūtashuddhi (i.e., Purification of the elements constituting in their Mahābhūta form the gross body) Rishyādīnaya, Pitashaktinaya, Karanyasa, Anganyasa, Mātrikānyasa, and Vidyānyasa, O Maheshvarī! by means of these Nyāsas a Sādhaka becomes himself full of Devatā". These Nyāsas are said to be for the attainment of some particular object.
body. The Abhishta Devatā is thus in imagination (expressed by outward acts) placed in each of the parts and members of the Sādhakā’s body and then with the motion of his arms, he, by Vyāpaka Nyāsa, as it were, spreads the presence of the Devatā all over his body. He thus feels himself permeated in every part by the presence of Devatā and identified with the Divine self in that its form."

Mudrā accompanies some of the ritual acts. Mudrā may be said to be a kind of manual shorthand to express the thought of the worshipper.

Another point to be noted is that the strengthening of the mental Vṛitti in Tāntrik Sādhanā is by accompanying physical action as also by repetition of words and ideas. Japa of Mantra is an instance. Such repetition has the effect of fixing the idea in the mind. "If the same essential thought can be presented in varied forms the effect is more powerful and at the same time less calculated to tire." "That man is a poor psychologist who does not know the effect of repetition when done with faith and devotion. The inner kingdom yields to nothing but the strong will of the Sādhaka, for it is that will in its purest and fullest strength. The mind of the Sādhaka being thus purified by insistent effort, becomes a fit medium for the manifestation of a Divine Consciousness (Devatābhāva)."

"Much superficial criticism is levelled at this or other ritual, its variety, complexity, its lengthy character and so forth. If it is performed mechanically and without attention doubtless it is mere waste of time. But if it is done with will attention faith and devotion it must necessarily achieve the result intended. The reiteration of the same idea under varying forms brings home with emphasis to the consciousness of the Sādhaka the doctrine, his Scripture teaches him viz, that in his essence he is spirit. The object of this and all the other ritual is to make that statement real experience for the Sādhaka."

"Even when in devotion, complete understanding and feeling are not attained the intention to gain both will achieve success by quickening the worshipper’s interest and strengthening the forces of the will."

The Tantra Shastra is full of symbolism of all kinds—form, colour, language, number, action; and Tāntrik Sādhanā utilises all these to present the essential principle in full variety.

NILA SĀDHANĀ-SHAVA SĀDHANĀ.

We may here mention a peculiar Sādhana of very limited application being practised by only some Vīra Sādhakas in the cremation ground. It is called Nīla Sādhanā or Black Sādhanā. There are terrifying things in these rituals and therefore only the fearless practise
them. The Vīra trains himself to be indifferent and above all fear. A leading rite is that called Shava Sādhana which is done with the means of a human corpse. The corpse is laid with its face to the ground. The Sādhaka sits on the back of the body of the dead man on which he draws a Yantra and then worships. If the rite is successful it is said that the head of the corpse turns round and asks the Sādhaka what is the boon he craves, be it liberation or some material benefit. It is said that the Devī speaks through the mouth of the corpse which is thus the material medium by which She manifests Her presence.

YANTRA PŪJĀ

"A marked feature of the Tantra Śāstras is the use of Yantra in worship." It takes the place of idol or emblem when the Sādhaka is sufficiently advanced to worship with the Yantra. Yantra in worship means that by which mind is fixed upon its object of worship i.e. Devatā. It is a diagram drawn or painted on Bhūrja leaf, paper or other substances, engraved on metal, cut on crystal or stone. There are extraordinary Yantras* mentioned as drawn on leopard's and donkey's skin, human bones, and so forth. The Yantras have different shapes and designs according to the Devatā to be worshipped therein. They also vary according to the object of worship. The devatās are not depicted in the metal or stone Yantras, though in Yantras drawn or painted on Bhūrja leaf or paper, they do appear with their appropriate Mantras. All Yantras have a common edging called Bhūpura a quadrangular figure with four "doors" which encloses and separates the Yantra from the outside world.† The distinction between the

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* शांति वस्त्रे लिखेकृने स्तम्भे द्वीपिरचरणि।
खरचरणि विद्रेषे उषाटे भववासिस।
नतास्थिति लिखेयंत्रं मारणे मंज्रवित्तम।॥—संग्रहालयाय २६ तरंगे स्वाते ५८—५९।
Pens and writing materials also vary in accordance with the object desired to be achieved. (See Mantra–Mahodadhi XXV Taranga VV. 62 to 65 and 55–56).

†The Yantra of śrī Jina is usually a representation of Him as seated in a 'Samavasarana' with triple forts and four doors surrounded by 'Devas,' 'Manuṣyas' and 'Tiryanchas.'
Yantra and Devatā is that between the body and the self. Mantra is Devatā; and Yantra is Mantra, in that it is the body of the Devatā who is Mantra. Yantras again vary as they are Pūjā or Dhārana Yantras. Although represented generally by a drawing on the flat Yantras are three-dimensional.

"As in the case of the image certain preliminaries precede the worship of Yantra. The worshipper first meditates upon the Devatā and then arouses Him or Her in himself. He then communicates the Divine Presence thus aroused to the Yantra. When the Devatā has by the appropriate Mantra been invoked into the Yantra, the vital airs (Prāna) of the Devatā are infused therein by the Prānapratishṭhā ceremony, Mantra and Mudrā (see for ritual Mahānirvāna VI, 63 et seq.). The Devatā is thereby installed in the Yantra which is no longer mere gross matter veiling the spirit which has always been there, but instinct with its aroused presence which the Sādhaka first welcomes and then worships."

MANDALA

"The difference between a Mandala (which is also a figure, marked generally on the ground) and a Yantra is that whilst a Mandala may be used in the case of any Devatā, a Yantra is appropriate to a specific Devatā only." Sarvatobhadra-Mandala is a Mandala commonly used in the worship of any Devatā. Agni Purāna, as well as Nirvāṇakalikā, the latter an ancient Jain work on Daily worship, Initiation and Installation ceremonies by Śrī Pādaliptasūri (edited with an Introduction by the present writer) mention it. Nirvāṇakalikā also mentions a Nandāvarta Mandala. There are also mandalas appropriate to each of the five Mahabhūtas* viz, Prithivī, Ap, Tejas, Vāyu and Ākās'a or the four Pithas. The

* अष्टंखेमिनम् पारशुर्यके पदङ्कर्णितम्॥
  
  जलस्य मेंदलं प्रार्ण प्रसादस्य शान्तिमंगिः।
  
  निम्नों स्वस्तिकोपत: बहुस्त: मेंदलम्।
  
  व्रतं दिवस्त्थात्रेण भिरुप्रतिफलम् तु तद्॥
  
  वायुसंहक्षुषार्येन वहिमेंदलम्॥—मंत्रमहोद्धरः २५ तत्त्वे क्लो २२-२६

* उद्धोयनं च चन्द्रम्भं नामप्रं च विद्वेदम्।
  
  जालभरं च चन्द्रम्भं भवत: पूण्यगिरिवेव।—कुलर्याः ६ उपासे क्लो २५
Mandalas also are varied according to the objects sought to be achieved.

**MUDRĀ**

In Tantrik Sadhana the body as well as the mind has to do its part the former being made to follow the latter. This can be seen in bowing, genuflection, Nyāsas, Mudrās, etc. As all else, gesture is here much elaborated.

"Nyāsa, Āsana and other ritual are necessary for the production of the desired state of mind and its purification (Chittashuddhi). The whole aim and end of ritual is Chittashuddhi. Transformation of thought is transformation of being, for particular existence is a projection of thought, and thought is a projection from the Consciousness which is the Root of all."

**THREE MEANINGS OF MUDRĀ**

The word Mudra has three meanings. (1) In ordinary worship it means ritual manual gestures, (2) in secret worship it means various kinds of parched cereals, taken with wine and other ingredients, (3) in Yoga it means postures or poses in which not only the hands but the whole body takes part. According to Tantrarāja the Mudrā of Upāsanā is so called because it pleases the Devatās, it being derived from the root ‘Mud’, to please. "It is the outward bodily expression of inner resolve which it at the same time intensifies."

Use of gestures to emphasize or illustrate while speaking is known to all. So in invoking (Āvāhana) the deity an appropriate gesture is made. The Mudrās are numerous. Nirvānakalikā, the Jain work already referred to, has a chapter by itself on Mudrās; so also has Vidhiprāpā of Sri Jinaprabhasuri which deals with such as are commonly used in Jain rituals. Sir John Woodroffe says from Shabdakalpadruma and Nirvānatantra chap. 11 that the Mudras are 108—possibly more, of which fiftyfive are in common use.* The Mudrās also vary according to the object

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* A work dealing with Mudrās entitled 'Mudrānīghantu' is published in Tantrik Texts series together with 'Tantrābhidhāna' and 'Bijanīghantu' as vol. I with an Introduction by Arthur Avalon.
sought to be achieved. * The present work, ‘Śrī Bhairava Padmāvatī Kalpa’ mentions them in verse 8, Ch. III. Nirvāṇakalikā actually describes how these Mudrās are formed. Not only Jain Mantrakalpas but the Jain Pratiṣṭhākalpas also mention them for use.

Many of the Mudrās of Hatha Yoga will be found described in works on Yoga such as “Gheranda Samhitā (III Upades’a)”, “Hathayoga Pradīpikā” and others. They are in the nature of healthy gymnastics and special positions required for success in Yoga. These Yoga Mudrās produce physical benefits and cure diseases.

The first six Mudrās mentioned above are to be respectively employed in Śānti, Vaśi-karana Stambhana Vidvesa, Uccātana and Mārana. See also the chapter on Mudrā in Nityotsava pp. 90–93. Cf. Śrī Bhairava Padmāvatī Kalpa III Adhikāra V. 8

PRELIMINARY RITES

Certain preliminary rites are performed before commencement of Pūjā rites proper. The Śādhaka on rising in the morning contemplates on Parama Guru in Sahasrāra, performs daily morning duties including ablution and Sandhyā, and after worshipping the deities at the doors of the Pūjāgriha enters the same. “The seat (Āsana) of the worshipper is purified as also the Upachāra (Materials for Worship). Salutation is made to the Shakti of support (Ādhāra–Shakti) the power sustaining all. Obstructive spirits are driven away (Bhūtāpasarpāna) and the ten quarters are fenced from their attack by sriking the earth three times with the left foot uttering the weapon–mantra (Astrabīja) “Phat” and by snapping the fingers round the head.” Other rituals also enter into

*तरेशह पाषाण्येश मुसलं कुःविं तविः: ||२६॥
| \रमुराः कर्मधुः स्थरं होमे निमायते। |
| \गुणीं हंसी सुकष्टिति होमे मुधान्येत मतम् ||२७॥ |
| \मन्यानामकागुप्ययोगे सुधा मुग्नी मता। |
| \हंसी क्वित्राहीनां सर्वां सोजने मता ||२८॥ |
| \गुणकी कर्मकोषबे सुरालक्षणमिरितम। |
| \शाङ्के बहये गुणी हंसी स्तम्भनादिष सूक्षमी ||२९॥ —मन्त्रमहोवचि: २५ तरंगः
the worship besides the offering of Upachāra such as Prāṇāyama or Breath control, Bhūtashuddhi or purification of the elements of the body, Japa of Mantra, Nyāsa, meditation (Dhyāna) and obeisance (Pranāma).

OBJECTS OF DIFFERENT RITES

The object of Bhūtashuddhi is to purify the mind of its good and evil tendencies which have rendered the Ego a body-bound, selfish small thing.

The object of Nyāsa is to render the body spiritualized by the sound and Mantra Powers.

Prāṇāyāma, Dhyāna and Japa are essential to withdraw the mind from external attractions and repulsions and to consecrate it to the deity-worship.

FIVE KINDS OF WORSHIP

In the Seventh chapter of the Gautamīya Tantra it is said: "Worship is of five kinds, namely Abhigamana, Upādāna, Ijyā, Svādhyāya and Yoga."

‘Abhigamana’ is going to the place of worship cleansing the place where Devatā is seated and removing from the image the pastes, flowers, garlands, etc. ‘Upādāna’ is collecting materials for worship such as flowers, incense, sandal, etc. ‘Ijyā’ is the name given to worship proper of Ishtadevatā with offerings (Upachāras) and with Mantras after Bhūtashuddhi, Prāṇāyāma, Nyāsa and Mental worship. ‘Svādhyāya’ is doing of Japa and recitation of hymns. ‘Yoga’ is the meditation of Ishtadevatā in one's mind. ‘Abhigamana’ and ‘Upādāna’ grant ‘Sāmīpya.’ ‘Ijyā’ grants ‘Sādṛṣya’ (similarity), ‘Svādhyāya’ grants ‘Sārūpya’ (Identity of form), and Yoga grants Sāyujya’ (Union) as their respective fruits. (See Principles of Tantra Vol. II). The nineteen matters one should know before performing ‘Shat karma’ are enumerated in the 4th and 5th verses of 25th Taranga of Mantra Mahodadhi given below:

देवता देवतावर्णा नालुदितिविद्वससासनम्।
विनायिका मंहतो भुविष्यते समिति॥
मायापिलेकानं हस्यं कुदितुकुञ्जकुवेक्षनी।
प्रक्रमविश्व प्रयुः प्रात्मात्मानि यथा तथम्॥—मन्त्रमहोद्देश्यम् २५ तरंगे कौर ४-५
PLACES FOR WORSHIP

The best places are holy grounds, river-sides, caves, Tīrthas, summits of mountains, confluences of rivers, holy forests, solitary gardens, at the foot of bael tree, valleys, places overgrown with Tulasī plants, pasture lands, temples of Shiva without a bull, at the foot of Asvattha or Āmalakī trees, cowsheds, islands, temples, seashore, one's own house, the abode of Guru, places which naturally lend to generate single-pointedness of mind and places free of animals and solitary.

TIME FOR WORSHIP

"He who desires to reap a full crop of fruits from his rites should begin them in the morning and finish them all by noon."

According to Nigamakalpalatā “The daily worship should be begun after the passing of the half of the first Prahara and finished at the end of ten Dandas (Ghatis)” i.e. 1½ hours after sun-rise and before expiry of 4 hours after sun-rise. “If Japa and so forth are performed in the morning, it is not improper to perform worship at noon.” The appropriate time for performance of each of the ‘Shatkarma’ is indicated in the following verses:

श्रुवःकोषेण वसंतायगोहरात्रं भवेत् कम्यत्।
एकैक्षण श्रहोमन्ते शलिकावशक्रम कतम्।
हेमन्ते च वसंतायगं विशिष्टं श्रीद्वशतोययः।
शारदं कर्मणं षट्टे योजयेक्षमतः हुः।।

—मन्नत्रहोदशी २५ तरंगे खों ७-९

पूर्वः वशयक्रमणं स्वयंहे प्रीतिनाशनम्।
उष्णं च वरैहं संयायम् भारणं तथा।
शाश्विंहे अर्थरंसे च पौखिं प्रातरं हि।।

—हालान्यत्वत्तेन २० पदं खों १७६-१७७

Compare the above verses with verses 6 and 7 III Adhikāra, Śrī Bhairava Padmāvatī Kalpa and note the practical identity of phraseology.

DIRECTION OF WORSHIP

According to Bhāvachūdāmani “one should perform worship and other ritual acts at night, facing the north” and while worshipping Shiva
always by day as well as night facing the north; while worshipping Vishnu facing east, but facing north is not considered improper; while worshipping Shakti it is best to face north but not improper to face east. Worshipping Shri Krishna facing east during day and north during night, worshipping Kali or Chandika facing north is the best. Worship of Devas should be performed facing east and Devis facing north. Different directions for ‘Shatkarma’ are prescribed as in the following verse:

शिशस्यमेघानितातिपवनासातिदयत: कमात।
तत्सङ्कारणि कर्ष्यति अपेक्षतत्तदिवायुखः।
—मन्त्रमहोदधी २५ तर्गे कोऽ ९-१०

Compare Verse 5 III Adhikāra of Śrī Bhairava Padmāvatī Kalpa and note the difference.

SEATS AND POSTURES*

Rāghava Bhatta says: Japa, worship, and so forth should be performed sitting in postures, such as Padma, Svastika, Vīra, and so forth otherwise they will be ineffectual.

Sitting with a straight back putting feet within the folds of one’s knees is Svastika seat. Placing right foot on the left thigh is Vīrāsana.

ROSARIES

“Rosaries made of beads of Rudrāksha, conchshell, lotus-seed, wild olive (Puratanjīva), pearls, crystals, gems, gold, coral, silver, or roots of the Kusha-grass, are prescribed for house-holders.”

It is said that Japa may be done with hands except in Kāmya Karma in which case suitable rosary is necessary. It varies also with the object sought to be achieved. §

* पदच्ये स्तरस्तिकाबिक्षेत कुंकुमबं वर्गमके।
शांत्यादिवः प्रकृम्यं कमाद्वसनुथयमात।—मन्त्रमहोदधी २५ तर्गे कोऽ १५-१६
Compare Śrī Bhairava Padmāvatī Kalpa III Adhikāra, V. 9.

§ See Saradātilaka XXIII Patala Verses 116 to 120.

शाक्मालां समाधियो मातुकारणंतिणीमू।
अथ शुचापीताधार वाह्योपकारविनी।
PURIFICATION OF THE "FIVE"

The purificatory rites are five and are preliminary to actual worship.

In the Kulārnava Tantra (VI Ullasa vv. 16–22) it is said:

"O Devi so long as a Sādhaka does not carry out the five forms of purification, how can he perform worship of a Devatā? These are purification of self (Ātmashuddhi) of place (Sthānashuddhi), of Mantra (Mantrashuddhi), of articles for worship (Dravyashuddhi), and of Devatā (Devasuddhi). Worship without purification of the five is intended only for abhichāra.

"1. Purification of the self of the Sādhaka consists of proper bathing, purification of the elements (Bhūtashuddhi), breath-exercises (Pranāyāma), and so forth, and Nyāsa of six parts of the body (Shadanganyāsa), and all other forms of Nyāsa.

Compare Verse 11 Adhikāra III, Śrī Bhairava Padmāvatī Kalpa. Mantra-Mahodadhi, XXV Taranga describes the different rosaries, and different fingers of the hand to be used in counting beads of the rosary, in accordance with the different objects to be achieved:

The beads of a rosary for an auspicious or approved object may be 108, 54 or 27 and should be 15 in case of an unapprovable object (Abhichāra)
"2. Purification of place is making the house of worship as clean as the centre of a mirror by dusting, wiping, and so forth, and adorning it with auspicious ornaments, such as powders of five colours, with seat, canopy, incense, lamp, flowers, garlands, and so forth.

3. Purification of Mantra is the performance of Japa of the letters of the alphabet which compose the Mātrikāmantra, once in their regular order (anuloma), and once again in the opposite order (viloma), by linking the letters of the Mūlamāntra with them.

4. Purification of articles is the sprinkling on articles of worship of water sanctified by a recital of the Mūlamāntra and the weapon Mantra, and then displaying the Dhenumudrā (cow-mudrā) over them.

5. Purification of Devatā is the placing of the image of the Devatā on the Pūtha, invoking the Shakti of the Devatā into it by means of Astramantra Prānamantra and so forth, then bathing it (at least) thrice along with recital of Mūlamāntra, and finally adorning it with garments, ornaments, and the like, and offering incense, light and so forth. These five forms of purification must be performed first, and then the worship should be commenced." (From Principles of Tantra Vol. II)

BHŪTASHUDDHI

Bhūtashuddhi, which is a part of Ātmashuddhi, is an important Tāntrik rite and means purification of five ‘elements’ of which the body is composed. These elements are not to be understood to be gross ‘earth,’ ‘water,’ ‘fire,’ ‘air’ and ‘ether’ but the five forms in which Prakriti manifests Herself. These have centres of operation in the five Chakras Mūlādhāra to Vishuddha in the spinal cord in the human body. We have described above Kundalīyoga and mentioned Kundalinī ordinarily remaining coiled in the lowest Chakra viz, Mūlādhāra. She is considered a form of the Saguna Brahman and is also identified with the presiding deity of the Mantra i. e. Ishtadevatā. "In Kundalīyoga she is aroused and brought up through the five centres, absorbing as She passes through each the Bhūta of that centre, the subtle Tanmātrā from which it derives and the connected organ of sense (Indriya). Having absorbed all these, She is led to the sixth or mind centre (Ājnā) between the eyebrows where the last Bhūta or ether is absorbed in mind, and the

* देवार्थेणोखलातामृतेभूतशुद्धि समाचरेऽ॥—मन्त्रमहोदयः प्रथमसतरं॥
latter in the Subtle Prakriti. The last in the form of Kundalī Shakti then unites with Shiva in the upper brain called the thousand petalled lotus (Sahasrāra). In Yoga this involution actually takes place with the result that ecstacy (Samādhi) is attained. But very few are successful Yogis. Therefore Bhūtashuddhi in the case of the ordinary worshipper is an imaginary process only. The Sādhaka imagines Kundalī, that She is roused, that one element is absorbed into the other and so on, until all is absorbed in Brahman.

He then thinks of the 'black man of sin', in his body. He inhales meditating on 'Yam' the Vāyu-Bīja for 16 instants and dries up the sinful body; holds breath meditating on 'Ram' the AgniBīja for 64 instants and burns the same with all sinful inclinations;* exhales meditating on 'Vam' the VarunaBīja for 32 instants and bathes the burnt-body with the nectar-like water from head to feet. The Sādhaka then thinks that a new Deva-body has come into being. Then meditating on 'Lam' the Prithvī Bīja in the Mūlādhāra and by divine gaze he strengthens the same. Then placing his hand on his heart and uttering Mantra 'Āng, Hrīṅg, Krong, Hangsah, So'ham he infuses into the new body the Prānas of the Devī (i.e. Ishtadevatā). Thus performing Bhūtashuddhi the Sādhaka should think that he is one with the Devī.

NYĀSA

Nyāsas should be performed after first purifying the materials of worship (दक्ष्य शुद्धि) and so forth.

Nyāsa is a very important and powerful Tāntrik rite. It is performed by placing the tips of the fingers and palm of the right hand on various parts of the body accompanied by recitation of Mantra. It is of many kinds, e.g. Jīva-nyāsa, Mātrikā or Lipi-nyāsa, Rishi-

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* Cf. Kalmaṣa-dahana rite in Jain Mantra-kalpas which is performed by touching the middle of the left arm and thrice reciting the Mantra:

"ॐ विषुत्सुलिङ्ग महाबिखे सर्वकालशं दह २ स्वाहा।"

The detailed Jain Bhūtashuddhi rite is given at p. 2A of Nirvānakalikā. Its similarity to the rite above described may be noted.
nyāsa, Shadanga-nyāsa on the body (Hridayādi-shadanga-nyāsa) and with the hands (Angushthādi-shadanga-nyāsa) Pītha-nyāsa and so on. The Kulārnava (IV-20) mentions six kinds. Each of these might come under one or the other of the four general heads.

"Nyāsa also has certain physical effects for these are dependant on the state of mind. The pure restful state of meditation is reflected in the body of the worshipper. The actions of Nyāsa are said to stimulate the nerve centres and to effect the proper distribution of the Shaktis of the human frame according to their disposition and relations, preventing discord and distraction during worship, which itself holds steady the state thus induced" pp. 292-293 'Shakti and Shākta.'

JIVA-NYĀSA

Jiva-nyāsa is infusion into the Sādhaka's body purified by Bhūtashuddhi rite of the life-Prāna of the Ishtadevatā accompanied by recital of Mantra. By this the body is thought to become that of Devatā.

MĀTRIKĀ-NYĀSA

Mātrikā-nyāsa is the placing the fifty letters of the Sanskrit alphabet, which are considered Mantra-bodies of the Devatā on the body of the Sādhaka. They are so placed, mentally saying 'Om Ham Namah' etc., in the six inner centres (Chakra) in case of Antarmātrikā-nyāsa; and externally on the body in case of Bahyamātrikā-nyāsa. This Mātrikā-nyāsa again is Śrīsti Mātrikā Nyāsa (i.e. Creative) or SanghāraMātrika Nyāsa (Dissolving).

VIDYĀ-NYĀSA

Nyāsa of Vidyā should be done on the head, Mūladhāra, heart, three eyes, two ears, mouth, two arms, back, knees, and navel.”

RISHI-NYĀSA

Rishi-nyāsa consists of salutation on the head to Rishi of the particular Māntra and salutation in the mouth to the particular meter of the verse of the Mantra and in the heart to the Devatā and in the hidden part (Guhya) to the Bīja and also on the two feet and on the whole of the body.
SHADANGA-NYĀSA

In Shadanga-nyāsa certain letters are placed with the Mantras Namah, Svāhā, Vashat, Vaushat, Hūm, Phat, on the heart, head, crown-lock (Sikha), eyes, middle of arms and the front and back of the palms.

KARA-NYĀSA

In Kara-nyāsa the Mantras are assigned to the thumbs, index fingers, middle fingers, fourth fingers, little fingers, and the front and back of the palms. The meaning of Nyāsa thus becomes clear. By associating the Divine with every part of the body and with the whole of it, the mind and body are sought to be made divine to the consciousness of the Śādhaka. They are that already but the mind is made so to regard them.

SHODHĀ-NYĀSAS

In Mantramahodadhi (XI Taranga) V. 48 it is stated that Shodhānyāsas and other Nyāsas should be performed for good luck, but are not described for fear of lengthening (of the work) and because they are not compulsory. They consist of Ganesha, Graha (Planet), Nakṣatra (Asterism), Yogini, Rāshi (Zodiacal sign) and Pitha Mātrikā Nyāsas. They are described fully in the commentary of the said verse 48 of XI Taranga of Mantra-Mahodadhi.

"In the Vīra Tantra it is said:

"All the sins of a Śādhaka are destroyed if the Shodhā-Nyāsa which is the principal of all Nyāsas, is performed. Shodhā-Nyāsa overcomes the poison of snakes, prevents death from accidents, and destroys evil Grahas and diseases. All harmful things are destroyed by the force of Shodhā-Nyāsa, and enemies are made thereby friendly.

The poems of a Śādhaka who performs Shodhā-Nyāsa sweetly flow in waves like streams of grape-juice. The eight forms of Siddhi, namely Anima and so forth, lie within the hollow of his hands. Contemplation in the performance of Shodhā-Nyāsa destroys all sins of body, speech, and mind. All lesser sins are destroyed by recourse to Shodhā-Nyāsa. A Śādhaka who has attained Siddhi in Shodhā-Nyāsa can, if he

* Amongst Jains Shadanga-Nyāsa and Kara-Nyāsa appear to be usually employed. Matrikā-Nyāsa is sometimes employed but the other Nyāsas are scarcely employed.

§ For Mahāshodhā-Nyāsa see Kulārnava Tantra IV Ullasa.
desires, enter into whatever form he sees. The life of him to whom a Sādhaka who has done Shodhā-Nyāsa bows is shortened. Even Devatās, not to speak of men, tremble with fear at the sight of a Sādhaka who performs Shodhā-Nyāsa." P. 375 Principles of Tantra Vol. II.

**DHYĀNA**

In 'Dhyāna' or meditation the form of the deity which is being worshipped is contemplated on with such vivid imagination, concentration of thought and devotion that the image becomes vivified and remains before the mind's eye throughout the course of worship. This 'Dhyāna' however is 'Sthūla' or gross. The 'Sūkṣma' or subtle 'Dhyāna' is contemplation of the deity in its subtle aspect as formless or as 'Light'. We have already referred to this (See ante pages 33 and 45). The deity in 'Sthūla' or gross Dhyāna is contemplated on in its natural complexion or colour and with usual ornaments and vehicle.

यस्य देवस्य चतुर्दशं कथामूण्वणवाहनम् ।
तदुपर्य स्वायते नित्यं स्थूलध्यानस्मिं विदु: ॥ चेतेनसहिता, उपदेश ६ फूऽ ८

Such is the contemplation in Niśkāma worship whether daily (Nitya), occasional (Naimittika) or special (Mahāpūjā). The Dhyāna is the same in 'Puraścarana' also; because 'Puraścarana' by itself is not 'Kāmya' i.e. performed with a particular desire. Puraścarana is only a preliminary to Kāmya Karma. When the worship is Kāmya as in Shat karma, Dhyāna varies in colour. (See ante section entitled 'Contemplation Colours and Emotions' page 23 et seq.) The 'Dhyāna' in case of 'Śānti' (Peace of body or mind) is contemplation of the deity, its ornaments and apparels as white; in case of Vashīkarana (Fascination) or Ākarṣana (Attraction) it is red; in case of 'Stambhana' (Paralysing or stopping any person, thing, feeling or activity) it is yellow; in case of Vidveṣana (Creating enmity between friends) it is of smoke colour; in case of 'Uccātana' (Driving away a person) also it is of smoke colour; and in case of Mārana (killing) it is of black colour.

*See the present writer's articles on 'Yogīśvāra Śrī Hemacandrāchārya and Dhyāna-Nirūpana' in Gujarati in 'Suvāsa' (a magazine published at Baroda) Vol. I, 12 & Vol. II, 2 for further information on Dhyāna.*
Dhyāna is again said to be of three kinds. ‘Sātvika’, ‘Rājas’, and ‘Tāmasa’ and employed for different objects.

See also V. 6, Appendix 30 to the present work; V. 31 Chapter VIII Yogashastra by Hemachandrāchārya and VV. 40 and 47 XI Ullasa, Vivekavilāsa.

JAPA

Japa is of three kinds viz. Vāchika or Bhāṣya, Upāngshu and Mānasa.* The first is the lowest and the last the highest form. In the first Mantra is distinctly and audibly recited. In the second which is less gross and therefore superior to the first the Mantra is not uttered. There is a movement of the lips and tongue without any articulate sound being heard. In the highest form which is mental utterance there is neither articulate sound nor movement. There is merely meditation on the letters of the Mantra.

“Certain conditions (See Nityotsava pages 171-172) are prescribed as those under which Japa should be done, relating to physical cleanliness the dressing of the hair, garments worn, the seated posture (Āsana), the avoidance of certain states of mind and actions, and the nature of the recitation. Japa is done specified number of times, in lakhs by great Sādhakas. If the mind is really centred and not distracted throughout these long and repeated exercises the result must be successful.”

* Nirvānākalikā (page 4 B) also says so.
HOMA, TARPANA, BRĀHMANA-BHOJANA ETC.

Puraścarana is comprised of five parts: (1) Worship three times a day (ii) Japa (above described) (iii) Homa (Sacrifice) (iv) Tarpana (satisfying the deity with water) (v) Brāhmaṇa-Bhojana (Feasting of Brāhmaṇas):

पूजा त्रिवर्तिकी निर्ययः जपस्तक्तयेव च।
होमो ब्राह्मणभुक्तका पुरवर्तीयतां।—कुलपावे १५ उदासे कृतः ८

Then there is the rule for substituting at least double Japa instead of the part which cannot be performed:

यद्यदयद् विविधवेत ततस्क्षणादिद्विगुणो यतः।
कुलपावे द्वितियचुः पवित्रसंहायाः वा साधकः स्रिवेये।—कुलपावे १५ उदासे कृतः ९

‘Kundas’ or the Sacrificial pits for performance of Homa are of different shapes according to the object desired to be achieved:

योनिकुण्ड बाक्षराजेः स्वाधकुकृष्टिकरणं भगम्।
वक्ष्मीप्रदे चतुर्वेदी स्वाधकुकृष्टिकरणं द्वितीयं भवेद्व।
-वर्तिकाकुण्ड नु चेष्टेकुर्धविकान्तं।
चकुरास्ते शान्तिलक्ष्मीपुष्पिक्ष्यम्-कुकरणं।
पत्रसं सर्वसंपत्तिर्यातो भागवैचक्षणम्।
पटा च सर्वसंपत्तिकारणं कुरवन्देन।
शष्णः वरारोहे समीहितकल्पकोदम।
एतानि सर्वप्राप्तार्यं चतुर्वेदी भवति हि।—शान्तिवतन्ने, २० पट्टेः कृतः २४–२५
स्वप्न चतुर्वेदी श्रवणकोड दलेणुवम्।
तोषेश्वरशाक्षार्णं भातुवाचोत्तरमयम् च।
आशारुक मतः कुले शान्तियुक्तप्रेषु कर्माच्छ।—मंगलमहोदधृ, २५ तरारे कृतः ६०–६१

‘Samidhs’ (Chips of wood), oil, fire and materials for sacrifice also vary according to the object to be achieved. (See Mantramahodadhi XXV Taranga, Jñānārṇava Tantra XX Patala and Nityotsava pp. 170–171.)

Usually the number of ‘Āhutis’ or oblations to fire in Homa is one tenth of the number of Japa, the number of Tarpana is one—tenth of the number of Āhutis; and the minimum number of Brāhmaṇas to be feasted is one tenth of the number of Tarpana. Sometimes ‘Suvāsinīs’
(Married women) and ‘Kumarīs’ (Virgins) are also feasted. If one cannot afford to feast the number of Brāhmaṇas stated above, ‘Abhiṣeka’ or ‘Mārjana’ should be performed with Kusha grass dipped in water one tenth of the number of Tarpana, and one tenth of the number of ‘Abhiṣeka’ or ‘Mārjana’ should be the number of Brāhmaṇas to be feasted.

SIDDHI

If success is not attained after completion of one Puraścarana two or even three puraścaranas should be performed. If success is not even then attained well known methods of obtaining ‘Siddhi’ should be employed, because if complete success be attained in respect of a single Mantra, success would be attained in respect of all Mantras and nothing would be impossible to be performed by such a ‘Siddha’ worshipper:

स-प्रक्षिपत्रीक्षमञ्चस्य पंचागोपालनेन हि।
सवेन मन्त्राय विषयन्ति तत्प्रभावसु कुंडेश्वरः।
सप्तप्रक्षिपत्रीक्षमञ्चस्य नासाद्य विद्यते कृष्णित।
बहुन्न्यायवतः युवः का कथा शिव एव सः।—नित्योत्सवः प्र. १६१

UPACHĀRA

In Tāntrik worship the materials used or rites performed are called Upachāras. Commonly they are sixteen in number but sometimes they are more and sometimes less. In the Sanatkumāra Tantra it is said “The Ishtadevataḥ should be worshipped daily with sixteen Upachāras, or with ten if it is not possible to worship with sixteen, or with five Upachāras if it is not possible to worship with even Ten”. Mahānirvānatantra 13th Ullāsa gives the sixteen, ten and five Upachāras in the following verses:

ध्यास्ते श्वागते पादमर्थमाचारमनीयः।
माहुपक्षतथाधर्मभास्नीयं वार्ष्णमुखे॥२०१॥
ग्रन्थसुधे भूपसिपी नैवैध वद्यनेत्यथा।
देवाेंच्यनातु निरिण्य उपचारार्थ वोढ़स॥२०४॥

(1) A seat, (2) welcome, (3) water to wash the feet, (4) offering (of rice, flower, sandal paste, Durvā grass and water in the vessel of kushi), (5) water for rinsing the mouth, (6) Madhuparka (Honey, ghee,
milk and curd), (7) water for sipping, (8) water for bathing, (9) clothes (10) ornaments, (11) gandha (scent), (12) flowers, (13) incense, (14) light, (15) edibles, (16) and Vandana (obeisance), are the sixteen offerings prescribed in the worship of Devas.

(1) water to wash the feet, (2) offering (of rice, sandal paste, flower, water and Durvā), (3) water (for rinsing the mouth), (4) Madhuparka, (5) water (for sipping), (6) gandha, (7) flowers, (8) incense, (9) light, and (10) edibles. These are known as the ten upachāras.

(1) Gandha, (2) flowers, (3) incense, (4) light, and (5) edibles, O Kālikā! are called Panchopachāra in the worship of a deity.

The five upachāras according to the present work however, are set forth in the following verse of the third chapter.

(1) Invocation, (2) installation of the goddess, (3) bringing her near to oneself (i. e. one’s consciousness), (4) worship and (5) giving her a send off are called by the wise Panchopachāra. Jain Māntrik works generally mention such Panchopachāra Pūjā. Here it must be remembered that word Pūjā here stands for a composite rite in which are offered water for bath, sandal paste ‘Attar’ etc. as ‘Gandha’, flowers, incense, light, rice, edibles and fruits. Amongst the Jains the minimum things offered in Pūjā are these eight from which the Pūjā is called Aṣṭa-Prakāri i. e. eight fold. The Jains have also Pūjās which have either seventeen or twentyone varieties. Really speaking these varieties of Pūjā correspond to the main items in Śodashopachāra worship excluding of course the seat, welcome and obeisance. The Jain rite of offering water and giving bath is preceded by Pancāmṛtsuāna in which are included milk, ghee, curd, sugar–candy or sugar–cane–juice and water.
MĀHĀPŪJĀ

"The Gandharva Tantra says: " A Mahāpūjā, with all the various articles therefor and complete in all parts, should be performed every month of every year on auspicious days. Besides this, worship of Ishtadevatā is a daily work. A Śādhaka may perform occasional rites when he is capable of thoroughly carrying out those of daily obligation. When he thus becomes an adept in the performance of both the daily and occasional rites, then he may think of performing those which are done for the attainment of a particular end (Kāmya)."

"A great Pūjā, with abundance of materials therefore should be performed on a fourteenth lunar day, or an eighth lunar day, or a full moon day, or between two months (the day between two months or the last day of a month), or on a Mahābhūta day. If the fourteenth day of a dark fortnight be a Tuesday, that day is called a Mahābhūta day. Any special performance on this day causes Bhūtas (beings and things) to come within the control of the Śādhaka. Again if there is a conjunction of the Pushya * Nakshatra on that day, performance on that day is productive of countless fruits."

(p. 321 Principles of Tantra Vol. II)

* One of the twenty-seven "lunar mansions".
Mantrayana-Vajrayana
And Tantrism Amongst Buddhists

In course of the foregoing discussion, we have dealt generally with the Hindu Tantras of all sects of worshippers. We shall now deal with the Buddhist Tantras in particular as they are equally important in the History of Tantras and Mysticism and shall then describe Mysticism amongst Darvishes in a separate section. Finally we shall treat of Mantravāda amongst Jains in comparatively greater details and then in a separate part the contents of the work here published and notes and comments on the works in the appendices and the biographies of the authors thereof.

The Buddhists are divided into two principal sects viz, Mahāyāna and Hinayāna. The Northern Buddhists of Tibet, China and Japan belong to the former sect and they term those of the South i.e. Ceylon, Burma and other places 'Hinayanists' which term is not of a complimentary character. The Mahāyānists i.e. the followers of the Greater Vehicle are so called because they strive for the enlightenment of the whole universe, while the Hinayānists, i.e. the followers of the Lesser Vehicle are so called, because each of the followers seeks Nirvāna and Arhatship for himself only. Vajrayāna or Mantrayāna is a development and a branch of the Mahāyāna. Vajrayāna is a form of Tantric Northern Buddhism. At first Buddhism was divided into three Yānas viz, (1) Shrāvakayāna (2) Pratyeka-Buddha Yāna and (3) Bodhisattvayāna. With the advent of Padma-Sambhava (the son of the famous Indrabhūti who flourished in circa 717 A.D.) who was the founder of the Mantrayāna school in Tibet, Bodhisattvayāna developed according to Kazi Dawa-Samdup into Vajrayāna and Mantrayāna the same being divided further into the following main divisions: (1) Kriyātantra-Yāna, (2) Charyā or Upāya-tantra-Yāna (3) Yoga-Tantra-Yāna, the last being further subdivided into three (4) Mahā-Yoga-tantra—Yāna, (5) Anuttara-Yoga-tantra—Yāna, (6) Ati-Yoga-tantra—
Yaña. The Yogāchāra school which evolved out of Śūnyavāda of the Mādhyamakas did to an extent contribute to the development of Tantras, but it was the Vajrayāna which was the chief contributor.

Vajrayāna literally means ‘adamantine vehicle’ but really ‘Śūnya vehicle’. Śūnyatā is called Vajra, because it is firm and sound, cannot be changed, cut or pierced, cannot be burnt, and cannot be destroyed. According to the Mādhyamakas Nirvāṇa is Śūnya; according to Yogāchāra which is a later development of Śūnyavāda, besides Śūnya Vijnāna, a positive element, is present. While according to Vajrayāna, besides the two, the element of Mahāsukha ‘eternal bliss’ is also present. This Vajrayāna further introduces the theory of five Dhyāni Buddhas,* presiding over five Skandhas, and families of the five Dhyāni Buddhas who come forth when needed. Five Bodhisattvas and their Saktis are the first to emanate. It also introduced the worship of various deities with their Saktis and a large number of gods or goddesses and their Sādhanās, Stutis etc. Vajrayāna can be said to be direct development of the Yogācāra school and the Vijnānavāda it inculcates rather than the Mādhyamaka school.

Asaṅga, brother of the famous Vasubandhu, who flourished in the fourth century of the Christian era is said to have introduced

*The five Dhyāni Buddhas are Akṣobhya presiding over Vijnāna Skandha, Vairocana over Rūpa Skandha, Ratnasambhava over Vedanā Skandha, Amitābha over Samjnā Skandha, and Amoghasiddhi over Samskāra Skandha. Their colours are given below. Vajradhara embodies in Himself all the five Dhyāni Buddhas, is of blue colour and has two hands crossed on his breast, the right holding an adamant (Vajra) and the left a bell. He is supposed to be over all the Dhyāni Buddhas and is called the Sixth.

जिनो वैरोचनो ह्यतो रत्नसम्भव एव च |
शमितामोक्षोधिरखो-स्वाय प्रकृतिते ||
वर्णा श्रमीश्च सितः पीलो रक्षो हसियोऽचक्रः ||-साधनमाला व ५६८-६६

§ The writer acknowledges his indebtedness for much of the information about Mantrayāna and Vajrayāna given here to the learned authors of the Introduction to Sādhanamālā, Shāktasampradāya (Gujarati) and Introduction to Shri Chakrasambhāra.
Tantrism amongst the Buddhists which was transmitted from preceptor to pupil in the most secret manner upto the time of Dharmakirti. The first to openly a vow and preach this doctrine were Saraha, Nagārjuna, Luipāda, Padmavajra, Anaṅgavajra and Indrabhūti.

Guhyasamāja alias Śrīsamāja is probably the most authoritative and original work from which Tantrism drew its inspiration. It is written in the form of a Sangīti and believed to have been delivered in an assembly of the faithful by the Sarvatathāgatakāyavākcitta. Dr. B. Bhattachāryya, the learned editor of Sadhanamāla says in his Introduction about this work:—

"This is probably the first work of the Tantra school, and Asaṅga quite conceivably may have had something to do with it, as it is commonly believed that the Tantras were introduced by him from the Tusiša heaven where he was initiated in mysticism by Maitreya. But of course, this view cannot be said to be definite, or to be based on sufficiently strong evidence, and it is very doubtful whether we will ever be in a position to trace the origin of the Tantra in the most precise manner possible."

"Vajrayāna incorporated many leading tenets of Mantrayāna which was a form of Mahāyāna Buddhism, where Mantras, Mudrās, Mandalas, and gods were given the greatest prominence for the attainment of Siddhis or else Nirvāṇa or omniscience."

The earliest work of Mantrayāna viz. Vidyādharapitaka—forming part of the canonical literature of the Mahāsanghikas is not now available; another work of Mantrayāna however viz. Mahājñushrīmulakalpa is available. It is in the style of Mahāyāna Sūtras in the Sangīti form. Dr. B. Bhattachāryya considers the date of the work to be about 200 A. D.* Mantras and Mudrās therein are not systematised as in the later Vajrayāna works. There is no mention therein of Panchatattva worship. The Mūlakalpa mentions Mantrayāna but not Vajrayāna which is for the first time mentioned in "Guhyasamāja". Dr. B. Bhattachāryya surmises that there is a history of development of several centuries behind that work and says that if Tantrayāna could be traced to the root probably "the opinion of Sāntarakshita and Kamalaśīla that instructions of Tan-

* Winternitz however says: "But his arguments are by no means convincing", that is, to fix the date so early as 200 A. D. See P. 635 History of Indian Literature.
tras, Mantras, Mudrās and Mandalas were delivered by Buddha himself for the benefit of such of his followers who cared more for the material prosperity than the spiritual” would be found to be correct.

On the authority of Pag Sam Jon Zan he also says that Tāntrism was first developed in Uddiyāna and thence transmitted to the other Pīṭhas, Kāmākhyā, Sirihaṭṭa and Pūrṇagirī and the rest of India.

We have mentioned above some of the earliest prominent promulgators of Buddhist Tāntrism. Of them Saraha (633 A. D.) according to both Tārānāth and author of Pag Sam Jon Zan as also Cakrasamvara succession list was one of the earliest promulgator of Buddhist Tāntrism. He was also known as Sarahabhadra and Rahulabhadra. Tāntrism got publicity with him and therefore its commencement is taken to be seventh century A. D. He introduced Buddhakapāla Tantra and Luipā the first Siddhācārya (669 A. D.) the Yoginī Saṅcaryā, Kambala and Padmavajra (693 A. D.) introduced the Hevajratantra, Kṛṣnācāryya (717 A. D.) the Sampuṭatilaka, Lalitavajra (693 A. D.) the three divisions of Kṛṣṇa-yamārītantra, and Dārikapā (753 A. D.) the Kālacakra. We may mention here that the great Tāntrika Nāgārjuna flourished in 645 A. D. and was different from Nāgārjuna the founder of the Mādhyamaka school who flourished about 150 A. D. The Tāntrika Nāgārjuna was a prolific writer of Tantras and is said to have imported the worship of Ekajatāx from Bhoti i.e. Tibet. Savarīpā (657 A. D.) is another interesting historical figure noted for his magical prowess and can be easily identified as the author of the collection of Mantras distinctly known as Śābara Mantras. He belonged to the hill tribe called the Savaras or huntsmen in Bengal.

Dr. B. Bhattāchāryya’s inference—that India knew of no deity as Ekajatā before Nāgārjuna’s time—however is unwarranted. The colophon of Ekajatā’s Śādhana, in Śādhana-namāla, does not say so. It only means that the Śādhana was rescued by restored and not that the deity was imported. Besides Nārādīyapurāṇa Adh. 85 v. 123 actually mentions Ekajatā. Ekajatā is also mentioned in Guhyasamāja at p. 88. Tārā in Nārādīya purāṇa Adh. 85 is not described with Akṣobhya on the crown, nor decked with Mudrās. Kāllī, Sarasvatī and Bhadrakāllī cannot therefore be rightly said to be Buddhist in origin.
He composed a Sādhanā of Kurukullā and was the originator of Vajravyogini cult where the deity worshipped is of red colour. The Sābara Mantras are referred to by the famous Jain Ācharya Haribhadrasūri in his work Sāstravārtāsamuccaya:

मन्त्राविनाः स साम्प्रदायिक शाखारणामिपि स्पटस्।
प्रतीति सप्ताङ्करितं व चापय्यजेवविनारी तद्।—क्री ६२३॥

Padmavajra mentioned above also wrote a work named Guhyasiddhi which seems to have been much popular in Tibet. He advocates there in objectionable rites and practices specially relating to the Mahāmudrā or Sakti. According to him all these rites and practices originated from Buddha himself and were recorded in the work Guhyasamāja alias Śrīsamāja. The goal preached by him in the said work is stated as not possible to be reached without the Sakti. It would seem the Panchatattva worship gathered strength from Padmavajra’s said work although it must have started about the time of Guhyasamāja. His pupil Anaṅgavajra* (705 A. D.) wrote several works on ‘Hevajratantra’ introduced by his preceptor. He wrote Prajñopāyaviniscayasiddhi also.

Indrabhūti who flourished about 717 A. D. wrote several works on Tantras and was considered an authority on Vajrayāna and Tantra, long after his time. The Sādhanamālā includes the Sādhanās composed by him named Kurukullā Sādhana. One of his important works viz, Jnānasiddhi describing shortly the principal Vajrayānist doctrines and rites has been discovered and published in the Gaekwad’s Oriental Series. This work also preaches that if the kind of knowledge there described is obtained Bodhi can be attained even if one indulges in immoral actions or takes animal food or strong drinks.

Kṛṣṇācāryya who flourished about 717 A. D. is said to have introduced Tantras in which the male and female deities sit clasping

*Dr. B. Bhattachāryya in his article ‘Glimpses of Vajrayāna’ says that Anaṅgavajra renounced Buddhism in his later life and became one of the saints of the Nāthapantha, and that he is identified with Gorakṣanātha.
each other. He may be identified with Kṛṣṇarāja who introduced worship of Vajrasarasvatī. Lakṣmīṅkarā belonged to the royal family of Uddiyāna and was the sister of the famous Indrabhūti. She wrote an interesting work named ‘Advayasiddhi’ in which she preached certain novel doctrines such as worship of one’s own body where all the Gods reside. She said once the truth was known there was no restriction for the worshipper. He may eat or drink anything. He may violate any law and that there was no need to undergo any suffering or to fast or to bathe. She however stated that women of all castes should be respected as they were embodiments of Prajnā. Since her time this new teaching won many adherents who came to be known as Sahajayānists. It would appear that Sahajayāna started with her. We would now mention Dombīheruka (777 A. D.) who is recognised as one of the 84 Siddhas and who wrote on Sahajayāna as well as Vajrayāna. In his work ‘Sahajasiddhi’ he formulates Kula worship from which come the words Kaulika and Kulācāra. Explaining the word Kula he says that Kulas* are five and originate from the five Dhyāni Buddhas and that the latter are called Kuleshas. This would suggest that Kulas are Buddhists. The Kulas declare themselves to be Tāntric Hindus. The meaning of Kula and Kulas in Hindu Tantras is not definite. Although it may be an interesting inquiry whether the Kulas are Hindus or Buddhists, yet there is practically no difference between the Kaulāchāra and the Tāntric Buddhāchāra.

* The commingling of Śūnyatā with ‘Karuṇā’ is ‘Advaya’ in Vajrayāna. It is the foundation of Śakti worship amongst Buddhists. It is also deified. Heruka and Prajnā are the two deities in whom Śūnyatā and Karuṇā are personified. They are in embrace in the Yoganaddha or the Yab-Yum form.

* अक्षोभ्यो वज्रसिद्धयुगा श्रमिताम्: पद्मेव च।
रलसंवयो भावरलः: वैरोचनस्तयागतः॥
श्रमिष्टेद्युक्तान्धेदतानि संधिपेत्॥

Aksobhya, Vairocana, Amitābha, Rātnasambhava and Amoghasiddhi are the five Dhyāni Buddhas called Kuleśas who started Thunderbolt, Lotus, Jewel, Disc (Cakra) and Action families.
Dombīheruka writes about Mahāsukha which can be had from one’s experience. It has four successive stages viz. Ānanda, Paramānanda Viramānanda and Sahajānanda. During the reign of king Mahīpāla 1st who flourished between 978 A. D. to 1030 A. D. there arose a group of powerful writers on Tantra, like Dipaṅkara, Advayavajra and others and that was the next period of Buddhist Tāntric development. The readers who are interested to know the aims and objects of Buddhist Tāntrics may refer to the learned introduction of Dr. B. Bhattāchāryya to Śādhanamālā.

We would here note that of the five kinds of Siddhis described in Patanjalayogasūtra: (जमौषधिपत्रम् राजः समाधिजः सिद्धवः) the Siddhis aimed at by the Tāntrics are those obtained through the Mantras. The eight great Siddhis of the Buddhists are different from those mentioned in the Yogashastra.* The Buddhist’s Siddhis are (1) Khadga, (2) Añjana, (3) Pādalepa, (4) Antardhāna, (5) Rasa-Rasāyaṇa, (6) Khecara, (7) Bhūcara, (8) Pātāla. The six rites or Śātkarma according to Buddhist Tantras are:— Sānti, Vashikarana, Stambhana, Vidveśaṇa, Uccaṭana and Māraṇa, practically the same as mentioned in other classes of Tantras.

The Śādhanā of Suklakurukullā at page 368 ff, mentions the different mental conditions and the dates of the month and the directions to be faced for the due performance of Śātkarma. The deity worshipped for the different rites though same will have different forms, colours and weapons according to the rules regulating the same. Appropriate directions, time, manual gestures (Mudrās) seats and modes of applications of Mantras for the different rites are prescribed also in the work here published.

According to Dr. B. Bhattāchāryya, the Mantras of Vajrayāna seem to be a development of the Dhāranīs contained in the Vidyādharapitaka mentioned above. The Dhāranīs existed in Buddhism from very ancient times and seem to have been devised for those Buddhists

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* The eight Siddhis of Yoga viz, Añimā and others are covered by the Vaikriya Labdhi (i. e. Siddhi) of the Jains. See ‘Senapraśna’ p. 76 Answer to question 276.
who cared more for their material welfare than Nirvaṇa. They could not read the Sūtras and so they were shortened into Dhāranīs for being memorised. When further shortened the Dhārṇīs were reduced to Mantras which were sometimes reduced to a single syllable in the form of Bīja * as in the case of Prajnāpāramitā.

HINDU MANTRIC SYSTEM

Dr. B. Bhattachāryya infers Hindu Mantric system to be later than the Buddhist Vajrayāna and even that it was incorporated bodily into Hinduism from Buddhism, because he thinks Tāntric Mantras make abrupt appearance in Hindu Tāntric literature without showing even a faint trace of the earlier and crude stages of development. We beg to differ and point out that Hindu Tāntric literature has gradually developed from the Vedas specially the Atharvaveda. Besides what has been stated in the previous section hereof regarding Atharvaveda being the original source of Mantra as well as Tantra we beg to refer the readers to Āsurikalpa in which according to the Mantra and Dhyāna there given the principal deity Durgā is addressed as ‘Aṭharvaṇasya Dūhite’ and ‘Turyavedasya Putrī’ i. e. daughter of Atharvan.§

It is not only according to Hindu tradition or belief of Hindu Tāntrics that Atharvaveda is considered to be the original source from which Tāntrism is considered to have developed but also according to Jain authorities. We shall show this by references from two ancient Jain works viz. Vasudeva Hindi by Vāchaka Śrī Sanghadāsa and

*Buddhist Mantras are of four kinds:—(1) Bīja Mantra being monosyllabic (2) Mūla-mantras are long and may be compared to Hindu Tāntrika’s Mālāmantras (3) Hṛdaya Mantra being short Mantra for Japa of the principal deity i. e. Ishtadevatā (4) Āvaraṇadevatā Mantras being generally short Mantras of the deities surrounding the chief deity.

§ बलेन्द्र-वेतवणि विकसितनवरा धामहत्सिद्धालम्।
दक्षे श्यालंकारश्च इत्युत्थितान् नागयोपवीताम्।।
नानालंकारयुक्तं विचारितबद्वं तुर्यवेदस्य पुष्रीम्।
दुर्गा पद्मस्था धम्मसिद्धवाक्षरायुपी त्वः नमामि।।
Sūtrakṛtāṅga Tīkā by Śilāṅkaḥārya. This Sanghadāsa is a Bhāshyakāra and is older than even the great Bhāshyakāra Shri Jinabhadrāganiṅka-smārthramaṇa the author of Vīṣeṣāvāsyaka Bhāṣya and Vīṣeṣāṅavatī. In his latter work he has mentioned the said Vasudeva Hīndi calling it Vasudevā charita. We can therefore emphatically state that Sanghadāsa flourished prior to 6th century A.D. In his said work Vasudeva Hīndi at p. 151 he has mentioned 'Mantra Niyogas' of Atharvaveda. (2) Similarly Śilāṅka the commentator of Sūtrakṛtāṅga refers to Māntric practices of Atharvaveda meant for Abhichāra. See page 169 commentary Sūtrakṛtāṅga, Āgamodayasamīti Edition.

Not only the Vedas but also the subsequent Hindu literature comprised of Brāhmanas, Āranyakas, Upanishads and Purānas appears to have contributed to the development of Tantras.* We would first refer the readers to what Dr. B. Bhattāchārīyya says about Vajrayāna at p. XXXVI of his Introduction to Sādhanamāla:—

“We can thus see that the Vajrayāna took into account all the good things, tenets, philosophical notions and theories, and incorporated all that was best in Buddhism and probably in Hinduism also, and it was owing to this that it attained great popularity.”

We would then refer the readers to the several quotations above showing the connection of Tantra and Mantra with Atharvaveda etc. and also the appendix II to 'Shakti and Shaktā' by Sir John Woodroffe. We would also refer them then to the work in Gujarati by late D. B. Narmadashankar Mehta entitled "Shākta Sampradāya" which traces the Shakti worship through the different classes of literature beginning from the Vedas. The learned writer quotes the following 'Ṛik' in praise of Sarasvatī from Rīgveda at the very start to show the existence of Goddess Sarasvatī in Vedic times: प्रणोदेष्विः सरस्वती वाजेमिभिवैज्ञानीवति | धीनामविश्वस्तु || (Rīg. 10, 61,21). He states that the whole of the Vedas may be summarised in two words, 'Yajna' and 'Brahma'. 'Yajna' requires Anuṣṭhāna,
while ‘Brahma’ thinking. He then states that Saktivāda is connected with the Vedic Upāsanā Kānda. He then refers to the various Śūktas in praise of Aditi. She is said to be the mother of Gandharvas, Manushyas, Pitaras, Asuras and all Bhūtas. Śakti is here worshipped as Mother. She is also called Mahī or Prithvī, Sāvitrī, Gāyatrī and Sarasvatī. Aditi in short is also called Devatāmayī. In the Śūkta of Uṣādevī, Śakti is praised in the form of Virgin while Śakti in the form of Wife is praised in the Śūkta of Sūrya. Vāksūkta, (Rig. 10–26) and Laksmlsūkta in the appendix to Rigveda established worship of Śakti. Further references from Agnirahasayakānda of Yajurveda, Mantropanishad of the Svetāsvatara branch, Chhāndogya Upanishad of Sāmaveda, Tāndi branch, and Kāthaka Upanishad to Sūrya’s wife, Prajnā alias Sphuranā, Parā and Devatāmayī Aditi respectively are given by the said writer in the first chapter of the said work. Vājasaneyī Samhitā refers to Ambikā (III–57) and Śiva (XVI–1). Then the said author traces Saktivāda through Brāhmanas, Āranyakas, Upanishads and Vedāngas.

In Brāhmanas and Āranyakas, Śakti of Brahma is known by the name of Gāyatrī, Sāvitrī, and Sarasvatī. Gāyatrī is said to be Bhargamayī, Tejomayī and Jyotirmayī. She is called Sāvitrī as she gives birth to the universe. She is Sarasvatī as the current of joy (Ānanda) of Brahma flows from her. For full exposition of Gāyatrī, Gopatha Brāhmana (1–30–38), Brihad Āranyak (7–14) and Maitrāyaṇi (Prapāthaka 5) are referred to by the said learned author. He further gives the information given below in Chapter II of his said work. He says that the roots of the technical Tantric terms ‘Bindu’, ‘Bīja’ and ‘Nāda’ are to be found in the upāsanā portion of the Āranyakas. They are derived from ‘Īkṣaṇa’, ‘Tapa’, and ‘Sarjana’, of the Vedic literature, and are known as ‘Icchā’, ‘Jnāna’ and ‘Kriyā’ in Vedānta. This trio of ‘Bindu’ ‘Bīja’ and ‘Nāda’ is represented by a triangle with a dot in its centre and is known as ‘Traipuradhāma’. Here ‘Bindu’ is first divided into ‘Parabindu’ and ‘Aparabindu’ and the latter is subdivided into the said ‘Trio’. The central dot is the ‘Para Bindu’ and the
three points by joining which the triangle is formed are the said ‘Trio’. The deity presiding over this ‘Traiduradhāma’ is ‘Tripurā’ and the detailed and complete representation of it is ‘Śrīchakra’ and the Vidyā relating to it is ‘Śrīvidyā’. The other names given to Tripurā in the Āranyakas are ‘Subhagā’ ‘Sundarī’ and ‘Ambikā’. Kanyā, Kumārī, Kātyāyanī and Durgā are mentioned in Taīttirīya Āranyaka. Umā Haimavatī and Gaurī are equally well-known. The worship of this deity is set forth in Saubhāgyakāṇḍa which is considered to be a part of Atharvaveda. Some of the Mantras of this Kānda are to be found in Āranyakas in the rites relating to Yajna. Literally their meaning is applicable to the Yajnas, while in reality they relate to the worship of the deity. At page 158 of the said work the learned author says Buddhist Tāntrism is evidence of Buddhism having risen from Hinduism and having been ultimately mixed up with it. He also says that apart from Buddhistic Philosophy the Buddhistic literature relating to Vyavahāra-dharma and ordinary rules of conduct was based on the Hindu Tāntric literature as the Hindu Tāntrics were not particular about Varnāshrāma-dharma. Referring to the Buddhist Tantra Śrīchakra Sambhāra he says that worship of Śakti including Mandalas, Bija-Nyāsas, Mantras, Mudrās, Upachāras Abhiṣeka and Dhyāna as therein described follows Hindu Tantrashāstra, the difference being only in the name of the deities. He says that it would be clear to every critical person that a thing is not changed by being differently named. He further says that as there is extensive Brāhmanic Tāntric literature relating to Kālī and Śrīvidyā, there is extensive Buddhist Tāntric literature relating to Tārā. He says that among the Hīnayānists also Maṇimekhalā is worshipped as the deity presiding over the sea and that there is reference to this deity in ‘Mahānipāta’ and ‘Daṇanipāta’. We may here translate the verse, rendered in Gujarāti by the said learned writer from a Tantra at page 81 of the said work, to show that worship of Śakti is universal:—

"Maheshvaras call her Sakti, Sānkhyas Para Prakriti, worshippers of the Sun Mahārājñī, Buddhists Tārā, Chārvākas Åshā, Pāshupatas Śanta, Jainas Śrī, followers of Brahma Śraddhā, Vaidikas Gāyatrī, and the ignorant
people Mohinī. Referring to the ten Siddha Vidyās, (all of whom are named as emanations of Durgā in Sivapurāṇa as already shown) the learned writer says that Kālī or Śyāmā is much worshipped in the Eastern India, Sundarī or Śrī in the Southern India, Bhuvaneshvarī in Utkala i. e. Orissa, Tripurā in the Western India but more known under the name of Ambikā and Tārā mainly amongst the Buddhists.

He mentions the fourteen following Upanishads to show the worship of Śakti in the Upanishad period: 1 Tripurā, 2 Tripurātāpinī, 3 Devī, 4 Bahvṛca, 5 Bhāvanā, 6 Sarasvatihṛdaya, 7 Sitā, 8 Saubhāgyalakṣmī, 9 Kālī, 10 Tārā, 11 Advaitabhāva, 12 Aruṇā, 13 Kaula, and 14 Śrīvidyātāraka. He, however, states that Kālī, Tārā, Kaula and Śrīvidyātāraka Upanishads are not traced to the Vedic literature and are later than the rise of Tāntrism. Of the Vedāṅgas he refers to Vyākaraṇa and its philosophy of ‘Sphoṭa’ which is Śakti of Brahma and says that the grammarians accept Vāk as Śakti of the soul.

Dr. B. Bhattacharyya states (p. XVIII Introduction to Sādhanamālā):

"The conception of Gods and Goddesses in the Pauranic literature was so very attractive that the Buddhists in later times could not help incorporating the idea of godhead in their religion; and when they actually did this they deified all important personalities of Buddhism together with the deification of a large number of Buddhistic ideas and philosophical concepts along with a few purely Hindu gods such as Ganeśa, Sarasvatī etc."

Further Dr. Bhattacharyya himself (at p. XII of his Introduction to Sādhanamālā) states, that the magical conception in India can be traced continuously through Rgveda, the Brāhmaṇas, Atharvaveda, Kalpasūtras, Dharmasūtras, Purāṇas, the Tāntras, and the Pāncharātras.

We have already traced the development of Hindu Māṇtric system from Vedas downwards. We would now show its existence in Purāṇas which would show that when the Buddhists admittedly borrowed from Purāṇas some of the Hindu Gods and Goddesses and incorporated the idea of godhead in their religion, they could also draw upon the Hindu Māṇtric system contained therein. Further we would show by
references from the earliest available work of Buddhist Mantrayāna viz, Āryaṃjushrīmūlakalpa itself the existence of extensive non-Buddhist Mātric literature and particularly the Hindu Mantras and Tantras. We leave it to be judged by the readers whether the evidence adduced proves the existence of ancient Hindu Mātric system or merely a magical conception and also whether it would be correct to state that “Tāntric Hinduism drew its inspiration almost wholly from Tāntric Buddhism.”

Dr. B. Bhattachāryya in his Introduction to Guhyasamāja at p. XXXIV defining Tantra says:

“Now for the Tantra to be called a real Tantra there must be the element of Śakti in it. Without Śakti there cannot be a true Tantra or a Tantra par excellence.”

We may state, however, that even Manjushrīkalpa does not restrict the meaning of the term ‘Tantra’ in this manner. There it means only a systematised Mantrashāstra. Dr. B. Bhattachāryya having not made matters clear in his Introduction to Śādhanamāla as to the connotation of the term ‘Tantra’ as used by him, there is likely to be some confusion. He seems to make a distinction between Tantras of Yoga and Yogatāntra classes and others in his Introduction to Guhyasamāja at p. XXXII. He seems therefore to be aware of works which are termed Tantras but do not fall within his above definition.

PURĀNAS

Even if the term ‘Tantra’ is used in the special sense, references to such Tāntric deities with their Saktis are found for instance in Kūrmapurāṇa. In the first Adhyāya Viṣṇu calls Śrī his Śakti.

In Adhyāya 12 Śivā calls herself Śakti of Maheshvarā. Not only that but in verse 88 of the same chapter Himvān describes her as being half the body of Śankara (Śankarārdhasharīrīnī). The same Adhyāya 12 includes Sahasranāma of Śivā which is one of the five
parts of a Tāntric Panchāṅga. The said hymn includes names of many of the Tāntric deities known at present. A very important reference is to be found in the same Adhyāya 12 verse 262 which mentions inter alia Kāpāla Bhairava Yāmala and Vāma shastras which are meant for deluding people, being of Tāmasī nature and opposed to Śruti and Smṛti.

Similarly Garudapurāṇa describes Gārudavidya in Adhyāyas 19 and 197 and worship of Tāntric deities such as Viśnu, Śiva, Sūrya, Ganesha, Hayagrīva, Durgā and Tripurā with Mandalas, Mudrās and Nyāsas. It also gives a Sahasraṁastotra and a Kavacha of Viśnu both being parts of a Tāntric Panchāṅga. It also gives Panchatattvas and Chakra worship though Panchatattvas known to the later Tāntrikas are not described.

Agnipurāṇa itself says that it contains all the Vidyās:- ाने स्रि पुराणेद्विस् सर्वैविष्टः:। Adh. 383 v. 51. What is most important, however, for the present discussion is the fact, that 39th Adhyāya of Agnipurāṇa enumerates 25 Tantras, which conclusively establishes the existence of Hindu Tantras, contemporaneously with if not prior to Agnipurāṇa. The limitation of space at our disposal does not allow us to reproduce the said list or the other references given below. The 26th Adhyāya gives Mudrās and the 29th, 30th and 320th Adhyāyas describe Sarvatobhadra and other Mandalas. The 30th Adhyāya further describes 3 kinds of Dhyāna. Adhyāyas 42 to 68 describe characteristics of temples and idols of various Tāntric deities, their installation ceremonies including ‘Utsava’ as also Jīrnoddhāravidhi i. e. repairing or reinstating idols. Then two kinds of Dikṣā are described: Samayadikṣā (Adh. 81) and Nirvāṇadikṣā (Adhs. 83 to 88). Ṣatkarmas

* पवरीश्र च-हि पस्तवातितः।

1 All references to Purāṇas are from the publications by Śrī Venkateshvara press, Bombay.
are described in Adhyāyas 137 and 138 and various Nyāsas in Adhyāya 145. It is significant that one whole chapter 293 is taken up in the description of the technical terms of Mantra (Mantraparibhāṣā). The 325th Adhyāya gives a Chakra called ‘Siddhādyāṅshakathana’ to ascertain whether a particular Mantra will be fruitful or not.

Nāradiyapurāṇa expressly mentions ‘Tāntrikas’ and Agamokta-vidhāna’ (Adh. 88. v. 24 and 69). It calls the Māntric portion ‘Maha-tantra’ in its contents (Adh. 97) as also at other places (Adh. 92 v. 21) and gives Mantras, their purification, Dikṣā rite and Kavacha and Sahasranāma stotras of Ganesha, Śrīva, Viṣṇu, Śiva and Śakti. Adhyāya 66 v. 59 mentions Tāntric Sandhyā. Adh. 91, vv. 37–38 contain Dhyāna of Umāpati i.e. Mahesha with Umā in embrace. In course of worship of Śrī Ganesha Adh. 68 v. 17 mentions his Dhyāna in which he is accompanied by his Śakti and further on vv. 43-44 mention ‘Tarpaṇa’ of couples of deities. In Adh. 84 in course of worship of Bhuvaneshī worship of couples of deities is mentioned. Adhyāyas 64 to 91 are taken up with descriptions of Mantras, Kavachas (protective hymns), Sahasranāmas and Stotras of various Tāntric deities, and Mandalas, Mudrās, Nyāsas and Bhūta-shuddhi. It is very important that Adhs. 85 to 87 derive ten Mahāvidyās (8 of them being common with those in the current list of Mahāvidyās) thus: Vāk or Vānī, Kāli and Tāra as emanations of Sarasvatī; Bālā Tripurā, Annapurnā and Bagalāmukhi of Mahalakṣmī, and Chinnamastā, Tripurabhairavi, Mātangi and Dhūmavatī of Durgā. This furnishes us with a link in the development of ten Mahāvidyās from 3 Śaktis viz, Brāhmī, Vaiṣṇavī and Raudrī. Taking this with the reference from Sivapurāṇa given in the previous part hereof showing that 10 Mahāvidyās emanated from Durgā and with three forms of Durgā in Durgāsaptashati we are able to infer oneness of Śakti in the beginning. It also shows how Vedic literature has contributed to the development of Śakti worship. The readers will also see that Tāra Chinnamastā and Kāli were not originally Buddhist but Hindu Tāntric deities. Finally we would mention Mārkandeya Purāṇa which contains the
famous Durgāsaptashati and state that the antiquarians consider it very ancient and its text untampered by interpolators.

Whatever view as to the date of each of these purānas may be taken it is certain that they are prior to the date when Buddhist Tantras according to Dr. B. Bhattāchāryya became known i.e. about 700 A.D.

NĀGĀRJUNA'S KAKŚAPUTA

Dr. B. Bhattāchāryya says that Saraha, Nāgārjuna and others were chief masters to boldly and publicly preach the Tāntric doctrines. Now Nāgārjuna is said to have flourished cir. 645 A.D. He wrote a work named Kakśapuṭa. This work is published in Calcutta in a collection named Indrajālavidyāśangraha and the above work is called there Siddhanāgārjunakakśaputam. At p. 265 of the said work occurs the following passage which speaks for itself and shows the indebtedness of Nāgārjuna to Hindu Tantras styled Āgamas. It may be noted that it also includes Ātharvaṇa Mahāveda amongst the Āgamas consulted by him for composition of his said work Kakśapuṭa. He also mentions Sankara as having described in times of yore various modes of attaining success in ‘Vidyās’ when asked by Pārvatī.

संसारे नहु विस्तिर्येति विष्णुसिद्धिदिलेक्ष्याः।
प्रोक्तवाच्छल्लः पूर्वं यदि प्रच्छल्लः पार्वेती॥
अन्तेइब्रह्मणेः सिद्धितमिदिशिकस्माधामेः।
विद्युक्तां हि श्रेष्ठेः तत्स्वेवमवलोकितम्॥
शाम्भवे नामहे शाले (शाले v.l.) मोहे कौल्यावामरे।
स्वच्छंदे क्षाकुः (क्षाकुः v.l.) शौचे (शौचे v.l.) राजतन्त्रेःसुलेखे॥
उज्जवले वाहुले तन्त्रे उचिष्ठे सिद्धशाखे।
किंकिर्णे मेघंते च काकचमहीरीमंते॥
शाक्तिनीहाकिनीतें रौद्रसुमृहिन्ने।
कौतुके शाखिनंते 2 च निराकारं 3 गुणोत्तरे॥
हरेन्द्रके तन्त्रे हंसजाले रसायने॥

1 v.l. कालचिद्धेशरे 2 v.l. शाल्यतंत्रे 3 v.l. कियायाकालेः
If the work Kakṣapuṭa said to have been composed by Nāgārjuna is the same as the one published—and there is none other known—the evidence seems to be conclusive as to the priority of Hindu Tāntrikas and the indebtedness of Buddhist Tāntrikas to the former.

**MANJUŚRĪMŪLAKALPA**

Even stronger evidence is furnished by Manjūshrīmūlakalpa of the ancientness of the Hindu Tantras and Mantras.

Dr. B. Bhattachāryya says about this work in his Introduction to Guhyasamāja that it treats of the Māntric texts of Manjushrī Kumārabhūtā several times designated therein as Kārttikeya. He is introduced with ‘several Śaiva but non-Tāntric deities’. It contains practices for obtaining long life, health and happiness and all desired objects. It is in the form of a Sangīti and includes dialogues between Śākyamuni and Kumāra Manjushrī interspersed with queries by the Assembly of the Faithful. He further says:

“This work is very important for the history of the development of Tāntric ideals, tenets and practices, and provides a landmark in the process of their developments. In this work which has been rightly styled by Dr. Winternitz as a Tāntric work we find mention of a large number of gods and goddesses, several ancient works…… a large number of Mudrās, and descriptions of Mandalas with special directions for painting them and innumerable rites for attaining Siddhis or perfections.”

“‘The names of Amitāyus, Amitābha, Locanā, Ratnaketu, Vajrapāni, Avalokiteśvara, Māmakī, Ratnapāni, etc. are mentioned but not in a systematic form,’”

He considers the date of this work to be cir. 200 A.D. It is the earliest available work of Buddhist Mantrayāna.

We do not know why the Śaiva deities found in the work are said to be non–Tāntric. Kārttikeya alias Skanda himself is a Tāntric deity and so is Śiva.

Further there are specific references to Śaiva Vaiṣṇava and
Gāruda Tantra and Mantras of Śiva, Viṣṇu, Brahmā, Āditya, Gāruda, Mahālakṣmī and other deities of Hindu pantheon. There are references also to Laukika (popular) Mantras. This means that Mantras other than those of Buddhist origin called Laukika were prevalent amongst the masses. These must have had their origin in the Vedic literature.* Some time the author of the said work claims that even Laukika Mantras and those of Gāruda Tantra and others were promulgated by Bodhisattva. The reader will consider for himself what value should be attached to such claim. The description as Mantrasiddhas of a number of historical and illustrious Hindu personages, such as Arjuna and Asvatthāma son of the famous Droṇāchārya of Mahābhārata fame amongst others (see P. 604 ff.) who flourished long prior to the birth of Lord Buddha, proves the existence and practice of the Hindu Mantras even in ancient times. The author of Manjūshrīikalpa, however, says that they practised one or the other of the Buddhist Mantras. It will be interesting to note that the said work contains a reference to Jain illustrious personages such as Rīśabha (first Tīrthankara of the Jains) his father Nābhi and son Bharata as Mantrasiddhas (see P. 609). The fact that this work calls itself a Tantra is of great importance in fixing the date of the origin of the Buddhist Tantras which will be about 200 A. D. or later if a later date is fixed for the composition of Manjūshrīmūlakalpa. Of course if one accepts Dr. B. Bhattachāryya’s definition of ‘Tantra’ this work may not in that sense be called a ‘Tantra’ but we prefer the evidence of the work itself and consider that ‘Tantra’ really means a systematised Mantrashāstra and not merely a work in which deities are accompanied by their Śaktis or where man and woman join in the worship of a deity. We do not consider it a necessary feature of a Tantra. It is only a peculiar

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* "The great importance of the Atharvaveda-Saṃhitā lies in the very fact that it is an invaluable source of knowledge of the real popular belief as yet uninfluenced by the priestly religion, of the faith in numberless spirits, imps, ghosts and demons of every kind, and of the witchcraft." P. 129 History of Indian Literature by Winternitz.
feature of most of the Buddhist works since the time of Guhyasamāja.
Here are the references mentioned above:

सर्वसम्म (sic.) शास्त्रतन्त्रेः वे सर्वलोकिकसिद्धिः। पृ.४६२
य एवै बैश्यवे तन्त्रे क्षरिता। कल्पविस्तरा।।
उपाय बैश्यसत्त्वानां मृत्युवस्त्रणं भाषिता। पृ.३४
वानरः गालेउतरः क्षरिता। कल्पविस्तरा।।
ते मृत्वीतता: सन्तनं सत्त्वाणं हिन्दुराणात। पृ.३४
मन्त्रा भिन्दिन न गच्चेछुः। ब्रह्मायापिं महायम्।।
अन्यमगुण्या तन्त्रेषु समस्मितं। अहंससम्योदिते। पृ.३६
वयो विबिभ्यसत्त्वानं जविन्यात्। परिक्षिताः।
सर्वमथ्युषु तन्त्रोदयेऽचिन्त्यतप्रभावतः। पृ.५५९
श्रद्धां भाषिता। वे मन्त्रा विषुवणा। श्रद्धा स्वयम्।।
तौ (sic.) बिश्वेष्ट मन्त्रायो विचिन्त्य आह्मः। पृ.३६६
आदिबिश्वभाषिता। वे मन्त्रा: सौम्यावैवेत्तः।।
एवं मन्त्रा। प्रक्षिप्यथुः प्रथमे वित्तो श्रद्धाः। पृ.३२६
कानेन बुद्ध्या मन्त्रेन कालिकेयस्य दुःस्फोटः।।
वानरतो लोकार्था सुधा। शास्त्रवैव सिद्धाः। पृ.४९४
तदन्त्रकल्पराज्ञा सर्वलोकिक लोकासुरणी त मन्त्रतन्त्राणं साधित्रित्याणि। पृ.१३०
वानरतो लोकार्था मन्त्रा शास्त्रवैव प्रमुखः।।
मन्त्रा गतस्मानवे चापिन्मिळ्टु नमोऽंकोणम्य।।
सर्वलोकिकमन्त्राणां इत्यतः तस्मानवैव।।
तेत्तु मन्त्रारः सन्तर्थ निन्दा विचिन्त्यतः। पृ.४६३

CONCLUSION

In view of the foregoing it would be clear to the readers that Dr. B. Bhattacharyya is not right in saying that the Hindus readily incorporated many ideas, doctrines and gods originally conceived by the Buddhists in their religion and literature or that the Hindu Tantras arose only after the Buddhist ideas had established themselves.*

*"It is, however, quite contrary to facts, when B. Bhattacharyya (Sādhanamālā, pp. IXVI ff., IXXVIII) assumes that the Tantras first came into existence in Buddhism, and went over into Hinduism afterwards." P. 401 History of Indian Literature by Winternitz.
Even the Tantric Bija Mantras such as “Om”, “Hrīm,” “Śrīm” “Bloom” “Aīm,” “Klīm,” “Saum” etc, are found in Sarasvatīrahasya Upanishad, as well as Tripurātāpinī Upanishad. The latter further contains Śrī-vidyā and many other Vidyās, Mantras, Mudrās, as also chakras (Yantras), the several rites for which they are prescribed and also over and above the Shāktamantras, the Mantras of Śiva, Viṣṇu, Sūrya and Ganesha. This will convince the reader about the antiquity of the Hindu Māntric system. We would cite here from Arthur Avalon’s preface to the Buddhist Tantra Śrī Chakrasambhāra, p. XXX:

“With each fresh acquirement of knowledge as to Buddhism, it seems more difficult to separate it from the Hinduism out of which it emerged, and into which it relapsed.”

This however should not be taken to mean that the Buddhist Tantras had no influence whatever on the Hindu Tantras. † It is quite possible that Panchatattva worship originated in Tibet (known as Māhachīna) and was imported into India and influenced the practices of the Hindu Tantrics. We are however not prepared to concede that because Vajrayāna has Yab-yum deities (i.e. deities in embrace), the worship of Kālī may have been of Buddhist origin. The reason is that worship of Kālī is very ancient in India and it is connected with deities described in Vedic literature such as Rātri (See Appendix II to Shakti and Shakta). Besides, the worship of Śiva-Śakti in the form of Ardhnārīshvara or ‘Sāmba-Sadāshiva’ is to be found amongst Hindus from very ancient times. We have already mentioned the existence of worship of deities with their Saktis in Purāṇas. In further support we would cite from the preface of Shrichakrasambhāra by Arthur Avalon:

“The Shākta Tantra is also a form of Advaitavāda presented in a way suitable for its purpose, namely the practical end of worship. Therein Māyā is a Power (Shakti)

†”At this late period (when Tārā-rahasya of Brahmānanda was composed) it also occasionally happened that the Hindu Tantras were influenced by the Buddhist ones,” History of Indian Literature p. 401.
of the Supreme Consciousness. In Northern Buddhism, *as in Brahmanism*, the Bodhisattvas and Devatās are accompanied by their energies (nu–ma) in female form, the Deva being called ‘Yab’ and his Shakti ‘Yum’.” PP. XV and XVI.

EXAMINATION OF DR. B. BHATTĀCHĀRYYA’S VIEWS

According to Dr. B. Bhattāchāryya, the prefix or suffix ‘Vajra’ to the names of deities is in ninety cases out of a hundred a certain sign of their originating from Buddhism and where gods and goddesses are described as nude and lustful, they also must have had their origin in Buddhism. This is too sweeping a statement to be true. As regards deities whose existence can be shown to be prior to the rise of Vajrayāna the rule would certainly not apply, so the question always remains to be considered whether a deity having vajra in his or her name existed prior to the rise of Vajrayāna. At page 121 of Shree Ātmānanda centenary commemoration volume in his article entitled “Jain Iconography—a brief survey,” following the same line of reasoning, Dr. B. Bhattāchāryya says, about Jain Vidyādevis Vajrashānkhalā and Vajrānkushī that they are clearly importations from the Vajrayāna school of Buddhism. If the learned writer had taken care to inquire whether these deities are to be found in any works older than the rise of Vajrayāna, he would not have fallen into this error. We would say that the test itself suggested to ascertain the origin of deities is so crude that the conclusions drawn from it are bound to be faulty. The learned writer being rather more familiar with Buddhist deities is easily led away to infer whenever he sees names either identical or similar to Buddhist deities in other pantheons, that the deities of the latter are really Buddhist. Even when he may not feel certain he ventures into such a statement as “Gandhārī also has a peculiar Buddhist odour.” Now the names of all the sixteen Vidyādevīs including Vajrashānkhalā, Vajrānkushī and Gandhārī* are to be found amongst other works in Nirvāṇakalikā by Śrī Pādaliaptasūri,

*Gandhārī is one of the forty Vidyās named in Sūtrakṛtāngā II, Sutra 2. We may state that Sūtrakṛtāngā is one of the oldest Jain canonical works. See p. 164 Vasudeva–Hindi where also the name of Gandhārī occurs.
edited with an Introduction by the writer, which is a work of the first century of the Christian era according to him, and is taken to be not later than the second century by others. About the names of Māṇibhadra and Pūrṇabhadra Dr. Bhattacharyya has hinted—by saying that they will be familiar to a student of Buddhist Iconography as the two friends of Jambhala, the (Buddhist) God of Wealth—that their origin also must be Buddhist. Now the names of Purṇabhadra and Māṇibhadra occur in Śrī Bhagvatīsūtra, one of the most ancient and sacred canonical works of the Jains. One should not therefore be led away by similarity of names. Vajrayāna naturally stamped the deities it imported from other pantheons with the term Vajra as in case of Sarasvatī which is admittedly a deity of the Hindu pantheon. If therefore a deity without the term ‘Vajra’ is found in other pantheons and with the term ‘Vajra’ is found in Buddhist pantheon the natural inference would be that it is a Buddhist borrowing from one or the other pantheons.

Further the learned writer says Bhṛkutī is Buddhist. Granted that there is a deity named Bhṛkutī in the Buddhist pantheon, does it therefore follow that there cannot be a deity of identical name in any other pantheon unless it is borrowed from the Buddhist. For the matter of that there is a male deity as well as a female deity bearing identical name in the very list of Jain deities given by the said writer in his aforesaid article at pages 116–117. Does the learned writer suggest that although Bhṛkutī is a female deity in the Buddhist pantheon there cannot be even a male deity of identical name in any other pantheon. Now we shall deal with the fact that the said list of Jain deities contains also a female deity named Bhṛkutī. We shall

xBhagavatī Sūtra, Śataka III, Uddeśa 8 p. 201 A. See also Āvaśyaka Chūrni p. 320 Ratlām Edn. and Trishashṭiśalākapurushcharitra X Parva 4 Sarga vv 606–607 Āgamodaysamiti Edn. where it is stated that Purṇabhadra and Māṇibhadra used to worship Śrī Mahāvīra every night during the particular monsoon. See also Vividhatīrthakalpa p. 70 where Māṇibhadra Yakṣa is named.
apply the test given at page 142 of his Introduction to Sadhanamāla by the said writer himself, viz. similarity or otherwise of the Mantras of the common deities. The Mantra of Buddhist Bhṛkutī in Sadhanamāla is “ॐ मूँ स्वाहा”. There is no independent worship of the male or female Bhṛkutī in the Jain pantheon and their Mantra as given in Ācharadina-kara is “ॐ नमो सुक्तेव स्वाहा.” The Mantras being thus different, it puts a stop to further argument and it must be admitted that except accidental identity of names, there is nothing in common between the Buddhist and the Jain deity. Lastly there being no independent and detailed worship of Bhṛkutī current amongst the Jains there was no charm in borrowing a Buddhist name or deity. Further when a set of 24 deities is uniformly given in a pantheon and 23 of them cannot be even distantly shown to have Buddhist connection, how can it be imagined that merely one of them Bhṛkutī was borrowed. The Mantras and Svarūpas of Vajrashṛnkhalā, Vajrāṅkushi, Gandhārī, Bhṛkutī and Maṇibhadra are given in Nirvāṇakalika (pp. 3, 28, 35, and 37) and Ācharadina-kara Vol II (pp.155,157,162). As they are different from the Mantras and Svarūpas of the respective Buddhist deities of identical names it will convince the reader that there is no case of borrowing here.

We may now refer to two further statements made by Dr. B. Bhattachāryya, for identification of deities. They are with reference to ornamental Mudrās and bearing of a miniature figure of one of the five Dhyāni Buddhas on the crown by a deity. We have nothing to complain against the statements as they stand. We want only to sound a note of warning that Mudrā, in sculptural Tantric technique is particular disposition of hand and fingers; as such Mudrā aids to the grace and beauty of appearance, in describing any particular statue or idol, it may be described for instance as Jnānamudrāvibhūṣita although Jnānamudrā is not an ornament. One should not merely because of the use of the word ‘Vibhūṣita’ jump to the conclusion that an ornamental Mudrā is meant, and that therefore the deity described must be a Buddhist deity. Similarly if one can identify the miniature deity
borne on the crown of another deity as one of five Dhiyānī Buddhas he may rightly infer that the particular deity is Buddhist. But one should not jump to such a conclusion merely because one deity bears another deity on the crown. The obvious reason is that in Jain pantheon also Lord Pārshvanātha is borne on the crown by Padmāvatī in many representations and images. There is one other statement of Dr. B. Bhattāchāryya in his Introduction to Sādhanamālā (page 33) which we think is unwarranted. For his statement that the Jains borrowed to a certain extent the worthless and immoral practices enjoined in the Tantras (i.e. Buddhist Tantras) and that they could not throw them off even when Buddhism was stamped out of India, the learned writer has not cited any authority. We have already mentioned that Jain Tāntrism always remained free from Panchatattva worship. The learned writer proceeds further to attack all Sampradāyas calling them organisations for feeding worthless and idle priesthood, and outcome of superstitious belief. He explains that it was so because the Tāntric practices were attractive and the Indian people by nature superstitious. Elsewhere in his said article “Jain Iconography a brief survey” (published in 1936) he has stated:

"Such a varied and rich pantheon must necessarily presuppose the existence of widespread Tāntric practices amongst the Jains."

It would appear therefore that his said statement in Sādhanamālā about Jains borrowing worthless and immoral practices must be only a presumption. There being no such practices prevalent at any time amongst Jains, there is no question of their not being able to throw them off.

EARLIER AND LATER TĀNTRISM

In Sādhanamālā (Vol. I pp. 247 ff.) we would like to note there are Sādhanās of Jānguli * for removing the effects of or preventing serpent-bites, which are in Dhāranī and Sangīti forms and ascribed

to Buddha himself. Similarly the Sādhana (page 334 Sādhanamāla) of Vajrasarasvatī is also said to have originated from Buddha himself. It would appear therefore that the Sangītis, and Dhāranīs of Vidyādharapīṭaka are ancient Buddhist modes of Mantras. They seem to have arisen from the soil of Buddhist sacred literature. We also are inclined to agree with Sāntārakṣita and Kamalashīla when they say that Mantras were propounded by Buddha himself for certain class of his followers. They must have however been in the form of Sangītis or Dhāranīs. ‡ The later Buddhist Tāntric development is probably under the influence of Purānas and Hindu Tāntrikas, the Panchatattva worship being probably non-Indian. Later Buddhism developed into three grand divisions: Vajrayāna, Sahajayāna and Kālacakrayāna and several minor yānas such as Tantrayāna Bhadrayāna etc.

While concluding this section we may refer to a mystic practice even now current amongst Buddhists of Tibet as described by Alexandara David-Neel in her book entitled “With Mystics and Magicians in Tibet.” It is the creation by concentration effected for months and even years on the tutelary deity–Ishtadevtā (called Yidam) of a phantom as a powerful means of protection. This is very similar to ‘Dhyāna’ prescribed in Mantrasādhanā and the appearance of the deity worshipped to the Sādhaka whenever invoked. There also it is considered a creation of the mind of the Sādhaka. The book also refers to Kūndalinī Yoga and Telepathy as practised by Tibetans even now.

‡ Winternitz says, having regard to the Chinese translation of Sukhāvatī (VIII, 33) made in the 2nd Century A. D., that Dhāraṇīs must be assumed to exist as early as that date, but that it is not possible to trace them to the early days of Buddhism, much less to Buddha himself. Ultimately, however, Dhāraṇīs were completely supplanted by Mantras. Amongst the later Mahayānasūtras the major portion of section II of the prose version of the Kāranḍa–Vyūha and Suvarṇa–Prabhāsa are in the style of Tantras.
Mysticism of Darvishes

MYSTIC consciousness comes to some naturally, to some sporadically, and to some by special training.

Mystic consciousness has been methodically cultivated by Hindus, Buddhists, Mohammedans and Christians says Prof. William James in his famous work 'The Varieties of Religious Experiences.' He says: "In India, training in mystical insight has been known from time immemorial under the name of Yoga. Yoga means the experimental union of the individual with the divine." The moral discipline and methods employed in the different systems teaching Yoga vary slightly.

Vivekananda in his 'Rājayoga' says:

"That the mind itself has a higher state of existence, beyond reason, a superconscious state, and that when the mind gets to that higher state, then this knowledge beyond reasoning comes... All the different steps in Yoga are intended to bring us scientifically to the superconscious state or Samādhi... Just as unconscious work is beneath consciousness, so there is another work which is above consciousness, and which, also, is not accompanied with the feeling of egoism... There is no feeling of I, and yet the mind works, desireless, free from restlessness, objectless, bodiless. Then the truth shines in full effulgence, and we know ourselves... free, immortal, omnipotent."

"The Vedāntists say that one may stumble into superconsciousness sporadically, without the previous discipline, but it is then impure." Their test is empirical: its fruits must be good for life. When a man comes out of Samādhi, he remains "enlightened, a sage, a prophet, a saint, his whole character changed, his life changed, illumined".

Karl Kellner after carefully comparing the results of Yoga with those of the hypnotic or dreamy states artificially producible by us, says:—

"It makes of its true disciples good, healthy, and happy men.... By the subjection of his impulses and propensities to his will, and the fixing of the latter upon the ideal of goodness, he becomes a 'personality' hard to influence by others, and thus almost the opposite of what we usually imagine a 'medium' so-called, or 'psychic subject' to be".

Prof. William James says:—
"In the Mohammedan world the Sūfī sect and various dervish bodies are the posse-
ssors of the mystical tradition. The Sūfīs have existed in Persia from the earliest times,
and as their pantheism is so much at variance with the hot and rigid monotheism of the
Arab mind it has been suggested that Sūfīsm must have been inoculated into Islam
by Hindu influences."

Quoting Sir William Jones, Brown the learned author of 'The
Darvishes' gives the fundamental tenets of the Sūfīs as follows:—

"Their (Sūfī's) fundamental tenets are, that nothing exists absolutely but God;
that the human soul is an emanation from His essence, and though divided for a time
from its heavenly source, will be finally reunited with it; that the highest possible
happiness will arise from its reunion, and that the chief good of mankind in this tra-
nsitory world consists in as perfect an union with the Eternal Spirit as the incumbran-
ces of a mortal frame will allow; that, for this purpose, they should break all con-
nection (or ta'alluk, as they call it) with extrinsic objects, and pass through life without
attachments, as a swimmer in the ocean strikes freely without the impediment of
clothes."

Al-ghazzali a Persian philosopher and theologian, who flourished
in the eleventh century, and ranks as one of the greatest doctor of
the Moslem Church, says in his auto-biography as quoted by Prof.
William James:—

"The Science of the Sūfīs aims at detaching the heart from all that is not God, and
at giving to it for sole occupation the meditation of the divine being. Theory being
more easy for me than practice, I read (certain books) until I understood all that can
be learned by study and hearsay. Then I recognized that what pertains most exclu-
sively to their method is just what no study can grasp, but only transport, ecstasy,
and the transformation of the soul. How great, for example, is the difference between
knowing the definitions of health, of satiety, with their causes and conditions and
being really healthy or filled . . .

The first condition for a Sūfī is to purge his heart entirely of all that is not
God. The next key of the contemplative life consists in the humble prayers which
escape from the fervent soul, and in the meditations on God in which the heart is
swallowed up entirely. But in reality this is only the beginning of the Sūfī life, the end
of Sūfīsm being total absorption in God. The intuitions and all that precede are, so
to speak, only the threshold for those who enter . . . The transport which one attains
by the method of the Sūfīs is like an immediate perception, as if one touched the
objects with one's hand."
The original sects of the Sufis, it is stated in Malcom's History of Persia are two: the Hululi or the 'Inspired', and the Ittihadi or the 'Unionists'. Five branches grew out of these viz. (i) Wusulia or the United (ii) the 'Ashiqia or the 'Loving' (iii) Talqinia or the 'Learned' (iv) Zuriqia (or Zaqiia) or the 'Penetrating' (v) Wahidia much resembling the Ittihadi the Unionists, whose chief principle is belief in the Unity of the Deity. We shall say more about the Sufi sects and Darvish Orders in the next section specially dealing with the subject.

The beginning of Sufism is nothing else than pantheism as shown in the exclamation of Maulana Jalal-ud-din, addressed to his spiritual master,

"O my master, you have completed my doctrine by teaching me that you are God, and that all things are God".

The Sufis compared the creation and God with the rays of the Sun continuously darted forth and reabsorbed and the Sun and the waves of the sea and the sea or the Alphabet and ink with which it is written. Ahmad-ud-din, the disciple of the Shaikh Shubli who was contemporaneous with Murad II, was however condemned by a sentence of the Ulama to be skinned alive, for his teaching that the human soul absorbed in God, or mixed with him, just as rain does with the water of the sea.

Bayazid of Bustam, the founder of Bustamis Order of Darvishes identified himself with the Divinity when he cried out "Glory to me! I am above all things!" Caliph Ali however only said: "I am the living and the speaking Qur'an."

The spiritualism of the Darvishes having its origin in the religious conceptions of India and Greece differs in many respects from Islamism says John Brown, the learned author of "The Darvishes." He also says that the existence of Spiritual Principles of the Darvish Orders which existed in Arabia previous to the time of the great and talented Prophet of Islam cannot be doubted. He states further that there are some differences amongst writers of note mostly with regard
to the estimate placed by each of these upon the character and influence of the Darvishes in the Mussulman world. Muslim authorities including Iqbal Ali Shah, the learned author of 'Islamic Sufism' however deny that Sufism in its origin was in any way connected with or influenced by Aryan or Greek ideas and believe that Sufism is an expansion of the esoteric form of the religion of Islam. M. A. Ubicini in his letters on Turkey says:

"Two things must be distinguished among the Darvishes; doctrine and institution. The first is nothing else than the Sufism which existed in the East long previous to the coming of Muhammad."

It is suggested by M. A. Ubicini that of the two great primitive sects existing before the Prophet Muhammad the Meschaiouns (Musha’ioons) or the walkers and the Ischrachaioons (Ishraqioons) or the contemplatives the former was continued in mutakallim, or metaphysicians, and the latter in the Sufis. H. A. Rose, the editor of Brown’s ‘The Darvishes’, adds however in a footnote that the mutakallimûn cannot be regarded as distinct from the Sufis, or as a school which taught any one definite doctrine.

Sufism of the Darvishes has a strange analogy of doctrine with that of Vedânta, says Brown giving main details of similarity some of which are set forth below. The Sufi doctrines are called ‘tariqats.’ Brahma is the source and origin of all the pantheistic doctrines. Brahma is the Absolute Spirit and the Pure Being of Vedânta. It is the Living Being while the Darvishes contemplate “Hai wa Qayyum” i. e. the “Living and the Eternal.” According to Vedânta all except Brahma is Mâyâ. The Sufis speak of the 'alam-i-misâl or ‘world of reality’—the 'alam-i-khiyâl, the ‘world of illusion’. The Sravana, manana and nididhyâsana (audition, meditation and contemplation) are the 'Samâ' murâqaba, tawajjûh and the Zîkr of the Darvish tariqat. The bodha of the Brahman is the ‘ilm’ and the Jnâna is the mûrifat of the Darvish, without which it is not possible to emancipate the soul. Brown says that all this points out the source and the origin of whatever is pantheistic and mystical in the doctrines of the Darvish tariqats.
Dr. M. Hafeez Sayyid Mohamed in his Hindi article 'Sūfi’s Sadhanā-mārga' in the Sadhanānka of the Hindi magazine Kalyāna, 1940 identifies 'Dhāt-e-Bahat' or Pure Essence of the Sūfis with (Nirguna) 'Brahma' of the Vedāntist. Just as Brahma manifests in the form of the world because of 'Māyā' which is non-different from 'Brahma'; so also it is through 'Sifāt' or Attributes in the form of the whole creation, which is non-different from 'Dhāt', that 'Dhāt' is experienced or realized. But all the same Māyā is not itself Brahma nor 'Sifāt' itself 'Dhāt'. An opposite illustration is that of fragrance and flower. Fragrance belongs to the flower but is not itself the flower. 'Sifāt' is a manifestation of 'Dhāt.' The soul or 'Rūh' is only a reflection of Amr-e-Rab (Directive energy of God) and therefore there is no difference between the souls.

Pure Dhāt is called by various names viz, Dhāt-e-Sadhaj or uncoloured Dhāt, Wujud-e-bahat or Pure Existence. Ghāib-ul-Ghuyub or the Unseen even in thought, Ghāib-e-Mutluq the Absolute Unseen, La Ta'ayyun or the Unlimited, Munqat‘a-ul-Isharāt or the dropping of all indications, 'Ayn-ul-Kafūr or the Fountain-Reality of camphor, Majhul-ul-Nath or the Undefined by attributes. The four suppositions in Dhāt viz. ilm (knowledge), nur (light) wujud (existence) and shuhud (self consciousness) are essence itself and not superimposition on essence, just as Sat, Chid and Ānanda are the nature or essence of Brahma and not its attributes. Everything is a manifestation of the Deity, but not a Deity in itself; just as every beam of light is not the Sun itself, but a manifestation of the Sun. The Sūfis explain the mystery of the Universe or the origin of things on this theory of Emanation (Tannazzulat or descent). This subject however falls within the province of Haqayiq (Greater Mysteries), and we are chiefly concerned here with Daqayiq (Lesser Mysteries) related to the mystical side of Sūfism.

Sirdar Ikbal Ali Shah says:—

"The Sūfi doctrine does not pretend to teach that provided all its tenets are observed, man becomes as God. On the contrary, this can never be. Man, by purging himself of all earthly desire and lust, rids the Heavenly spark in him of earthly things and is
able thereby to return to God the original nucleus. 'So that naturally man relieved of his earthbound ideas and weaknesses, realizes that the part of him which is God simply returns home.'

"Many of the words and terms used by the Sūfis are not understood by the uninitiated. Perfume, for instance, is the hope of the Divine afflatus—Sleep, meditation or the perfection of God. Wine signifies devotion. The Sūfis often speak of having drunk wine to insensibility. This is naturally misunderstood as it means so devout was their devotion to God that they were entirely under His influence. The tavern is the place of prayer. The tavern-keeper is the Spiritual Head or Leader. Beauty is only spoken of in order to show the perfection of God. Inebriation and drunkenness typify the abstraction of the soul for material things."

THE DARVISH ORDERS

According to Von Hammer there were twelve tariqās or orders of Darvishes existing prior to the foundation of the Ottoman empire as set forth below:

2. 'Ilwānī 6. Qādirī 10. Shāzīlī

Suhrwardī

Twenty-four orders have been instituted since the commencement of the 14th down to the middle of 18th century of the Christian era. Of these later orders the Naqshbandīs and the Baqtāshīs and of the earlier orders the Bustāmīs trace their descent from Abu Bakr-us-Siddīq, the first Caliph and all the rest from the fourth Caliph 'Ali. The former are known as Siddīqiā and the latter 'Aliides or Alawīs.

It is said that thirty-seven years after (Hijrā) the 'Flight' or 'Emigration' of the Prophet, Archangel Gabriel or Jibrā'il appeared to Uwais, a native of Karn, in Yaman, and commanded him in the name of the Lord to renounce, and to devote himself to a life of penitence. He had never met the Prophet but when in the battle of Uhud the latter lost two teeth, Uwais in his honour had all his teeth extracted. As Uwais had none for his Pīr or spiritual guide, all the Darvishes having no Pīr are said to belong to the order of Uwaisīs. Both Abu—
Bakr and 'Ali had the prophet for their Pîr, not so Uwais. The latter was only 'Ashiq'--e--Rasul or the Lover of the Prophet.

The Shaikhs 'Ilwan, Ibrâhîm--ibn--Adham, Bâyazîd of Bustâm, Sârî Saqatî and others following the example of Uwais founded the orders which took their names and laid down rules of discipline to be followed by the disciples. The most celebrated of such founders as the Pîr of the Qâdirîs, named Shaikh Abdul--Qâdir Gilânî (Jilânî) known as Sultan--ul--Auliâ or 'the Sovereign of the Saints' and also as Pîr Dastagîr.

We may state here that in earlier times the various orders of Darvishes were not known after the names of their founders but were merely explications of their tenets or principles e. g. Hulûlî and Ittihâdî etc. We have already mentioned these and others in the foregoing portion of this section. In the footnote by Rose at p. 54 of Brown's 'The Darvishes' a list of 'Approved' (maqbut) Sects * and 'Rejected' (mardûd) sects is given. The latter mentions Hulûlî and Hallâjî as rejected or mardûd sects. This sect of Hulûlî has long been extinct.

Sirdar Ikbal Ali Shah in his work 'Islamic Sûfîsm' says:

"There are some sects, which are known as Sûfîs; but which are removed from their inner Court like the Mujassamiyyah (the Corporealisists), the Hulûlîs (Incarnationists), the Tanâsukkhîs (Transmigrationists)."

The first of these sects traces its origin to Abi Halman of Damascus; and the second, to Munsur Abul Ghayz Hallaj (who lived in Iraq and was a contemporary of Junaid).

Mansur used to say Anal Haq (I am the Truth). He simply there by meant that he was a manifestation of the Truth. Although the fatwa of Mansur's execution was also signed by Junaid, out of regard for the esoteric Shari'at, Junaid said 'Mansur and I are one and the same thing only madness has saved me, and reason ruined him.'

Husain ibn--e--Mansur, and Abu Bakr Shibli gave preference to Ghâib over Huzur; and so in their moments of ecstasy they gave out

* A detailed description of most of these sects and others is given at pp. 23--28 'Islamic Sûfîsm'.

119
such expression as "I am the Truth" ("Anal Haq"). "There is none under my cloak except God" (Laysafi jubbati siwallah). Others—and they are the vast majority—gave preference to Huzur over Ghāib, like Muhasibi, Junaid, Suhail and Mohamed bin Khalif. These latter are those who take care for this world as well as of the next.

"Ahmad ibn-e-Sabit and his disciples Ahmad ibn-e-Yabūs, Abu Muslim of Khorassan, Shaikh-ul-Ishraq and Omar Khayyam were the exponents of the doctrine of reincarnation basing their arguments on Suratul-Baqara 61–92, Suratul Maida 55, etc. Druses, who were the followers of Darāzi were also believers in it".

The Baqtashis, says Brown, believe in the tanasukh, a system of metempsychosis.

Although originating in Arabia the various tenets or principles of the tariqās or orders of the Darvishes gained prominence in Persia and Bukhārā. From thence they travelled into Turkey, Syria and Egypt and even along the shores of the Mediterranean, as far as Morocco, and in the East to India. Brown says:–

"There are many Darvish Orders in Bukhārā, nearly all of the Sunni, or orthodox kind, more closely attached to the dogmas of the Qurān and its Prophet than those of Persia, which are almost all Shi‘a, and advocates of the Caliph 'All." The people of Bukhārā have a strong sympathy with 'Othman, but they are, says Brown, particularly fanatic and hostile to all non-Mussulmans. Brown further says:–

"The Eastern idea that the spirit or soul returns to this world and lives again in a new body, long after the decease and decay of its primitive corporeal form, is held as true by many of the modern Shaikhs of Persia. With them the belief in the re-existence of the Imām Mahdi is stronger than among any other Muhammadans."

Amongst the Persian Darvishes there are two sects viz. 'Alī Illāhīs and Ahl-e-haqq. The former (known as Sabā’iyas) believe in the divinity of 'Ali, while the latter consider that every one may, by superior piety and love of God, become joined to Him or even become God. The readers will be able to identify these respectively with the 'Incarnationists' and the followers of Mansur mentioned above.
Of the various orders of Darvishes the most ancient and the
greatest like 'Ilwānīs, the Adhamīs, the Qādirīs, the Rifā'īs, the Naq-
shbandīs, the Khalwātīs, etc. are considered as the cardinals. They
call themselves the usūls, or 'originals' and call others the furū' or
'branches' signifying their emanation from the first. "The order of the
Naqshbandīs and Khalwātīs hold however the first rank in the temporal
line; the one on account of the conformity of its statutes to the prin-
ciples of the ten first confraternities, and to the lustre which causes the
grandees and principal citizens of the empire to incorporate themselves
in it; and the other, because of its being the source of the mother society
which gave birth to many others. In the spiritual line, the order of
the Qādirīs, Maulavīs, Baqtāshīs, Rifā'īs, and the Sā'dīs, are the most
distinguished, especially the three first, on account of the eminent
sanctity of their founders, of the multitude of the miracles attributed
to them, and of the superabundance of the merit which is deemed
especially attached to them."

All these different orders of the anchorites have their convents
called takiās, khāṅqās. and Zāwiās, spread over different parts of
the country.

Although considered as mendicant orders, no Darvish is allowed
to beg, especially in public. Baqtāshīs are an exception as they deem
it meritorious to live by alms. Many however in imitation of Hājī
Bektāsh their founder, make it a rule to live only by manual labour.*
The surplus of the revenues of endowments to their order is distributed
among the poor, or is employed in the establishment of private and
charitable buildings. The Shaikhs and Darvishes are scrupulously attached
to this inviolable principle of their order.

* The doctrine of tawakkul or 'dependence upon God' was carried to excess by the
earlier sūfis, but in later times instead the duty to live by practice of Kasb or art
or industry was inculcated. Pir Dastagīr of the Qādirīs is considered in India a patron
saint of industries in general. In India the chief orders require the darvishes to live by
practice of Kasb.
Although in no wise bound by any oaths, all being free to change their community or order, and even to return to the world, each one regards it as a sacred duty to end his days in the dress of his order. They are imbued with the spirit of poverty, preserverance, deep humility and perfect submission to their superiors. They are seen moving about with the head bent and the most respectful countenance. "They never salute anyone, particularly the Maulavīs and the Baqtāshīs, except by the name ‘Yā Hū’!"

Brown says:–

"The adoration of the master replaces also for the Darvishes the worship of the Divinity; the end of the being no longer dwelt in the intimate union of the soul with the Creator, but in an absolute conformity to the thoughts of the Shaikh ... Such is the first obligation, the only one so to speak, imposed on the Darvish, and expressed by, this species of mental prayer, called rabūta, (rabitā ?) to which he is not less exact in the performance than the ordinary Mussulman is to his namāz."

We would here give short particulars of the founders of some of the important orders mentioned above.

Shaikh 'Ilwān died at Jedda in 766 A. D.; founded the 'Ilwānīs.
Ibrāhīm b. Adham died at Damascus in 777 A. D.; founded the Adhamīs.

Bayazīd Bustāmī died at Jabal Bustām, in Syria, in 874 A. D.; founded the Bustāmīs.
Sarī saqātī died at Baghdād in 907 A. D., founded the Saqatīs.
Shaikh 'Abd-ul-Qādir Gilānī died at Baghdād in 1165 A. D. at the age of ninety years founded the Qādirīs.
Sa'īd Ahmad Risā'ī died in the woods between Baghdād and Basra in 1182 A. D.; founded the Risā'īs.
Shahābud-Dīn Suha‘wardī died at Baghdād in 1205; founded the Suha‘wardīs.
Najm-ud-Dīn Qubrā died in Khwarazm in 1220 A. D.; founded the Qubrāwīs.

'Abd-ul-Husain (Hasan b. 'Abd-ul-Jabbār) Shāzīlī died at Makka in 1258 A. D.; founded the Shāzīlīs.
Jalāl-ud-Dīn ar-Rūmī Maulānā, called the Mullā Khunkār died at Qonia in 1273 A. D.; founded the Maulavīs, generally called the ‘Turning’ or ‘Dancing Darvishes’.

Ahmad Badawī died at Tanta, in Egypt, in 1276 A.D. founded the Badawīs.

Pīr Muhammad Bahā-ud-Dīn Naqshband died at Qasr-i’Ārifān, in Persia, in 1319 A. D.; founded the Naqshbandīs. According to Rose the correct date of his death is 1388 A. D. but the order may be older. It is based upon the principles of the two original fraternities and particularly upon that of the Caliph Abū-Bakr.

Sa'd-ud-Dīn Jabrāwi died at Jaba, near Damascus in 1335 A. D.; founded the Sa'dīs.

Hāji Baqtāsh Khurāsānī, called the wali or ‘saint’ died at Kirkūshahr, in Asia Minor in 1357 A. D. founded the Baqtāshīs.

'Umar Khalwātī died at Qaisariā in 1397 A. D.; founded the Khalwatīs. It is one of the few orders which admit women.*

We now give particulars of some of the orders mentioned in the next section entitled ‘The Darvish orders in India’. Shah Ne'mat-ul-lāh Wāli is the title by which Shāh Nūr-ud-Dīn Yazdī is known. He was born in 1330 A. D. He founded the order of Ne'matullāhīs. He travelled widely and possibly visited Afghanistan. He died in 1430 A. D. Tīmūr sent him into an honourable interment at Māhun, in Karmān, says Brown.

Qalandar Yūsuf Andalūsī, a native of Andalusia in Spain, was for a long time a disciple of Hāji Baqtāsh, but having been dismissed from his Order on account of his haughty and arrogant character, he made vain efforts to be admitted into the Maulavīs, and ended by establishing the Order of Darvishes named after him Qalandarīs. ♦ They

*In India all the four main orders viz. the Chistīs, the Qādirīs, the Suharwardīs and the Naqshbandīs admit women as murīds but they are not made Khalifās or successors to Pīrs or Shaikhs.

♦ The Qalandars are not an Order, says Brown. A Qādirī Darvish was named Shābāz-e-Qalandarī, as also a Maulavī Darvish named Shams-ud-Dīn Tabrīzī Qalandarī.
have to be perpetually travelling about living on alms. The Qalandarīs are, in view of the treatment of their founder by the Baqtāshīs and the Maulavīs, antagonistic to them.

The Murādīs seem to be an off-shoot of the Naqshbandīs. The order may have been founded by Murād, 'the Syrian' who died in 1719 A. D., or by Abdāl Murād a companion of Ḥāji Baqtāsh in the 16th century A. D. In the latter case they may be an offshoot of the Baqtāshīs. Haidariā were founded by Qutb-ud-Dīn Haidar, of Zaūsh near Nishāpūr in Khurāsān, early in the thirteenth century. They are closely akin to the Rīfāʾī, and dance on fires. They also wear iron rings on the hands, neck, ears; and even elsewhere—in token of their vow of chastity.

Lastly we may mention the Gulshanīs founded by Ibrāhīm Gulshanī who died at Cairo in 1533 A. D. They are also called the Roshanīs from Dada 'Umr Roshanī, preceptor of Ibrāhīm Gulshanī. A sect bearing the name 'Roshanīs' had some vogue in North-Western India at or about the same period. Bāyazīd Ansārī an Afghan known as Pīr Roshan born in 1526 A. D. is noted in the Indian History as he and two generations of his descendants headed a formidable resistance to the Mughal power, inflicting at least one grave defeat upon it, and probably succeeding in preventing the complete subjugation of the Afghān hills by the Mughals. Pīr Roshan taught that Pīrs are supreme manifestation of God.

We would refer the readers interested in the details of the lives of the saints mentioned above to Brown's 'The Darvishes', Nicholson's 'The Mystics of Islam' and to 'Tazkīrat-ul-Auliā' a Persian work or its Gujarati translation entitled 'Muslim Mahātmās'.

**DARVISH ORDERS IN INDIA**

Sayyid Mohamed Hafeez considers that the Oldest Darvish Order in India is the Chishti Order which traces its origin to Khwājah Ābu Abdāl Chishti who died in 966 A. D. It was introduced into India by Khwājah Mu'in-ud-Dīn Chishti of Sistan, a southern district of Afghānistān, where he was born in 1142 A. D. He went to Khurāsān and
thence to the neighbourhood of Nishāpur near Mashhad. There he became a disciple of Khwājah 'Uthman Chishti Ḥāruni. After twenty years’ discipleship he performed a pilgrimage to Mecca and Medina and thence he travelled through Iraq and Persia in course of which he made the acquaintance of many Sūfīs such as Shaikh 'Abd-ṣūr-Qādir Jilāni and Khwājah Qutb-ud-Din Bakhtyar Kaki. The latter became one of his disciples. At Baghdād he became acquainted with Najm-ud-Dīn Qubrā Shiahāb-ud-Dīn Suhrawardī and other famous sūfīs. He was known as Aftāb-e-Mulk-e-Hind. He came back thence to Herat, Balkh and Ghazni. In 1192 A. D. he came to Delhi with the army of Shihāb-ud-Dīn Ghuri. At the age of 52 in 1195 A. D. he went to Ajamer which became his permanent residence until his death in 1236 A. D.

Akbar’s connection with his tomb at Ajamer is historical. He vowed that if he took the fort of Chitor he would walk on foot from Agra to the tomb of the holy man in Ajamer. The fort was taken in 1568 A. D. He made a similar vow before the birth of Jehangir in 1567 A. D. and for ten successive years he made an annual pilgrimage to it. His last pilgrimage seems to have been in 1579 A. D. The spiritual descendants of Khwājah Mu'in-ud-Dīn Chishti have been among the most famous Saints of India. Hazrat Nizām-ud-Dīn Awliya* of Delhi was his great grand pupil whose spiritual descendants are called Nizāmis. Similarly his another great grand pupil was Hazrat Makhdum, 'Ala-ud-Dīn 'Ali Ahmad Sabir of Pirankalir (near Ruraki) whose spiritual descendants are called Sabiris.

Qutb Minar at Delhi according to some is named after Khwājah Qutb-ud-Dīn friend and pupil of Mu'in-ud-Dīn. Both died in 1236.

*Both Khiljis and Tughlaqs were closely connected with him. The proverb ‘Dilhi dūr-hai’ i.e. ‘Delhi is a long way off’ arose out of his reply on being informed of Ghiyāsuddin Tughlaq’s coming to get moneys alleged to have been deposited with him. Ghiyāsuddin died on his way by the fall of a house and never reached Delhi. Nizāmuddin died in 1325 A. D.
Nizām-ud-Din died in 1325 A. D., and Mukhdum 'Ala-ud-Din died in 1291 A. D. Nizām-ud-Din Awliya left as his khalīfah Nasir-ud-Din Muhamad, the Lamp of Delhi (Chiragh-e-Dilhi) who died in 1356 A. D. There followed a long line of saints in this order, who became so well known that the Chishti fraternity spread far and wide. One of the most important of these later saints was Shaikh Salim Chishti. He exerted a potent influence in the lives of the Mughul emperors and the royal families of his time. The emperor Jehangir was born in his house, and the saint himself lies buried in a beautiful tomb at Fatehpur Sikri.

During the two centuries following the death of Shaikh Salim Chishti in A. D. 1572, the Chishti movement experienced a period of decay, which became very marked by the middle of the eighteenth century. Towards the close of that century a revival of the order throughout the Punjab and Sind was led by Khwājah Nūr Muhammad Qiblah-e-'Alam, who was by ancestry a Rajput, and not of Sayyid origin, as had been the case of the former great leaders of the fraternity. Therefore, as Rose points out “it would seem that in a sense the modern rise of the Chishti sect marks an indigenous revival of Islam, under religious leaders of local tribes, instead of the older Sayyid families.”

Another order found in India is that of Suhrawardīs. One of the sons or immediate descendant of Abūl Najīb brought his teaching to India. The Nizam of Hyderābād, says Rose, the Editor of Brown’s “The Darvishes,” claims spiritual descent as a murīd from Shiahāb-ud-Din, who according to Brown founded Suhrawardīs and died in 1206 A. D. According to another authority he was the founder of Nūrba-khshīs who are usually held to be identical with Suhrawardīs.

An offshoot of this Order of Suhrawardīs is the Indian Order of the Jalālis ascribed to the saint Sayyid Jalāl-ud Din, a disciple of Bahā-ul-Haqq, the Suhrawardī of Multan. The Jalālis have many curious practices. At initiation they shave completely the head, face,
and body, burn their clothes, and are branded on the right shoulder. They also wear glass bracelets like those worn by women. This order is regarded as one of the orthodox fraternities which conform to the Shara’ or Shari’at.

Brown states that there is a Takīa at Constantinople for the wandering Darvishes of India which is called Hindilar Takiasī. He also says that the greater part of the Darvishes visiting Constantinople belong to the orders of the Naqshbandīs, Qādirīs, Chishtīs, Kubrāwīs, Ne’matullāhīs, and Qalandarīs. Dr. M. Hafeez Sayyid Mohamed in his Hindi article on ‘Sīfī Sādhanā Mārga’ in the ‘Sādhanānka’ of the Hindi magazine ‘Kalyāna,’ mentions only the four Orders of the Naqshbandīs, Qādirīs, Chishtīs and Suhrawardīs probably because they are the major Orders in India. Even in Bombay over and above the said four Orders of Darvishes there are the orders of Rīfā’iyā, Shāziliyyā and Qalandariyyā, the last however is not considered a distinct or regular Order. (See p.94 ‘The Darvishes’). Of course the Darvishes of the four orders firstly mentioned above are in majority.

There are also Darvishes belonging to other Orders or offshoots of the main Orders of comparatively lesser importance or without regular silsilā to be found in some parts of India. There are for instance Madāriyyāhs who are followers of Zindā Shah Madār of Syria whose shrine is at Makanpur in Oudh. Then there are Sa’dīs Nūrbakshīs,* Murādis, Shatariās as well as Haidarīs. The writer is informed that sometimes at some places in India are found Darvishes of other Orders also, but generally they are wandering Darvishes only temporarily there.

It was through the missionaries of various Orders coming from beyond the North—Western frontier and from Iraq from time to time commencing from the close of the twelfth century of the Christian

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*It is a branch of the Naqshbandīs and known chiefly in Kashmir. Sayyid ’Ali Hamdānī alias Amir Kabīr Ali the Second, its founder, came to Kashmir in 1380 A.D. with 700 disciples, and died about 1386 A.D. at Pakhūlī. He is known as the apostle of Kashmir. Nūrbakshīs said to be identical with Suhrawardīs are different.
era that Sūfī doctrines and practices have been chiefly introduced into India. Sirdar Ikbal Ali Shah says in his work 'Islamic Sūfism':

"Sūfism with its warm mystical yearning after union and fellowship with God, nowhere found a more suitable soil in which to thrive than India, where the very atmosphere was charged with a deep religious longing to find God, with the result that to-day it is estimated that fully two-thirds of India's Moslem population are under the influence of some one or other of the darvish Orders."

During the time of the Sultans of Gujarat many saintly persons came to Gujarat to propagate Islamic faith and settled there. Ten families of Sayyids, who so settled, are mentioned in Mirat-e-Ahmadi. Amongst them the Bukhari Sayyids Hazarat-e-Qutb-e-'Alam and his second son Hazarat-e-Shah 'Alam and their descendants became very famous and wielded great influence over the Sultans of Gujarat. The descendants of Shah 'Alam became known as Shāhiya Sayyids and those of his brother as Qutbia Sayyids. Shah 'Alam's title came to be publicly known through Shah Bārek Ullah Chistī (the successor or Nizāmuddin Awliā of Delhi) thus:—Shah 'Alam was given by the latter a pot of baked beans to be carried home. On the way a deaf, dumb and blind drummer, who miraculously regained all his senses by Shah 'Alam's touch, announced him out of joy as Shah 'Alam by beating of his drum. The proverb thence became current that "the Chistī's baked and the Bukhāris ate." Sultan Muzaffar, who had several years before he became Sultan became a disciple of Qutb-ul-Aqtab Makhdu-m-e-Jahanian,grand-father of Qutb-e-'Alam,personally received the latter when he came to Pātan, in Gujarat, in 1399 A. D. at the age of 12 years. Both Qutb-e-'Alam and Shah 'Alam were great mystics. Many miracles are attributed to both of them. Shah 'Alam became particularly famous as visitors to him had their pockets mysteriously filled with money on their return. He was at the age of seventeen appointed the head of Maghrabia Order by Shaikh Ahmad Khattu called Ganj Baksh or Treasure bestower (who died in 1446 A. D.). Qutb-e-'Alam died in 1454 A.D., and Shah 'Alam in 1477 A. D. at the age of 63. Shah 'Alam's beautiful mausoleum can yet be seen at Ahmedabad.
The Sayyid families next mentioned are Qādariyā and Rifāʿī, particulars of which have been already given in the previous section hereof.

Then come four families. Mashhadi Sayyids were sons of Sayyid Sharaf-ud-din, the son-in-law of Makhdum-e-Jahanian; they are buried at Broach. Tirmizi Sayyids were descendants of Makhdum Sayyid Yahya, successor of Makhdum-e-Jahanian. Makhdum Sayyid Yahya was buried outside Baroda. Bhaktari Sayyids were descendants of Sayyid Badr Bhaktari, another successor of Makhdum-e-Jahanian. Zaidia Sayyids were followers of Sayyid Usman, surnamed 'Sham'-e-Burhani', the eldest son of Ḍutb-e-'Alīm.

Then come Idrusia Sayyids sons of Sharif Abu Bakr Idrūs, chief of Hadramaut in Arabia. He was buried in Jhaveri wādā of Ahmedabad. His descendants are found in Broach and Surat to this day.

The remaining two families are Shirazi and Arizi (Uraizi?) Sayyids.

Readers interested in details of the lives of these saints are referred to Mirat-e-Ahmadi published in G. O. Series, Baroda.

A number of Darvishes belonging to different religious orders introduced into India became influential guides of sovereigns, not only in spiritual but in political affairs as well. During life they enjoyed popular and royal favour; and after their death their tombs became places of pilgrimage for multitudes of devout Moslems.

"The khāṅqāh (monastery) exercises extensive influence for good or ill in the religious life of the Moslems of India who have elected to follow a spiritual guide, for the various darvish fraternities touch all classes, excepting those who have been influenced by modern education or extreme Wahhabi teachings.

"The effort to effect union of man's soul with God, which is deemed the highest bliss, is the chief function of the religious orders. Thus Sūfism has provided the objective or philosophy of life while it remains for the darvish orders to apply the philosophy to the every day needs of the man in the street."

One who guides a pupil for the purpose is called Murshid, Shaikh or Pir and the pupil Murīd. The pupil is a traveller (sālik) on the way (tariqah). He is to be guided by the Pir until he has advanced
through the various stages (magamat) of divine illumination (khatarāt). Various orders of Sūfis differ from one another in respect of the rules of meditation (fikr) and ritualistic observance (dhikr) prescribed for regulation of the divine illumination.

**RELIGIOUS PRACTICES**

Of the religious practices dhikr (remembering or reciting) has for its object the production of spiritual ecstasy (Wajd). It is of two kinds dhikr-e-jali (perceptible dhikr) and dhikr-e-khaft (imperceptible dhikr). There is a still further advanced khaft form in which the Sālik shuts his eyes, closes his lips and fixes his attention on his inhalations and exhalations. With exhalations he says “Lā ilāha” (There is no God) . . . he annihilates all external objects and with inhalations he thinks he says ‘ill-al-lāh’ (except Allāh). A darvish thinks there is a still more advanced form of dhikr-e-khaft. Every person in his breathing consciously or unconsciously utters the name Allāh, the syllable “Al” being the natural sound produced by the incoming breath, and “lāh” being the natural sound of the outgoing breath.

In India the vociferous form of dhikr is frequently met with. The technique is uttering “Lā ilāha” he throws his head downward towards his right side and then bringing it back he throws it downward towards the left side shouting “ill-al-lāh”. As he proceeds his shouts become louder and his actions grow more violent, until finally, in utter exhaustion, he sinks back in a stupor, which is generally called a state of ecstasy (wajd).

Unlike the Naqshbandī Sūfis Chishti enjoin upon their disciples to perform their recitations in a louder tone. Besides this there is a difference of technique between the parent Order of the Naqshbandīs and Chishti. Audition or Samā’ is not only permissible in the practices of the Chishti Order, but actually recommended.

From another point of view dhikr is of two kinds: one is practised alone and the other by a congregation or group. The first kind is already described. For the second kind, in India, meetings are usually
held on Thursday evenings; but there seems to be no such attempt to make public displays of them as is the case in Egypt at the present time, and as used to be the case in Turkey.

According to the early School of Sūfis the Initiate must pass through our stages before he can gain reunion with God. Four veils obscure his sight one of which is removed at every stage until Perfection is attained. The first stage is humanity called Hast. The second is called Tarīqat, or the obtaining of potentiality. At this stage the disciple may lay aside all religious observances and think only on the delights of contemplation. The third stage is 'Araif signifying a condition of knowledge akin to inspiration equalling that of the Indian yogi through 'Samādhi' or that of the angels. He now possesses occult powers. The fourth stage is Haqīqat-Truth. The utmost degree of purity and spiritual thought makes this possible; the man now becomes a saint. He can now commune direct with God, the Divine Sun of whom he is but a spark.

The Qādirīs, unlike the Naqshbundīs recite in a loud voice the names and attributes of God. There is practically no difference between the Qādirīs and Chishti. The method is two-fold; the recitation of God's name and the recitation of negative and affirmative Kalimā viz. confession of Islamic faith as to God's unity.

"The former is divided into four manners, the first being the recitation of the words, Allāh, Allāh, Allāh-God, God, God,—with utmost vigour and zeal, in a loud voice, till he becomes out of breath. Then he should tarry awhile and after regaining his breath the wayfarer should begin the recitation in the same way, and continue the process.

"The second manner is that he should repeat the word "Allāh" once over his right knee and then over his left knee while sitting in a knee-folded attitude of prayer.

"In the third manner he should proclaim the name of Allāh in a loud voice once over his right knee, then over his left knee, and the third time over where his heart is situated, sitting, as he may be, during the process, with his legs folded."
"Finally, in the fourth manner, the wayfarer should recite the name of Allāh once over his right knee, then over his left knee, and again over where his heart is and the fourth Darb, or Impact, should be vigorously pronounced just in front of himself.

"In the practice of Negative and Affirmative Recitation, the wayfarer should close his eyes, facing Mecca-ward, then begin the recitation of the sentence: Lāilāh Illālāh- "There is no God except God" by starting the phrase Lāilāh— "There is no God—" from the navel bring it up to his right side where Illāl—except is to be uttered, and finally Lāh, to be carried to the left side where the heart is, and finished at that point. It is necessary, however, to concentrate upon the inner meaning of the Negative of all that is not God and in Affirmative of God's Existence. . . . .

"The recitation in these manners, uttered in a loud voice, is considered to be conducive of concentration so that the voice of the Wayfarer should drown all other external voices and sounds that detract the attention; and it is further recommended that after the prayer of morning and late afternoon, the Brothers of the Order should sit in a circle in order to perform this recitation in a loud voice in the presence of their Spiritual Guide.

"Another spiritual exercise consists of reciting mutely: Allāho-Samī', Allāho-Baseer, Allāho-'Alleem—God hears, God sees, God knows all. The Sūfī should commence with the first name at the point of the navel, carrying the next name to the chest upward and finishing towards the sky with his head upraised. The process is to be repeated in its reverse direction and finished at the navel with the order of the names reversed. The spiritual excellence is reached through continual Meditation and Recitation of the above Methods."

While concluding we shall quote Prof. William James' remarks on the authoritativeness of the mystic consciousness.

"(1) Mystical states, when well developed, usually are, and have the right to be, absolutely authoritative over the individuals to whom they come.
(2) No authority emanates from them which should make it a duty for those who stand outside of them to accept their revelations uncritically.

(3) They break down the authority of the non-mystical or rationalistic consciousness, based upon the understanding and the senses alone. They show it to be only one kind of consciousness. They open out the possibility of other orders of truth, in which, so far as anything in us vitally responds to them, we may freely continue to have faith."

THE AULIĀ OR SAINTS.

The Darvish orders put full faith in all the grades of spiritually superior men and angelic beings. The former are termed Auliā or saints. They are designated "the friends of God who fear nothing." "They are those who among men are the nearest united to God, and who consequently enjoy His most intimate presence." "They are favoured with spiritual visions and apparitions, and frequent intercourse with angelic visitors, who appear to them in that semi-existence called a state of bodily slumber. In this world the saint hears the will of God, and in the other he understands it."

Khizr is called the chief of all the auliās, or saints. It is said that the tariqats or paths, are Ali's, and the shari'at or holy law, is the Prophet's. Sirdar Ikbal Ali Shah, the learned author of Islamic Sūfism says therein:—

"Wali's are those who are annihilated in their selves, and are an eternal in the beatific vision. There are always 4000 awīya in the world, who keep it going; of these, in the order of ascendancy, are 300 akhyar, and of these latter 40 are abrar, of these latter again, seven are abdals. Then 4 autads, 3 naqibs, and the head of them all is Qutub (the pole around which the existence turns), or Ghaus."

There is a hadīth, or traditional saying, of the Prophet: "If your hearts be oppressed with sorrow, go, seek consolation at the graves of the holy dead." Mussulmans in general pray at the tombs of those whom they consider reputed saints (Auliā), says Brown. They implore their intercession on their behalf. "Belief is also entertained that the souls of departed saints visit the graves where their material remains were entered: so that the way-farer, by blessing such souls, may receive spiritual guidance from the deceased saints by means of
meditation." "The doctrine of Baruz, in which the rūḥ of a departed saint could foster and cherish and guide the rūḥ of a living man was in favour with the Sūfīs. The rūḥ is neither within nor without the body; only its vision is on the body, the rūḥ of a departed "friend of God" could guide the rūḥ of a living man on whom it has fixed its vision."

Prayer is also offered at ordinary graves for the benefit of the soul of the deceased. If the deceased be in Paradise, the prayer is conveyed as an offering to the happy soul, if in hell it aids it out of that place of punishment. The practice, however, should not be confused with Grave Worship; for in Sūfīsm worship is only intended for One God and to no man excepting the Prophet Mohammed.

Many of the takiās of Darvishes are erected at, or even over, the tombs of eminently pious shaikhs, or other holy men. Much reverence is shown to them irrespective of the position the deceased may have held in the world. At many such Dargāhs lamps are kept burning as emblems of spiritual light shed around. Costly shawls and embroidered cloth are spread over them. With a view to procure relief, through their saintly intercession, from sickness, misfortune, sterility, etc. vows called Nazr, are offered up at them by visitors. Miraculous results are declared to have occurred at these tombs. Lights are often seen to float over them, or to lead to them.

MIRACULOUS PRACTICES

The spiritual exercises of those of the Order of the Rifāʿīs embrace nearly all those of the other Orders. They excel others in these exercises. The Rifāʿīs are the only ones who use fire in their devotions. It is in the last and ecstatic stage of their devotion called Hālat. Then they make use of red-hot irons. Even cutlasses and other sharp-pointed iron instruments are stuck by them with fury into their sides, arms and legs. Over the red-hot irons the Shaikh first recites some prayers and invokes the founder of the Order Ahmad-ur-Rifāʿi, and breathes over them before delivering same to the Darvishes. The latter transported by frenzy, seize and gloat upon them tenderly, lick them, bite
them, hold them between their teeth, and end by cooling them in their mouths. All stoically bear up against the pain which they experience with apparent gaiety. Some time after this the Shaikh walks round and breathes upon the wounds of each of them, rubs them with saliva, recites prayers over them and promises them speedy cures. It is said that twenty-four hours afterwards nothing is to be seen of their wounds.

After the Rifāʾís, the Saʿdīs have also the reputation of performing miracles, pretty much of the same sort. To them are ascribed powers especially to handle snakes as they please.

Maulānā Jalāl-ud-dīn the founder of the Maulvī Order could through his spiritual power become invisible to ordinary sight, and would, when absorbed in pious and fervid love for Allāh rise upwards in the air and was more than once prevented from entirely disappearing from amongst his devoted companions only by means of music.

MAGIC

E. Rehatsek in a paper entitled 'Magic' published in the Journal of The Royal Asiatic Society, Bombay, 1879 says:—

"Spiritual magic is either licit or illicit, i.e. divine or Satanic; but there is yet a third kind, which, although it does not belong to the former, can nevertheless not be classed with the latter; most of its branches are however considered licit, and it has been called natural magic (or Ṣīnīya).

Divine Magic—"There are also prayers, the recitation of which will procure the aid of genii, but everything is accomplished by appropriately uttering the great names of God. The ineffable name was engraved on the Seal ring of Solomon* (Sulaimān) and by means of it he subjected to his dominion not only genii and men, but animals and the powers of nature. This greatest name (Ism-e-aʿzam) is revealed only to few holy men, and others must content themselves with the lesser ones,

* Muhr-ʾe-Sulaiman i.e. Sulaiman's or Solomon's seal consisted of two inverted triangles forming the Tāntrik Śatkoṇā.
or even with those of the Prophet or the angels, which are also written together with verses from the Korān and used as charms in a variety of occasions. * * * Amulets, formulas or recipes against diseases, talismans, and the operations of a magic nature with prayers verses from the Korān, and invocations with great names belong to this branch, and some consider that even sorcery practised for benevolent purposes is a part of divine magic." Such magic is called Ulwi and all other magic Sifli. § The former derives its power from revealed Scriptures, God, His Prophet, or superior angels, while the latter derives its power from non-revealed texts and lower entities.

Satanic Magic—The 'Black Art' is called Sehr, and believed nearly always to depend on the agency of evil spirits. By means of enchantment or Sorcery persons may be afflicted with various kinds of diseases and harassed in various ways.

CHARMS AND TALISMANS

"They (Shaikhs and Darvishes) claim the power of interpreting dreams, and of healing, by means of spiritual remedies, both mental and bodily diseases. These remedies consist in exorcisings, and prayers" written on small rolls of paper and taken generally from the two chapters of the Qurān which refer to the work of malevolence, enchantments, witchcrafts, etc. Some invalids are asked to throw them into a cup of water, and drink the same afterwards, others are asked to carry them on their persons or in their pockets or to hang them around their necks for fifteen thirty or sixty days reciting now and then certain prayers. Some invalids are treated by the Shaikh or Darvish placing his hand on his head, making mysterious breathings on his person and touching the suffering parts. Not only to the sick but also to the healthy, as preservations against physical ailments—and even wounds

§ There are many Mantras current amongst the people generally as also amongst some of the Darvishes in which invocation with the name of God is mixed up with that with the names of Auliās, Piras, and other persons as also Hindu deities—such as Jānīras for self protection and others. All of them are considered Sifli by the Muhammedans.
of an enemy—also moral afflictions, are these rolls called Nuskhās, or hamāils (talismans) given, and the Shaikhs say they possess virtue only when given by their own hands. These often contain magic squares, wifq, or figures. They are retained by some on their person all their lives in small trinkets of gold and silver; others fasten them on their arms, or place them on the upper part of their caps or turbans, others again suspend them around their necks with a cord of gold or silk.

DIVINERS

Brown says that there is another class supposed by many to be Darvishes, but not really so-known as Khvāsjīlar. They are diviners though dressed like Darvishes and wearing green turbans. By means of 'ilm-e-ramal and by cabalistic calculations, (generally of the numerical value of letters comprised in the names of parties concerned) and consultation of the four elements, 'anāsir-e-'arba' (to ascertain which of them predominates in the person's system) a nuskhā or charm is written out and delivered to the applicant. These nuskhās are composed of verses from the Qurān, to which is connected a belief of peculiar power in especial cases and are hung about the necks. They are sometimes not from the Qurān but are the original handwritings of certain highly reputed holy men. One kind of these writings is called istikhārā (seeking good; knowing what is best) and are placed under the pillow to influence the dreams of the sleeper or cause visits from benevolent spirits to the sufferer, and to respond to the wishes of the applicant. Istikhārā is according to some divination by means of tāsbīḥ or rosary. It is attributed to one of the Prophet's wives. The diviner after repeating Fātiḥā (the opening chapter of the Qurān), breathes on the rosary in order to put the magic power of the chapter into the beads. Then he seizes a particular bead and counts towards the 'pointer' saying "God, Muhammad, Abu Jahal" or according to some "Adam, Eve, the Devil." If the count ends with Abu Jahal's name or the Devil's the omen is bad, if it ends with God's or Adam's the omen is good, in other cases doubtful.
ASMĀ-UL-‘HUSNA

As amongst Tāntrikas Mantras are recited, so among the Darvishes and Mohammedans generally, the names of God are recited. Miraculous effects are attributed to them. Ninety-nine names of God are generally known, although according to Redhouse they may go up to a thousand and one (See also ‘The Darvishes’ p. 135). In the latter case they may be compared to ‘Sahasranāma’ and in the former to ‘Ṣatanāma’ well-known amongst the Tāntrikas. These names are called in the Qurān the Asmā-ul-‘husna or ‘excellent names.’ These names are used as invocations, or as calls upon Him. The Moslems call them the Asmā-ul-sifāt or names expressing attributes. It is believed, these include the famous Ism-e-Āzam or His great name which has the most miraculous powers. The names are divided into two groups, the Asmā-ul-jalāliya, or ‘awe inspiring,’ and the Asmā-ul-jamāliya, or ‘glorious’ attributes, the former being the more numerous. Another more common division is into three classes, of wisdom, power, and goodness, each class containing thirty three names. The tasbīh-rosary of ninety-nine beads is also divided into three corresponding sections by oblong separators at which (separators) Kalima is repeated. Most people say ‘Allāh’ at each bead while some say the ninety-nine names or attributes of God one at each bead. The practice has its origin in the following verse of Qurān. “O believers (in the unity of Allāh, and the mission of His Prophet) repeat the name of Allāh, and count His names, night and morning”. The rules of almost all darvishes* require them to repeat often during a day the seven first attributes of the Divinity. They call these attributes asmā-e-Ilāhi (Names of God). These are as follows:—

*The Qādirīs recite the following seven names:—(1) La ilāha ill’Allāh, 100,000 times, light blue (2) Allāh, 78,586 times, light yellow (3) Ism-e-Ḥū, 44, 630 times, light red (4) Ism-e-Hai, 20,092 times, light white (5) Wāhid 93420 times, light green (6) 'Azīz, 74,644 times, light black (7) Wadūd 30,202 times, no light. See p. 106 ‘The Darvishes’ for further information.
1. "La ilāh ill' Allāh! (There is no God but Allāh), a confession of his unity.
2. Yā Allāh! (O God), an exclamation referring to Him, the Almighty.
3. Yā Hū! (O Him), He who is. An authentic acknowledgment of His eternal existence.
5. Yā Hai! (Ya Haiyo !) (O living God).
6. Yā Qayyūm! (O existing God).
7. Yā Qahhār! (O punishing God).

These seven attributes allude to the seven heavens called the Sab'āsamū, and the seven Divine lights, called the anwār-e-llāhi from which seven principal colours viz, white, black, red, yellow, blue, deep green and light green, are said to emanate. The initiation of Darvishes is generally by means of these mysteries. The Shaikh, that is the chief of the Order breathes thrice into the ear of the pupil each of these attributes in sequel but at interval of days months or years according to the spiritual advancement and disposition of the candidates. The full period is called Chilla and extends over several months and sometimes even more. The Shaikh in his capacity as spiritual guide is called murshid and the candidate during his novitiate is called Kāchak and thereafter murīd, (pupil). A reputed saint is commonly called Shaikh, murābit, or wali. The last correctly signifies a favourite of heaven, an eminent and very devout saint, but it is commonly applied to real or pretended idiots also. If he has reached the highest stage of union and is consequently forgetful of this world he is more properly termed majzūb, or maslāb.

The names of God as also prayers from the Qurān such as the famous Panj (five) Surahs (chapters) and particularly Surah-e-yāsīn (considered to be the heart of the Qurān) and Āyats (verses) like Āyat-al-Kursi and Daruds like Darud-e-Sharif and others are recited several times and are considered to possess miraculous effects. It is considered that the veil is raised by reciting Darud-e-Sharif and the presence of God is expe-
rienced. The recitation of all *Amals* is preceded by and ends with the recitation of Darud-e-Sharif eleven times.

The 28 letters of the Arabic alphabet are believed to have mystical character. Each of the four elements has seven letters. Each of the letters has again distinct numerical value. This knowledge is used for divination, charms and certain occult practices as also medicine and chemistry. Each of the letters is believed to have a separate spirit attached to it—"a servant appointed by Allāh to attend upon it."

**THE NAQSHBANDĪ ZIKR**

*Zikr* is the union of the heart and the tongue in calling upon God's name Allāh. It commences with the recital of Lā-ilāh-ill'-Allāh wa-Muhammad-ur-Rasūllāh.

*Zikr* is recited in two ways: loudly or silently. The former is called *Zikr-e-Jehr* and the latter *Zikr-e-Khafī*. The practice has reference to the command of the Prophet to Abu-Bakr, the first Caliph, whilst concealed together in a cave, 'to recite the Zikr in silence,' so as not to be heard by their pursuers, and to 'Alī, the fourth Caliph 'to call loudly God's name without ceasing' to receive Divine assistance. The silent recital is however preferred by the Naqshbandīs. Eyes are closed, the mouth firmly shut, the tongue is pressed against the roof of the mouth, teeth held tight against each other, and retaining breath patiently in one respiration one should say *Zikr* three times with one's heart and not the tongue allowing thus the heart to be impressed with meditative *Zikr*. The object is to keep the heart occupied with the idea of God. It will be filled with awe, love and respect for Him. *Zikr* is said to be perfect if one is able even in the company of a crowd to continue to effect the same. A proper conception of the *tauhīd*, or 'Unity of God' is thus retained. The readers will remember that the Tāntrikas also consider mental Japa or the recitation of Mantras as the best. (See p. 83 ante).

**KUNDALINI YOGA AND OTHER YOGIC PRACTICES.**

Shaikh Ahmad, Naqshbandī mystic and the Mujaddid of the
eleventh century, "is the discoverer of six positions in the part of man's body between the neck and the navel, which he has called the six subtleties (Latayif-e-Sittah), one encircling the other, much after the manner of Kundalini of Patanjali. The colour of qulb (heart) his yellow; of soul red; of sir, white; of khafi, black; and of ikfa, green. *** Some say that the colour of nafs is blue, and of rūh ochre. When the nafs entirely disappears, whiteness overshadows. The colour of soul often becomes green, the last stage is colourlessness, 'everything disappearing, and leaving the Sālik in a state of fana, the Transcendental wonder'-spoken of by Tennyson, which Sūfis call 'Alam-e-Hairat.'*** The colour of the cloth, specially the head—dress, is indicative of the stage of the pilgrim's journey, e. g. if this cloth is of ochre colour, it means that his sulūk has reached the stage of rūh."

The Sūfis, however, characterize Nafs with desire, Qulb with knowing, soul with sight, and sir with contemplating, and Dhat with appearing.

Dr. M. Hafeez Sayyid Mohamed in his article 'Sūfī's Sādhana mārga,' already mentioned describes certain Sūfī practices which very much resemble Yogic practices:

Habs-e-Dam-Chishtīs and Qādirīs specially favour this, not so the Naqshbandīs. The latter do not consider it as absolutely necessary but consider it useful all the same. This is same as Breath-Control or Prānāyāma.

Shughl-e-Nasīr (Nazr)—This is a meditative exercise specially recommended by Khwājah Mu'in-ud-din Chishti. It consists in gazing on the tip of the nose without allowing the eyes to twinkle and imagining the 'Infinite Light' while sitting in a knee-folded position. In Yoga this is a Mudrā where Nāsāgra-Dṛṣṭi is kept up throughout Dhyāna.

Shughl-e-Mahmuda—In this exercise the practitioner gazes on the point between the two eye-brows until there is visualization of God in the heart. This is similar to the Yogic Trikuṭi practice in which during contemplation the eyes are turned upwards and gaze in the Trikuṭi.

Shughl-e-Saut-e-Sarmadi—This exercise is similar to Yogic
practice in which the eyes, nose, ears and mouth are closed with both hands for ascertaining which Tattva viz, Earth, Water, Fire, Air or Ether (Akas’a) prevails at any particular time. But here instead the contemplation is on Ism-e-Dhat or the name of God and attempt is made to hear in imagination a sound as of water falling down from a higher place. Then actual internal sound is gradually heard. This sound is called in Yoga Anahata Nada. There is an exercise called Sultân-ul-Azkâr (king of recitations) in which Kumbhaka Pranayama is practised; starting from navel saying ‘Allâh,’ the breath is taken to the head and retained there saying ‘Hu’ and the eyes are turned internally towards the heart. Another practice called Zikr-e-Pâs-e-Anfas, is to recite, with the breath, mentally La ilah while inhaling and Illallah while exhaling. This may be compared with Yogic Ajapa Gayatri in which ‘Hamsah’ Mantra is recited with breath i. e. ‘Ham’ while exhaling and ‘Sah’ while inhaling.

Tawajjuh as also Zikr-e-Jehr a special Chishti Zikr and Murâtaba-e-Ism-e-Dhat are described by the learned writer. We would refer the curious reader to the original Hindi article.

SPIRITUAL POWERS AND THEIR DEVELOPMFNT

“It is through the performance of the Zikr, by Khatwat (pious retirement for purposes of deep devotion) by the tawajjuh (or turning the face or mind devoutly towards God in prayer), by the murâqaba (or fearful contemplation of God), the tasarruf (or self—abandonment to pious reflection and inspiration,) and the tasawwuf (or mystical spiritualism), that the fervent Darvish reaches peculiar spiritual powers, called quwwat-e-râh-e-batinî (a mystical, internal, spiritual power). The life or biography, of every eminent Shaikh, or pîr, details innumerable evidences of this power exercised in a strange and peculiar manner. This exercise is called the quwwat-e-iradat, or the ‘Power of the Will’. These powers are acquired by constant practice under the instruction and guidance of the Murshid-ashâb-e-yaqîn i. e. the spiritual preceptor (the ‘Guru’ of the Tântrikas).
MURĀQBAH, INSILĀ AND TAWAJJUH

There are two spiritual conditions resulting from contemplation and prayerfulness: one is called Murāqbah and the other insilā. The former is an ordinary state of pious contemplation in wakeful moments when the senses are overpowered by the soul-force but the body and the soul are unseparated; the latter is the condition when the soul leaves the body and wanders about without regard to time or space. "It was in this latter (condition) that the Prophet is believed to have ascended in the spirit to heaven, borne there on an imaginary celestial animal, called the Burāq"—says Brown. Shaikh Muhyy-ud-Din al-'Arabī describes the insilā and also speaks of his having exercised fascination i.e. hab-e-nazr (meaning fixing of the gaze) and having arrested another until he obtained an answer from him so that the latter was unable to move at all until permitted to do so by the former. Ibn-'Isāfī, founder of the Order of 'Isāwīs explains in a work written by him the above phenomenon. Tālib signifies the Darvish or the active agent. Matlūb is the person desired to appear. Mutūhaza is the action of thought of the Tālib* compelling the Matlūb* to appear.

Tawajjūh is the producing of the person. Aḥl-e-hāl is the person having power of making others appear. Aḥl-e-tasarruf is the holy person possessing the power. Hāl is the state of ecstasy into which the person goes who makes the absent appear to him. Hāl is the condition of perfect submission of the person thus appearing to the power of the Hāl. Shughl is operation of the performance of this act of power. Tasawwur is visualizing the matlūb in imagination.

Tawajjūh is produced in two manners: firstly by fixing one's gaze upon the heart of the matlūb and secondly not by looking at his heart but by praying to the Almighty. One must continue to pray with warmth and fervour until the matlūb finally appears. Then the Tālib blows as it were in the mouth of the matlūb reciting the invocation

* Tālib and Matlūb are the same as the Sādhaka and Sādhyā of the Tāntrikas.
and arrests the *mallûb* by crying out his name simply and looking fixedly at his heart, reciting a prayer. Another *tawajjûh* is when the *Tâlib* is desirous of bestowing something upon a *mallûb*, and he can then so influence the latter by his powers as to impress him beneficially. This is generally done to the *Sâliks* or neophytes under instruction by their *murshid*.

These powers are instances of personal magnetism and mesmerism or Thought-force.

**SPIRITUAL POWERS**

"Among the practices of these powers is the faculty of foreseeing coming events—of predicting their occurrence—of preserving individuals from the harm and evil which would otherwise certainly result for them—of assuring to one person success over the machinations of another, so that he may freely attack him and prevail over him—of restoring harmony of sentiment between those who would otherwise be relentless enemies—of knowing when others have devised harm against themselves, and through certain spells of preserving themselves and causing harm to befall the evil-minded; and even of causing the death of any one against whom they wish to proceed. All this is done as well from a distance as when near.

"In other parts of the world, and among other people, these attainments would have been attributed to sorcery and witchcraft; in modern times they would be ascribed to Spiritism, or magnetic influences, either of the spirit or of the body; but to the instructed Darvish they all derive the origin in the spirit of the holy Shaikh—the special gift of the great Spirit of God, which commences with the spirit of man from which it directly emanated. The condition or disposition necessary for these effects is called *hâl* the (state, or frame), and is much the same as that required by the magnetised, and the object of his operation. The powers of the body are enfeebled by fasting and mental fatigue and prayer, and the imagination kept in a fervid state, fully impressed with the conviction that such powers are real.
possessed by the Shaikh, and that he can readily exercise them over the willing mind and body of the disciple. How the Shaikh can produce such strange results on a distant and unconscious person is left to the admiration and imagination of the faithful disciple, as an incentive to exertions in the same true path as that of his Shaikh.

"To exercise the power of the will, it is necessary to concentrate the thoughts suddenly upon the object designed to be effected, so perfectly as to leave no room for the mind to dwell, possibly, upon any other. The mind must not doubt, for an instant, of the success of this effort, nor the possibility of failure; it must, in fact, be completely absorbed by the one sole idea of performing the determination strongly taken, and firmly relied upon. The persons must, from time to time, practise this; and as they proceed, they will be able to see how much propinquity exists between themselves and the Hazrat-e-Asmā (God?) and how much they are capable of exercising this power."

As an instance Brown quotes from Rashahāt (3rd maqṣad, 1st faṣl) the miraculous achievements of Maulānā Saʿīd-ud-Dīn Kāshgārī and in particular his taskhīr or the subduing faculty making powerful princes to conform to his will and his powers to make his protégés victorious against heavy odds. He could "commune with persons widely separated from him, predict coming events, and aid those in whose welfare and success he felt a pious interest for good." Similar is the instance of 'Ubaid—Ullah, the Khwājah Aḥrār who caused murrain among Mirza Babur's horses when he attacked Sultān Abū Saʿīd at Samarqand; and caused a typhoon which caused the younger son of Sultān Abū Saʿīd to raise the siege of Samarqand which was in charge of his elder brother Sultān Ahmad. The powers of Maulānā Saʿīd-ud-Dīn Kāshgārī were connected with his prayers offered up to Allāh, to whose supreme will he attributed his powers. He constantly performed the Zikr jehr or 'audibly called God's name,' and the frequent repetition fitted him for holy purposes. He had such mesmeric powers that he could, when he so desired, send an individual into a species
of trance, after which the latter could remember nothing that he had previously known, and continued in this state until the Shaikh chose to restore him to the enjoyment of his ordinary faculties.

The writer acknowledges this indebtedness to several Muslim friends for information on some of the points discussed in this section and to Mr. M. O. Kokil for use of some of his valuable books. The writer’s thanks are also due to Mr. M. Y. Haindaday, Advocate (O.S.), who was good enough to read through the whole section and make valuable suggestions. It may be stated that even when not expressly mentioned the writer has frequently drawn upon and adapted passages from the two very valuable books viz. ‘The Darvishes’ and ‘Islamic Sufism’ and he acknowledges his indebtedness to the learned authors thereof.
Jain Mantravada and Caityavasis

MANTRAS and Vidyās* are said to have covered the whole of the tenth Pūrva entitled Vidyānupravāda+ of the fourteen Pūrvas forming the major portion of the Jain Canonical literature. These Pūrvas were very huge in volume and encyclopaedic in character. They are all lost now. According to the Jain tradition the whole of the Jain Canonical literature was comprised in twelve Angas× and the whole Pūrva literature was comprised in the twelfth Anga.† Only the first eleven Angas are now available as compiled by Śrī Devardhi Gaṇi Kṣamāśramaṇa 980 or 993 years after the Nirvāṇa of Lord Mahāvīra i. e. 454 or 467 A. D.

ŚRĪ PĀΡŚVANĀТИHA AND PŪRVA LITERATURE.

'Pūrva' means 'ancient' and the literature going under that name must therefore be considered to be older than the rest. The

*For all practical purposes Mantras and Vidyās are the same. A technical distinction is however drawn between them that in the former the presiding deity is a male and in the latter a female or that Sādhna is strictly ceremonial in the latter but not so in the former. See Viśeṣāvaśyaka Bhāṣya and Āvaśyaka Nirvyukti V. 931

+ The commentary on Samavāyānga Adh. XIV explains Vidyānupravāda thus: "तत्त्रत:निन्दिताः विद्याविष्ठव भूष्यते तद्विन्द्रविस्मादम्". That is, Vidyānupravāda wherein are described many kinds of miracles caused by Vidyās (magic). The contents also of all the fourteen Pūrvas are there described. See also commentary on Nandīsūtra, Sūtra 56. According to the Digambaras the 10th Pūrva contained 500 Mahāvidyās (great Vidyās) named Rohinī and others, and 700 Alpavidyās (small Vidyās) such as Anguṣṭhaprasena (questioning through the thumb) and others, and eight Mahānimittas or great omens or modes of divination. (See Introduction to Ṣaṭkhanda-gama Vol. II p. 52 and Malli-ṣeṇāsūri’s Vidyānusāsana Ch. III vv. 18–79.)

× See Samavāyānga Adh I for enumeration of the twelve Angas.

†Winternitz says the twelfth Anga contained only the remanants of the fourteen Pūrvas collected together at the Council of Pātaliputra about 170 years after Nirvāṇa of Śrī Mahāvīra. (P. 432 History of Indian Literature Vol. II). The contents described in commentaries on Samavāyānga and Nandīsūtra however tell a different story.
writer considers that the term ‘Pūrva’ indicates that the substance of the literature going under that title really belonged to the age of Śrī Pārśvanātha which was prior to the age of Śrī Mahāvīra. Śrī Pārśvanātha was the 23rd Tīrthankara and Śrī Mahāvīra was the 24th Tīrthankara of the Jains. Śrī Pārśvanātha’s Nirvāṇa was only 250 years prior to the Nirvāṇa of Śrī Mahāvīra. The parents of Śrī Mahāvīra used to worship Śrī Pārśvanātha.* We would refer those who might be inclined to doubt the very existence of sacred literature of Śrī Pārśvanātha’s time to Śrī Mahāvīra’s citation of a statement of Śrī Pārśvanātha to convince Śrī Pārśvanātha’s pupils of the truth of his own statement as to the universe having innumerable ‘Pradesas’ (parts) (See BhagavatīSūtra V Sātaka, IX Udeśa, 226th Sūtra.)+ Further it appears that in the Jain Scriptures and specially Śrī Bhagavatī Sūtra many Pārśvāpatyas or spiritual descendants of Śrī Pārśvanātha are described to be well versed in Nimitta Sāstra which belonged to the IX pūrva and some others like Municandrācārya and Nandīsenācārya are said to be ‘Bahuśruta’ i.e. possessing much sacred knowledge.× This goes definitely to prove the existence of sacred literature and specially Pūrva literature of the age of Śrī Pārśvanātha in the time of Śrī Mahāvīra. It may be noted that when the said Pārśvāpatyas are so described, Śrī Mahāvīra had not even commenced preaching having then not attained Kaivalyajñāna or omniscience. A most convincing proof of the existence of sacred literature including Pūrvas of the age of Śrī Pārśvanātha is furnished by the fact that

* See Āchārāṅga II śrutaskandha, Cūlā 3 Sūtra 401 “समानवस्तः जन्मवतो महावीरस्तः अन्याय- पियरी पासवाचिया सम्प्रदधिगमा याविधुतया”

+ “क्यूं नें भंदे भजी! पासवं भर्त्रया पुरसंहारणीयं सासंख्या लोपे बुद्धमुद्रेभद्रवयं परिमि परिमि हर्षादि”। प. २४२ भगवति

× It is believed that Rṣibhāṣita contains discourses by 20 Rṣīs who flourished in the time of the 22nd Tīrthankara Śrī Arisṭanemi, by 15 Rṣīs who flourished in Śrī Pārśvanāthāś time, and by 10 Rṣīs who flourished in Śrī Mahāvīra’s time. This is also evidence of the existence of older sacred literature.
Srī Kesī Kumāraśramaṇa a Pārśvāpatya (or a pupil of Srī Pārśvanātha according to Uttarādhyayana) is described in Raypaseṇi an Upānga (See Sūtra 53, p. 118) as possessing knowledge of 14 pūrvas as also being prominent in the knowledge of Vidyās and Mantras. In Uttarādhyayana Adh. XXIII he is described as having reached the end of Vidyā i. e. sacred knowledge and possessing Avadhijnāna i. e. supersensual knowledge. Thus the Jain Māntric literature comprised in Vidyānupravāda may reasonably be supposed to belong to the age of Srī Pārśvanātha.* This may perhaps explain the fact that amongst Jain Māntrikas Srī Pārśvanātha is principally worshipped and invoked.

Several other facts showing the great popularity of Srī Pārśvanātha's worship are set forth in the section hereof entitled 'Antiquity of Jain Mantras and Māntric literature'. These facts would also explain the popularity of worship of Srī Pārśvanātha's attendant deities and particularly of Srī Padmāvatī with which the present work is concerned. One has only to consider the literary activities of the age of Srī Pārśvanātha to find out an explanation for the fact that one whole Pūrva was devoted entirely to Vidyās. He lived from about 876 B. C. to 776 B. C. This was the period when many of the later Mantras of Atharvaveda are supposed to have been composed.* This

* According to the Jain tradition the sacred literature was substantially the same in the times of all Tīrthankaras. According to the following statement in Jñātādharmakathāṅga the fourteen Pūrvas appear to have been studied also in the times of Srī Ariṣṭanemi the 22nd Tīrthankara "ततो एव से वाक्वा पुदे भरतो अरिष्ठनेमित्स वेराण स्नित खायमानिष्ठाति चोइस्युखाइ अश्विनजति।" Jñātā V Sūtra 54. Kalpasūtra mentions that there were Sādhus knowing fourteen Pūrvas in the fold of Śrī Rṣabhdeva the 1st Tīrthānkara as well as that of Śrī Ariṣṭanemi, Śrī Pārśvanātha and Śrī Mahāvīra.

* "The Surest evidence in this respect (for the age of the Veda) is still the fact that Pārśva, Mahāvīra and Buddha pre-suppose the entire Veda as a literature to all intents and purposes completed, and this is a limit which we must not exceed x x x we shall probably have to date the beginning of this development (of Vedic literature) about 2000 to 2500 B. C. and the end of it between 750 & 500 B. C." P. 310 History of Indian Literature Vol. I Winterniz.
was therefore an age when Mantras were very popular. It is natural to suppose that being the heir apparent to the Kingdom of Kāsi, the ancient centre of Brāhamanic learning, he was influenced by his surroundings and contemporary literary activities and dealt with subjects of popular interest in the Jain literature composed by him or under his direction. Thus the whole of the tenth Pūrva came to be exclusively devoted to Vidyās and Mantras. That such a supposition is not far-fetched or fanciful can be seen from the fact that as mentioned in Kalpasūtra I, Sūtra 9 all the four Vedas including Atharvaveda Vedāṅgas etc. in brief the entire Brahmanical learning, it was prophesied by Śrī Rṣabhadatta, would be learnt by Śrī Mahāvīra. It means that Atharvaveda was not then considered as fit to be discarded as we see a tendency generally in the works of Vedic Hindus. This is also supported by the fact that the Brahmana ascetic Ārya Skandaka is also described in Śrī Bhagavatīsūtra (II Sātaka, 1 Uddeśaka) as knowing all the four Vedas etc. including Atharvaveda; and, the said Śrī Rṣabhadatta is described as knowing the same in Śrī Bhagavatīsūtra, 1X Sātaka, 33 Uddeśaka.

UVASAGGAHARAM

Even Śrī Bhadrabāhu, the sixth pontiff, who died only 170 years after the Nirvāṇa of Śrī Mahāvīra, invokes Śrī Pārśvanātha in the hymn named ‘Uvasaggaharam’ or Remover of calamities, and praises the Mantra * sacred to Śrī Pārśvanātha. This hymn is available and well known amongst the Jains and is considered a ‘Smaraṇa’ i.e. a hymn for daily recital. We may point out that the present work relates to the worship of Śrī Padmāvatī who is an attendant deity of Śrī Pārśvanātha.

*The commentary on ‘Uvasaggaharam’ of Śrī Pārśvadevasaṅgaṇi alias Śrī Candrācārya written in or about s. y. 1203 describes the said Mantra. It is "Namiūṇa Pāsa visahara vasaha jiṇa fulinga" It is therefore called ‘Visahara fulinga’ Mantra in the 2nd verse of the said hymn.
MIRACULOUS WORKS

The following works which are with some variations enumerated in Ṭhaṇāṅga (X, 3, 755) Nandīsūtra (Sūtra 43, p. 202) and Vyavahārasūtra (X, 27–28) and Pakkhisūtra are said to be such that, when properly recited once twice or thrice, they cause, without the least desire on the part of the reciter, the deity described in the particular work to appear before the Śādhu reciting the same. The deity would then desire the saint to ask for a boon, which being not desired by him (he having renounced all desires), the deity would after making obesiance to him retire. The said works are:—(1) Arunānovāya (2) Varunānovāya (3) Garulovāvāya (4) Dharaṇovāvāya (5) Velandharovāvāya (6) Veṣamaṇovāvāya (7) Devindovāvāya (8) Nāgapariyāvanīyā. There are other works viz. (1) Teyanisagga (2) Chāraṇabhāvanā (3) Āśīvisabhāvanā (4) Diṭṭhisabhāvanā. (See Vyavahārasūtra X, 29) and Praśnavyākaraṇa* (different from the 10th Anga bearing the same name. See Nandīsūtra, Sūtra 54) by recital of which miraculous powers such as engendering fire or causing aerial flight or destruction by curse or gaze and answers to questions in various ways are obtained. Utthānasūya and Samutthānasūya are works by recital of which respectively houses, villages and towns become deserted, or are re-inhabited when recited with that intention once, twice or thrice. All these works must have been very old as appears from their references mentioned above. They are however lost now.

PARŚVĀPATYAS AND NIMITTA

There is one more fact worth mentioning here which leads us to infer Śrī Parśvanāth's connection with Mantras and Vidyās. In the available Jain Canonical literature 'Parśvāpatyas' or spiritual descen-

*A work of 400 gathās (with several commentaries named Iḷāvatī, Cudāmanī, Jyoti and one without name) which may possibly be portion of Praśnavyākaraṇa mentioned here and which is called Jayaprabhṛta by Mr. C. D. Dalal through mistake—is still in a Pātañja Bhandāra written on a palm-leaf manuscript. See article entitled 'Āpāṇa Prābhṛto' by Śrī Kalyāṇavijaya–Jain Yuga I, p. 93.
dants of Śrī Pārśva are described at several places. Many of them accepted Śrī Mahāvīra’s substitution of the five great vows instead of the four (Caturyāma) laid down by Śrī Pārśvanātha, after discussion either with Śrī Mahāvīra himself or his pupils. There were few however who did not like to give up the easy mode of life adopted by them and latitudes and liberties enjoyed by them. These latter consisted mainly of putting on coloured clothes and keeping bowls for begging, living in one place as long as desired and only occasionally performing ‘Pratikramaṇa’ i.e. Repentance for transgressions of the holy Law and the course of conduct laid down for a ‘Śādhu’ and employing eight kinds of Nimitta* (Science of divination) for obtaining necessaries of life. These continued to live by themselves practising Nimittas. It is recorded in Śrī Bhagavatīsūtra, Sataka XV, Śūtra 539 that Gosālaka (who was first a pupil of Śrī Mahāvīra but ultimately left him) met some of these Pārvāpatyas and acquired such knowledge of the eight kinds of Nimitta (which is there said to be part of Pūrva literature) from them that he could pose as an omniscient person. Now some kinds of Nimitta require proficiency in Vidyās and Mantras for purposes of accurate divination.§ The spiritual descendants of Śrī Pārśvanātha therefore knew and employed Vidyās and Mantras. This could not have been possible unless they were the possessors of traditional Vidyās and Mantras coming down from the time of Śrī Pārśvanātha. The Jain tradition as mentioned in the footnote at p. 149 definitely assumes existence of fourteen Pūrvas in the times of all the previous Tīrthankaras and therefore also of the 10th Pūrva dealing with Vidyās and Mantras.

NAIMITTIKAS, SĀRŪPIKAS AND SIDDHAPUTRAS

How these were succeeded in the practice of eight kinds of Nimitta, Vidyās and Mantras by Sārūpikas and Siddhaputras is a

*See post discussion on ‘Angavidyā’ and relevant Vidyās set forth in Appendix A.

§ The eight kinds of Nimitta are described in Śīyagadāṅga I, 12, 9. The Commentary thereon says that the science of Nimitta is extracted from the 3rd Vastu (named Ācāra) of the 9th Pūrva.
problem of Jain history not yet solved. We find in the ancient literature like Nisītha—Bhāṣya I Udd. 'V. 346 and Bhāṣyas on Bṛhatkalpasūtra (I, IV and VI Udd.) and Vvavahārasūtra (IV and VIII Udd.) as also later Cūrṇis and commentaries including those on Āvaśyakasūtra, and Sambodhaprakaraṇa of Śrī Haribhadrasūri* references to Sārūpikas and Siddhaputras, who are described as versed inter alia in the science of Divination and accomplished in Vidyās and Mantras. The Siddhaputras are according to Nisītha Cūrṇi I Udd. Bhāṣya v. 346 said to occupy an intermediate stage between Jain householders and Jain Sādhus. Most probably they were Sādhus who reverted to the life of householders. The others, who though lax in the observance of the rules of conduct for Sādhus still continued to put on their garb and live by begging, were called Sārūpikas. They used to put on white garments but neither kept ‘Rajoharaṇa’ or sweeping brush, ‘Danda’ or stick, nor ‘Pātra’ or bowl, which the Sādhus keep. They used to have their heads completely tonsured or keep only ‘Sikhā’ or tuft of hair on the crown. They either lived alone or with their wives. They did not go about begging but earned their livelihood by practising various kinds of Śilpa (arts or crafts) Nimitta and Mantra and Medicine. When invited by Jain householders they would take their food with them as ordinary guests. The tradition of Aṣṭānaganimitta, Vidyās and Mantras appears to have been continued by this class for a long time. Even in the biography of Śrī Mahāvīra we read of Svapnapāṭhakas or interpreters of dreams. We also read

*Sārūpikas and Siddhaputras are described by Śrī Haribhadrasūri in his Sambodhaprakaraṇa at p. 3 thus : “The Sārūpikas practise Vidyās, employ magical collyrium and medicine and have attachment for certain families. They put on variegated apparels though tonsured on the head and face. They however, if asked, preach the correct doctrine about Jainism.” Regarding Siddhaputras we cite the original verses below:—

“सहित्रेण समस्ज्ञाविव व सिद्धपुलो सकृदिवो भणिभो ।
नेति भिक्षुहि तिपाणकम्मेन कावण जीवेद || ३२३ ||
केविव भणिति पच्छाहुपुलेति सिद्धपुलो भणिभो ।
सहित्रेण क्षास्फितेऽ क्षास्फितेऽ ससौज्ञागो व भमज्जो व || ३२४ ||
of a Naimittika named Utpala who though a Pārvatipatya had turned a ‘Parivrājaka’ or non-Jain ascetic. He interpreted, unasked, to Śrī Mahāvīra, his dreams. This he did before Śrī Mahāvīra became omniscient and composed or directed to be composed the 12 Angas. The Nimitta literature known to him therefore was portion of the Pūrva literature coming down traditionally from Śrī Pārvanātha. There was also a class of professional Naimittikas or diviners even in the time of Śrī Mahāvīra as can be inferred from the fact that Śrī Siddhārtha, the father of Śrī Mahāvīra, consulted and rewarded the Svapnapāṭhakas, as also from the fact that Naimittikas like Śivadatta used to similarly consulted by the people. (See pp. 288–289 Āvaśyaka-cūrni on V. 479 of Niryukti). Pārvatipatyas who did not accept the reforms of Śrī Mahāvīra and continued to enjoy liberties or turned Parivrājakas and the subsequent Sārūpikas and Siddhaputras were not professional diviners but were very proficient in that science and utilized their knowledge as occasion required. They were however held in very great esteem by the people as their prophecies were considered to be infallible.

How the Māntric tradition was carried on by Caityavāsi Sādhus and in comparatively modern times by Yatis will be seen further on.

LAX PRACTICES CONTRIBUTING TO THE RISE OF CAITYAVĀSIS

We may however state that some of the principal characteristics of the ‘Caityavāsis’ can be traced back to very old times. They may be noted in such old works as Āvaśyaka Niryukti (V. 1107, VV. 1175, 1179–81) to be prevalent amongst some of the Sādhus of the times

×Kṣemankaragaṇi, a pupil of Devasundararāṣṭri, of the 15th century of the Vikrama era, mentions in his Śatpuruṣacaritra (P. 10ff.) a Siddhaputra who derives his origin from Cakravarti Bharata, a son of Rṣabhadeva the 1st Tīrthankara, and says that these Siddhaputras were the best of Śrāvakas who observed the vows of the house-holders, led a celibate life, were versed in Mantras and Vidyās and were possessed of miraculous powers and supersensual knowledge, and were noted for their unshakable faith in and zeal for Jainism.
who were lax in the observance of the rules laid down for their conduct. These characteristics were 'Nityavāsa' or permanent residence, extreme attachment for 'Caityas' or temples, Kula, Guna or Sangha and taking all kinds of rich food including sweets, ghee, milk, curds etc. and also food obtained through female ascetics. Similarly five kinds of lax Śādhus are also described who are said to be not deserving of obeisance. They are Pāsatthās, Avasannas, Kuśilas, Saṃsaktas and Yathāchandas. Their lax practices also seem to have been later on followed to a considerable extent by Caityavāsis who also practised and employed Nimittas and Mantras. We think all these contributed to the rise of Caityavāsis. The other causes and circumstances contributing to their rise are dealt with further on.

PRĀBHĪRTAS

We would here mention the Prābhīta* works which are summaries from the Pūrva literature. The first person who appears to be connected with summarising or compilation of these works is Śrī Bhadrabāhu already mentioned. He might have composed these because he did not instruct his pupil Śrī Sthūlabhadra into the meaning of the last four Pūrvas and he therefore knew that knowledge of the Pūrvas would be lost in near future. As a matter of fact the last Āchārya who

* Prābhīta was the term used to signify a chapter in Pūrva literature. Etymologically it is said to mean collecting something which may be lying scattered or a beautiful present. See also articles (in Gujarāti) by the writer entitled 'Alabhya Prābhīto' in 'Jain yuga' Vol. III P.162-163 and Vol.V p. 161-162 and the articles entitled 'Āpanā prabhṛato' by Śrī Kalyāṇavijaya in Jain Yuga' Vol. I p. 87 ff. and p. 127 ff.Vyavahārasūtra IV Udd.Bhāṣya V.12 refers to Pāhuḍa and the commentary interprets it as Yoniprābhīta. The verse also mentions miraculous powers through Vidyās Nimitta etc. The Pāhuḍas or Prābhītas, important for our purpose, are Vijjāpāhuḍa, Siddhapāhuḍa Jōnipāhuḍa and Nimittapāhuḍa. They are all mentioned in Śrī Bhadresvaraśūri's Kathāvali in the Prabandha of Pādaliptasūri as also in Prabhāvakacaritra. They respectively deal with (1) Vidyās (2) magical applications, collyrium, pills and powders (3) creation of insects and animals and (4) Divination through astrology dreams and other Nimittas.
knew even the ten Pūrvas was Śrī Vajraswāmi who died in s. y. 114. He as well as Śrī Pādaliptasūri are the next persons credited with further abridging or rearranging these Prābhṛta works. *

The importance of these works is that there is a Prābhṛta named Vījjāpāhuda dealing with Vidyās mentioned in the biography of Śrī Pādaliptasūri contained in Kathāvali and also in Prabhāvaka-caritra works of the 13th and 14th centuries respectively of the Viṅkrama era. There, both the said Śrī Pādaliptasūri and Vidyācakravarti (Sovereign of Vidyās—magic) Āryakhaṇḍācārya who flourished about the beginning of the Viṅkrama era are described as versed in Vījjāpāhuda. After Vidyānuprāvāda this Vījjāpāhuda was considered to be a comprehensive work on Vidyās and Mantras. It is however lost now.

Yoniprābhṛta referred to in the footnote on p. 155 is a work of the Prābhṛta class. An incomplete manuscript of the said work is available in a mutilated condition with many lacunae and mixed up with Jagatsundarī Yogamālā, a work on medicine by Muni Jāsakīrti and/or Hariśeṇa. Paṁhasramaṇamuni is mentioned as the author of the said work Yoniprābhṛta in the said manuscript. * The writer has not personally seen the manuscript but has seen the notes taken therefrom by an acquaintance and a transcript of Chs. 35 to 43 from another incomplete manuscript also in the Bhāṅḍārakara Research Institute Library. It contains Mantras at various places. At it is reputed to be an old work, some of the Mantras therein contained are set forth in Appendix A hereto.

* See Vividha-tīrtha-Kalpa, Śatrunjaya-Kalpa V. 122 and Revantagiri-Kalpa V. 1 and its colophon.

* The manuscript is in the library of the Bhāṅḍārkar Research Institute and bears old No. 266/A 1882–83 and New No. 31. According to the colophon, the date of this manuscript is s.y. 1582 (Śaka 1447) Śrāvaṇa Kṛṣṇa 3rd. The work inter alia contains Mantras of Jvālāmālini and Kuśmāndinī alias Ambikā, Māṇibhadra and Gaṅadhara-valaya Mantra. The last two are given in the appendix A hereto. Several articles on Yoniprābhṛta are published in Anekānta (Vol. II) a Hindi magazine published at Sarsāvā, Dist. Sālarānpur; they may be persued by the readers interested in the subject.
ANGAVIDYĀ

We have referred above to Aṣṭānaganimitta the eight-fold science of divination. One of its eight divisions is 'Anga' or Body. It means principally divination from throbblings in or touching the various parts of the body. The work which dealt with this part of Nimitta called Angavidyā is available. It contains several Vidyās, most of which resemble the famous Vardhamānavidyā which is said to have been separated from Gaṇabhṛd Vidyā alias Sūrimantra i.e. Vidyā of Gaṇadhara or Mantra of Āchārya. Some Vidyās resemble the Sūrimantra also. We shall have occasion to deal with the latter at some length later on. A few Vidyās are selected and given verbatim in the Appendix A. From its language Angavijjā seems to be a very old work.* One can see from the Vidyās cited that both Vardhamānavidyā and Gaṇabhṛd Vidyā alias Sūrimantra also must be very old. The five Parameśṭipadas may be noted in the beginning of Vidyās 1 to 3 and two at the beginning of Vidyās 4 to 6 set forth in the said Appendix A. They show the existence of Pancaparameṣṭi Mantra or Vidyā in olden times.

PANCAPARAMEŚṬI MANTRA

We think we should here explain that the Pancaparameṣṭi Mantra contains obeisance to each of the five classes of revered persons: Arihantas, Siddhas, Añjñāyas, Upadhyaṇyas and Sādhus and the 'Falaśrutī' i.e. narration of the fruit of such obeisance. It is said to be the destroyer of all sins and the chief Mangala or auspicious thing.

The greatest sanctity is attached to this Mantra. It is considered to be the essence of the fourteen Pūrvas and capable of giving worldly happiness as also ultimate salvation. It may be fitly called the Jain Gāyatrī and is meant to be daily recited morning and evening as also in all religious ceremonies and Pūjā or worship. It is

* Vārāhi Sarphitā of Varāhamihira Adh. 51 deals with Angavijjā which is a method of answering questions relating to future or unknown matters by the gestures and position of the questioner and the words comprised in his question.
recited at the commencement of the reading of all sacred scriptures. It is considered to be the greatest Mantra and compared to the wish-granting gem-tree-pot-cow. It is said in Mahānīśītha Sūtra, Adh. V that there were several Niryuktis Bhāṣyas Cūrnīs i.e. commentaries on the Panca-Mangala-Mahāśrutaskandha. Pancaparamesṭī Mantra is said to have been extracted therefrom by Śrī Vajra-swāmi and incorporated in Mūlasūtra.* It appears in the beginning of Āvasyakasūtra (See the Cūrnī Edn.).

Angavijjā mentioned above belongs to the Prakīrṇaka or Payanno class of the Jain sacred literature. This class of work is believed to be the composition of Śrī Mahāvīra's pupils other than the chief ones called Gaṇadhāras. We may however safely take this one to be not later than the first century of the Vikrama era that is the time when Śrī Vajraswāmi, the last person who knew all the ten Pūrvas flourished. It belongs to the time when summaries from Pūrva literature were being prepared.

We find from Prabhāvakacaritra that Śrī Vīragni of the tenth century A. D. learnt Angavijjā from Śrī Vimalaganī and also acquired from him Gaṇivijjā alias Śūrimantra.

NIRVĀṆAKALIKĀ

There is another work which though not principally dealing with Mantras throws considerable light on the Mantras and Māńtric deities

* It is considered incorporated in all the scriptures—see Viśeśavasyaka Bhāṣya V. 9. See also ibid v. 5:—

"क्रयपंचनमोक्षरसं दिति सामाहवायवं विद्विणा ।
आवसमायवायरयं करमेण ते सेसय सुवर्यिः ॥

There are hymns, Mantrakalpas and Rakṣā-Mantra relating to Panca-Paramesṭī-Mantra. The importance of Pancaparamesṭī Mantra in Vidyās and Mantras is that it must be recited at the beginning of all Vidyās:—

"सर्वं विश्वास्ततावादो पूर्णं पंचनमस्तक्तिः ।
यद्वा पंचनमस्तक्तिः यद्वा पंचपदी बाच्या ॥

भुजिना प्रणमादिकत्र भवादि-सिंहितलक्ष्मूर्धिषितवर्षेमानविभाज्ये भोजक २२, ग. २
in olden times about the 1st century of the Christian era. It is Pādaliptasūris Nirvāṇakalikā already referred to in the section hereof entitled ‘Buddhist Manrayāna and Vajrayāna.’ It contains daily rites, Mātric initiation and installation of idols and in course of treatment of the aforesaid subjects gives Mantras and describes various deities of the Jain Pantheon.

The chapters dealing with the daily rites and Mātric initiation are specially important as they describe the ancient Jain practices useful to the practitioners of Mantras. The work contains not only references to Sūrimantra and other Vidyās but at several places sets forth the same verbatim. This furnishes us a very useful test to ascertain the correctness of the tradition and the text of Mantras contained in Kalpas dealing principally with the subject. There are several Prākṛta verses quoted in the work as of Āgama which show the existence of Mantras in the ancient times.

VARDHAMĀNA–VIDYĀ

Now we come to the two works which are very old and deal principally with Vidyās and Mantras. We may first mention the Vardhamāna–Vidyā–Kalpa ascribed to Śṛi Vajraswāmi who died in s. y. 114. It is comprised as Ch. III in Simhātīlaksūri’s work bearing identical name and appears to be a very old work on the sacred Vidyā of Śṛi Vardhamāna Mahāvīra the 24th Tīrthanakara of the Jains, which is meant to be recited by all Sādhus daily, except Āchāryas who have to recite Sūrimantra instead, and also on all religious occasions viz. initiation, installation etc. It also refers to Sūrimantra and therefore proves the existence thereof in olden times. There is also a reference to Kalikunda–Pārśvanātha–Mantra and Vidyās of Mahāniśitha which proves the antiquity thereof. The other chapters of Śṛi Simhātīlaksūri’s said work comprise Pancaparaṃesṭi–Mantra–Kalpa and Rṣimandala–Stava–Yantra and other Mantras.

ANUBHAVASIDDHA–MANTRADVĀTRIMŚIKĀ

The next work is Anubhavasiddhamantradvātrimśikā which is
published as appendix No. 30 in the present work. It is stated to be by Śrī Bhadraguptācārya. But this Bhadraguptācārya cannot be the preceptor of Śrī Vajraswāmi as in the body of the work, it is stated in the eighth verse of the first chapter that Vajraswāmi culled out from the third Prābhṛta (chapter) of Vidyāpravāda Pūrva (i.e. the 10th Pūrva so called) the Mantra mentioned therein. It can be ordinarily explained only on the supposition that the author of the work was later than Vajraswāmi. It does not however definitely exclude the possibility of Vajraswāmi’s preceptor having written this work as he appears to have lived for several years after teaching the ten Pūrvas to Śrī Vajraswāmi. The author has in two places referred to Paramāgama or the great Āgama and Āgamamahāmbhodhi or the great ocean of Āgama (See Ch. III verse 30 and Ch. IV verse 19): and he states that he has himself culled out the Vidyās mentioned in Ch. IV from Āgamamahāmbhodhi. That the reference is to some Jain Āgama or canonical work is certain because the Vidyās mentioned are not known amongst non-Jaïns. One thing in Ch. V which pointedly draws our attention is that over and above gift of food, clothes and bowls gift of best gold is recommended to be made to the preceptor. This is a piece of evidence of Caityavāsi influence in very early times.

The reference to Setubandha in Ch. IV, V. 30 leads us to infer the date of the work to be subsequent to the composition of Setubandha mahā-kāvya i.e. 123 A. D. or (according to Cunningham) 432 A. D. (See discussion about the date of Setubandha in the footnote on P. 127 of Kavyamālā Vol. I and Indian Antiquary Vol. XII p. 243). Further the verse containing the said reference reminds us of a similar comparison by the poet Bāṇa at the commencement of Harṣacarita and in that case we must take the work to be not earlier than the 7th century A.D. It is possible however that the verse may have been interpolated by a later writer as it is not strictly required to be there by the context.

We shall consider this work in its other aspects further on and also show how the famous Hemacandrācārya has drawn upon it while
writing Chapter VIII of his Yogaśāstra dealing with Padastha Dhyāna
i.e. Mantra–Yoga.

TIRTHĀNUJNĀ AND VĀSAKṢEPĀ

We may draw our reader's attention to the ceremony with
which Śrī Mahāvīra granted permission to his chief pupils called
Gaṇadhārās in respect of the Ēṅkha, Dharma and Gaṇa. He is de-
scribed as taking up a handful of scented powder from a tray held
by Indra and dropping same first on the head of the first pupil Śrī
Gautama and then on the heads of others saying to each “Permission
is granted to thee in respect of the Ēṅkha in all its various aspects.”
(See Triṣaṣṭi Śalākā Puruṣa Caritra, Parva X, Sarga 5, VV. 176–180).
This ceremony is called ‘Tirthānunjā’ and the dropping of scented
powder is ‘Vasakṣepā’. It was thereafter repeated on similar occasions
accompanied by recitation of Sūrimantra composed by Śrī Gautama
at the instance of Śrī Mahāvīra for such use in future. This is how
Sūrimantra or Gaṇividyā originated.*

SŪRIMANTRA

Amongst the Jains the Sūrimantra alias Gaṇivijjā is tradition-
ally believed to have been handed down from preceptor to pupil from

*Śrī Munisundarāsūri in his unpublished Stotra on Sūrimantra addressed the Sūri-
mantra as Tīrthakṛt, Ēṅkha, Gautama and Sudharman and states that it originated
through Gautama the leader of the gacchha under the direction of Śrī Vardhamāna :

"त्य तत्त्वेऽक्ते त्य परमेच तीर्थे त्य गौतमस्त्रेष्व गणस्याच्छयात्।
त्य विद्येता वस्मीहतानां विद्येतं खुरानामविवं संस्काराद्।॥१॥
श्री वधेमायस्व निविदितस्व प्रतिपितो गौतमस्यस्यनेत्र॥
सिद्धिः सम्प्राप्तं सर्वोपपुण्यस्यि दल्ले॥३॥

Śrī Jinaṇaprabhaśūri who flourished earlier also calls Sūrimantra to be the first cause
of the emanation or advent of the Ēṅkha in his Siddhāntāgamastava (Kāvyamāla
Pt. VIII P. 94)

सत्यवत्साध्यन्तरां इत्ततस्तिरस्कृति पद्नमस्कृति ।
तीर्थोपर्वते प्रथमेण विमित्तमाध्यम्नान्त्व च वयस्करोधि ॥४५॥
Srī Gautamaswāmi the first Gaṇadhara of Srī Mahāvīraswāmi. Of course the tradition also connects it with the first Lord, Srī Rṣabhadēva and his Gaṇadhara Srī Pundarīka as shown further on. There are references to Sūrimantra in all the three works above mentioned, viz. Nirvāṇakalikā, Vardhamāna-Vidyākalpa as well as Anubhavasiddhamantradvātrīṃśikā. The reference in the last named work is as Gaṇabhṛd—vidyā (See Chapter I verse 12). It states that it originated from the mouth of Gaṇabhṛd. The connection of Srī Gautama with Sūrimantra* is amply evidenced by the hymn in praise of Sūrīvidyā published as Appendix 29 to this work. It also states that all the numerous deities presiding over Sūrimantra make obeisance to Srī Gautama and worship his feet; and that Srī Gautama should be contemplated as seated in a golden thousand—petalled lotus possessing miraculous powers and that one who repeats the Vidyā one lac times or the Mantrarāja three lac times would be another Gautama. This stotra is included in the work containing Devendrasūri’s Sūrimantrakalpa† published by Srī Prītitivijayaji and ascribed to Srī Mānadevasūri. There is however nothing therein to connect it with Srī Mānadevasūri.

The Sūrimantra stotra by Srī Mānadevasūri (author of Laghusāntī published in Appendix 31 of this work) is historically very important. It is, however, not yet printed. We therefore give it in appendix A hereto. At the end of it occurs the name of Srī Mānadevasūri as its author. It shows that Sūrimantra with all its five Pīṭhas or sections or divisions was practically the same in the time of Srī Mānadevasūri (3rd century of Vikrama era, he having died in

* Srī Jina-prabhasūri in his hymn to Srī Gautama refers to him as ‘Vidyāmantram-prabhava’ or the source of Vidyās and Mantras. (Kavyamālā Pt. VIII P. 112).

† There are several Sūrimantrakalpas by different Āchāryas. One by Srī Simhatilaka-sūri called Mantrarājarañhayasa is hereafter discussed in details. Two others by Srī Jina-prabhasūri and some Āchārya of Pūrṇamīyaka gaccha have been published by Srī Prītitivijayaji which, perhaps because printed from a single manuscript, very much lack correction.
s. y. 261) as is known to us today. It proves the authenticity of the Mantric tradition.

According to a tradition contained in Sūrimantrakalpas including Mantrarājarahasya by Śrī Śimhatilakasūri Sūrimantra is connected with the first Lord Śrī Rśabhadeva also and it was in his time that Brāhmaṇi became the deity presiding over the first Pitha known as Vidyāpitha out of the 5 Pithas of Sūrimantra. The fact that the 2nd Pitha has Bāhubalividyā included in it testifies to the tradition being correct, Bāhubali being the son and disciple of the first Lord, who ultimately became a Siddha. According to the said Mantrarājarahasya 1000 Vidyās* are comprised in the first Pitha; 20 Vidyās being comprised in each of the 50 Labdhipadas forming the first Pitha. It is stated there that by contemplation of those who are possessed of Labdhis (i. e. Miraculous powers of the soul) Vidyās are acquired by the worshipper. 1000 Mantras are stated to have been included in Mantrarāja Pitha and on attaining success by contemplation of the said Pitha 1000 Mantras automatically become Siddha i. e. accomplishment is acquired in respect thereof. The said Mantrarājarahasya with its commentary Līlāvatī is a collection of Sūrimantrakalpas belonging to different gacchas and as such furnishes us the different versions+ of Sūrimantra in a single work. In the 50th verse of the said

* The number of Vidyās being 1000 can be seen from Aṣṭapadagiri–Kalpa, p. 93 Vidvīdha Tīrtha Kalpa, where Rāvaṇa is said to remember 1000 Vidyās before he lifted up Aṣṭapada mountain “विज्ञाताहस्त्रः सुमारिताः उपासीयो गिरी।” That the small Vidyās are 700 in number can be seen from the following: “समशत्तुधामिदं महाविषयिष्टं” at p. 19, Section dealing with Mantramāyas of Śrī Nāmaskāra Mahāmantra in the work entitled “Mahāprabhāvika Navasmarṣa,” by the present publisher. See also ‘Vidyānusāsana’ by Śrī Māḷiṣeṇasūri Ch. III, VV. 18–19. There the Mahāvidyās like Rohiṇī and others are said to be five hundred and the ‘Aṅgusthādi’ small Vidyās are said to be by seven hundred by Śrī Māḷiṣeṇasūri.

+ The variations chiefly relate to the 1st and the 5th Pitha. In the former by inclusion of a lesser or greater number of ‘Stuti–padas’ or ‘Labdhipadas’ the Vidyā evolved is of 13, 16, 24, 31, 32 or 39 padas and in the latter the number of Merus being differently taken to be 5, 6, 7 or 13 causes the variation.
work it is stated that from the first Tīrthankara Śrī Rṣabhadeva to the eighth Śrī Candraprabha Vācanā or the text was the same but varied afterwards. Therefore in the temple of either of them or in the temple of Śrī Mahāvīra, the last Tīrthankara, one should contemplate in one's heart on Śrī Pundarīka, the first Gaṇadhara of Śrī Rṣabhadeva, or Śrī Gautamaswāmi, the first Gaṇadhara of Śrī Mahāvīra, seated in a golden thousand-petalled lotus. This also connects Śrī Rṣabhadeva with the Sūrimantra. It is further stated that the Sūrimantra as given by Śrī Rṣabhadeva to Śrī Pundarīka consisted of 300 verses, that the Sūrimantra given by Śrī Mahāvīraswāmi to Śrī Gautama consisted of 2100 letters and that Śrī Gautamaswāmi by the Lord's order abridged it to 32 verses (i.e. 1024 letters). With the lapse of time ultimately Duṣprasahāsūri's Sūrimantra, it is foretold, will be reduced to a little more than 8 verses. At present according to one version it consists of 10 verses and 12 letters i.e. 332 letters. The Mantra being the same in the line of Gaṇadhara Śrī Sudharmāswāmi, by worship of Śrī Gautama it is said that all the preceptors are considered to have been worshipped. Then follow several Mantras of Śrī Gautamaswāmi. Thereafter the Śaṭkoṇa Yantra of Sūrimantra is described with all its Valayas.

There is a reference to Śaṭkarma and a statement that by observing the rules relating to directions, time, seats, Mudrās (manual gestures)* etc. the desired object can be achieved. Then contemplation on Omkāra in different manners is described. Thereafter contemplation on Hrīmkāra and contemplation on Arhambīja, with the different results that are thereby achieved, are described. Then variations as to directions or seasons, times of the day, seats, Mudrās, rosaries and Mantra-Vinyāsas (Mantra-suffixes) and the different objects thereby achieved are described. The work also deals with Pūjārahasya i.e. mysteries relating to worship and describes the Nyāsa or the symbolical

* The rules as to directions etc. are generally similar to those described in the present work which have been already compared with the rules prevailing amongst the other Tāntrikas in the section hereof dealing with Tāntrika Sādhanā.
placing of various deities in the various Mantra-padas and various modes of Dhyāna.

In another Sūrimantrakalpa it is stated that Sūrimantra from Śrī Gautamaswāmi to Śrī Prabhavasūri was the same and the latter redacted it for Śṛtakevalis (Persons equalling the Omniscient through learning). Thereafter Vajraswāmi separated the Vardhamāna Vidyā from Gaṇi-Vidyā alias Sūrimantra. This fact is evidenced by several Kalpas. This gives us the various stages through which Sūrimantra has passed and shows its antiquity and sacredness.

PŪRVASEVĀ AND UTTARASEVĀ

We may note here and explain the two technical terms Pūrvasevā and Uttarasevā used amongst Jains in connection with Mantrasādhanā. According to one explanation the former means the ceremonies including Japa upto Homa and the latter means Homa and ceremonies incidental thereto (See Appendix 31, Adh. IV, vv.8–9) According to another explanation the ceremony prior to Siddhi or success is Pūrvasevā and the recital of the Mantra or Vidyā thereafter for a limited number of times daily or the rite required to be gone through for use or employment of the Vidyā or Mantra is Uttarasevā. See P. 346 Sādhanamālā Vol. II “तत: पूर्वसेवाभक्तिः क्रमः समारम्भे।” We may also note that the Homa amongst the Jains is only with materials like dried fruits, rice and ghee, and appears to be in substitution of ‘Bali’ originally offered in Sādhanā of Vidyās—See Vasudevahindi P. 52. +

The writer considers that the preliminary worship as a result of which the Sādhaka obtains permission from the Mantra-deity to undertake the Sādhanā proper is Pūrvasevā and the Sādhanā proper including Homa is the Uttarasevā—See Yantra-Cintāmaṇi-Kalpa, pp. 7–8, II Pithikā, vv. 27–30 where such method to obtain permission is recommended. The said portion being important is reproduced below:

+ ‘विचारो च पुरवर्ण-बहिविद्वागेष्ठि सिज्जाति ।’
"The Purvasevā-preliminary worship is generally easy and the rites of Sādhanā relating to Mahāvidyā are very difficult and are generally full of obstacles".

"..." (And another one...). Here also actual Sādhanā is distinguished from Purvasevā and is thus identified with Uttarasevā. These authorities bear out the writer's view.

UNITY OF PANCA-PARAMEŚTI-MANTRA, VARDHAMĀNA-VIDYĀ AND SŪRIMANTRA

According to Śrīhatilakasūri's Vardhamāna Vidyākalpa, page
54, Parmeṣṭividyā together with some Stutipadas* and a portion extracted from Śrī Sūrimantra’s Saubhāgyavidyā etc., i. e. from the 2nd Piṭha, formed the Vidyā for Upādhyāyas. This must have been done probably in the time of Śrī Vajraswāmi and for reasons similar to those which prompted the separation of Śrī Vardhamāna Vidyā from Śrī Gaṇividyā alias Sūrimantra. That they must have been one and undivided can be very well inferred from the following convention contained in the I part of Śrī Vardhamānavidyākalpa of Śrī Siṃhatilakasūri which contains the separate vidyās of all the twenty four Tīrthankaras.

"सर्वविद्यास्तुतातादृ पूर्ण पंचनमक्ष्टति:।
यद्वा पंचनमक्ष्टति: यद्वा पंचपदी वाच्या।
शुनिना प्रणवादित्व।
"

It means that at the time of recital of all Vidyās at the commencement should be said by the Śādhaka complete Panca Parameṣṭi Mantra or only the first five clauses comprising Panca Parameṣṭi Namaskṛiti proper or the five (initial) syllables (A-SI-Ā-U-SĀi.e. असिबाउस) with Omkāra at the very beginning.

This shows that Panca-Parameṣṭi-vidyā, Vardhamāna-Vidyā and Gaṇividyā were formerly one and undivided. When, therefore, Sūrimantra is shown to have been connected with the first Lord, one can conclude that Pancaparameṣṭividyā also must have been so connected. It stands to reason that in the time of a particular Tīrthankara his Vidyā must have been incorporated in the Sūrimantra and must have been finally substituted by that of the last Tīrthankara.

SIDDHACAKRA

We shall now deal with the worship of Śrī Siddhacakra which is the representation in a circular Yantra or diagram of Pancapara-

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* उनमो वैहिजिणाणं, उनमो परमोहिजिणाणं, उष्मोसस्मोहिजिणाणं, उष्मोक्षोष्ठोहिजिणाणं। are the four Stutipadas which usually follow the five Padas of Panca-Parameṣṭi-Mantra. All the nine padas are also known as Nāndipadas.

× It is wrongly rendered as ‘Saint-wheel’ by European scholars.
meṣṭi and the four essentials+ for salvation (together forming Nava-pada i.e. nine padas) as it is very old and has been mentioned in Nirvāṇa kalikā and is connected with the Panca-Parmeṣṭi Mantra. We mention this because worship of Śrī Siddhacakra alias Navapadapūja is even now very popular and is attended to by hundreds of worshippers both male and female and performed with great devotion and eclat.

This Siddhacakra worship must have become specially popular since the bifurcation of the ancient Gaṇivijjā into Sūrimantra and Panca-parameṣṭi Vidyā. This is supported by the inclusion of all the ‘Labdhipadas’ which form the first Pīṭha of Sūrimantra in Śrī Siddhacakra Brhadyantra. The worship of Sūrimantra is so to say a privilege of the Āchāryas; the ordinary Sādhus must be satisfied with the worship of Vardhamāna Vidyā, formerly a part of Sūrimantra, and the relative Yantra. The worship of Panca-Parameṣṭi is performed by the laity in the form of Navapadapūja. Different kinds of austerities have to be performed in all the three kinds of worship. Many elements of Tāntrika worship of the purer kind × can be seen in Navapadapūja. Large congregations of people jointly offer worship and there is chanting of hymns to the accompaniment of music. There is recitation of Mantras by each worshipper for the number of times prescribed. The period of worship extends over nine days; and on each of the nine days, one of the nine padas, which include Panca Parmeṣṭi, is principally worshipped, beginning from the 7th day of the bright half and ending on the 15th thereof in the months of Āśvina and Caitra. During this period the worshippers take only one meal a day consisting of simple spiceless food, devoid of milk, ghee, oil, sugar and vegetables. Śrī Siddhacakrayantra is worshipped daily and a five-coloured Nava-pada-Mandala is also drawn in the centre of the place of worship.

+ They are faith, Knowledge, good conduct and austerity i.e. dharma, jñāna, charity and tapa.
× Contemplation on the five ‘Tattvas’ is a requisite for the Divya’ or divine class of Tāntrika worshippers. The five colours given to Panca-Parameṣṭi in Navapada-Pūjā are said to be meant for such Dhyāna.
The worshippers read or hear from Sādhus the biography of Śrīpāla from Śrīpālarāsa a work composed by Upādhyāya Śrī Vinayavijaya and the famous Jain logician Upādhyāya Śrī Yaśovijaya about s. y. 1738. The Siddhacakra worship is completed when it is performed nine times i.e. for nine periods of nine days. It thus takes four and a half years to complete. When completed each worshipper celebrates it by offering special worship and distributing gifts amongst the worshippers. One of the places believed to have been visited by the legendary King Śrīpāla, who is described as an ideal worshipper of Śrī Siddhacakra, in course of his voyage, is believed to be the town “Sopāraka”, not far from Thānā.* In fact at Thānā, a temple of Śrī Navapada alias Śrī Siddhacakra is being constructed to commemorate this visit as a result of the preachings of Śrī Jinaṛddhisūri and his learned pupil Śrī Gūlābamuni. A large Siddhacakrayantra is represented there in the form of a large many-petalled lotus carved in stone.

WORSHIP OF MANTRA–DEITY NOT INCOMPATIBLE WITH KARMA–PHILOSOPHY

We may here refer the readers, desirous of knowing the Jain view as to how Mantra acts, to the writer’s view set forth at p. 35 et seq.; and also draw their attention as to how Mantravāda which is essentially Ādhidaiwikavāda merges ultimately into Ādhyātmikavāda. One may question as to how the Jains who are staunch believers in the philosophy of Karma reconcile with it Mantravāda or Ādhiđaiwikavāda. How can a Mantra–deity make anyone happy or otherwise? We do not desire to tax our reader’s patience with any philosophical discussion about the matter. To explain we would only cite what Yaśodevasūri, pupil of Śrī Candrasūri, says in his commentary (written in S. Y. 1180) on Pakkhisūtra (P. 72) as to why Śrṭađevatā or Sarasvatī should be worshipped. The worship of 16 Vidyāđevis 64 Indras, atten-

* Thānā also appears to be an old town. It is mentioned in the commentary of Śrī Malayagiri (who flourished circa 1160 to 1220 of the Vikrama era) on Śrī Vyavahārasūtra, I Uddeśāka P. 127.
deities of Tīrthankaras like 24 Śāsanadevis and 24 Śāsanayakṣas,* 9 Planetary deities (Nava Grahas), 10 Wardens of Directions (Daśa Dikpālas) and Warden of land (Kṣetrapāla) and various Mantra–deities presiding over various Mantras, Miraculous works, Sūtras§ and Stotras, deities presiding over Gacchas, Gotras, Kulas, villages, towns, forests etc. is to be similarly reconciled. Here is the explanation by Śrī Yaśodevaśūri. He cites the following verse from Kalpa Bhāṣya, which says “All that is endowed with good characteristics or excellence is presided over by a deity and Sūtra having been propounded by the omniscient is so endowed”;+ and says that Śrta-devatā i. e. the deity presiding over the sacred literature therefore does exist. If it is urged that devotion to the sacred literature personified as a deity may be justified as such devotion is known to destroy the veil of one’s Karmas but not that of Śrta-devatā, a deity merely of the Vyantara or similar class as she cannot be supposed to have power to destroy other’s Karmas. The answer is “As the Dhyāna of Śrta-devatā is said to destroy the Karmas (of the worshipper), to say that Śrta-devatā does not exist or is incapable of doing anything is irreverence in reference to her.”

* In Senapraśna by Śrī Vijayasenasūri, in answer to the question No. 16, it is said that worship of Ekākṣa Nālikera (a kind of cocoanut) like that of conch curved to the right for worldly benefit and prosperity is not considered want of faith i. e. a transgression of Samyakdarśana.

§ The Jains like others believe some gāthās or verses of their Scriptures to be endowed with miraculous qualities. The first that may be mentioned is the benedictory verse of Candrapannatti sūtra, and the next the benedictory verse of Daśavaikālikasūtra. Uttarādhyayana has also a gāthā considered to be so endowed. It is:

“वहस्तां मार्गवानिन्द्री महिषिलो ||
संतो संतिकरो लोए पत्रो गद्यमण्डरित ||१८ अध्ययन, खोक १८

The hymns for daily recital also are supposed to have miraculous qualities and particular verses of some of them are considered to be especially miraculous. There are Mantra–Kalpas also in respect of some of these hymns.

+ सम्बन्ध च लक्षणोनिक्षेपं समस्तिनिष्ठ्द्वतः।

धुतम च लक्षणोनिक्षेपं चेत समन्वयास्तिधिः॥
Readers interested in a detailed discussion are referred to Sāmācāri Sataka by Upadhyaśa Śrī Samayasundara P. 186 et seq. There a further objection against worship of deities, who have not attained salvation, is raised that they are at a lower stage of spiritual progress (Guṇasthānakā) viz. the fourth while even a layman who has taken vows meant for the laity is on the fifth and Sādhus on still higher stages and that it is not proper that a person more advanced spiritually should worship one who is at a lower spiritual stage. The author while meeting this objection cites a verse to the effect that even a layman knowing only Pancaparameśṭi-Mantra (and therefore not gone beyond the fourth stage of spiritual progress) should be looked upon with such regard as is shown to the best of friends.* This is on the principle that even the slightest merit does deserve praise and praise of one possessing the right faith destroys the veil of Karmas. It is therefore natural that the deities possessing the right faith though only on the fourth stage of spiritual progress being endowed with great miraculous powers and supersensuous knowledge may be worshipped for obtaining the right faith, higher knowledge or miraculous powers or worldly happiness. By obtaining the right faith and higher knowledge one advances on the path leading to salvation and thus worship of Mantra–deities also can contribute towards spiritual uplift and ultimate salvation of the worshipper.§ But those who care for final beatitude only will naturally prefer to worship as their ideal deity only one who is Siddha and Mukta. They are pure Ādhyātmavādis. Some intermediary deities however are much pleased with such a truly

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* “तम्बा सम्बप्लोन्ते तो नसुकारशारभो।\nसावो होविर विहलो जहा परम्पीवो॥”

§ “आ विहीवाणिश्चेर देव पणवाण नसुरसमद्विद्।\nश्रीपुरान्ते भाणारायण देवीश्रीं तीं नमो॥ भाराधनापताक।”
spiritual worshipper and voluntarily aid him in whatever he does though he never desires their aid. It is thus that Mantravāda which is principally connected with Ādhipadaikavāda leads to Ādhyātmavāda and is practised even by persons striving only for final beatitude. Om, Hrīm, and Arham are the Mantra Bijas usually recited by such Ādhyātmikas.

We may here mention that of the various Tāntrika Sampradāyas already mentioned the Jains may be said to follow Kashmere Sampradāya, for the reasons that Jain worship is essentially Sāttvika and that Jains are known from the most ancient times to worship Sarasvatī or Śrīdevatā, the goddess of learning, and the principal quality of Tīrthankara is omniscience universal knowledge,* and Sarasvatī is known to be a Sāuvika deity, principally worshipped in Kashmere Sampradāya, and Kashmere is known to be her abode.+ It is true that sometimes she is worshipped there under the name of Tripura, but it is only another name of Sarasvatī. It is said by a Tāntrika writer that of the 51 or 52 Pīthas § in various parts of India, the Pītha at Kashmere is of Kṣīra-Bhavānī who can be easily identified with Sarasvatī who is known to be of milk-like whiteness. According to Bhagavatī Bhāgavata the Pītha there is of Medhā or intellect. According to a legend the famous scholar Hemacandrācārya also proceeded towards Kashmere for the Sādhanā of Sarasvatī but she was pleased to grant him the desired boon on the way and he returned to Cambay having achieved his object. Similarly as Jain Ācāra is Sāttvika it can be

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* See Nirvāṇakalikā P. 34 where Shakti of Arhan is said to be Jñānashakti i.e. Sarasvatī.

+ 'नमस्ते शारदे देवि काष्ठगुप्तवासिनि ।'-सरस्वतीर्हस्योपनिषत्।

§ The Pīthas are considered to be 72 or 108 according to other authorities.

The Pītha is situate near Gandharval which is fifteen miles to the north of Śrīnagar, the capital of Kashmere. The temple of Kṣīrabhavānī is in the midst of a Kunda or tank. The deity is variously known as Yogamāyā or Mahāmāyā. A fair is held in her honour on Jyeṣṭha Śuklā Aṣṭami each year. See p. 639 Shakti-issue Vol. IX Kalyāṇa, 1934.
compared to Samayācāra which has been propounded by Śrī Śankara-
cārya in his famous hymn ‘Saundaryalohari’. His other works propounding
Sāmayikamata are Ānandalahari, Prapancaśāra, Lalitātriśati—Bhāṣya
as has been stated by the learned author of ‘Śākta Sampradāya’ in
Gujarati (See P. 33 and P. 100). It must be noted however that
Panchatattva worship is not countenanced in Jainācāra in any form
whatsoever. At P. 69 Śākta Sampradāya it is said “only in Jainācāra
these things i. e. Panchatattvas have no place.”

HĀDI MATA

Strictly speaking there are no distinctions made amongst Jains
in respect of Matas based on the worship of different deities or on
different Mantras as they begin with the letters ‘Ka’ or ‘Ha’ etc. As
however in what is termed the Jaina Bīja ‘Arham’ the principal letter
is ‘Ha’ and because ‘Hrīm’ is considered an equally important Bīja
amongst Jains indicating 24 Tīrthankaras with their male and female
attendant deities and is the central Bīja in Rśimandala Yantra and
because ‘Hrīm’ is also the ‘Ekākṣari Mantra’ of Śrī Padmāvatī iden-
tified with Tripurā the deity principally worshipped in Hādi Mata
(See P. 53 ante) and Kashmere Sampradāya and because in Sūrimantra,
the principal Mantra amongst the Jains, the Bījas adopted along with
‘Om’ and ‘Hrīm’ and ‘Arham’ and not any Bīja beginning with the letter
‘Ka’ the Jains may be generally speaking said to follow Hādi Mata
without thereby suggesting acceptance thereof with all its implications.

EARLIER MANTRASIDDHAS

The name of Śrī Gautamaswāmi stands at the forefront of
Mantrasiddhas as he was the first Gaṇadhara of Śrī Mahāvīra and
composed Sūrimantra under his direction. He was possessed of all
kinds of miraculous powers (Labdhhis). Exercising one of them he flew up
the Āṣṭāpada Mountain unapproachable by ordinary beings, and made

* See Nirvāṇakalikā P. 7 for principal rules of Jainācāra. Digambara Jains also hold
identical views on Mantra and Ācāra, see the article by Pt. K. Bhujabali Śāstri enti-
obeisance to the Saśvata Caityas or permanent images of the Tīrthankaras there; and exercising another he fed 1500 ascetics from his single bowl full of Kṣīra (milk and rice preparation). Invocation of his name in the morning is believed even today to keep the devotee well fed, clad, provided for and free from want of every kind. The readers will learn in the next section that according to a set description all Gaṇadhāras are said to be Mantrapradhāna and Vidyāpradhāna or prominent in Mantras and Vidyās and that not only Gautamaswāmi but Sudharmāswāmi and Keśikumāra Śramaṇa a spiritual descendant (of Śrī Pārśvanātha) also are expressly so described. Similarly many of the ‘Therās’ or old Sādhus are so described at p. 32 of Śrī Aupapātika Śūtra.

We have already mentioned how the sixth pontiff Śrī Bhadrabāhu composed the Mantriṇa hymn ‘Uvasaggaharam’. *

The Āchāryas who may be noted next are the ninth pontiffs, Śrī Susthitasūri and Śrī Supratibuddhasūri (291 to 372 of Vīra era). They gave to the Nirgrantha gaccha the name of the Koṭīka Gaccha, as they recited Sūrimantra a crore (Koti) times. Next Āchārya in the main line was Indradinnasūri who died about 421 Vīra era. Priyagranthisūri was his co-pupil. In Pattāvali and commentaries on Śrī Kalpasūtra an anecdote is related about him that he recited Mantra on Vāsa (scented powder)

* Muni Śrī Puṇyavijayaji in his recent article in the Silver Jubilee issue of Śrī Mahāvīra Jaina Vidyālaya considers the hymn to be by a later Bhadrabāhu, of the Sixth century of the Vikrama era, probably a brother of the astrologer Varāhamihira. He has however not shown therein that the knowledge of Mantra or Nimitta was in any way inconsistent with the knowledge of 14 Pūrvas of the Śrutakevali Bhadrabāhu, the sixth pontiff. We have shown above that Nimitta was a part of the ninth Pūrva and Vidyās and Mantras of the tenth Pūrva. Niśītha is admitted to be by the 1st Bhadrabāhu and was extracted by him from the ninth Pūrva which also comprised Nimitta. Niśītha itself refers in its 13th Uddeśa to Vidyās Mantra and Nimitta. Sthūlabhadra, the pupil of the 1st Bhadrabāhu, while studying the tenth Pūrva employed a Vidyā and assumed the form of a lion and was taken to task by his preceptor for such wanton employment of Vidyā. This shows that the 1st Bhadrabāhu knew Nimitta, Mantras and Vidyās and there is nothing against his having composed the hymn ‘Uvasaggaharam.’
and caused it to be dropped on the goat tied to the sacrificial post for being sacrificed and it flew up in the sky and, inspired by Śrī Ambikā, extolled in human speech the doctrine of Ahīṃsā and directed the Brahmaṇas there to approach Śrī Priyagranthisūri for learning the true Dharma. They thereupon approached Priyagranthisūri and thereafter strictly observed the doctrine of Ahīṃsā.

Chronologically we should mention here Ārya Rohaṇa, Kālakācārya, Revatimitra Vidyācakravarti Ārya Khapuṭācārya, and Upādhyāya Mahendra, then Śrīguptācārya, Vajraswāmi, Pādaliptasūri, Nāgarjuna and others but as details from their lives are given further we need not say anything about them here. We would only mention Ārya Nandila (circa 600 Vīra era) here. He composed the famous Māntrika hymn to Śrī Vairoṭyā one of the queens of Dharaṇendra. This hymn is preserved and printed. The details about the life of Ārya Nandila the readers can learn from Prabhāvakacaritra.

VIDYĀDHARAS

We have described in details in the next section the origin of Vidyādhāras through the two brothers Nami and Vinami, in the times of Śrī Ṛṣabhadeva, the first Tīrthankara, who were gifted with 48000 Vidyās of Gandharvas and Pannagas by Dharaṇendra the Indra of the serpent-deities (See p. 161–162 Āvaśyakacūrṇī) and who used to worship Śrī Ṛṣabhadeva as also the presiding deities of the several Vidyās.* As these are more or less legendary persons we describe below

* That daily worship of Vidyādevīs was current in the ancient times amongst Jains is evidenced by such mention thereof in Vasudeva-Ilpinī (P. 365) as the following:

"रोहिणी विज्ञादेववर्ग सया अच्छेचित्" i.e. “I always worship Vidyādevī Rohiṇī.” The importance of this reference would be immediately recognised when it is remembered that it occurs in a work written by Śrī Sanghadāsagaṇī who holds an unique position amongst Jains as a Bhāsyakāra of Siddhaṅtā. The above is not a solitary instance. On a careful perusal of the said work, several instances of worship of Vidyādevīs and other deities for accomplishment in Vidyās would be found. See p. 318 ibid for worship of the idol of Dharaṇendra. A reference to worship of the idol of Hariṇagamesī is found in Antaṅgadasāṅga, III, 8, Sutra 6: “तत्रेण सा गुल्लसा बालपारिति चेव हरिणामीलिमतया शाविज्ञो शरीराभिमक्षित्स पवित्रं करेति।”
Vidyādharas who were contemporaneous with Śrī Mahāvīra.

VIDYĀDHARA PEDHĀLAKA AND VIDYĀÇAKRAVARTI MAHEŚVARA

At pp. 685 ff. of Śrī Haribhadrasūris commentary on Āvaśya-kaśūtra are described the doings of Vidyāśiddha Pedhālaka who was a non–Jain ascetic contemporaneous with Śrī Mahāvīra and his son Satyaki who accomplished the Sādhanā of Mahārohini killed Pedhālaka and became known as Rudra and overpowered Kālasaṃdīpaka who created three Puras or bodies in the fight. He thus became Vidyācakraxavarti and was given the name ‘Maheśvara’. He had two pupils Nandīśvara and Nandī who were also similarly accomplished. The important feature of this annecdote is the belief amongst Jains in the extraordinary powers acquired by Sādhanā of Vidyās such as Mahārohini and others even in such early times. We need not add that Rohini is the first in the group of sixteen Vidyādevīs in the Jain Pantheon.

In the next section we shall show by references from Sūyagadaṅgasūtra, Paumacariyam and Vasudeva–Hindi that Vidyās used to be employed by Vidyādharas from the most ancient times, and how Śrī Pārśvanātha’s worship became extremely popular.

ŚRĪ RATNAPRABHASŪRI

In the line of Śrī Pārśvanātha in 52 Vīra era flourished Āchārya Śrī Ratnaprabhasūri. He was a pupil of Svayambhasūri and a grand-pupil of Śrī Keśikumāra Sramana. It is related about him that he was a Vidyādhara accomplished in Vidyās especially Akaśaṃmini or the flying lore and Bahurūpiṇi or the lore enabling one to assume as many bodies as one liked and bore before his initiation the name Ratnacūda. He revived the son of a minister bit by a serpent and given up as dead by his magical power and converted lacs of people headed by the said minister to Jainism and formed them into the Ośwāla caste which exists to
this day amongst Jains. He was such a powerful and accomplished preacher that he made even the deity Cāmunda accept the doctrine of Ahimsā who was thence known as Satyika or Saccika. He founded the Upakesa Gaccha and Saccika became the patron-deity thereof as also the Gotradevi of Oswala families. He installed simultaneously in the two cities of Upakesa and Koraṇṭaka the idols of Śrī Mahāvīra by projecting his double at Koraṇṭaka. For details about him and other Āchāryas of Upakesa Gaccha gifted with miraculous powers the readers are referred to Upakesa Gaccha Pattāvali in Sanskrit published in Jain Sahitya Samāsodhaka Vol. II, 1.

VIDYĀDHARA–KULA ETC.

It is worth noting that there is a Vidyādhara kula, Gaccha, Vamsa or Sākhā known amongst the Jain Sadhus. Vidyādhara Gopāla, one of the several pupils of Susthitāsūri and Supratibuddhasūri, on the one hand and Vidyādhara, the pupil of Vajrasena and grand-pupil of Vajraswāmi on the other, are credited with starting the same. The writer thinks that Vidyādharī Sākhā, Gaccha or Vamsa was started by Vidyādhara Gopāla and Vidyādhara kula by Vidyādhara the grand pupil of Vajraswāmi. It is but natural that one of the pupils of Āchāryas, who were credited with doing one crore Japa of Śūrimantra, should be a Vidyādhara i.e. one accomplished in Vidyās and start a Sākhā or Gaccha–Vamsa known after his name. This really indicates that from Susthita and Supratibuddha Āchāryas commenced great activities to acquire proficiency in Mantras and Vidyās. These activities ultimately produced such grand personalities as Kālakācārya, Vajraswāmi, Vidyā–Cakravarti Ārya Khapūṭācārya, Upādhyāya Mahendra, Pādaliptasūri, Ārya Nāgārjunā and others.

CAITYAVĀŚĪ

Although Caityavāśī Sadhus had great authority and influence over Svetāmbara Jains for about a thousand years, their connected history is not available nor is it possible satisfactorily to reconstruct it. We have to rely generally upon probabilities and can draw only
tentative conclusions. We have some information about some Āchāryas who were Caityavāsīs or disciples of Caityavāsī preceptors or in whose life we find Caityavāsī practices. The causes and the circumstances which contributed to the rise of the Caityavāsīs seem to be practically buried in the past except for our suggestion in the foregoing portion hereof that practices similar to those prevalent amongst them did exist in the past as noted in Āvaśyaka Niryukti and might have contributed to their ultimate rise. We can therefore place only such facts before the readers as can be gathered on the subject together with our suggestions as to what might have probably occurred which would satisfactorily explain the situation as it might be imagined to have gradually developed. We do it in the hope that it may give an impetus to the antiquarians working in the same field to discover further materials with which a more satisfactory Jain history can be reconstructed.

Although nowadays ‘Caitya’ means a temple or an idol originally it meant also a memorial constructed on the place of cremation of a dead body or the abode or temple of a Vyantara deity or Yakṣa or a sacred tree around which some sort of platform was constructed. Some time in the beginning of the Vikrama era it came to be commonly understood as a temple. ‘Caityavāsīs’ meant those Jain ascetics who took up their residence in Jain temples. The Jain Śāstras however never permitted such residence which was more or less of a permanent character and brought in its train the management and ultimately the ownership of the temples where the particular Śādhus resided. Consequently much laxity in the observance of the rules of conduct for Śādhus prevailed amongst them. The liberties taken originally were slight e.g. acceptance of honorific paraphernalia of a king such as horse, elephant, palanquin, umbrella and chowries, as an Āchārya was considered not only the head of the Śādhus but the spiritual head of the people in no way lesser than the temporal head, a king. In fact, according to Nirvāṇakalika, when Āchāryaship was conferred upon a Śādhu, it was the practice inter alia to present to him the
royal paraphernalia above described. (See page 9-B Nirvāṇakalika). The author of Nirvāṇakalika is Pādaliptasūri above referred to who flourished about the first century of the Christian era. * Now about the time this practice of presentation of royal paraphernalia to an Āchārya arose, he must have had also some place to keep them. It can be well imagined that they must have been kept somewhere near a place which he might have taken up as his residence for the greater part of the year; that such a place was usually connected with a Jain temple appears to be proved by the accounts we are able to gather of the Caityavāsis. We would therefore be justified in inferring that about the time of Śrī Pādaliptasūri Caityavāsa must have been considerably old to allow an Āchārya to accept, and maintain even royal Paraphernalia.

ĀRYA MAHĀGIRI AND ĀRYA SUHASTI

On a careful study of the ancient Jain literature we find that the question of residence of the Jain Sādhus assumed prominence which it had not done before, first about the time of Ārya Mahāgiri and Ārya Suhasti the two joint pontiffs who succeeded Sthūlabhadra in or about 215 Vīra era. The former is generally supposed to have died about 245 and the latter about 291 Vīra era.

Ārya Mahāgiri resolved to follow, as far as possible, Jinakalpa or the strict course of conduct which had been followed by most of

* Śrī Kalyāṇavijayaji in his introduction to the Gujarāti translation of Śrī Prabhāvaka-caritra has tried to show the date of Pādaliptasūri, the author of Nirvāṇakalika, to be from about the end of the 2nd century to the first half of the 3rd century of the Vikrama era, on the supposition that the word ‘Muruṇḍa’ which means ‘master’ could have been applied to the ruler at Pārliputra only after it came under the sway of the Kuśāna rulers, and that it came under their sway between s. y. 177 and 219, and from the date of Ārya Nāgahasti given in Yugapradhāna–Pattāvali viz. s. y. 151 to 219. He has however not explained the mention of Tarangavaikkāra, (author of Tarangavatī novel) i.e. Pādaliptasūri, by Āryarakṣitasūri in his work Anuyogadwāra. Āryarakṣitasūri, who is supposed to have died in s. y. 127 (s. y. 114 according to Śrī Kalyāṇavijaya himself), could not have mentioned Pādaliptasūri supposed to be born later. The writer therefore considers the 1st century as the correct date of Śrī Pādaliptasūri.
the Sādhus who were Śrī Mahāvira’s contemporaries. It had however
gone out of vogue after him owing to the hardships it entailed.
Ārya Mahāgiri as a rule remained away from cities and villages.
Even when he did visit them it was only for a very limited time
except that during monsoon he would stay at any one place
throughout. He performed severe austerities and underwent hardships
incidental to the practice of Jinakalpa.

Ārya Suhasti on the other hand, having regard to the lack of
requisite stamina in the Sādhus of his time, preferred taking up
residence in towns and villages, which was again of much longer duration
than that allowed to the followers of Jinakalpa. It also appears that
Ārya Suhasti did not prevent his pupils from accepting food offered
to them by persons in charge of the Royal alms-houses out of what
came to their share. These keepers of the alms-houses did so as they
were promised and paid price thereof by the King. Ārya Mahāgiri
suspecting this remonstrated with Ārya Suhasti, and when the latter
did not admit his connivance, Ārya Mahāgiri threatened not to take
food jointly with Ārya Suhasti and his pupils. Ārya Suhasti thereupon
apologised to him and Ārya Mahāgiri accepted the apology but re-
marked that it was a fault occasioned by the decadent times and left
the place. Thus arose the separation in food or “Asambhogikatā.”
among different groups of Sādhus.

JAIN EMPEROR SAMPRATI

It is a generally accepted historical fact that Emperor Aśoka
had a son Kuṇḍala (called Suyaśas by some Purāṇas) whose son was
Sampratī (or Sampadi according to the Buddhists). Sampratī governed
Ujjain alias Avantī for a considerable time as a Viceroy during
the reign of Aśoka. According to the Buddhist sources Sampadi was
the heir apparent during the life time of Emperor Aśoka and during
the last illness of Aśoka prevented the latter from entirely squandering
away the Royal treasury by making very huge gifts of crores of gold
coins to the Buddhist monastery Kurkuṭārāma. He was crowned King.
on the death of Aśoka. (See Divyāvadāna, * XXIX Avadāna, pp. 430–433. See also Bodhisattvāvadāna Kalpalatā, Pallava 74, vv. 8–12 p. 597).

Matsyapurāṇa (Adh. 272) which is considered the most reliable among Purāṇas, mentions Saptati i. e. Samprati as the grand-son of Aśoka and that he ruled for 10 years, and that Daśaratha, his son (i. e. Aśoka's son) for eight years. The only other Purāṇa which mentions Daśaratha is Viṣṇupurāṇa. It mentions 'Samyuta' (i. e. Samprati) as his successor. Bhāgavata, Vāyu and Brahmāṇḍapurāṇa do not mention Daśaratha at all. Bhāgavata mentions Sangata and Brahmāṇḍapurāṇa mentions Bandhupālīta instead as successor to Suyaśas alias Kuśāla or Kunāla. It would appear from this confusion that Purāṇas generally had no reliable tradition or exact information about Maurya Kings subsequent to Aśoka. According to the Jain tradition x Samprati was a great emperor and his kingdom extended in the north beyond Takṣaśīlā and in the south included Andhra and Dramila or Dravidian territory. This Samprati saw Ārya Suhasti + when the latter was going in a religious procession (Rathayātra) at Ujjain or Vidiśā (modern Besnagar or Bhīlsā a town about 120 miles to the East of Ujjain). He thereupon interviewed him. Being impressed by the deep and wonderful knowledge and religious discourse of Ārya Suhasti, Samprati embraced Jainism. His life since that time shows his great zeal for

* According to Rhys David Divyāvadāna appears to have been written about 3rd century A.D.

x The earlier references to King Samprati are as follows: Brhatkalpabhaṣya (circa 6th century A.D.), Uddeśa I., vv. 3275–3289, Vol. III, pp. 917–921; Brhatkalahpacūrṇī p. 22; Viśeṣāvaśyakabhāṣya (circa 645 A.D.), V. 861 and commentaries thereon. See Niśīthabhāṣya and Niśīthacūrṇī, V Uddeśa, (circra 6th and 7th centuries respectively), p. 191 (Ms.), and p. 437 s.y. 1995 edn.

शंपति शय्यकम शिरिषर उम्ब्राणि हयेद बोधन्या।
असपत्रज्ञिर हृद्यपप्पनली जापह बिसमगी (बिसमीगी)।। २५१५, माहोगो २१४२

+ शस्याह्रवायर्षगमणं, दर्दं सर्वं च पुद्द्वणा कहणा।
पार्वणतिः च अति, तो जाता शंपति शणो॥ १० माहोगो २१७५
Jainism. He is credited with building numerous Jain temples throughout his kingdom and installing idols of Jina. Magnificent processions with the idol of Jina carried in a chariot used to be taken out not only by Samprati but also by kings under his suzerainty. Special worship used to be performed in Jain temples on such occasions.‡ By his influence he spread Jainism throughout his kingdom§ and made through missionary activities even border countries fit for the visit and stay of Jain Sādhus. The missionaries went there dressed like Jain Sādhus and instructed the people there into the practices of Jain Sādhus and the rules regulating their mode of obtaining food and other necessities.

* Some important later Jain references to Samprati are:

1. Yaśodevasūri’s commentary on Devaguptacārya’s Navatattva–Prakaraṇa (1174 Vikrama era) describes the life and doings of Samprati (pp. 4 to 12).

2. Maladhāri Śrī Hemacandrāśuri’s Puṣpamālā–Prakaraṇa with his own commentary (12th century Vikrama era) v. 244, P. 426.

3. Śrī Hemacandrācārya’s Pariśītha Parvan (13th century Vikrama era).

4. Dharmaghoṣasūri’s Rśimanḍala Prakaraṇa v. 184 (1328 Vikrama era); commentary on ditto by Śrī Padmamandiragāṇi.

5. शत्रुण्या राजा by Śrī Dharmaghoṣasūri (14th century Vikrama era).

6. शत्रुण्या राजा by Śrī Jinaprabhasūri v. 35 (14th century Vikrama era).


8. Śrī Jayaśekharasūri’s Prabodha Cintāmaṇi (1462 Vikrama era), Adh. VI vv. 77 to 80.

9. Śrī Ratnamandiragāṇi’s Upadeśatarangini (Circa 1517 Vikrama era) pp. 104–107.

10. Śrī Jinasundarasūri’s Dīpālikā–Kalpa (1483 Vikrama era).


European historians like Vincent Smith think that Maurya Kingdom was perhaps divided on the death of Asoka between Daśartha and Samprati, the former taking the eastern and the latter the western provinces; but the fact that Purāṇas mention the name of Samprati amongst rulers of Magadha contradicts such a conclusion. Further, Buddhist works like Divyāvadāna state that Samprati succeeded to the throne of Asoka and was crowned as king on the death of Asoka. Even the inscriptions of Nāgarjuna hills recording gift of three caves by Daśaratha to Ājīvikas do not say that Daśaratha was the successor of Asoka nor do they bear any date. Further the inscriptions do not describe Daśaratha as a Maurya. He is there styled ‘the beloved of the gods’ (देवानां प्रिय). This is the only phrase which may lead one to consider that Daśaratha might possibly be a Maurya. If we take the Buddhist and Jain evidence together it definitely proves that Samprati was the successor of Asoka. We have considered it necessary to go rather in details into this question as the meeting of Samprati with Ārya Suhasti and his efforts for the spread of Jainism as detailed above form the central plank in the history of the Caityavāsis. Although the Caityavāsīs as a body came to be organized much later, Caityavāsa and various lax practices found with it had already taken roots about this time and gradually grew and gathered strength by about the 2nd century of the Vikrama era.


14. Upādhyāya Śrī Samayasundara’s Ghanghāni or Dhandhāni Tīrtha Stotra which records finds of idols of Samprati on Jetha Sud 11th 1662 Vikrama era, P. 178 Śrī Jain Śvetāmbara Conference Herald Vol. XIV, Nos. 4 to 6

15. Vijayalakṣmīśri’s Upadeśaprasāda (19th century Vikrama era).

+ Even Vincent Smith admits that “there is no clear evidence to support this hypothesis.” P. 181 Early History of India.

* Ārya Mangu a contemporary of Śrī Kālakācārya being fond of rich food remained at Mathurā continuously for a long period till he died there and became Yakṣa. He is cited as an instance of lax practice although he was otherwise a great Āchārya.
PERIOD AFTER SAMPRATI

The innumerable temples constructed and the far more innumerable idols installed in the most distant parts of Samprati’s kingdom might have found from amongst those who were freshly converted to Jainism necessary worshippers and care-takers not only during his reign but also for some time thereafter. Ultimately however the duty must have devolved upon those who were hereditarily Jains, and where they were very few or non-existent the Jain Sādhus must have been compelled to take upon themselves the care of the temples. Many of these temples were built in far distant parts of Samprati’s kingdom, to travel where, the Jain Sādhus must have experienced great hardships. Gradually, those Sādhus who were not very self-sacrificing constantly to undertake travels in strict accordance with the letter of the rules of conduct for them must have remained near about such temples for longer periods and must have ultimately taken up their residence in temples themselves. This must have of course taken finally to crystallize about a couple of centuries. There must have been also forces of ideal Sādhus trying to check and counteract this downward tendency. In fact we find such efforts in the biography of Śrī Vajraswāmi. How the times aided this downward tendency can be seen from the occurrence of several famines including three long famines* since Nirvāṇa of Śrī Mahāvīra each extending over a period of twelve years, which devastated the land and annihilated men and animals and put an end to all culture. The wonder is that good conduct, learning and culture at all survived these recurring long famines. All the same they took their toll; and we find the best of Sādhus fasting unto death with Śrī Vajraswāmi.

Before we deal with the life of Śrī Vajraswāmi we would briefly describe the times after Samprati as evidenced, by history. Within 50

* The first occurred a little prior to the death of Śrī Bhadrabāhu i.e. 170 years after Śrī Mahāvīra’s Nirvāṇa and the second a little prior to the death of Śrī Vajraswāmi 584 Vīra era and the third was about 980 Vīra era.
years from the death of Aśoka Puṣyamitra Śunga, the greatest oppres-
ser of the Buddhists and Jains, usurped the throne of Magadha by
slaying his master Bṛhadratha. His dynasty ruled from 184 B.C. to
about 72 B.C. until the murder of Devabhūti the last king of the dynasty.
In such mad persecution and dire calamity Jains must have naturally
resorted to the Āchāryas noted for their magical prowess and great Ma-
trasadhas like Susthita, Supratibuddha, Ārya Roḥaṇa, Priyagranthisūri,
Vidyādhara Gopāla + Revatimitra, Kālakācarya, Srīgupta, Āryakhapuṭā-
cārya and Upādhyāya Mahendra did or must have done what they could
to protect the Jain fold. The effect of all this was however to increase
the value of Māntrikas immeasurably in the eye of the people and
therefore also in the eye of the Śādhus. Protection of Sangha and Caityas
became the main duty of all whether laymen or monks. The importance
of royal friendship and favour were also considered necessary at first
for the protection and then for the spread of the Jain faith.

From all these necessities and the resulting atmosphere arose
the Caityavāsis.

ŚRĪ VAJRAŚWĀMI

In the biography of Śrī Vajraswāmi we find that he also for
some time made exception to the ideal rules of conduct for Śādhus
and for a time helped his pupils with food obtained by his magical
powers. We also find that employing Paṭa–Vidyā he removed the
whole of the Jain Sangha from a town afflicted with famine, and
carried the whole body flying over to another place named Puri.
Further though a Jain Śādhu is not permitted to touch a flower even
for worship of Jain idols, Śrī Vajraswāmi through his flying-lore flew
over from place to place gathered flowers and brought them down for

+ Śrī Kalyāṇavijaya identifies him with Kalki.
+ Vidyādhara was not merely his family-name, as his family-name (Gotra) is addi-
tionally mentioned as Kāśyapa. He was therefore very probably a Vidyāsiddha and
so came to be known as Vidyādhara and started Vidyādhari Śākhā of Śādhus.
being used for worship in Jain temples. The later Sādhus took all these as precedents and justification for their own laxity. They never cared however to take a lesson from his conduct in preferring death to taking food obtained through magic, but as mentioned in Āvaśyaka Niryukti vv. 1179–81 they preached that even Sādhus should worship Jain idols with flowers and other materials (i.e. perform Dravya–Pūjā) from the said example of Śrī Vajraswāmi and that such worship was one of the causes leading to salvation. They thus defended their own laxity. It may be assumed that till Vajraswāmi there was no Caityavāsa, but extreme devotedness to Caityas does appear from his biography. He is credited with deciphering of the flying-lore, through his miraculous intellectual power, from ‘Mahaparijñā–Adhyayana’ of Śrī Acārāngasūtra.* He is said to have incorporated ‘Pancamangala Mahāsruta Skandha’ i.e. the sacred Panca Parmesṭi Mantra (which was formerly an independent Sūtra) in Mūlasūtras. It also appears as already stated that Śrī Vajraswāmi separated Vardhamāna Vidyā from Sūrimantra.+ It appears from Śrī Jina-prabhasūri’s Vividha Tīrthakalpa that Śrī Vajraswāmi rearranged certain works extracted by Śrī Bhadrabāhu from Kalpaprābhṛta and also extracted others from Vijjāpāhuda which was a summary by Śrī Bhadrabāhu from the 10th Pūrva. These are said to have been abridged by Śrī Pādaliptasūri. All these facts go to show Vajraswāmi’s great interest and proficiency in Vidyās and Mantras. It must also be remembered that according to Svetambara tradition, he was the last Āchārya versed in the ten Pūrvas, the tenth Pūrva being the Pūrva relating to Vidyās and

* केशुद्रिया विज्ञ्या आगासगमां महापरिणामां ज्ञानम्
  श्रवणां अपिच्छेदो जो शुद्धराज् || आद्यत्व निर्दद्धः ||
  गा ७६ ॥

Śrī Munisundarāsūri praises Śrī Vajraswāmi thus:

"या प्रका वच सौभाग्येऽ यो: प्रमनव या मतिः: ।
भोममुखसुरावलंस्वति नामव्य स्विदेः || गुरुवहीं, को ० २९ ॥

+ Śrī Candaṇaṇa Kṣamāśramāṇa, probably the grand pupil of Śrī Vajraswāmi, a great Māṇtrika is considered by some to have done this.
Mantras. As such Āchārya he was expected to summarise or cull out important matters from the Pūrva in which he was the last man versed. Naturally, therefore, to Vajraswāmi are ascribed such works in the nature of summaries from the Pūrva literature styled Prābhātis. He was such a great Mantrasiddha that his name like that of Śrī Gautamaswāmi is invoked for obtaining food and other necessaries of life.§

We have described above (pp. 152 ff. supra) Sārūpikas and Siddhaputras. It would appear that they were in existence much prior + to the rise of Caityavāsis and were probably concerned with the preservation and carrying on of the Mātric and Naimittika tradition of the ancient Pārśvāpatyas and Naimittikas. They also appear to have existed side by side with Caityavāsis as appears from Śrī Hari-bhadraśūri’s Sambodha Prakaraṇa. All the same they influenced Caityavāsi practices both being practitioners of Mantra, Vidyā and Nimitta. The real difference between Caityavāsis on the one hand and Sārūpikas and Siddhaputras on the other is that the former in spite of some of their lax practices were Sādhus while the latter were not. As Sādhus, Caityavāsis had their predecessors in the five kinds of lax Sādhus (of whom Kuśilas practised Vidyās, Mantras and

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* Yativṛṣabha the author of Tiloyapannatti, a work well-known amongst the Digambara Jains, refers to ‘Vairajasa’ as the last of Pahnasamaṇjas (v. 70); and Prof. Hirālāl Jain of Amraoatī the learned author of the Introduction to and one of the Editors of Śaṭkhaṇḍāgama considers that this reference may be to Ārya Vaira mentioned in Śvetāmbara works as the latter mention him as possessed of Padānusāri Labdhi a miraculous power connected with intellect, which quality is also included in the term Pahnasamaṇja see Āvaśyaka–Niryukti V. 767 “जस्स अणुणाए वायवल्गने दसपुरमम पयरमम। देवविं बण्क सि, पवाणुसारिः पणसारिः।”

§ The Mantra is: ‘मो मनो साधनं त्रीत्रत्र ब्रह्मचर्यम् विद्धिसिद्धिसारं स्वाभावरूपं भोजनं वंचक्सनं देहिं द्वाहं’

+ Hemacandraśāgya describes Nārada as a Siddhaputra who would break up a sacrifice if the idol of Śrī Jina were not kept underneath the sacrificial post. See Pariśiṣṭha–Parva, biography of Śrī Prabhavasūri.
Nimitta *) and Pārśvāpatyas above described. As practice of Mantras and Vidyās required certain facilities for Sādhanā, so they took their clue from Pārśvāpatyas. It would appear that as Śrī Pārśvanātha was especially worshipped by Pārśvāpatyas he came to be the Māntric deity par excellence of Jain Māntrikas.

As the Sādhus became more and more associated with temples, they naturally took part in the rites and ceremonies relating thereto as also in the installation ceremonies in performing which Mantras are usually recited. Taking part in such rites accompanied by Māntric recital, in the eye of the public, they came to be considered masters of magical lores. As men of the world wished for health, wealth and happiness, the aid of such Sādhus must have been freely sought but restrictedly given. Various facts which appear to have contributed to the development of Caityavāsa and its lax practices can be easily gathered from the biographies of some of the prominent Āchāryyas of olden times.

We have noted above at pp. 174–175 how, the pupils of Āryasu hasti, Śrī Sushman and Śrī Supratibuddha came to be known as Kauṭika and Mantravāda gained impetus with them. Ārya Rohaṇa was also a pupil of Ārya Suhasti and was a Mantra–siddha as shown below. Next came Priyagranthisūri whose Māntric achievements are described at P. 174 supra. Vidyādhara Gopāla and other Mantrasiddhas, who flourished about this time, we have already mentioned above.

All of them were famous as Mantravādis and Mantravāda was one of the chief factors that helped the progress of Caityavāsa. Another factor was the establishment of contact with kings and through them realization of the ambition to spread Jainism. The effect was that the contact of Āchāryyas with the rulers of the land culminated

*) See Sambodha–prakaraṇa p. 13 v. 16.

कोटसूर्यममं परिणापलिये निमित्तमान्ती हि

काककालान्तुममुद्धनीवः विजज्ञातां न १६ ॥
usually into such intimate relations that the Āchāryas commenced accepting emblems of royal honour such as palanquin, elephant, horse, chowries etc. They thus became lax in observing the rules of conduct for Sādhus. We would give concrete instances. We have already mentioned how it became a practice to give such presents when Āchāryaship was conferred upon a Sādhu as recorded in Nirvāṇakalikā of Pādaliptasūri. Pādaliptasūri himself had come in intimate contact with king Muruṇḍa of Pāṭliputra as also king Hāla or some other king of Sātavāhana Dynasty. He is also known to have possessed magical powers. A verse recording this fact is found in Niśitha Bhāṣya:

jah jah paṇḍitaśaṃ jānuśamite paśitaśāt bhasaṃdeh.
tah tah sīkāravijñā pānṣasāh mūrdharavāsāh.

He used to visit five Jaina Tīrthas flying daily. He was a poet, a novelist (having written the first novel Tarangavatī), and knew astrology and other branches of Nimitta Sāstra (science of Divination). In Gāthāsaptaśatī are found several verses ascribed to him (Pālittā). He composed 'Praśna Prakāśa', a work on astrological mode of answering questions as mentioned in Prabhāvakacaritra, the Pākṛta commentary on Jyotisākaraṇāda (see p. 26 same work with Malayagiri's commentary), and commentary on Kālaṃnāna (i.e. knowing approach of death before hand). His only available work is Nirvāṇakalikā already described above. According to Kalpaçūrni Pādaliptasūri was a Vācaka.*

SRI KĀLAKĀCĀRYA

Some time prior to Pādaliptasūri flourished the famous Kālakaçārya, who on abduction of his sister Sādhvī Sarasvatī by king Gardabhilla deposed him with the aid of Persian princes. There have been other Kālakaçāryas before and after him with whom we are not here concerned. The Kālakaçārya who deposed king Gardabhilla is said to have learnt the science of Divination (Nimittasāstra) from Ājīvakas and

* See Introduction to Saṭkhandagama p. 59 where the title 'Mahāvācaka' is considered the highest.
wrote a comprehensive work containing biographies and stories pertaining to Caritānuyoga, the first division of Jain literature and also started Gandikānuyoga i.e. Prakraṇagranthas versifying sūtras. He also changed Paryuṣaṇā Samvatsarī from the 5th of the bright half of Bhādrapada to the 4th of the bright half of the same month at the request of Sātavāhana the king of Pratisṭhānapura. All these facts are referred to in Pancakalpacūrṇī, Niśīthacūrṇī, Vyavahāracūrṇī Āvaśyakacūrṇī or Kalpacūrṇī.

With Śrī Kālakāsūri's precedent Sādhus realised that when an important occasion arose they must have power and be prepared to redress the wrong to Sangha and Mantrasiddhis came to be valued more and more.

This deposition of king Gardabhilla by Śrī Kālakācārya was in 453rd year of Vīra era i.e. 17 years prior to the commencement of Vikrama era. Śrī Revatīmitra, Ārya Mangu and Ārya Samudra were his contemporaries. One incident in the life of Śrī Kālakācārya is important to us, as it shows his magical powers. It is that when accompanied by Persian princes, he came across a kiln where bricks were being baked, the Achārya sprinkled some magical powder on it, which put out the fire and turned the clay-bricks into gold-bricks. This supplied the Achārya and the Persian princes with sinews of war. It appears from the life of Śrī Kālakācārya that although he was strict in observance of the rules of conduct for Sādhus, he was bold and courageous enough to make a great exception, when he saw in the abduction of his ascetic-sister by the king Gardabhilla an insult to the Jain religion, and a danger to the Sangha, and went the length of leading an army and deposing the king. His example must have been looked upon by his contemporaries as well as successors with greatest regard and admiration. The real significance of the incident is that it must have impressed on Sādhus the very great necessity of possessing magical powers, by which even a king

+ According to some this was by a later Kālakācārya who flourished about 980 or 993 Vīra era and the King concerned was Dhruvasena of Ānandpur alias Vadnagar.
could be punished, if such an occasion arose. This must have given a great impetus to the practice of Mantras and acquisition of miraculous powers.

**ARYA KHAPUTĀCĀRYA**

We see the same thing in the life of Vidyācakravarti * (Universal monarch of magical lores) Āryakhaputācārya. He flourished about the same time but must have been a younger contemporary of Kālakācārya. He died about the 484th of the Vīra era, and was a contemporary of Balamitra and Bhānumitra, Kings of Broach, who were the sons of the famous Kālakācārya’s sister. As stated by the writer at page 11A of his introduction to Nirvāṇakalikā, “about the time the Buddhists had great influence in various courts of India and controversies between Buddhists on one side and Jains on the other were very common. Āryakhaputācārya and Upādhyaṇya Devendra (Mahendra) his pupil were Jain Sādhus well known for their learning and accomplishments in magical lores. One Buddhist from Gudāsastrapura, who was defeated by a Jain Sādhu in a controversy before the King of Broach, died and became a malevolent spirit and began troubling the Jains. The services of Āryakhaputācārya were requisitioned, and by his prowess he made the Buddhist Yakṣa (spirit) do his bidding and follow him out of the town. The king was thus won over, and the spirit gave up harassing the Jains. Devendra (Mahendra) similarly punished the jealous Brahmins in the Court of King Dāhada at Pāṭliputra by twisting

* See Viṣeśāvaśyakabhāṣya:

विज्ञाण चक्षुविद्वति विज्ञासिद्धो स जस्त बेगावि।

सिद्धिन्तज्ञ महाविद्या विज्ञासिद्धज्ञस्वाधृव। ९३२॥

He who is accomplished even in one great Vidyā like Vidyāsiddha Ārya Khaputācārya is one who is accomplished i.e. adept in Vidyās or the universal monarch of the magical lores. Similarly verses 933 and 934 ibid say that one who is accomplished in a principal Mantra or several or all Mantras is a Mantrasiddha like the Sādhu who drew away columns of a royal palace and one versed in important magical powders or applications is a Drvyaśiddha like Ārya Samiti, the maternal uncle of Śrī Vajraswāmi, who divided the river Benā to cross over to the other shore.
back the faces of the Brahmins by his magical prowess. When they promised to become Jain ascetics they were released and the King thenceforth never insisted on the Jain Sādhus bowing to the Brahmin householders. Both these preceptor and pupil were respectively versed in "Vidyā–Pāhuda" and "Siddha–Pāhuda". The said Āryakha-puṭācārya thus acquired great fame by protection of the ancient Jain Tīrtha at Broach known as Āsvāvabodha against the Buddhists. We may mention here that Āryakha-puṭācārya has been mentioned as a Vidyā-siddha twice in Nīśithacūrni. Śrī Kalyāṇavijaya suggests that Dāhada might be Devabhūti, the last king of the Śunga dynasty who died in or about 72 B.C.

**MANTRASIDDHAS**

According to a statement in Śūrimantṛakalpa Revatī (Circa 414–450 Vīra era), Rohini—really Rohaṇa, a pupil of Ārya Suhasti, (Circa 300 Vīra era), Nāgārjuna, (Circa 813 to 891 Vīra era) Ārya kha-puṭācārya (Circa 484 Vīra era) and Yaśobhadra are the five Āchāryas who are known as Mantrasiddhas obeisance to whom aids worshippers in acquisition of Mantrasiddhis. * Revatī is most probably Revatimitra + who was a Yugapradhāna-leader of the age, a famous Anuyogācārya contemporary with Kālakācārya (who deposed Gardabhilla), and flourished circa 414–450 Vīra era. No details of his life are known.

**ĀRYA ROHAṆA**

"Rohiṇī" as such we are unable to identify. It is probably a corruption of 'Rohaṇa' by some scribe owing to the name of Vidyādevī Rohiṇī being well-known and as it follows 'Revatī' which was possibly misapprehended as the name of a female.

This must be so because Āchāryaship is not conferred on a female ascetic. We find in one of the Mathurā inscriptions mention

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* See Āvaśyakasūtra p. 509 A: असीद्ध बिण्वरायं बिज्ञेंति युवसंविषा कम्मा।

आद्यविन नार्धरेन विज्ञानं व सिद्धमें। नियुक्ति ग। १०९७

+ There has been a later Revatimitra who flourished circa 676 to 735 Vīra era.
of one Ārya Rohaṇa who founded a school-gaṇa. (See page 179 'On the Authenticity of the Jain Tradition' by G. Buhler). The said inscription is dated 98th year of king Vasudeva, i.e., the 2nd century A. D. and refers to Ārya Devadattagani who belonged to the Gaṇa or Kula founded by Ārya Rohaṇa. It means that Ārya Rohaṇa must have been a spiritual ancestor of Ārya Devadatta. So considerable time must have passed between Ārya Rohaṇa and Ārya Devadatta. It appears from the same inscription that he must have also started 'Parihāsaka' Kula and 'Paurṇapatrikā' Sakhā mentioned in the inscription. Ārya Rohaṇa is mentioned in Sthaviravali of Kalpasūtra p. 166 (Devachand Lālbhai Edn. with Subodhikāvṛtti) as the first of the 12 pupils of Ārya Suhasti. It is also stated therein that he started Uddeha gaṇa which had four Sakhās and six Kulas including Paurṇapatrikā Sakhā and Parihāsaka Kula mentioned in the inscription. We have no more information about Ārya Rohaṇa.

Āryakhapūṭācārya, we have already described.

ŚRĪ NĀGĀRJUNA

Śrī Nāgārjuna here referred to could not have been the Rasa-Siddha* or alchemist who learnt the ingredients of Pādalepa (i.e. foot application) for flying from Śrī Pādaliptasūri as he is not known to have been initiated as a Jain Sādhhu. He could not therefore have acquired accomplishment in Sūrimantra which is communicated by a preceptor to pupil only on conferment of Āchāryaship on him. He must be the famous Āchārya Nāgārjuna (circa 813 to 891 Vīra era) who is responsible for the Vallabhi Vācanā of the sacred scriptures of the Jains contemporaneously with Skandilacārya (circa 827 to 840 Vīra era) who was responsible for the Māthuri Vācanā and who is said to be of same spiritual line viz. Vidyādhara as that of Pādaliptasūri. There have been several Nāgārjunas and the one who started the Mādhyamaka school of Buddhists has nothing to do with Nāgārjuna of Vallabhi

* One who can convert base metals into gold with the help of special mercurial preparations.
Vācanā. There was also a later Buddhist Tāntrika named Nāgārjuna, who flourished in the 7th century of the Christian era. Kakṣapuṭa and Āścaryayogaratnamālā ascribed to Nāgārjuna are claimed to be the works of the Buddhist Tāntrika Nāgārjuna.

ŚRĪ YAŚOΒHADRASŪRI

We make some observations about Śrī Yaśobhadrasūri at this place as he is one of the five Mantrasiddhas mentioned above although he flourished so late as the 10th century of the Vikrama era.

Śrī Yaśobhadrasūri belonged to Sāndera Gaccha and was not therefore a member of Caityavāsi Gaccha. He was however very famous as a Mantravādi. He was the pupil of Śrī Īśvarasūri. He was born of Prāgvāt parents Sāpu (of Nārāyaṇa Gotra) and Guṇi. His name was Sudharma. He lived with his parents at the Village of Palāsi in Rohai Khanda near Mt. Abu. As a child he took an ink-pot of a Brahmin co-pupil and accidentally broke it while replacing it. The Brahmin student insisted upon the identical ink-pot being returned. The demand could not possibly be satisfied by Sudharma and the Brahmin student vowed that he would eat rice-meal in the skull of Sudharma. The latter retorted "If I am a true Bania I would kill you even if dead." The said Īśvarasūri being in quest of a good pupil worshipped a deity named Badarī who informed him that the said Sudharma was a fit pupil to be initiated and become his successor. Thereupon Īśvarasūri came to Palāsi village and initiated the said Sudharma. Then they went to Mudāhada town and Āchāryaship was there conferred on Sudharma, and at the time his name was changed to Yaśobhadrasūri and Badarīdevī promised to help him. Then they came to Pāli for stay during the monsoon when the Sun-god was pleased with Yaśobhadrasūri and gave him a boon promising to fulfil all his desires. Īśvarasūri died there during the monsoon and as soon as it was over Yaśobhadrasūri with his co-pupil Balibhadrasūri went to Sāndera and there in a new temple installed the idol of Śrī Śreyaṇśanātha in s.y. 969. In the same year as a result of Yośobhadra-
sūri's preaching another temple was constructed at Mudāhada. In the Sangha—dinner given at Sāndera on the occasion of the installation ceremony Ghee (clarified butter) used for preparing food was exhausted owing to a very great number of people unexpectedly attending the dinner. The Āchārya, at the request of Dhanrāja the leading layman managing the function, through the aid of Vīras (Powerful Mātric deities) obtained 'Ghee' immediately from Pāli though much distant. On the third day Dhanrāja reached Pāli and offered to pay for the 'Ghee' to the merchant there. The latter having learnt the object for which it was utilised refused to take the moneys and the same were given in charity at Pāli by Dhanrāja. Yaśobhadrasūri visited Āhada, Khamanūra, Karheṭaka, Kavilāna, Bhesūra and other places and by his preachings made many to embrace the Jain faith. Yaśobhadrasūri came from Chitor to Āhada i.e. Aghata at the request of the minister of Āhada and installed the idol of Śrī Pārśvanātha in the temple constructed there. The said Balibhadrasūri cured the Queen of Āhada who was possessed by a malignant spirit named Revati. Ultimately he came to Nādalāi for stay during monsoon. The Brahmin student being too poor to maintain himself became pupil of a Kānafatta Yogi (i.e. a follower of Nātha Yogis, one who puts on big thick rings in large holes made in the centre of the ears) and learned black magic. Searching for the Bania student he came upto Nādalāi and came to the place where the Āchārya was preaching. He produced serpents from his matted hair and there was a panic amongst the hearers there. The Āchārya recognising him as his old co-pupil produced with the aid of Badarī deity from strips of his mouth—cloth mungeese and the serpents immediately disappeared. The Yogi thus baulked of his object went away thoroughly disappointed. Then there was a competition between the two to bring temples from other towns and the Āchārya brought down from Kāntinagara and Vallabhi towns the temple of Śrī Rṣabha and the Yogi brought down a temple of Sambhu. Then the Yogi made the faces of the Jain idols distorted
and the Āchārya by giving them bath of Mātric-waters restored them to their original appearance. Then the Yogi made the columns and the seats in the temple quake and the Āchārya stabilized them with his magical powers and brought down the cupola from the turret of the temple of Sambhu. Yaśobhadrasūri died in 971 Vikrama era according to Vīravamsāvali but 1029 Vikrama era according to “Aitihāsika Rāsa Sangraha Part I”. When his body was placed on the burning pyre the Yogi brought down rains to extinguish the fire and obtain the natural gem from the skull of the Āchārya, but the rain was intercepted by a cover raised on the pyre and Badarīdevī, who was angry at the hostility of the Yogi even to the dead Āchārya, threw him on the burning pyre and he died.

Śrī Kalyāṇavijaya says at page 73 of his introduciones to Prabhāvakarittra that according to Pattāvalis Caityavāsis arose in 882 Vīra era, i.e. 412 Vikrama era but that really it is the date when they had gathered great strength and much power and influence and had outnumbered Śādaus who were observing strictly the rules of conduct laid down in the scriptures for them. He further says that according to statements in Bhāṣyas and Ĉūnas on Jain Śūtras Caityavāsis appear to have been in existence even before the said date. That the decadent times helped the growth of Caityavāsis would appear to be probable from the fact that according to Vincent Smith “The period between the extinction of the Kushāṇ and Andhra dynasties about 220 or 230 A. D., and the rise of the imperial Gupta dynasty, nearly a century later, is one of the darkest in the whole range of Indian history.” (P. 257 Early History of India).

ŚRĪ MĀNADEVASŪRI

Śrī Mānadevasūri flourished from the end of the 2nd century to 261 Vikrama era. His grand preceptor Devasūri, before Āchārya-ship was conferred on him by Sarvadevasūri, was known as Upādhyāya Devachandra and managed the temple of Śrī Mahāvīra at Koṇāṭaka alias Koraṭā in Mārwār. This, if true, establishes the existence of
Caityavāsīs in the beginning of the 3rd century of Vikrama era, Mānadevasūri having died about 261 Vikrama era.

At the instance of Śrī Sarvadevasūri, Upādhyāya Devachandra gave up the management of the temple and commenced observing the rules of conduct for the ideal Śādhu, and ultimately Āchāryaship was conferred on him. It is said in the biography of Śrī Mānadevasūri that in his time there were 500 Jain temples at Takṣaśilā (Taxilā) and that there was a great population of the Jains at that place. Once there was a great epidemic at Takṣaśilā and the Jain Sangha having assembled to learn the cause thereof and its remedy was informed by the Śāsanadevī that the only remedy was to approach Śrī Mānadevasūri at Nāndol in Mārwār. Śrī Mānadevasūri was such a Mantrasiddha that deities Jayā and Vijayā used to remain in attendance upon him. Śrī Mānadevasūri having been requested to help the Sangha composed Śāntistava containing Mantrādhirāja (Mantra of Śrī Pārśvanātha as propounded by Kamaṭha) and Mantra of Śrī Śāntinātha and informed the representative Viracandra, who had come there at the instance of the Sangha of Takṣaśilā, that the epidemic would end and would not harm those who would recite the said Stotra and sprinkle round about their residence water over which the hymn was recited. The said Stotra is now known as Laghūśānti to distinguish it from the Bhṛhadśānti (big Śānti) of Vādivetāla Śāntisūri. He has also composed a Sūrimantra-Stotra published in appendix A hereto. There was a later Māndevasūri a contemporary and friend of Śrī Haribhadrasūri, about whom it is said that he having forgotten Sūrimantra learnt it again from Śrī Ambikādevī.

As it would be interesting to investigate since when the Śādhus commenced taking up residence in temples, we would note here the following facts.

At page 318 B of Āvaśyakasūtra with Haribhadrasūri’s commentary, it is stated that Śrīguptācārya (Circa 533–548 Vīra era) resided at a temple (of Vyantara deity) named Bhūtagṛha or Bhūtaguhā in the town named Antaranjikā. This gives us a clue to the practice
of Jain Sādhus taking up residence in Caityas or temples of non-Jain* deities before they commenced doing so in Jain Caityas. Śrīgupta was an Upādhyāya and should not be confounded with a pupil of Ārya Sūhasti bearing the same name. This Śrīgupta was versed in several Vidyās, and taught them to his pupil Rohagupta, who had accepted the open challenge of an ascetic for a religious controversy. The said pupil succeeded in the bout both intellectual as well as magical. He would not however admit at the instance of his said preceptor Śrīgupta that Jains did not believe in the Trirāṣika principles propounded by him as a stratagem to defeat his shrewd adversary and was driven out of the fold. We may, therefore, infer that sometime after expiry of Vajraswāmi in the 2nd century of Vikramā era Caityavāsa became common and continued to be more common until it gathered great strength about s. y. 412 as noted in Pattāvalis, and as noted in the biography of Śrī Siddhasenācārya the latter accepted palanquin and elephant from king Devapāla.

ŚRĪ SIDDHASENA DIVĀKARA

Śrī Siddhasenācārya was a grand-pupil of Skandilācārya, famous for Māthurīvācanā. He must be therefore taken to have flourished not earlier than the 5th century of Vikrama era. Some put him down even to the 5th or 6th century A.D. He wrote a Bhāṣya or a versified commentary on Niśītha Sūtra. His name also occurs in Mahaniṣītha-sūtra. He is referred to in Niśīthacūrni, which is a work of the 7th century of the Vikrama era, as Siddhasenakṣamāśramaṇa and Siddha-

* See Jnātādharmaṃkathānga P. 107 A for practice of Jain Sādhus taking up residence temporarily. The places mentioned include Devakulas i.e. Caityas which there mean non-Jain temples: "धुमा! जन्म आँगाणेँ उज्जाणेणु देवालेणु समादु पवाव सूचिं विद्विज्ञाविद्विज्ञायां वस्त्रीयं पालिवतिं सीतिकहस्तां विद्वानिं करतां फलस्विहारिं।।" i.e. Oh Śuka! that is harmless (not involving injury to living beings) residence which is taken up by us in gardens, parks, temples, meeting-places and places for supplying drinking water, not frequented by women and eunuchs, where seats, sleeping boards and grass beds are only borrowed for use.
senāyariya. From several references in the same work it appears that he must have written Bhāṣyas or commentaries on the Jain canon. At one place in Niśīthacūrṇī, it is stated that he created horses by a magical process contained in Yoniprabhṛta. It is also stated about him that from a column at Chitor, he obtained a book on magic and read a page containing methods to prepare gold from base metals and create warriors. It really means that the Āchārya was versed in magical lores and that he helped a king–friend to overcome his enemies. That is the reason why he got the name of Siddhasena i.e. one possessed of magical army. He also composed the famous Kalyāṇamandira stotra, which he recited, when a king insisted on his making obeisance to Mahādeva, and on his reciting the 13th verse, there appeared the idol of Śrī Pārśvanātha from out of the phallic Śiva. A Māntrika hymn imitating Sakrastava praising Śrī Jina by various epithets is also ascribed to him. At the beginning of his life he expressed a desire to translate all Prakṛta scriptures into Sanskrit, which offended his preceptor and the Saṅgha and he was excommunicated for twelve years, the condition of re-admission being that he should do something, by which the reputation of the Jain religion may be greatly enhanced in the estimation of others. He fulfilled the condition. He was since known as Divākara. He was a great poet and composed Dvātrimśikās. He was a great controversialist and composed the famous Sanmatitarka. He made several kings accept Jain faith by his magical prowess and he was thereupon re-admitted to the Jain fold. There is no doubt that in his time Caityavāsis had already gathered great strength, otherwise an Āchārya of his attainment would not have dared to ride an elephant and use a palanquin. It would also appear that Caityavāsa and Mantravāda were going hand in hand.

ŚRĪ MALLAVĀDISŪRI

In the biography of the famous logician Śrī Mallavādisūri who

*See Bhaktāmarādistotratryam (Devachand Lalbhai Edn. No.79) PP. 242-245. Note the epithets 'Sarvamamantramayāya' and 'Siddhasenādhināthāya' given to Śrī Jina.
flourished in the 5th century of Vikrama era, it is stated that he
conquered in debate the Baudhhas and their Vyantaras* (deities) also.
It is said that this Mallavādisūri had obtained a boon from Sarasvatī
after six months worship in the cave of a mountain named Girikhanda.
He composed Nayacakrasāra, by virtue of the said boon, based on the
single verse which he was allowed to read of the original work on Naya,
by Sarasvatī. He was thus a great Māntrika. He also wrote a com-
mentary on the famous Sanmatitarka of Śrī Siddhasenācārya.

TEMPLE-BUILDING ACTIVITY IN THE 6th & 7th CENTURIES.

The importance given to Jain temples from the time of Samprati
rose gradually; and whenever a Jain Āchārya succeeded in bringing
a king into the Jain fold we find that grand temples were constructed
at different places by such king. We find great activities of temple-
building going on in Gujarāt as a result of the preachings of the
predecessors of Dākṣīnayacinha the author of Kuvalayamālā in or about
sixth and seventh centuries of the Vikrama era. In the colophon of
Kuvalayamālā it is said:—"There are two regions and only two coun-
tries—Uttarāpatha and Dakṣīṇāpatha; amongst them Uttarāpatha is the
country full of learned men. In Uttarāpatha there was a prosperous
town named Pavvaiyā (Parvatiṅkā) on the beautiful shores of the river
Chandrabhāgā (Chenāb), which was like the beloved of the Sea with
a lotus-like face. It was the capital of King Torarāja (v.l. Toramāṇa).
His preceptor Hariguptācārya of Gupta dynasty had taken up his
residence there. His pupil was the great poet Devagupta. (Devagupta’s
pupil) Sivacandra Mahattara went on pilgrimage from place to place
for making obeisance to Jinas. He ultimately stayed like the wish-
granting tree at Bhillumāla. His pupil Yakṣadatta Gaṇi, possessing
qualities of a Kṣamāśramaṇa and a Mahātmā, was very famous. His
many pupils possessed of miraculous powers of speech, austerity and

* भी वीरस्त्रादश क्षत्रादेश करुणसीतिसंबुधे
स्त्रियो व महावी सौन्दर्श्यंतरांबधि मोहावकर्षित, पु. ७५, को० ७३
strength of soul adorned the country of Gujarāt with temples. Of them the chief were Nāga, Vinda, Mammaṭa, Durga, Āchārya Agniśarmā and the sixth Vateśvara. Vateśvara got a beautiful Jain temple constructed at Ākaśavapra* seeing which even an angry man would be calmed. Another pupil of his named Tattvācārya was possessed of the lustre of austerity and character, with which he destroyed sin and darkness of ignorance—true to his name like the Sun; and his pupil (Udyotanasūri) bearing the appellation of Dākṣinyacinha has composed this story of Kuvalaymālā being inspired by the sight of Hrīdevi. + “Āchārya Vīrabhadra and Haribhadra were his Vidyāgurus the former in respect of sacred scriptures and the latter in respect of logic. From a coin found by Cunningham bearing words ‘Śrī Mahārāja Hariguptasya’ on the obverse and a Kalaśa with flowers i.e. Kumbhakalaśa on the reverse, and from the fact that such a Kalaśa is unmistakably the sign of Jainism, it appears that he must be a Jain. As the coin is supposed to belong to the sixth century of the Vikrama era he must probably be the same as Hariguptācārya mentioned in the colophon quoted above and a contemporary of the famous Toramāṇa of the Hūṇas. The readers will note that the temple building activity was a special characteristic of Caityavāsis and that it was thus carried on in the 6th and 7th centuries of the Vikrama era.

* This is modern ‘Vadnagar alias Ámandpur in Gujarāt’ according to Śrī Jinavijaya but ‘Amarkot alias Ambarkota’ on the border of Sind according to Śrī Kalyāṇavijaya.

+ According to Ācāradinakara pp. 235 ff. Śrī, Hṛ, Dhṛti, Kṛti, Buddhī and Lakṣmī are the six deities who are invoked to bring prosperity to the worshipper. Of the well-known six objects of Māntric worship they are worshipped for Puṣṭi: “श्रीहरि-पुर्त: कीर्तिकुडिपि त्थतिशीर्ष ्प्यहरिद्वयः। पीछकसये संपरस्य बांधितः पुर्वन्तु मुद्रा॥” See loc. cit. for Dhyānas of Hṛdevi and the other five deities. हृदिवी यथा—“धूमाश्रययहस्तितिसिद्धप्रीजपुर्वीणाविगुपतस्यपुर्वस्यायः। हृदिवैविशालार्धाविनादल्लेखो उद्देश्यो विदितविषो विद्यायु नित्यमु॥” So, Śrī Bhagavatīsūtra, IX Śataka, 11 Uddeśa, 430 Sūtra records a present of the idols of these six deities on the occasion of marriage.
SRI MANATUNGAŚURI (Circa 7th Century A.D.)

We then come to Śrī Mānatungaśūri who was a contemporary of Bāṇa and Mayūra and composed Bhaktāmarastotra to show that the Jains also possessed magical powers. Mayūra composed his famous hymn in praise of the Sun to remove leprosy from which he was suffering. Bāṇa Vying with him composed his famous hymn Candiśataka in praise of Candi through whose favour his hands and legs which had been got amputated were miraculously joined to his body as if nothing had happened to him. Mānatungaśūri was invited by the king to his Court at the instance of his minister who had informed the former that the Jains also possessed miraculous powers. Mānatungaśūri when requested in the Court to show some miracle said: "Like house-holders we do not do anything of the sort for money having taken a vow of poverty, but merely to show that Jains are not devoid of such powers I also shall perform a miracle." He asked the king to put him in a prison chained and locked with as many locks as he liked. It is said that 48 locks were put on the chains and he was locked up in a prison. He then commenced composing the famous hymn in praise of Lord Rṣabhadeva now known as Bhaktāmarastotra which originally consisted of 48 verses. As he composed and recited each verse one of the locks broke open till all of them broke and the prison doors also flew open and he walked out amidst the applause of all. He has also composed the famous Bhayaharastotra popularly known as Namiṇa stotra. It contains the famous Cintāmaṇīmantra of Śrī Pārvatīnātha. It is intended to remove all kinds of fear and diseases. He has also composed the famous Panca-Paramesṭi stotra called 'Bhattibbha' from its first words. This Āchārya flourished in the 7th century of the Vikrama era being a contemporary of the King Śrī Harṣa. The tendency to impress and win over kings through miraculous powers and by their friendship to propagate the Jain religion can be noted in Mānatungaśūri's biography. His performing the miracle mentioned above would not be justified
according to the strict rules of conduct to be observed by Sādhus as
the only exception recognised is that in times of great calamity to
the Jain fold such powers may be exercised without committing sin.
Perhaps justification might be urged that the result of the performance
in the Court would contribute greatly to the spread of Jainism but
such exception is not recognised in the strict rules of conduct for Jain
ascetics. It is an illustration of the tendency of the times and in-
fluence of Caityavāsi Sādhus.

In brief, temple building activities, recurring famines, foreign
invasions, internal feuds and unwillingness to undergo hardships inci-
dental to acting upto the ideals of Sādhu’s conduct, Sādhus taking
up residence in population instead of forests, contact and friendship
with kings, anxiety to protect Jainism from the onslaughts of rival
religions, desire to succeed in constant debates, necessity of magical
powers to meet disputants belonging to rival religions who were reputed
to be Tāntrikas possessing magical powers, all jointly and severally
contributed to the rise and continuance of the Caityavāsis for nearly
a thousand years.

ŚRĪ HARI BHADRAŚUŘI (Circa 8th Century A.D.)

We have to note here that at no time during the period
of nearly one thousand years Caityavāsis were so powerful that
they could completely overwhelm or root out the ideal Sādhus.
Although the latter were comparatively few in number, they existed
side by side; and when by sheer strength of character and learning
a member of the latter class rose to leadership Caityavāsis did suffer
a set-back for a time. The famous Haribhadraśuři is the Āchārya
who so opposed the Caityavāsi’s lax practices, although it is said that he
himself arranged for food being given to the hungry and a conch
used to be blown inviting the hungry to meals before he would him-
self partake of food—which practice is not in conformity with the vow
of poverty i.e. not to have any belongings. Some explain this practice
by saying that it was not Śrī Haribhadraśuři himself but a Śrāvaka–
a layman devoted to him who used to distribute food as stated above. This Haribhadrasūri appears to have been himself a great Māntri. * He defeated the Buddhists who were assisted by their Patron-deity 'Tāra' in debate. He had on his side the Jain Āmnāya deity Śrī Ambikā to help him through. There is one tradition about him which says that when he learnt of the death of his two favourite pupils, who had gone to the Buddhists to learn their scriptures, at the hands of the Buddhists he with his great magical powers drew them flying through the air to be dropped in a pan of boiling oil but desisted when reminded of the sin he was about to commit by his preceptor who sent three verses for his benefit showing the consequences of such revenge. It is said that he composed his famous "Samarāiccakahā" on the basis of the said verses to atone for his sinful resolve.

The generality of the Sādhus in his times was however unwilling to undergo the hardships incidental to the ideal ascetic life prescribed in the scriptures and took up their residence in particular temples and sometimes in separate houses termed Maṭhas. As already noted they had formed themselves into a Gaccha known as Caityavāsi Gaccha. Their activities have been well described by Śrī Haribhadra-sūri in his Sambodhaprakaraṇa (pp 13–18). One should not, however, from the said description jump to the conclusion that all Caityavāsis were from the beginning so lax in every respect. The fact is that once liberties commence to be taken the habit grows and gathers strength and what was originally perhaps a venial transgression becomes an unpardonable sin. We have not sufficient materials to show this development through all its stages. We have noted and would note the various exceptions made and liberties taken from time to time as appears from the biographies of different Āchāryās who were otherwise great and even now command respect.

* In his commentary on Āvaśyakasūtra at p. 411 he mentions Ambā Kuśmandī and Hariṇegameśi as instances of Vidyās and Mantras respectively and Maha-puruṣadattā as an instance of Mahāvidyā.
SRĪ SILAGUNĀŚURI (Circa 8th century A.D.)

We then come to the times of the famous Silagunāśuri who brought up under his personal care the famous Vanarāj of the Chāwda dynasty who founded Anhilapurpurātan in s.y. 802. In Prabhāvaka Caritra the name of the Āchārya who brought up Vanarāj is given as Devacandra. This Devacandra was himself a pupil of Srī Silaguṇasūri and it might be that he took charge and care of Vanarāj under the orders of Srī Silaguṇasūri. According to the inscription No. 510 in the 2nd volume of the Inscriptions collected by Srī Jinavijaya he was a pupil of Silaguṇasūri: “श्रीचापोतवेश्वरमहाराजभीवनरासुध श्रीनागेन्द्रश्रे श्रीगुणासुनिवासश्रीविदेशस्मृतिः” This suggests that the idol bearing the inscription was of Srī Devacandrāsūri and that he was the preceptor of Srī Vanarāj. According to Srī Prabhāvakacaritra, Vanarāj had given a writing to the Caityavāsi Sādhus that only those Sādhus who were permitted by the Caityavāsī should stay in his capital and others not so permitted should not stay. Caityavāsī were considered as Kulgurus (i.e. family—priests of Chāwda dynasty) as appears from the following Duhā (couplet). It also shows that there were other Gacchas also at that time such as Sandesara, Chaudasiyā (as distinguished from Paurṇamikas) and others known to be family—priests of other royal dynasties: “शिवोदया संहेतरा चउदाशिया चोदयां।
चैत्याशिया चावदा कुलघु एह रङ्गां।”

P. 188 Short History of Jain Literature, by M. D. Desai.

SRĪ BAPPABHATTISŪRI

We then come to Srī Bappabhattachūri alias Bhadrakīrti. He was a great poet and also a great dialectician and has composed several stotras of which Caturavimśati-Jina-Stuti and hymns to Sarasvati * and Santidevatā only are available. He lived from 800 to 895 Vikrama era.

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* See appendix 12 hereto; the hymn referred to in Prabhāvakacaritra is not available. He has also written a Sarasvati-Mantra-Kalpa. See appendix 12.
The most noteworthy feature of his life is his intimate friendship with king Āma and that is the reason why he was called Rājapūjita. He was also friendly with a king named Dharma of Gaudadeśa whose capital was Lakṣaṇāvatī. He was a contemporary of the famous poet Vākpatirāja. Śrī Bappabhatti got temples constructed at Kanoj and Gwalior by king Āma. He defeated the Digambaras in a peculiar kind of debate which necessitated possession of great magical powers on the question of the right of precedence in worship at and the ownership of the Girinār Tīrtha. It also appears that Śrī Bappabhatti and his co-pupils used to reside in Jain temples. Bappabhatti and his pupils are said to have resided in a temple named Āmavihāra. He composed 52 literary Prabandhas one of them being Tārāgana reference to which is made by the Jain poet Dhanapāla in his work Tilakamanjari.

ŚRĪ SIDDHARŚI ŚRĪ VIRAGANI AND ŚRĪ SĀNTISŪRI

We have already mentioned that although Caityavāsis were in power they had not completely rooted out those who were still following strictly the rules of conduct laid down for Śādhus. Śrī Siddharśi is an instance. He wrote his famous Upamitibhavaprapaṇacakathā in s. y. 962. He used to give religious discourses sitting in the Agramaṇḍapa of Jain temples. Although it was the practice in former times to give religious lectures in the Agramaṇḍapa of Jain temples and although there was nothing objectionable in it from the scriptural point of view, it being wrongly taken to be one of the activities of Caityavāsi Śādhus was stopped by the reformists. Similarly there were such Śādhus as Śrī Viragani who were ideals of renunciation and asceticism. He was a Māṇtrika all the same and learnt Aṅgavidyā* together with Gaṇividyā from Vimalagani through his book kept in the niche in the dome of a temple. According to Śrī Kalyāṇavijaya he must have flourished in the 11th century of Vikrama era and not in the 10th as stated in Śrī Prabhāvakacaritra.

* According to Himvat Sthaviravali Ballisaha a pupil of Ārya Mahāgiri extracted Aṅgavidyā from the 10th Pūrva. See p.174 Vīra Nirvāṇa Samvat and Jain Kāla Gaṇana.
Coming to the famous Āchārya Vādivetāla Śrī Śāntisūri, we find that on his defeating 84 disputants in the Court of king Bhoja he got the said title of Vādivetāla and 84 lacs of Mālvī rupees equal to 12,60,000/- rupees of Gujarāt. He had obtained such miraculous powers by virtue of a boon from Sarasvatī that he could make even inanimate objects carry on successful debates and could silence all opponents merely by raising his hand while debating. He spent all the moneys in getting Jain temples constructed. He is the author of the famous Bṛhadśānti containing Mantras for peace and prosperity which is even now recited by Jains in their periodical expiatory rites namely Pratikramaṇas. This shows that he was versed in magic. It is noted in his biography that once he cured through his Mātric powers, the son of a Jain merchant bitten by a serpent and given up as dead. * In his biography his place of residence is twice called Maṭhā. One may, therefore, infer that there was laxity in observing the ideal rules of conduct for Śādhus, particularly in respect of residence, in the Gaccha to which he belonged. He died in 1096 Vikrama era.

ŚRĪ SŪRĀCARYA (Circa 11th century A.D.)

We then come to Śrī Sūrācārya who was the son of King Saṅgrāmasinha and bore the name of Mahīpāla as a householder. His paternal uncle was the famous Droṇācārya. Mahīpāla’s mother, having lost her husband early during the childhood of Mahīpāla, entrusted him to Droṇācārya who made him versed in all the branches of learning and initiated him as his chief pupil and gave him the name Sūrācārya. The said Droṇācārya was the maternal uncle of king Bhīmadeva of Pātan. Sūrācārya was a highly intelligent scholar well versed in logic and poetics but was rather proud and of angry temperament.

* From this fact we infer that he was rightly called Gandharva as the title used to be given in ancient times to one versed in curing persons bitten by serpents through magical powers. Śrī Kalyānavijaya thinks that Gandharva Vādivetāla Śāntisūri was a contemporary of Śrī Devardhīgaṇi and assisted him in Āgamavācanā, we should think, on insufficient evidence—See Vīra-Nirvāṇa Samvat and Jain Kāla Gaṇanā p. 118.
He was scolded by his preceptor for being cruel to his pupils and taunted that if he was so anxious to make his pupils great disputants why did he not himself go to the Court of Bhoja and defeat his famous disputants. On that he vowed to do so and ultimately went there and defeated all the disputants of the Court of King Bhoja. He was not, however, discreet and pointed out mistakes in the work on grammar composed by the king himself and would have been punished for his audacity but with the help of the poet Dhanapāla he secretly escaped from his Upāsraya and safely reached Gujarāt. He was a Caityavāsi as in fact his grand preceptor Govindaśūrī owned a Jain temple at Pātan where male as well as female dancers used to dance on ceremonious occasions such as Parvas. When he entered the town of Dhārī and also on his return to Pātan he rode an elephant. All this goes to show how Caityavāsis flourished at the time at Pātan.

SRI JINEŚVARASŪRI

We would now note the fact that Śrī Jineśvarasūri defeated in debate Caityavāsi Sādhus at Pātan in the presence of King Durlabhāraja in s. y. 1080. According to the followers of Kharataragaccha the leader of the Caityavāsis who lost in the debate was Sūrācārya. At the date however Durlabhāraja was not the ruler of Pātan. From this day reformists gained ascendance and Caityavāsī became gradually extinct.

Although Caityavāsīs met with a reverse in or about s. y. 1080, they did not all disappear from the scene at once. For over a hundred years thereafter we hear about them in some connection or other. Their influence however continued for a long time thereafter and a gradually increasing number of Sādhus continued to be lax in the observance of the rules of conduct laid down for Sādhus; and ultimately about 300 years back they were distinguished under the name of Yatis or Jatis. These may with some justification be called the successors to Caityavāsīs as the latter as also Sārūpikas and Siddhaputras were of Parśvāpatyas, Naimittikas and the five kinds of fallen Sādhus viz. Pāsatthas,
Avasannas, Kuśilas, Saṃsaktas and Yathacandas. Reforms were introduced from time to time by various Āchāryas like Śrī Jagaccandrasūri, who received the title of Tapā by his great austerities and founded the Tapāgaccha and Śrī Hiravijayasūri of Tapāgaccha and Śrī Jinacandrasūri of the Kharatara Gaccha in Akbar's time and lastly by Pannyāsa Śrī Satyavijaya (s. y. 1674 to s. y. 1756) amongst the followers of Tapāgaccha and by Śrī Kṣamākalyāṇa amongst the followers of Kharatara Gaccha. But Yatis and their chiefs called Bhāṭṭārakas have continued side by side with varying fortunes all the same. They might be compared with Caityavāsis and Sārūpikas of olden times. They put on the white garments of Sādhus but would practice Vidyā, Jyotiṣ and Cūrṇa i. e. Magic, Astrology and Medicine. They lost most of their influence and power over the Jain laity since the advent of Śrī Ātmāraṃaji alias Vijayānandasaṃ. They however still exist in comparatively small number and practice Medicine, Astrology and Mantra. The western education, the modern atmosphere and the activities of the other Sādhus have taken away most of their adherents. Generally the backward sections of the Jain population residing far away in small towns and villages beyond the influence of modern civilization and education still support them. Some of them have their hereditary Jāgirs and allowances conferred on them by States for services rendered in the past by their predecessors. They earn their livelihood otherwise by practice of medicine. It should not be understood however that the reformed Sādhus did not or do not believe in Mantras. They are required for religious purposes to do Japa at least of Vardhamānavidyā or Panca Parmeṣṭi Mantra. The Ācāryas have to do Japa of Sūrimantra. The difference is in theory only, and it is that the reformed Sādhus are to be real Adhyātmikas and are not therefore to practice Mantras for gaining worldly prosperity or happi-

* The reformed Sādhus of Tapāgaccha since his time and those of Kharatara Gaccha from the time of Kṣamākalyāṇa commenced putting on yellow garments instead of white to distinguish themselves from others who continued their lax practices. These are known as 'Saṃvegvis.' Sādhus of Kharatara Gaccha have resumed putting on white garments.
ness either for themselves or others. All however do not strictly observe this restriction and the conduct of those amongst Samvegī Sādhus also who take liberties in this respect is not approved of by ideal Sādhus. The fact however that Mantravāda existed and exists amongst Jains cannot be denied by anyone.

We would here note the names of the famous Jain Māntrikas * who flourished since 1080 Vikrama era about which time the Caityavāsīs were defeated in the debate as already stated. Yaśobhadrasūri of Sāndera Gaccha, who died in 1096 Vikrama era we have already mentioned—(See supra pp. 194 et seq.) Abhayadevasūri, Vīrācārya, Jinadattasūri, Vādi Devasūri, Hemacandrācārya, Malayagiri, Devendrasūri of Nāgendra Gaccha of Serisā-Tīrtha fame, Śrī Pārvadevagani alias Candrācārya (Circa 1203 s.y.) author of Upasargaharavṛtti and Padmāvatyaśtaka-Vṛtti, Sāgaracandrasūri, Amaracandrasūri the author of Bāla Bhārata and several other works, Bālacandrasūri, Dharmaghoṇasūri of Tāpāgaccha, the Guru of Pethadashāh who became very famous by his charities, Devabhadragani author of Pratyangirā-Kalpa in Prākṛta, Pūrṇakalasagani author of Śrī Stambhana-Pārvā-Jina-Stavana with commentary(circa 1307 s. y.) Jinaprabhasūri, Jinakūsalasūri, Bhuvanatuṅgasūri and Meruṅgasūri of Ancalagaccha, Munisundarasūri Subhasundaragani, Hemavimalasūri, Jinacandrasūri (of Kharataragaccha, a contemporary of Akbar),

* It is not possible to give an exhaustive list, as almost all the Sādhus of note who wrote any work in Sanskṛta, Prākṛta, Apabhraṁsa, or Gujarāti include obeisance to Sarasvatī in the opening benedictory verses. Some like Āmradeva and others are known as having their distinctive Mantras for worship of Sarasvatī, but no Māntric works of theirs are available nor any miraculous achievement of theirs known to us. Even such a prominent personality as Śrī Hīravijayasūri though known to have been opposed to performance of miracles or fortune-telling was a Māntrika he having accomplished in Sūrimantra.(See Hirasaubhāgya poem cantos VIItoIX) Amongst Digambara Jains, besides the author of the present work, Śrī Malliṣenāsūri, there were before him Śrī Elācārya alias Helācārya (who first composed, Jvālāmālin-Kalpa) and Śrī Indranandi and after him Śrī Subhacandracārya author of Jnānārṇava and, Bhaṭṭāraka Subhacandrācārya author of Ambikā-Kalpa and others.
Upādhyāyas Sānticandra, Yaśovijaya and Meghavijaya, and Vīravijaya the poet who composed several Gujarāti Rāsās and Pūjās, lyrical poems, Sajjāyas and Stavanas (hymns). Coming to the modern times Śrī Mohanlālji, as a memorial to whom a library and Pāthaśāla are even now being conducted in Bombay, was a famous Māntrika. He died at Surat in 1963 Vikrama era. Amongst contemporary personages who have the reputation of being Māntrikas we may mention the famous Yogīśvara Acārya Śrī Sāntivijayaji who is ‘Guru’ to several rulers of the Native States of India. Only a few years back H. M. the king of Nepāl sent a deputation to wait on him and honour him as ‘Rājaguru’ of Nepāl. We may also mention Śrī Jayasiṃhasūri who has drawn all the Yantras in this work and other works like Mahāprābhāvika Navasmarāṇa, Mantrādhīrāja Cintamaṇi etc. published by the publisher of the present work. The writer has come in close contact with Śrī Jayasiṃhasūri and has great regard for his knowledge of Mantrasāstra and Jain Architecture.
Mantrikas Subsequent to 1080 Vikrama era.

We shall now make a few observations on the lives of the various Māntrikas mentioned above, referring specially to their magical powers and miraculous achievements.

Śrī Abhayadevasūri

Śrī Abhayadevasūri is the famous Āchārya who has commented on nine out of the eleven Aṅgas—Jain sacred scriptures. His parents were Mahīdhara and Dhanadevi of Dhārā. He was initiated by Śrī Jinesvara already mentioned. Āchāryaship was conferred on him at the age of 16 years about 1088 Vikram era. The nine commentaries on the nine Āṅgas mentioned above were written by him at the instance of Sāsanadevi who as the legend goes made a present of one of her ornaments bedecked with jewels to provide moneys for making the first copies of the nine commentaries. He also wrote a Bhāṣya-gloss on his preceptor’s work ‘Ṣaṭsthānaka’ and Sangrahaṇī on the 3rd Pada of Prajñāpanā and commentaries on Upāṅga Uvavāi and Haribhadrasūri’s Pañcāśaka. He also wrote Āgama-Aṣṭottari and Ārādhana-Kulaka. Śrī Abhayadevasūri’s health was greatly impaired by the continuous strain of writing the voluminous commentaries and when he went to Dholkā after completing them he suffered from a skin disease. He was, however, cured of the same by Dharaṇendra. Thereafter being directed by Dharaṇendra, he went guided by a goddess in white to a place on the bank of the river Sêdhikā—near modern Cambay and discovered the idol of Śrī Pârśvanâtha by reciting the Jayatihuaṇa hymn composed by him extempore. It is said that the last two verses of the hymn having special magical effect were kept secret at the instance of the presiding deity Dharaṇendra. The idol is known as Śrī Stambhana Pârśvanâtha and the place Stambhanapura, (modern Thâmbhaṇâ) a village near Cambay. The supervision of the construction of the temple of Śrī Stambhana Pârśvanâtha was entrusted to Śrī Āmreśvara, a pupil of Mallavâdi of Mehsânâ, and he was paid one Dramma (a silver coin) per day as remu-
neration. This is very significant and shows the depth in the downward tendency to which the Caityavāsis had sunk.

Āmreśvara, however, lived like a true Sādhu obtaining his food by begging and applied his remuneration to the construction of a small temple. Abhayadevasūri died in 1135 Vikrama era at Kapadvanj.

Sṛi Vīrācārya

Sṛi Vīrācārya was a contemporary of King Siddharāj of Gujarāt. In his biography contained in Prabhāvakacaritra details about the place and date of his birth and parentage are not mentioned nor are the dates of his initiation or death given. He was a pupil of Vijayasiṃhācārya of Śandilla Gaccha. Once Siddharāj out of kingly pride told the Āchārya that his importance was due to the King’s friendship. Thereupon the Āchārya informed Siddharāj of his intention to leave his capital immediately. Siddharāj said that he would not allow him to leave his capital. Thereupon the Āchārya flew away by his miraculous power from Pāṭan to Pāli in Mārwār. King Siddharāj coming to know of it sent his ministers to request him to come back to Pāṭan. The Āchārya however did not immediately return but promised to go there in due course. He defeated several noted disputants in religious debates at several places including Gwālior. The King of Gwālior thereupon being pleased with him presented to him the royal paraphernalia. Thence he went to Nagore. Siddharāj again sent his ministers to escort the Āchārya back to Pāṭan and accordingly he returned there. He defeated there a Sāṅkhyā disputation named Vādisimha carrying on his debate in verse, employing the metre and figure of speech stipulated by his opponent. It is stated in his biography that he owned a Caitya (temple) and that at Siddharāj’s request he recited a benidictory verse on the occasion of Siddharāj’s leading an attack on Mālwā. As Siddharāj succeeded in his said expedition, on his return he hoisted a flag on Vīrācārya’s temple. Thence started the practice of hoisting flags on Vīrācārya’s temple whenever important missions were undertaken. Some remnants of Caityavāsi practices can be noticed in Vīrācārya’s life. It shows
that the influence of Caityavāsis persisted for a considerable time after 1080 Vikrama era.

Vīrācārya was endowed with such miraculous power through worship of Sarasvatī, the goddess of learning, that he once made even a girl of five years successfully carry on a learned debate with a Digambara dialectician named Kamalakīrti on the subject whether women can attain salvation.

ŚRĪ JINADATTASŪRI

Śrī Jinadattāsūri was born in s. y. 1132 of Vacchiga father and Bāhadadevi mother of Humbada caste at Dhavalak (modern Dholkā). He was initiated in s. y. 1141 by Śrī Dharmadeva a pupil of Śrī Jinesvarasūri. He was ordained Āchārya and was declared successor to Śrī Jina vallabhasūri (who had died in s. y. 1167) by Śrī Devabhadrācārya (a pupil of the famous Navāṅgavṛttikāra Śrī Abhayadevasūri) in s. y. 1169 and received the name, 'Śrī Jinadattasūri.' He was thus a contemporary of the famous Vādi Devasūri and Kalikālasarvajña Hemacāndrācārya. He was a great Māntrika and was successful in securing control through Sādhanā over the famous 52 Vīras (Powerful male Māntric deities) and 64 Yoginis. (Powerful female Māntric deities) as also 5 Pīras* presiding over and having their abode at the confluence of the five rivers named Pañjnad with the Indus in the Panjāb. At Ajmer he secured control over the deity presiding over lightning and obtained a boon. He made thousands of people of all castes including several princes embrace Jainism by his preachings and miraculous powers. He warded off an epidemic at Vikramapura, modern Bikāner, and thousands embraced Jainism as a result. It is said that a Jain layman named Nāgadeva worshipped Śrī Ambikā to find out who was the 'Yugapradhāna', the leader of the age, and Śrī Ambikā wrote a verse in his palm and said that he who would read the verse was the Yugapradhāna. Nāgadeva went round showing his palm and ultimately came

* See p. 243 post for Sādhanā of 5 Pīras.
to Śrī Jinadattasūri who put Vāsa (fragrant powder made of Sandalwood saffron etc.) on his palm and asked his pupil to read it and to the surprise of the hearers he read the verse which mentioned the name of Śrī Jinadattasūri as Yugapradhāna.† The verse ran as follows:

दासानुवासा हूँ सर्वे देवा यज्ञयापनजते रुढ़ति ।
महत्वलीलकृतपतह: स जीवादु गुणप्रशानो जिनदतस्मृति: ॥

His favourite Mantra was ‘Om Hrim Namah’ which he recited crores of times. Śrī Jinaprabhasūri describes it in his Padmāvatī Catuṣpadikā and attributes it to Śrī Jinadattasūri (See Appendix 10 vv. 16–18). Śrī Pūrṇa Kalaśagaṇi, in his commentary on v. 1 of his Māntric hymn of Śrī Stambhana Pārśvanātha (p. 50 Jain Stotra-Sandoha Vol. II), cites two verses describing the said Mantra and attributes the same to Śrī Jinadattasūri.* The said verses are really taken from Śrī Bhairava Padmāvatī Kalpa, Ch. III, and are verses 33 and 34 there. They describe the Ekākṣaṇi Mantra of Śrī Padmāvatī. As Śrī Jinadattasūri was probably the first Āchārya to propound the said Mantra amongst Śvetambara Jains, it is attributed to him. The worship of Śrī Padmāvatī appears to have become more popular amongst Śvetambara Jains about his time.× Śrī Jinadattasūri and Śrī Jinakūśalasūri and Śrī Jinaśandasūri, whose achievements are recorded below, are said to respond to devotional Māntric invocation even after their death. They are known under the honorific title ‘Dādāji’ or grandfather as they promptly fulfil the desires of their devotees and protect them as a grandfather would protect his grand-children. They can, therefore, be said to be Māntrikas par-excellence. They are worshipped and invoked

† This title is mentioned Kharatara in the colophon of the palm-leaf Ms. of Pattāvali by Jinaśandra written in 1171 Vikrama era. See Catalogue of Jesalmere p. 17 under No. 150.
* For an explanation of the discrepancy see p. 229 post.
× See Supāsanāhacariyam (s.y.1199) p. 131, verse 54 for a reference to Śrī Padmāvatī as a very famous Vidyā:

“अर्था युपपित्तिविवा विष्णुसाहसंस्थलयवचलण ।
श्यामरोंगाधसरी देवी पद्मावती नाम ॥”
like Śrī Gautamaswāmi and Śrī Vajraswāmi. They were all ideal Gurus and it is through such Gurus that Gurupūjā on which special stress is laid in Mantrasāstra can be justified.

Śrī Jinadattasūri was also a scholar and composed Gaṇadhara-sārdhaśataka, Gaṇadhara-saptati, Sandehadolāvali, Carcarī Prakaraṇa, Kālasvarūpa Dvātrimśika, Upadesarasāyana, Prabodhodaya, Pada-sthāpanāvidhi, Pattāvali and several Kulakas and Stotras. He died at Ajmer on Thursday, on Āṣāḍha Sud 11th, 1211 Vikrama era. A shrine was constructed in his memory on Viṣalapur lake and his footprints were installed therein. The said shrine still exists and the place where it is situate is known as Dādāwadi. The footprints of Śrī Jinakusalasūri mentioned below, are also installed there.

VĀDI DEVASŪRI

Vādi Devasūri was a contemporary of the famous Māntrakas Śrī Jinadattasūri, Śrī Hemacandrāchārya and Śrī Malayagiri. He is famous for his historic debate with Digambara Śrī Kumudacandra, which took place in 1181 Vikrama era at Pāṭan in the Court of Siddharāj Jayasing King of Gujarāt, in which he successfully established that women can attain salvation. The debate between them was as representatives of the two main factions of the Jains, Śrī Devasūri representing the Svetambaras and Śrī Kumudacandra the Digambaras. The condition of the debate was that whosoever was defeated therein should leave the province of Gujarāt with his followers. Śrī Devasūri succeeded in the debate and Śrī Kumudacandra had to leave Gujarāt with his followers.

Siddharāj offered one lac gold mohurs to Śrī Devasūri on his succeeding in the said memorable debate which was however refused by him in conformity with the rules of conduct for Sādhus. The said sum was thereupon spent by Siddharāj in the construction of a temple wherein quddruple idols of Śrī Rṣabhdeva were got installed by four Ācāryas in 1183 Vikrama era.

Śrī Devasūri was born in a Prāgväṭ family of Devanāga and Jinadevi parents in Madāhīta in Gujarāt (Modern Maduā near Mt.
Abū) in 1143 and was initiated by Śrī Municandrasūrī in 1152 and was ordained an Āchārya in 1174 Vikrama era. He wrote Pramāṇa-naya-tattvāloka containing 374 aphorisms on Jain logic and an encyclopaedic commentary thereon named Syāādvāda–Ratnākara said to be of the size of about 84000 verses of which a portion of about 20000 verses in size is still available. The said work is a standard work on Jain logic and is a testimony to the great acumen and the vast knowledge of the various systems of philosophy of its learned author.

There is a curious magical bout recorded to have taken place at Broach between Śrī Devasūri and a Yogi named Kānhado who had with him different kinds of snakes with deadly poison. The Yogi prompted them to bite Śrī Devasūri and the latter drew three lines around him which they would not cross. On that the Yogi let loose a pair of snakes one riding the other. They approached the magical boundary and one of them, the rider, rubbed it off with its tongue and they were about to proceed onwards when the goddess Kurukullā, who was pleased with Śrī Devasūri, in the form of a kite picked off both the snakes. Thus ended the bout in which Śrī Devasūri triumphed over the Yogi. There is a Māṇtric hymn of Śrī Kurukullādevī composed by Śrī Devasūri still available which is believed to be of such miraculous efficacy that those who recite the same are said to be safe from the danger of snake-bites (See p. 230 Jain Stotra–Samuccaya). Both Śrī Devasūri and his preceptor Śrī Municandrasūrī have composed Māṇtric hymns of Śrī Kalikunda–Pārśvanātha (See p.118–120 Jain-Stotra-Sandoha).

It would appear that Śrī Devasūri having been a grand pupil of Gandharva * Vādivetāla Śrī Sāntisūrī must have inherited from him the

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* It appears from the biography of Śrī Sāntisūrī that a serpent goddess (Nagīnī-devī) used to attend his preachings. It shows his connection with serpent deities and elucidates his title of Gandharva. Śrī Devasūrī cured minister Ambāprasadā who was bitten by a snake while going up Mt. Abu. Reaching the top thereof, he made obei-
Mantras and Vidyās which ensured protection to the Sādhaka against snakes and success in debates. As Śantisūri had achieved extraordinary success in the Sādhana of Sarasvatī, his grand-pupil also must have been similarly successful. His other Maṇtric achievements in removing the troubles created by the said Kumudacandra are described in his biography in Prabhāvakacaritra and elsewhere and we need not narrate them here. He performed installation ceremonies in new temples constructed at Falodhi and Arāsana (modern Kumbhārī near Mt. Abu) in 1204 and died in 1226 Vikrama era.

ŚRĪ HEMACANDRĀCĀRYA
ŚRĪ MALAYAGIRI AND ŚRĪ DEVACANDRASŪRI

Tradition says that Śrī Devacandrasūri Śrī Hemacandrācārya and Āchārya Śrī Malayagiri jointly performed the Sādhana of Siddhacakra and obtained boons from the presiding deity. Śrī Hemacandrācārya was granted the boon which endowed him with powers to convince king of the truth of the Jain doctrine and to make him accept the Jain faith, Śrī Malayagiri obtained the boon enabling him to comment on the Jain canon and Śrī Devacandrasūri, by the boon, secured to himself power by which Vīra-deities may be at his command so that he might get them transfer temples idols and things from distant places whenever he desired. Now Devendrasūri, the Āchārya who actually installed in a temple at Serisā idols brought there in a single night from Ayodhyā to Serisā was of Nāgendragaccha and flourished later (Circa 1264 Vikrama era). He could not, therefore, be one of the three Āchāryas concerned in the aforesaid Sādhana. This anachronism can be explained by the supposition that the Āchārya concerned was Devacandrasūri, the preceptor of Śrī Hemacandrācārya and not the said Devendrasūri. He might have been the recipient of the said boon. He was actually

sance to Śrī Rṣabhadeva and then before Śrī Ambikādevī he recited a hymn in her praise on which she appeared before him and advised him to return immediately to Pātan as his preceptor was destined to die there after eight months from that day. Śrī Śantisūri is also credited with the restoration of Aṅgavidyā.
credited with powers to turn base metals into gold. It is a well known fact that Śrī Hemacandrācārya made king Kumārapāla accept the Jain faith and the latter issued proclamations prohibiting killing of living beings for any purpose whatsoever. Śrī Hemacandrācārya wrote Yoga-śāstra which describes four kinds of Dhyāna viz. Piṇḍastha, Padastha, Rūpastha and Rūpatīta and while describing Padastha Dhyāna sets forth several Mantras meant for obtaining salvation as well as other worldly objects. * He was an encyclopaedic writer of very versatile intellect and wrote standard works on every branch of literature which need not be recounted here. His works include Sanskrita and Prākṛta grammar, lexicon, logic, metrics, poetics, poetry, biographies and history.

In more senses than one he was an epoch-making Āchārya and a great scholar. Not only was he a Jain scholar but also the foremost savant of his times and the foremost savant of Gujarāt for ages to come. He has, therefore, rightly received the title of ‘The omniscient of the Kali Age.’

We have already referred to his having received a boon from Sarasvatī and his works bear ample testimony to his having been a divinely gifted scholar and a genius. The hymn to Sarasvatī contained in Appendix No. 13 here to is really his composition and is wrongly attributed to an unknown Śivāryā only through misapprehension. It seems practical Yoga had acquired much popularity by his times, and that explains his dilating on Haṭha Yoga practices in his Yogaśāstra. He was born at Dhandhukā in a Modha Baniā family of Cacca and Cāhiṇī parents on Kārtika Sukla 15th, 1145, Vikrama era. He was initiated by Śrī Devacandrasūri in 1154 and was ordained Āchārya in 1162 at Nāgore in Mārwār. He was present in the Court of Siddharāj with Śrī Devasūri in 1181 Vikrama

* He has composed ‘Arihannāmasahasrasamuccaya’, a hymn containing a thousand names of Śrī Arhan-Tīrthaṅkara, which is one of the five parts (Pancāṅga) of Mātric worship. It is published in Jain-Stotra-Sandoha, Pt. I, pp. 1-13. Amongst these names the following as epithets of Tīrthaṅkara are significant: मन्त्रविन, मन्त्रहल, मन्त्री मन्त्रमूर्तिसिदन्ततं, महामन्त्री महातम्भ इत्यादि।
era at the time of his said memorable debate. He was on the best of terms with King Siddhārāj and composed his famous Sanskrita and Prākṛta grammar Siddhahema at his instance. He was a 'Guru' of King Kumārapāl in every sense of the term.

Sri Hemacandrācārya cured minister Ambada (the second son of Minister Udayana) who was seriously affected in health under the malefic influence of Yoginīs at Broach when engaged at the instance of Sri Hemacandrācārya in carrying out the repairs of the old wooden temple of Sri Munisuvṛataswāmi. It is narrated in his biography how Sri Hemacandrācārya accompanied by his pupil Sri Yaśascandragaṇi went to the temple of Sri Saindhavadēvī outside the fort of Broach making offerings (Bali) at various stages and ultimately pursued Sri Saindhavadēvī to order the Yoginīs leave off afflicting the minister Ambada. This incident illustrates the Mātric accomplishments of the great Āchārya. *

Further when King Kumārapāla was threatened with an invasion by the King of Kalyāṇakataka Sri Hemacandrācārya recited Śūrimantra and was informed that the said King would die on the 7th day on the way and his army would withdraw. As a result of Sri Hemacandrācārya's preachings King Siddhārāj built two temples 'Rāyavihāra' and 'Siddhavihāra' and King Kumārapāla built 'Kumāra Vihāra', 'Tribhuvana Vihāra', 'Trivihāra' and several other temples.

Āchārya Malayagiri is an exceptionally lucid commentator of great acumen and independence of thought. His life very probably extended from about 1150 to 1220 Vikrama era. In his commentary on Śrī Āvaśyakasūtra at p. 11 he cites the 30th verse of Hemacandracārya's Anyayoga–vyavaccheda Dvātrimśikā and there mentions him by the respectable title of 'Guru'. It is therefore possible that Śrī Hemacandracārya may have been at least his Vidyāguru.

* He was respected by all Pithas (deities thereof) Jālandhara and others—See Prabhāvakacaritra P. 341 v. 748 of his biography.
SRI PĀRŚVADEVAGANI ALIAS SRI CANDRASŪRI

Śrī Pārśvadevagani received the name of Candrasūri when he became Āchārya. He was a pupil of Śrī Dhanesvarasūri of Candrakula. There are several commentaries written by him on some of the sacred scriptures of the Jains especially on the five Upāṇgas going under the name of Nirayaāvalis. He also composed ‘Sukhabodha Sāmācāri,’ a work on rituals for Sādhus as also laymen which includes a chapter on installation ceremonies. The Upānga commentaries and ‘Sukhabodha Sāmācāri’ are composed by him under the name ‘Candrasūri’. There is a Panjikā commentary written by him in 1169 Vikrama era under the name of Pārśvadevagani on Śrī Haribhadrasūri’s commentary on the manual of Buddhist logic ‘Nyāya–Praveśa’ by the famous Buddhist Ācārya Diṁnāga. Among his Māntric writings are his commentaries on Śrī Bhadrabāhu’s hymn ‘Uvasaggaharam’ and the hymn ‘Śrī Padmāvatyaṣṭaka.’ He shows therein intimate knowledge of Mantra-śāstra.* He flourished from about 1150 to 1228 Vikrama era.

SRI SĀGARACANDRASŪRI (Circa 1246 Vikrama era)

Śrī Sāgaracandrasūri is the author of Śrī Mantrādhirāja Kalpa, a work in five Paṭalas (chapters) on the famous Mantrādhirāja of Śrī Pārśvanātha, as propounded by Kamaṭha, giving details of worship of Śrī Pārśvanātha, diagram, Dhyānas of Vidyādevīs Śasanayakṣas, Śasanayakṣinīs and Śaṭkarma and several other Mantras incidentally.† The author states in the colophon that the said work was one of the nine Kalpas relating to Pratyāṅgirā and others. The said statement is sufficient to establish the Māntric character of the author. He has also stated in the fourth Paṭala that he is giving details from various old Kalpas.

* At one place he refers to Śrī Candrasena Kṣamāśramaṇa as an old and recognised authority. The title of Kṣamāśramaṇa shows that he must have flourished when Pūrva literature was not entirely lost.

† He gives the following Mantra of Śrī Pādmāvatī, p. 264 Mantrādhirāja Cintāmanī: ॐ ए हृषक्ष हृषक्ष हृषक्ष देवी प्रमाती नमः ||
As there have been several persons bearing identical names it is difficult to state with certainty who amongst them was the author of the said work. From the references however in the said work to Śrīprabha, Nemiprabha, Lalitaprabha, Śrī Padmadeva and others we think that he probably belonged to Rājagaccha and was the pupil of Śrī Nemicandra. His pupil Maṇikyacandrasūri wrote in 1246 Vikrama era the commentary named Saṅketa on Kāvyapракāśa of Mammaṭācārya and Pārśvacaritra (1276 Vikrama era) and also Śāntināthacarita.

ŚRĪ AMARACANDRASŪRI

Śrī Amaracandrasūri, author of Bālabhārata Mahākāvya ranks among the great classical Sanskrit poets and his fame is not restricted merely to the Jain world but has spread far and wide amongst all Sanskrit-knowing people. He was a contemporary of ministers Vastupāla and Tejapāla and flourished in the 13th century of the Vikrama era. He is known as a Siddha-Sārasvata Kavi i.e. one who has been fortunate in securing the favour of the goddess of learning Sarasvatī by her Māntric worship. His life is described in Śrī Rajaśekharaśūri’s Prabandha Koṣa from which an extract is also given in the introduction to his poem Bālabhārata published by Nirṇayasāgara Press. It is stated in his said biography that he obtained a Mantra for worship of Sarasvatī from Kavirāja Amarasiṃha, *a devotee of his preceptor Śrī Jinadattasūri of Vāyadagaccha, and successfully performed the Sādhanā of Sārasvatī, for twenty one days accompanied by necessary Homa. At the end of the said Sādhanā Sarasvatī appeared before him, in her divine form, at midnight from the disc of the moon that had risen in the sky, gave him nectar from her own bowl to drink and gave him the boon that he might be an accomplished poet honoured

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* He was a protege of Vastupāla and wrote Sukṛta Saṅkīrtana praising the good deeds of the minister Vastupāla. At the end of each of its 11 cantos five verses are by Śrī Amaracandrasūri in course of which he praises the poetic powers of Amarasiṃha and calls him the moon of the great ocean of nectar of Sarasvatī. This shows the great regard he had for Amarasiṃha.
by all the kings. His preceptor Śrī Jinadattasūri was accomplished in Yoga and knew the art of animating the dead body of any creature by transferring his soul to the same. He belonged to the line started by Śrī Jinadevasūri whose life and miraculous achievements are described in Prabhāvakacaritra.

As in his poem Bālabhārata he introduced an original comparison comparing the Venī (a braid of hair) with Kṛpaṇa (Sword) he became known in the poetic world as ‘Venikṛpaṇo–maraḥ.’ Here is the said verse:—

‘दधिमयङ्गनिविलोल्यो मुग्वेणिस्म्भा—
क्रमद्वयगमन्मो विश्वविवैक्षेता।
नवपरिभक्षकं श्वचं
अभिभव दिवसदैव व्यक्तात्सिद्धिविनानकिः॥’

(आदिपर्वः 11 ॥५०॥ ६

Vīṣaladeva King of Gujarāt having heard of him as a great poet sent his minister Vaijala to invite and escort him to his capital Dholkā.

Thereupon Śrī Amaracandra went to his Court. Here various poets at the instance of the King proposed to him 108 samasyās—parts of stanzas for appropriate completion by him which he did immediately to the satisfaction and delight of all. The Court and the King were so much engrossed in this pastime that they sat there without rising for meals till the evening, which shows Amaracandrasūri’s powers to keep his hearers delighted and spell-bound. The King thereupon remarked that Amara was really the universal monarch of poets. We would cite here only one Samasyā proposed by the poet Nānāka for completion by Śrī Amaracandrasūri. It is ‘गीतं न गायतिरं युवतिनिशातुः’ which was completed thus:

‘श्रुत्वा भनेमपुरतो सहसानीवें भूतो यये विगतलाभ्यन एव चन्द्रं।
गायः-मधीयवदनस्य तुल्मितीव गीतं न गायतिरं युवतिनिशातु॥’

Besides Bālabhārata he composed ‘Padmānanda Mahākāvyya’ Kavi- kalpalata with Kaviśikṣā commentary, Chandoratnāvali, and Syādisamuccaya. His Sūktāvali, Kalā–Kalāpa, Alankāraprabodha and Kāvyakalpalataparimala with Mañjari commentary are not yet found.
ŚRĪ BĀLACANDRASŪRI

Śrī Bālacandrasūri was born at Modherā in Kādi of Brāhmaṇa parents Dharādeva and Vidyut. He was named Munjāla. He was initiated by Śrī Haribhadrasūri. The best part of his life was spent in the later half of the 13th century of the Vikrama era. Padmāditya the famous Rājaguru of Chaulukyas was his teacher. He obtained Sārasvata–Mantra from Udayasūri, an Āchārya in the line of the famous Vādidevasūri. He wrote the famous Mahākāvyya Vasantavīḷāsa in the beginning of which he himself mentions his having worshipped Sarasvatī and having obtained a boon from her to be a Mahākavi–great poet like Kālidāsa. He also describes himself as the adopted son of Sarasvatī (Vāgdevīpratipannasūnu). He was thus a Mantrasiddha. He must have written some works on Mantras as would appear from his short Pratyaṅgirā–Kalpa in the form of a hymn. The writer has in his possession the said Pratyaṅgirā Stotra of 25 verses. We give below the opening verse and also the last verse as it mentions the name of the author.

From the reference in the last verse to Divyāgama one might surmise that he was a student of the Divyamārga of the Sāktas and their Āgamas. He also wrote a drama named Karuṇā–Vajrāyudha and commentaries on the two noted works of his contemporary Āsada named Vivekamanjarī and Upadesākandalī. He has been praised by Śrī Pradyumnasūri in his ‘Samarādityasamkṣepa’ as the author of many Prabandhas.
He was praised also by the minister Vastupāla for his high poetic merit.*

ŚRĪ DHARMAGHOŚASŪRI

Śrī Dharmaghośasūri was a pupil of the famous Devendrasūri* of Tapāgaccha and became the 46th pontiff. He was born at Ujjain of a merchant Jinabhadra about the end of the 13th century of the Vikram era. His name was Bhīmasimha. His elder brother was named Vīradhavala. As a result of Śrī Devendrasūri's preachings, when Vīradhavala was about to marry, he renounced the world and was initiated in 1302 Vikrama era. Sometime thereafter his younger brother Bhīmasimha was also initiated. The former was given the name of Vidyānanda and the latter Dharmakīrti. In 1323 the former was ordained Āchārya and the latter Upādhyāya. Both Śrī Devendrasūri and Śrī Vidyānanda died in 1327 at an interval of 13 days and thereafter in 1328 Dharmakīrti was ordained Āchārya and named Śrī Dhar-

magośasūri. He was a great Māṇtrika and possessed prophetic powers of divining future. Minister Pṛthvīdharā alias Pethad, when in ordinary circumstances approached him to take a vow not to retain in his possession or enjoyment properties aggregating in worth over one lac rupees. Śrī Dharmaghośasūri having known by his prophetic powers that he would attain great prosperity and become extremely wealthy in future asked him not to take such a vow. Ultimately Pethad became a great man and a minister of the King of Māṇḍavagadha and acquired much wealth, a large portion of which he spent in building 84 temples and constructing seven Bhandāras or libraries for keeping manuscripts of Jain religious and secular literature. He also celebrated the entry of Śrī Dharma-

* ‘भुजङ्गन्यकृ: भीमचन्द्रस्य का स्तुति: ।
मन्न्रीतावसुपः तः: स्तुत: कवितायणात।’ प्रयुक्तम् नृतित्वमरादित्वसंधेर।।

* He is famous as the author of five new Karmagranthas—works on Karma philosophy with commentaries, three Bhāṣyas, Vandāruvṛtti, Śādhusāmācārī, Śṛāddhādī-
nakṛtya with a commentary, commentary on Dharmaratnaprakaraṇa, Sudarśanācarita, Siddhapancāśikā with a commentary, Siddhadaṇḍikā several hymns, Kulakas and a Sūrimantra Kalpa.
ghoṣasūri in Māndavagadha spending a very large amount. He had an only son Zāniṣaṇa who also was very religious and became famous for his charities.

We shall now shortly describe Śrī Dharmaghoṣasūri's miraculous achievements. In Prabhāsapāṭaṇa by reciting a Mātric hymn he made the rising sea offer jewels to the Jain temple on its shore. There he made the old heretic Kapardi Yakṣa, who appeared before him attracted by his contemplation, accept the Jain faith and undertake the duty of protecting the idol of Śrī Jina. Once he punished the women who sought through charmed food to adversely affect Jain Sādhus but let them off when they begged his pardon and prayed for mercy. He himself was once adversely influenced magically in the midst of his religious discourse at Vijāpur (Gujarat) by female magicians of a different pursuasion who created obstruction in his throat with a view to affect his voice. They were thereupon paralysed and stuck to the ground, where they were seated, by the Āchārya, and were let off only when they promised not to trouble any one of his followers. His most important Mātric bout was with a Yogi at Ujjain who would not allow any Jain Sādhus to remain there in peace for any length of time without creating various troubles for him. As was his wont, he threatened the disciples of Śrī Dharmaghoṣasūri, when once they went to Ujjain along with their preceptor. They did not however pay heed to his threats and only informed their preceptor about them. Very soon the Yogi giving vent to his ire created swarms of ferocious rats in the Upāśraya—the place for stay of the Sādhus. Śrī Dharmaghoṣasūri thereupon recited Mantras over an earthen pot, which was covered up with a piece of cloth, and the Yogi was compelled to come down there crying with excruciating pain. He asked to be forgiven for his malicious misdeeds and was let off on his promising not to trouble any Sādhus in future. Śrī Dharmaghoṣasūri was once bitten by a snake and informed by his prophetic powers the Jain Sangha assembled there that a man with a bundle of fuels who would be entering the city-gate at a particular time would have in the bundle a medicinal herb which was an antidote and a positive
cure for snake—bite. It was thereupon procured and Śrī Dharamaghoṣasūri was cured. As a penance for using green herb, even when faced with such situation, against the rules of conduct for Śādhus he gave up all sweets, milk, curds, ghee, oil etc. for the rest of his life and lived only on Juwari—bread.

He composed many hymns some of them being Māntric. He also composed Sanghācāra-vṛtti and Kālasaptatikā, Samavasarana Kāyasthitī and Bhavasthitī Prakaraṇas.

His pupil was Śrī Somaprabhasūri who was so strict in observing the rules of conduct for Śādhus that apprehending possible abuse he did not accept the book of magic which was offered to him by his preceptor Śrī Dharmaghoṣasūri. This throws a considerable light on the high ideals and selfless and pure life led by these Śādhus.

ŚRĪ DEVABHADRAGANI

There is a Pratyāṅgirākalpa in Prākṛta consisting of 76 verses by Śrī Devabhadragni who describes himself in the last verse thereof as a bee in the feet of Pradyumnasūri and alludes to Devendra and Munīndra. He is not, therefore, the famous Upādhyāya Devabhadragni of Caitravālagaccha the preceptor and co-worker in the Kriyoddhāra (the reinstatement of the original religious practices and observances) of the famous Śrī Jagaccandrasūri who having remained invincible in 32 debates with Digambara cīvilecticians in the Court of King Jaitrasimha of Āghāṭa (near modern Udaipur) received the title of ‘Hīralā’ i. e. ‘Diamond’ meaning of ‘adamantine quality’ and also the title of ‘Tapā’ because of the performance of severe austerities and gave that name to his Gaccha, which till then bore the name of Vadagaccha or Brhadgaccha, in 1285 of Vikrama era. He must have been a pupil of the famous scholar Śrī Pradyumnasūri * who wrote Samarādityasaṃkṣepa in 1324 Vikrama era.

* He also wrote Pravajyāvidhāna in 1338. He also critically examined and revised works of Udayaprabha, Devendra, Dharmakumāra, Prabhācandra, Bālacandra, Mānatunga, Munideva, Ratnaprabha, Vinayacandra and others.
The reference to Devendra might be to Devendraśūri (a pupil of Śrī-Candrasūri of Candragaccha) whose Upamitibhava-Prapañca,—Katha-Sāroddhāra was revised by Śrī Pradyumnasūri and the reference to Munindra might be to Munideva in the line of Vādi Devasūri who wrote Sāntinathacaritra in 1322 Vikrama era and also a commentary on Dharmopadeśamāla. Both were revised by Śrī Pradyumnasūri. Both flourished circa 1300 Vikrama era. The date of Śrī Devabhadragaṇi author of Pratyāṅgirākalpa would therefore be the same. Worship of Pratyāṅgirā seems to have become popular amongst Jains about this time, as Sāgara-candrasūri already described above also wrote a Pratyāṅgirā Kalpa. There is no wonder that her worship was popular as she is conceived as a deity counter acting the malevolent Kṛtyā as well as all kind of Māntric influence of others from the time of Atharvaveda as her name literally means counter to Aṅgiras i.e. adverse Māntric practices of Atharvaveda.

ŚRĪ PURṆAKALĀŚAGAṆI

Śrī Pūrṇakalaśagaṇi was a pupil of Śrī Jinesvarasūri of Kharata-ragaccha and flourished circa 1307 Vikrama era. His Māntric hymn ‘Śrī Stambhana-Pārśvanātha-Jina Stavana and its commentary establish him not only as a Māntrika but also as one proficient in the use of medicinal herbs. It also appears from some of the Mantras contained in his said commentary that a beginning was already made to assimilate non-Jain Mantras; some of them being on a par with Śābara Mantras.

* "The oldest name, however, by which this Veda is known in Indian literature is Atharvāṅgirasah, that is "the Atharvans and the Aṅgiras." The two expressions atharvan and aṅgiras, however designate two different species of magic formulas; atharvan is "holy magic, bringing happiness," while aṅgiras means "hostile magic, black magic." Among the Atharvans, for example, are the formula for the healing of diseases, while among the Aṅgiras are the curses against enemies, rivals, evil magicians and such like."

P. 120 History of Indian Literature Vol. 1 by M. Winternitz.

† ॐ उदितो महावनः सूर्यः प्रदक्षिणे शक्येति:
भावित्यत्र प्रसादेन अयुक्तवादेश्वरं नाशय ॥ स्वाहा ॥प० १ २ टीका

× See commentary on V. 37 of the hymn.
In his commentary on the first verse of the said hymn he quotes verses 33 & 34 from Ch.III of Śrī Bhairava Padmāvatī-Kalpa wrongly attributing them to Śrī Jinadattāsūri. A possible explanation of the mistake is that Śrī Jinadattāsūri must have incorporated some portions including the said verses, of Śrī Bhairava Padmāvatī Kalpa in some work of his own, possibly a work on Hṛimkāra or Māyābīja which Mantra is known to be a favourite Mantra of Śrī Jinadattāsūri, and since his time of the followers of Kharataragaccha, and then amongst all the Jains. The dates of his birth, initiation etc. and details of his parentage and place of birth are not known. He studied under Śrī Jinaratnācārya. There is no doubt that he was a very learned man as his commentary on Śrī Hemacandrācārya’s Prākṛta Dvyāśraya Kāvya composed in 1307 of Vikrama era shows conclusively.

ŚRĪ JINAPRABHASŪRI

The exact years of the birth and the death of Śrī Jinaprabhasūri are not known, but his life most probably extended from about 1320 to 1390 Vikrama era.* It appears from an account contained in a Paṭṭāvali of the 17th century that he was the third or the fifth son of a Bania merchant of Tāmbi Srimāla Gotra who lived at Zuznu (Vadodrā according to another version) in Vāgada. According to an older account the merchant lived at Sohilavādi or Mohilavādi and his name was Ratnapāla. His wife Khetaladevi gave birth to a son named Subhatapāla who was initiated in 1326 or 1336 Vikrama era, by Śrī Jinasiṃhasūri of Kharatagaccha at the suggestion of Śrī Padmāvatīdevi who promised to be the tutelary deity–Iṣṭadevata of the suggested pupil.

* In the addendum to Kannānaya–Mahāvīra-Kalpa by Śrī Vidyātilaka (alias Somatilakasūri, a pupil of Śrī Sanghatilakasūri who has described Śrī Jinaprabhasūri as his Vidyāguru although he was a pupil of Śrī Gunasekharasūri), Śrī Jinaprabhasūri is described as living and his doings upto 1390 Vikrama era are narrated.

As Ibn Batūtah the famous Moorish traveller, who came to the Court of Mahomed Tughlaq about 1390 Vikrama era does not mention Śrī Jinaprabhasūri, although he describes several prominent persons in the Court, it may be presumed that Śrī Jinaprabhasūri was not living then.
This Subhaṭapāla was given the name of Śrī Jinaprabha on initiation and ultimately became Śrī Jinaprabhasūri. Śrī Jinaśimhasūri appointed him as his successor at Kidhiwānā in 1341. He performed the Sādhanā of Śrī Padmāvatīdevī some time after his initiation, as directed by his Guru, and Śrī Padmāvatī appeared before him and promised to attend whenever invoked. + Once Śrī Jinaprabhasūri inquired of Śrī Padmāvatī the place where he would rise and attain fame and was told that it would be at Delhi. He thereupon went to Delhi and met Sultan Mahomed Tughlaq on or about Poṣa Sud 2nd 1385 and impressed upon him the truth of the Jain doctrine, and its basic principle of Ahimsā. He made the Sultan restore to the Jains the famous idol of Śrī Mahāvīra of Kannānaya (modern Kannānā which is four miles from Dadri in Jind State. * It is said to be in Vāgada near Āśīkā i. e. Hānsī) which was temporarily removed to a temple in Malik Tājūn Sārāi in Delhi and subsequently to the temple at Sultan–Sarāi. It was Śrī Jinadevasūri, the learned pupil of Śrī Jinaprabhasūri, who had secured the grant of the Sarāi named after the Sultan for the habitation of the Jains. The Sultan also got a temple and an Upāśraya–monastery built therein at his own expense.

Śrī Jinaprabhasūri obtained through his influence with the Sultan Firmāns for the protection of the sacred shrines (Tīrthas) of Satrunjaya, Gīrṇār and Falodhi. He similarly secured protection of the Jain temples at Devagiri alias Daulatābād built by the minister

+ That Śrī Jinaprabhasūri was constantly helped by Śrī Padmāvatī is a fact mentioned in lyrical poems composed in his praise some of which werewritten when he was actually living. See also V. 5 of his own hymn (p. 129 Appendix to Vidhiprapā):

सिरिद्वृजिमणिप्रविशतिन्मन, हस्तालिङ्कि मनिभ्य बिविह परे।
पुजयं तानिचि सचल जये विह मंडु तेहियु संचाय।।

See also V. 13 in the colophon of Vidhiprapā p. 120

“जीए प्याराओ नरा मृघसत्तत्वमहा हृदि। सा सरस्तहः य पुजयाओ व ये दिस्तु दुर्योगिधिः।।

* According to Pt. L. B. Gandhi it is modern Cannanore in the South.
Pethad, Shah Sahajā and Thakkur Through his intercession hundreds of prisoners were released by the Sultan.

Once again about 1388 Vikrama era he was invited by the Sultan and he went from Devagiri to Delhi. The Sultan was much pleased to see him. He received him with great pleasure and kissed his hand. Śrī Jinaprabhasūri thereafter stayed at a sarāī which was built in 1389 by the Sultan near his palace. It was named after him as Bhaṭṭārakasarāī.

Once the Sultan started for Gujarāt and camped under a large shady Banyan tree in the first stage of the march. The Sultan liked the tree very much. Śrī Jinaprabhasūri thereupon asked him whether he would like the tree to move along with him. The Sultan replied that he would be pleased if it did so. Śrī Jinaprabhasūri thereupon made the tree move along with them for a considerable distance shading them from the heat of the sun. Then the Sultan requested the Āchārya to send the tree back which he did.

He was wonderfully accurate in his prophecies, and consequent-ly the Sultan was much pleased with him. *

Once the Sultan heard from Śrī Jinaprabhasūri the miraculous qualities of ‘Vijaya Yantra’. It was thereupon got prepared under the direction of Śrī Jinaprabhasūri. It was found that the person or animal under the protection of ‘Vijaya Yantra’ was immune from every sort of harm or injury.

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* Śrī Jinaprabhasūri in his Siddhāntāgamastava (Kavyamālā, Pt. VII, p. 94) says:

“वस्मा भवस्वविद्या भवात्येकोनबोद्वादेभीः ।
सा महाश्री प्रतीददु मनान्यविद्यानवविद्विषाद्या ||४१||”

and at p. 119, Vidhiprapā in Aṅgavijjāsiddhivihi he describes the rites incidental to the Sādhanā of Aṅgavijjā as taught by Saiddhāntika Śrī Vinayacandrasūri and says:

“विद्विषा पुण भारादिव एवं सिद्धांत अथितहासो ।
खुमद्वयो वि हु जायदु युवेनेहु जिज्ञासाविद्विशो ||”

This shows his great faith in Aṅgavidyā for accurate predictions. Probably he himself might have employed Aṅgavidyā for the purpose.
These were times when persons reputed to possess miraculous powers used to be welcome at the Royal Court. They used to vie with each other to establish their superiority and to belittle their opponents. There was one Rāghavacaitanya\(^+\) proficient in Mantras who became a favourite of the Sultan. He once thought of driving away Śrī Jinaprabhasūrī. He, therefore, by his magical powers removed the ring from the finger of the Sultan and clandestinely introduced the same in the Rajoharaṇa (sweeping brush) of the Āchārya. Śrī Jinaprabhasūrī was immediately informed of this by Śrī Padmāvatī and he thereupon introduced the said ring unnoticed in the head-dress of Rāghavacaitanya himself. When the Sultan missed his ring, Rāghavacaitanya accused Śrī Jinaprabhasūrī who told the Sultan that the ring was in the head-dress of Rāghavacaitanya and it was found there on the head-dress being searched. Thus worsted in his own art Rāghavacaitanya left the court crest-fallen.

Once a Qalandar (Muslim Darvish) came to the royal court and offered to show miracles. He threw up his Kulah (cap) and it remained hanging in the air without any support. He challengéd any one to bring it down. When no one else came forward and the Sultan turned his eyes towards Śrī Jinaprabhasūrī he brought it down with his Rajoharaṇa. Then the Darvish kept earthen water-pots which were being carried by a woman, hanging in the air. The Āchārya asked him to keep the water therein so hanging without the earthen pots to support it. He was unable to do so. The Āchārya thereupon got the earthen-pots which were hanging in the air broken up. But the water therein still remained in the air without support. The Āchārya thus triumphed over the Qalandar.

Amongst the Muslim Darvishes of the time was the famous Nasir-ud-din Mahomed, Chiragh-e-Delhi, he having succeeded in 1325 A.D. the famous Nizam-ud-din Awliyā as his Khalīfa. It is possible that

\(^+\) See his Jwālāmukhīdevī Stotra (Prācīna Lekhamāla, Vol. II, Lekha 100), and MahāGaṇapatistotra (Kāvyamālā Pt. I, p. 1).
the relations between the said Nizam-ud-din and Ghiyāsuddin Tughlaq having been strained Nasir-ud-din might not have been on the best of terms with Sultan Mahomed Tughlaq especially because the latter was not interested in the propagation of the Islamīc religion.† This fact as well as the influence exercised by the Jains over him are borne out by the following extract from an article by Dr. A. B. M. Habibullah published in the issue of the 'Sunday Standard' dated 18th August 1940 A. D.

"Not interested in the propagation of the Islamīc religion, his belief in which was known to be shaky, he specially favoured the Hindu on a number of occasions. And a writer evidently belonging to the opposition, bitterly laments that the Sultan destroyed the best Mussalmans in India and replaced them by the 'infidels' whom he consistently patronised. Contemporary writers accuse him of not only inclining towards atheism but also to excessive intercourse with Hindu jogis and Brahmans; while evidence has come down to us, in the form of a Jain Manuscript, of his active patronage extended to a distinguished Jain scholar named Simhakirti." *

Srī Jinaprabhasūri at the request of Sultan Mahomed also cured Sūltānā Bālāde who was possessed by an evil spirit invoking Kṣetrapāla Meghanāda for the purpose. He also secured control over sixty four Yoginīs † (powerful female spirits) and obtained a boon from them that

† According to Firishta Mahomed Tughlaq desired that Shaikh Nasir-ud-din Chiragh-e-Delhi should attend upon him for personal service viz. dressing him, and imprisoned him on his refusal to do so and released him only when he agreed to perform the said service.

* Perhaps Srī Jinasīmaḥhasūri is meant by this name. He was the preceptor of Srī Jinaprabhasūri who acquired considerable influence over Sultan Mahomed Tughlaq. The mistake might be due to the mistranslation of the Sanskrit manuscript due to which preceptor's name is given and the pupil's name is omitted. Epigraphia Cārnatica Vol.88, pp.377-78, inscription No.46 however mentions Bhāṭṭāraka Simhakirti who was connected with Sultan Mahomed of Delhi.

† The following are the names of sixty four yoginis given by Srī Jinaprabhasūri in his famous Vidhiprapā (composed in S. Y. 1363) a work on rituals for laymen and monks at pp. 116-117:
they would not trouble Āchāryas in his line when they visited any of the four towns famous for the Pīthas (abodes) of the sixty four Yogīnis, viz. Delhi (formerly known as Yoginīpura), Ajmer, Ujjain and Broach. Śrī Jinarājaśvarasūri had acquired such influence over Sultan Mahomed that the latter went with him to the famous Satrunjaya temples at Pālitana and also to Girnār. On the Sultan performing at Satrunjaya, at the instance of Śrī Jinarājaśvarasūri acts of devotion appropriate to a leader of Jain Sangha the Āchārya made famous Rāyaṇa tree (Piyāla tree) rain milk over the Sultan.

He preached the Jain doctrine to the Khandelvāls of the Jungle country i. e. Rajputāna and in consequence they embraced the Jain faith and gave up the trade of distilling alcoholic liquor from molasses on which they were engaged. He got repairs to the famous Jain Stupa

"वराही १ वामनी २ गहरी ३ हन्त्राणी ४ आमेयी ५ बाम्या ६ नैश्वर्ती ७ बाहुणी ८ भाव्या ९ मोर्णा १० ईशाणी ११ आदी १२ वैश्वान १३ माहेश्वरी १४ विनायकी १५ शिवा १६ विनायकी १७ शालुंक १८ जया १९ विनाय २० अजिता २१ अपराजिता २२ हरसिद्धि २३ कालिका २४ बंदा २५ हरसिद्धि २६ कुष्माण्डा २७ मुनि २८ उमा २९ चंदा ३० हुमंता ३१ मांत्रिय झ ३२ भाषापुरा ३३ लोहिता ३४ चंदा ३५ अर्थशक्ति ३६ नारायणी ३७ नारायणी ३८ नारायण र ३९ वामना ४० वामना ४१ बिना ४२ विसंराण री ४३ महादेव ४४ प्रभा ४५ हुम्प्रा ४६ लंबो ४७ लंबो ४८ भाषा ४९ सुभाष ५० काली ५१ रीह ५२ रामसूरी र ५३ काली ५४ विकाराणी ५५ विकाराणी ५६ विकाराणी ५७ तारा ५८ मुर्ता ५९ रजनीकरा ६० रजनी ६१ नेता ६२ शाकारी ६३ हमारी ६४.

प्रतिज्ञा: समाहारायो योगिनयो धामपिता:।
पुजिता: प्रतिपूजयते भवेतुरुच्यता: सदा॥
अमु वनेव विंत्या योगिनीमिहरुच्यति चेते वनमेव नामालि दिक्काविनि वा विन्यस्य नामोऽवारणवेव गम्याये: पुजिताय नन्द्रप्रतित्ति: इवचारायाचार्य: कुराुत॥ चउसदिक्कोगिनीरुक्षवस्मपत्वारीऽन्तः ३०"

They are differently given in Ācāradinakara at pp. 207–208 and another set of names is found in Māntric literature (See Appendix No. 24). Tantrasārā gives Sādhanā of Yogins.

Vācanaśrī Śrī Ācarānadvadhana, the famous commentator of Raghuvana and Naṣadha, who was known as male embodiment of Sarasvatī (Naravesa-Vāni) and was a spiritual descendant of Śrī Jinarājaśvarasūri praised him thus:

तत्त्वप्रवतित्तिर्दस्यस्मिन्निष्ठवः: सूरिपरमेश्वरः।
श्रद्धेयतया रक्षानि श्रावामार्गदास्य रागुरुषवेन्यः॥"
(tope) of Mathurā executed through his preaching. Amongst his contemporaries were Śrī Somaprabhasūri and Somatilakasūri. Śrī Jina-prabhasūri met the latter at Pāṭan. Their relations were very friendly. Śrī Jina-prabhasūri composed and presented to Śrī Somatilakasūri hymns for the instruction of his pupils. Out of these about 75 available hymns show the great poetic powers of Śrī Jina-prabhasūri. Some of them are Māṇtric and establish his Māṇtric proficiency. Amongst them are two hymns of Sarasvatī, a Catuśpadikā of Śrī Padmāvatī and a hymn of Vardhamānnavidyā. He studied and acquired great mastery over the Persian language. He has composed a hymn of Śrī Rṣabhadeva and a hymn of Śrī Śāntinātha in Persian which shows how much he was in advance of his times. Vidhiprapā we have already mentioned. His Tīrthakalpa alias Kalpapradīpa is a work of great historic value. It contains kalpas (treatises) of several Tīrthas or sacred places and also of deities devoted to the Jain faith like Kapardi Yakṣa, Ambikādevī Kohaṇḍiyadevi i.e., Kuśmāṇḍidevi another name of Ambikādevī, and Padmāvatīdevī. One of the Kalpas relates to Śrī Satruṇījaya and is named Rājaprasāda by him as on its commencement the Sultan was pleased with the Jain Sangha. It therefore establishes Śrī Jina-prabhasūri’s connection with the Sultan by his own account. He composed Sūrimantrāmnāya in 1381 Vikrama era, and also wrote a Māyabijakalpa, a Māṇtric work on Hṛīmbīja. He wrote several commentaries like Kātantrāvibhramatikā, Kalpasūtrakṛtti named Sandehaviṣauṣadhi, Ajita-santistavāṃkṛtti, Upasargaharastotra-vṛtti, Bhayaharastotra-vṛtti and a commentary on Śrī Pādaliptasūri’s Vīrastava. Another work of his is Rahasyakalpadruma which is not available. This shows that he was a great scholar. * He also helped Śrī Mallīṣeṇāsūri in writing ‘Syādvāda Manjari’ and taught philosophical works like Śrīdhar’s Nyāyakāndali to Sādhus of other Gacchas like Śrī Rājaśekharasūri of Harṣapuriya Gaccha. He was also a Vidyāguru of Śrī Sanghatilakasūri.

We may note here the fact that both Śrī Jina-prabhasūri and his pupil Śrī Jinadevasūri rode elephants having been entreated by
Sultan Mahomed Taghluq to do so, when they returned to the Upāśraya (place for stay of Jain Śādhus) after their first interview with him. Caityavāsis used to do so formerly and their opponents considered it to be one of their lax practices. Śūrācārya did so and before him Siddhāsena Divākara as well as Bappabhattachārī did so. It really illustrates the necessity for making exceptions even on the part of the ideal Śādhus on special occasions for the greater good of the Jain fold and for enhancing the credit of the Jain religion in the eye of the public.

The reasons why Śrī Jinaprabhasārī’s services to the Jain Sangha do not appear to have been fully appreciated appear to be (i) that he was not in the main line of Khartaragaccha (ii) the unseemly quarrels which sometimes took place between members of different gacchas and (iii) the absence of a suitable biography. We consider his achievements even higher than those of Śrī Hīravijayasārī as religious bigotry was at its zenith in his times and he had to deal with a Sultan who was nicknamed ‘the mad’ owing to his senseless conduct devoid of reason. *

Śrī Guṇaprabhasārī, Śrī Munibhadrasārī, Śrī Mahendrasārī the famous astronomer and mathematician and Śrī Ratnāsekharasārī were recipients of great honours at the Court of Firoz Tughlaq. This shows that the position and influence aquired for the Jains by Śrī Jinaprabhasārī were retained during the reign of Firoz Tughlaq although the latter was a great fanatic and followed strictly verdicts of Ulemas and spared no pains to convert Hindus to Islam.

ŚRĪ JINAKUŚALASĀRĪ

After Śrī Jinadattasārī and Maṇidhāri Śrī Jinacandrasārī, it was Śrī Jinakuśalasārī who bore the honorific title of ‘Dādāji’. He is equally famous as a great Maṇtri as already stated. He was born in 1337 Vikrama era at Samiyanā of Jilhāgar and Jayantaśrī parents of Chājhadagotra and

* For some of the information about Śrī Jinaprabhasārī the writer is indebted to the small but valuable Gujarāti book of his learned friend Pt. Lālacandra B. Gāndhi entitled “Śrī Jinaprabhasārī and Sulṭān Mahomed.”
Subsequent Mantrikas: Sri JinaKusalasuri

Oswāl Caste, was initiated in s. y. 1347, became Āchārya in s. y. 1377 Jyeṣṭa Vad 11th and died in s. y. 1389 Fālguna Vad 5th or 30th (Māru). 1200 Sādhus and 105 Sādhwīs were his pupils. He wrote a commentary on Caityavandana-Kulaka which is published at Surat. His other important work which seems to have been lost was VandanaKulaka-Vṛtti. There are several hymns composed by him. One of his pupils Śrī Vinayaprabha Upādhyāya composed the famous ‘Gautamarāsa’ in Gujarāti for his brother, who became rich again by recital of the Rāsa and Mantra incorporated therein. Many are the miracles attributed to his Mātric powers, one of them being the protection granted by him to Duṃgara-simha, a Rajput ruler of Nādol, against the wrath of the Sultan of Delhi (probably Sultan Mahomed Tughlaq or his predecessor Sultan Ghiyāsuddin Tughlaq) whereupon the whole family of Duṃgara-simha embraced Jainism. It is said that owing to his preachings and miraculous powers over 50,000 persons embraced Jainism. How, even after his death, protection is granted to his devotees immediately he is invoked--is illustrated by Śrī Samayasundara Upādhyāya by his own experience. He was in the Punjab and was crossing the Pañjnad to go to Uchnagara in a boat. Suddenly, it began to rain heavily and the weather became stormy and the boat was about to capsize owing to whirlpool and sudden flood. He invoked Śrī JinaKusalasūri and was brought to the shore safely. He composed a hymn to celebrate this escape commencing with the words “Āyo Āyojī Samarantā Dādoji Āyo”. Similary he says, at the commencement of Mṛgāvatī Caritra, II Khanda, that on his being invoked in the city of Marot it rained immediately. This is the reason why shrines of ‘Dādāji’ are found in almost all places of importance. There are such shrines in several

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* The confluence of the five rivers viz. Jhelum, Chenāb, Rāvi, Beās and Sutlej till they meet the Indus is known as Pañjnad. This is the place where Āchāryas of Kharataragaccha like Śrī Jinadattasūri, Śrī Jina-Kuśalasūri and Śrī Jinacandrasūri performed Sādhanā of the presiding deities thereof known as Panca Pāras viz. (1) Khadira (2) Lanjā (3) Kānhu (4)Somarāja and (5) Khaṇja and Śrī Māṇibhadra and Khodiyā Kṣetrapāla.
temples in Bombay, one at Byculla temple being considered of special note. In practically every temple in the management of Kharataragaccha shrines of 'Dāḍāji' are usual by installed. The popularity of his worship can be easily judged by the great number of his shrines spread over hundreds of places in India. See the hymn of 108 Stupas of Śrī Jinakusašalasūrī by Śrī Rājaharṣa.

ŚRĪ BHUVANATUṆGASŪRĪ

Śrī Bhuvanatuṇgасūrī was an Āchārya of a branch of Ancalagaccha. He attained fame as a Māṇtriṇa as in a bout with snake-charmers he invoked Takṣaka Nāga the chief of the Nāgas (snakes) and made him appear in the royal court of Kheṇgāra IV (who ruled from 1336 to 1390 Vikrama era) at Junāgadh and none of the 16 Gārudis (snake-charmers) present could control Takṣaka. They were therefore declared defeated in the Māṇtric contest with Śrī Bhuvantuṇgасūrī who in his turn controlled all the various Nāgas of the said Gārudis. As a result he made these Gārudis give up catching snakes and made the said King Kheṇgāra prohibit casting of 1½ lacs of fish-nets and stop 500 Bhāṭṭhis or ovens and accept the principle of Ahimsā or non-killing.

ŚRĪ MERUTUṆGASŪRĪ

Śrī Merutuṇgасūrī was born of Porvād parents Vhorā Vairasiṃha and Nālaṇade at Nāni village in Jīṛṇapur in Mārwār in 1403 Vikrama era. He was initiated by Śrī Mahendraprabhasūrī of Ancalagaccha in 1418 and ordained Āchārya in 1426. After the death of Śrī Mahendraprabhasūrī in 1444 he became the leader of his Gaccha in 1446 and died in 1471 Vikrama era. He was a poet of note besides being a grammanian and a scholar of the different systems of philosophy. He wrote Mahākāvyas—great orclassical poems viz. (1) Nābhivamśa (2) Yaduvamśasambhava (3) Nemidūta and (4) Meghadūta etc. vying with the great Sanskrit poets Kālidās and Māgha. His summary of the six systems of philosophy is Śaddarśana—Samuccaya. His grammatical works are Dhātu-pārāyaṇa and a commentary on Kātantra. He wrote Sataka-Bhaṣya
and a commentary on Saptati–Bhāṣya, works relating to Karma philosophy. He also wrote Bhāvakarmaprakriyā, Satapadikāsāroddhāra, Laghu Satapadi, Dharmopadesa, Śrī Kankālaya–Rasādhyāya, Suśrūddha–Kathā and commentaries on Upadesāmālā and the hymn ‘Namutthuṇam’. The most important for our purpose is however his work ‘Śūrimantra–Kalpasāroddhāra.’ He also wrote a ‘Padmāvati–Kalpa’. That he was an accomplished Māntri * is proved by his achievements narrated in Ancala–Gaccha Pattāvali viz. by composing the hymn of Śrī Jīrīkāpallī Pārśvanātha beginning with the words ‘Om namo devadevāya etc.’ in Lolād village near Sankhesvara–Tīrtha he warded off the threatened calamity and also caused the army of Sultan Mahomed § to turn back from the said village by invocation of Śrī Pārśvanātha. Through the same hymn he cured the son of the Mayor of Vadanagar (a nāgara by caste) who was bitten by a snake. Consequently 300 Nāgara families accepted the Jain faith. The said hymn is published in Stotrasandoha part II at p. 48. The Mantra of Śrī Pārśvanātha incorporated therein is known as ‘Tribhuvana–vijaya–patākā’ i.e. ‘The triumphal flag of the conquest of the three world.’

ŚRĪ MUNISUNDARASŪRI

Amongst Māntrikas Śrī Munisundarasūri is famous as the author of the Māntric hymn ‘Santikaram’, which is one of the Smaraṇas i.e. hymns meant for daily recital. The said hymn was composed by Śrī Munisundarasūri to ward off the epidemic caused by Yoginis (powerful female deities) at Delwadā. He performed Sādhanā of the Śūrimantra, it is said, twenty–four times and became a great Mantrasiddha. That he was a great Upāsaka of Śūrimantra is clear

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* He refers to his own experience thus in the hymn referred to further on.

“यथा नादसवो योगी तथा शेतु प्रमो भवेत।
तथा न हुईः किष्मितं श्वेतोऽनुमानवर्द्धम् ||१०||

§ The hymn also discloses his proficiency in practical Yoga, see also v.5 of the same hymn:

पूजाकोटिः सर्व स्तोः स्तोमकोटिसमो जपः।
अपकोटिजमेव प्रायं प्रायमकोटिसमो लघः || प्रबन्धकोषः, पल्लवाचकप्रबन्धः, शोक २, पृ. ४
from the said hymn wherein he has invoked for removal of calamities Srī Śāntināth and the presiding deities of the five Piṭhas of the Sūrīmantra viz. Vānī alias Sarasvatī, Tribhuvanasvāminī, Śrīdevī alias Lakṣmī, Yakṣarāja Gaṇipitaka as also twenty four Sāsana Yakṣas and Yakṣinīs, Planetary deities, Guardian deities of the quarters, Indras, sixteen Vidyādevīs, the four kinds of deities, Vyantarās and Yoginīs devoted to the protection of the Tīrtha that is the Jain fold. The Colophon mentions that in the hymn the author employs the Siddhi relating to Gaṇadhara Vidyā obtained by the good grace of the preceptor Srī Somasundara of Tapāgaccha. The writer has in his possession hymns by the same author of Sūrīmantra and the presiding deities thereof which are not hitherto published. It appears from them that the author was a great Upāsaka of Sūrīmantra.

We shall now shortly state such details of his life as are available. He was born in 1436 and initiated in 1443 Vikrama era. He was ordained Vācaka in 1466 and Āchārya in 1478 and died in 1503 Vikrama era at the age of 67 years. He had such an extraordinary memory as enabled him to attend to a thousand matters simultaneously. He was therefore known as Sahasrāvadhānī. He was a great poet and dialectician and being of dark complexion received the title of Kālī (Black) Sarasvatī and Vādīgokula-Śandha i.e. a bull in the herd of cows of dialecticians. Owing to his great Māntric powers such prominent goddesses as Padmāvatī used to be at his beck and call and helped him in carrying out his self-less work for the welfare of all living beings. Sahasramalla a King of Sirohi proclaimed in his kingdom at the instance of the Āchārya prohibition against killing of living beings and Srī Munisundarasūri warded off the calamity of famine threatened by swarms of locusts in the fields. He wrote several works amongst which are Adhyātma-Kalpadruma, Upadeśa-Ratnakara with a commentary, Jayānandacaritra, Trīdātatarangini (which included the available Gurvāvalī) and several hymns including Srī Jinastrātratnakosa being a collection of hymns (I Prastāva of 23 hymns is published in Stotrasaṅgraha, part II).
SRI SUBHASUNDARAGANI

Sri Subhasundaraganī composed the Delāula Mantric hymn of Sri Ṛṣabha Jīna styled Delavādāmandana. It also contains Yantras and medical prescriptions. The allusions to Munisundara and Laksīṃsāgara in the twenty fifth verse establish the author to be their contemporary. His life extended from about 1436 to 1517 Vikrama era. Other details of his life are not known. The said hymn with an Avacūri commentary is published at pp. 353 ff. in Jain Stotra Sandoha part I. The Avacūri appears to be by the author himself. There is assimilation of non-Jain Mantras and especially Laukika-Mantras and Sābara Mantras. There are references to Pancāṅgulidevi-Mantra and Aṭṭe-Maṭṭe Pārśvanātha-Mantra known as Tribhuvana-Vijaya-Patākā-Mantra and to the hymn incorporating the last Mantra composed by Sri Ajitasīṃha possibly of Aṅcalagaccha (1283–1339 Vikrama era). The peculiar bath described in the comment on the 23rd verse of the hymn is suggestive of the influence of popular Tāntrika treatment. The commentary on V. 17 contains the following interesting Mantra in which invocation is with the truth-telling nature of Sri Jīna and other omniscient personages: “ॐ सत्स भास्थ सत्स भास्थ भास्थ भास्थ कैत्सख्ययः।
एष बलचारव एष निमित्तं मा विमुच्चर्त स्नाह।”

SRI HEMAVIMALASURI

Sri Hemavimalasūri was born of Gangārāj and Gangārāṇi parents in 1522, was named Hādakumāra, and was initiated by Sri Sumatisādhu in 1538 Vikrama era. He did Kriyoddhāra i. e. reinstated the original religious practices and observances in 1556. He was ordained Āchārya in 1548 and died about 1583 (1584 Māru) Vikrama era. He twice performed Sādhanā of Sūrimantra. It is said that he obtained a boon from Sri Māṇibhadra Yakṣa and since his time Sri Māṇibhadra became the presiding and protecting deity of Tapāgaccha.

ॐ “इंसर्वमलसुरि करिना”

See page 10 Māṇibhadradeva and Padmāvatidevi's Chandas.
According to Tapāgaccha Pattāvali of Upādhyaya Śrī Dharmasāgara however it was Śrī Ānandavimalasūri pupil of Śrī Hemavimalasūri who appointed him as the presiding deity of Tapāgaccha.

ŚRĪ JINACANDRASŪRI

Śrī Jinacandrasūri was born at Vadali village near Timarinagar or at Khetasara in Jodhpur of Shah Śrīvant and Siriyādevī parents of Rihadagotra and Oswal Caste in 1595 Vikrama era and was named Sultān Kumara. He was initiated in 1604 and named Sumatidhīra and ordained Āchārya in 1612 and named Jinacandrasūri at Jesalmer when the occasion was celebrated by Raut Māladeva King of Jesalmer. At the instance of Karmasimha son of Minister Saṅgrāmasimha he went to Bikaner after effecting Kriyoddhāra by reinstating the old religious practices and observances. There he triumphed over the advocates of the heretic doctrine deprecating idol-worship. He also compelled fallen Yatis to give up the garb of Sādhus and put on turbans as an insignia of house-holders and made others follow religious injunctions strictly. By his prophetic and miraculous powers he made Sivā (Sadā) and Somjee two non-Jain brothers of Prāgvāt caste rich and they embraced the Jain faith with their families. He installed quadruple Jinas on Śrī Satruñjaya and repaired and renovated the group of temples in Kharataravasahi there. Sadā and Somjee also built a temple of Śrī Sāntinātha in Dhana Suthāra’s Pole at Ahmedabad and installed therein an idol of their preceptor Śrī Jinacandrasūri. As stated in Kharatara Pattāvali he established before representatives of 84 Gacchas in 1617 Vikrama era that Śrī Abhayadevasūri who composed commentaries on nine Āṅgas belonged to Kharataragaccha and that Kumati-Kuddāla a work of Upādhyāya Śrī Dharmasāgara of Tapāgaccha contained wrong statements and was not authoritative. By his miraculous powers the doors of the Jain temple at Falodhi, which were locked to bar his entry to the temple by the followers of Upādhyāya Śrī Dharmasāgara, flew open in 1632 Vikrama era. Emperor Akbar heard about him through minister Karma-candra and invited him to his court. On Fāgāna Sud. 12th 1648 he
had thereupon an interview with Akbar at Lahore in course of which he impressed upon him the truth of the Jain doctrine and made him issue Firmāns-orders prohibiting killing of every sort for a week from Aṣadhā Sud 9th to 15th. Emperor Akbar conferred upon him the title of Yuga-pradhāna i.e. the leader of the age. At the instance of Akbar he conferred Āchāryaship on his pupil Mānasimha who was named Jinasimhasūri.

In 1652 Vikrama era he successfully performed at the confluence of the five rivers of the Punjab near Uchnagar the Sādhanā of the deities presiding over Pañjnād-viz 5 Pīras. Māṇibhadra Yakṣa, Khodiya Kṣetrapāla and other deities. * In 1669 he made Emperor Salim-Jehāngir revoke the order issued by him prohibiting stay of Sādhus, who were not married, in his kingdom. He is known as one of the ‘Dādās’ amongst the followers of Kharataragaccha who believe that even after his death he helps his devotees whenever invoked by them and protects them as a grand–father would protect his grand children. He died at Bilādā in Mārwār on Āsvin Vad 2nd (Māru), and Bhadravā Vad 2nd (Gujaratī), in 1670 Vikrama era. There are celebrations held on this day at Bombay, Surat, Broach, Pāṭana and other places every year.

UPĀDHYAṬA ŚRĪ ŚĀNTICANDRA

Upādhyaṭa Śrī Śānticandra was a pupil of Sakalacandra and a grand pupil of Śrī Vijayadānasūri, the preceptor of the famous Tapāga-cchācārya Jagadguru Śrī Hīravijayasūri who convincingly preached the Jain doctrine to Emperor Akbar and impressed upon him the basic principle of Ahimsā or non–killing and obtained Firmāns from him prohibiting killing of every sort on certain days and during certain periods and abolishing Jāziā–tax, releasing prisoners and making a grant to Śrī Hīravijayasūri of holy places of pilgrimage of the Jains. Śrī Hīravijayasūri conferred the title of Upādhyaṭa on Śrī Śānticandra in

*See pp. 48–49 Kharataragaccha Pattāvallsaṅgraha by Śrī Jinavijaya. The authors of ‘Yugapradhāna Śrī Jinacandrasūri’ at p. 128 of their work give the names of the five Pīras; see also note p. 237 ante.
1640 Vikrama era: When Śrī Hiravijayasūri left Āgrā for Gujarāt in 1642 Vikrama era he left Upādhyāya Śrī Sānticandra with Akbar. Sānticandra also made Akbar prohibit fishing in the Dāmar lake near Fatehpur-Sīkri. He composed Kṛpa-rasakosā a panegyric on the Emperor praising his humanity and merciful deeds. The work inspired Akbar to perform many merciful acts and charitable deeds including abolition of Jazia—tax and release of prisoners. He also wrote a commentary on one of the Upāṅgas Jambudvīpa-Prajñāpti in 1650 Vikrama era.

Upādhyāya Sānticandra was a very learned man and could perform Śatāvadhāna i.e. attend to a hundred things simultaneously. He was a great dialectician and triumphed over the Digambara disputant Bhaṭṭaraka Vādibhūṣaṇa in the Court of the King Nārāyaṇa of Idaragadha and over Digambara Āchārya Guṇacandra in the presence of Śrī Mānadeva (nephew of the King of Jodhpur) at Gañṭasīla in Vāgada. As for his magical powers it is stated in Paryuṣaṇa-āstāññika-vyākhyāna (II Vyākhyāna, P. 5) of Śrī Vijayalakṣmīsūri that through his miraculous powers Akbar succeeded in taking the fort at Attock which he had not been able to do for several years. He died about 1660 Vikrama era as might be inferred from the addendum to the Colophon of his commentary on Śrī Jambudvīpa-prajñāpti which was appended in 1660 by the revisers of the said Commentary after his death.

UPĀDHYĀYA ŚRĪ YAŚOVIJAYA

Śrī Yaśovijaya was born of Bania parents Nārāyaṇa and Saubhagyadevi at Kāmhodū village near Dhīnoj in or about 1680 Vikrama era and was named Jaśavant. He had a brother named Padmasimha. They came in contact with Śrī Nayavijaya and were taken by him to Śrī Vijayadevasūri who initiated them as Nayavijaya's pupils and named them Yaśovijaya and Padmavijay respectively. Śrī Yaśovijaya studied under his Guru and went with him to Ahmedabad in 1699 where he performed Aṣṭāvadhāna i.e. attended to eight things simultaneously. Thereupon one of the leaders of the Sangha there named Dhanji sūra suggested that Śrī Yaśovijaya deserved to be sent to
Kāśī—Benares to study there the six systems of philosophy and that ultimately he might become an ornament to the Jain fold. He offered to spend Rs. 2000/- for the purpose. Thereupon both the preceptor and the pupil went to Kāśī. Śrī Yaśovijaya prosecuted his studies under a Bhaṭṭacārya versed in the six systems of Indian philosophy and proficient in logic and the art of dialectics. Paying a rupee every day as Gurudakśinā or fee Śrī Yaśovijaya studied there for three years continuously. About the time a Sannyāsi disputant came to Benares who was defeated in a debate by Śrī Yaśovijaya before a meeting of Pandits. He then composed a hymn in praise of Śrī Pārśvanātha. He was then given the title of Nyāyavīśārada by the Pandits who had witnessed his great performance in the said debate. Then Śrī Yaśovijaya went to Āgra for further prosecution of his studies particularly in logic of the New School termed Navya-Nyāya and studied the same under a Nyāyacārya for a further period of four years. The Sangha there offered to spend for him Rupees Seven hundred, which was accordingly spent for purchase of books and in giving scholarships and presents to other students. Śrī Yaśovijaya then went to Ahmedabad where he was welcomed by the Sangha there with great eclat and stayed at Nāgorisarāh. Mohabatkhān the Subā of Gujarāt having heard about him invited him to his Court where he performed Aṣṭādasāvadhāna i. e. attended to eighteen things simulataneously. The Subā was very much pleased with his performance and praised him greatly.

The title of Upādhyāya was conferred on him in 1718 by Śrī Vijayaprabhāsūrī (the successor to Śrī Vijayadevasūrī) after he performed the Viśasthānaka-worship and austerities. He also received the title of Nyāyacārya from the Pandits of Kāśi after he composed a hundred philosophical and logical treatises. This fact is mentioned by himself at the beginning of his commentary on Pratimāśataka and in the colophon of his another work Jain Tarkaparibhāṣā. He has also written several works ending with the word ‘Rahasya’ probably because the famous neo-logicician Mathurānātha was his favourite author and
the latter had composed works bearing names ending with ‘Rahasya’. He similarly wrote Maṅgalavāda, Vidhīvāda as his contemporaries were using names ending with the word Vāda or Treatise.

He came in intimate contact with Yogīndra Śrī Ānandaghana, as appears from Aṭṭāpadī or the panegyric of eight verses composed by him in praise of Śrī Ānandaghana.

He has made much use of ‘Āloka’ of the famous neo-logician Pakṣadharamiśra in his philosophical works. He was an allround scholar and wrote on philosophy, Yoga as well as Adhyātma. He has adopted several passages of Śrī Bhagavadgīta and Yogasūtra in his Adhyātmasūra and Adhyātmopaniṣad and Dvātriṃśikās. He wrote a commentary on Kammayayadī, an old work dealing with Karma philosophy. He wrote in Sanskṛta, Prākrit and Gujarāti with equal ease and grace. He was a philosopher, logician as well as a poet. He also revised Dharmasamgraha of Upādhyāya Śrī Mānavijaya and the latter has praised him in its colophon for his vast learning, reasoning and disquisitions full of Pramāṇa comparing him to persons who equalled the omniscient through learning. His biographer Śrī Kāntivijaya called him ‘इष्ठाविसर्गति’ or ‘Bearded Sarasvatī’.* It is unnecessary to enumerate here his many works. x He completed the famous Śrīpāla Rāsa in Gujarāti which was commenced by Upādhyāya Śrī Vinayavijaya. He has commenced almost all his works with the syllable ‘Aim’ being the Mantra-bīja sacred to Sarasvatī having obtained a boon from her at the conclusion of her Sadhanā performed by him on the bank of the Ganges in Benares. He has himself stated this fact in his works Mahāvīra-Stava alias Nyāya-khaṇḍanakhādya and Jambuswāmi Rāsa respectively as follows:

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* His authoritative biography is contained in ‘Sujaśāveli’ a metrical work composed by Śrī Kāntivijaya one of his contemporaries, a complete copy whereof was recently in S. Y. 1984 discovered by the writer’s friend Mr. M. D. Desai.

x For a description of his works see pp.643-645, Short History of Jaina Literature by M. D. Desai.
"Having obtained a boon, on the bank of the Ganges through the recital of 'Aim' (Mantra bija sacred to Sarasvatī), the veritable wish-granting tree for fulfilling the desire for poetic and scholastic powers, and which gives continuous joy, I offer worship with full-blown flowers in the form of beautiful verses of praise to the feet of Śrī Mahāvīra who is real Sambhu."

He also wrote a small astrological work called Falā-fala-Pṛcchā (Jain Sāhitya-Samāśodhaka Vol. III 2, pp. 162 to 165). He died at Dabhoi in 1743 and on Mahā Sud 5th 1745 a Stupa-tope was constructed there as a memorial to him and his footprints were installed therein. It is interesting to note that a Siddhacakra Yantra in the temple of Śrī Kalyāṇa Pārśvanātha at Vādācauta, Surat, which was installed according to the inscription thereon by Mahopādhyāya Śrī Yaśovijayaganī of Śrī Vijayadėvasūrigaccha and got prepared by Śrī Fulbai daughter of Śrī Nāthibai on Poṣa Sud 1st, Sunday and Puṣya (asterism) s. y. 1737.

UPĀDHYĀYA ŚRĪ MEGHAVIJAYA

He flourished from about 1700 Vikrama era. He was a pupil of Kṛpāvijaya who was fifth in the line of the famous Jagadguru Śrī Hīravijayasūri. He was a grammarian, logician and poet and was also versed in astrology, palmistry and Mantrasāstra. His knowledge of Mantrasāstra can be gauged to an extent by perusal of his work on Viśā–Yantra (Diagram of the number 20) which also describes...
Arjuna-Patākā alias Vijaya-Yantrā based on the diagram of the number 15 and its multiples and also by perusal of his Varṣa-prabodha alias Meghamahodaya as the latter contains Yantras and Mantras for causing as well as stopping rainfall and Sarvatobhadra and other Yantras. For a detailed description of his works the readers are referred to Mr. M. D. Desai's "Short History of Jaina Literature" pp. 651-655. We may mention however that his Sanskrit poems Devānandabhuyodaya, Meghadūta Samasyā and Santinātha Caritra are illustrations of completions of Samasyās—portions of verses taken from classical poems like Śisupālavadha, Meghadūta and Naiśadhiyā respectively. He also composed Digvijaya mahākāvya. His unique Saptasandhāna Mahākāvya describes simultaneously the biographies of five Tīrthaṅkaras viz. Śrī Rśabhadeva, Śrī Santināth, Śrī Neminātha, Śrī Pārśvanātha and Śrī Mahāvīra and Śrī Rāmacandra and Śrī Krṣna each verse being applicable to the biographies of all the seven personages. This is sufficient to show his command over the Sanskrit language. He has composed a commentary on Vijayadeva-Mahātmya and also on Bhaktāmara Stotra of Śrī Mānatsuṅgasuri, Laghutriṣaṣṭhi Caritra and Pancākhyāna. His Candra-prabhā is a parallel to Siddhanta Kaumudi and deals with the Sūtras of Siddhahemā in the same manner as the latter deals with Paṇini's Sūtras. It is also in three versions—short, medium and large. His Udayadīpikā and Ramaśāstra are works on astrology and divination through casting of dice and Hastasamajīvanī alias Siddhajñāna deals with palmistry. His Mātrikaprasāda deals with Adhyātma. He also wrote Arhadgīta in 36 Adhyāyas and Brahmabodha. His Yuktiprabodha in Prakṛta with a Sanskrit commentary contains a refutation of the contentions of Banārasidās and his followers and Dharma Maṇjuśā contains a refutation of the contentions of Dhundhakas a sect of the Jains against idol-worship. He has also written some minor works in Gujarāti.

That he was a Māntrika is also proved by the fact that he begins almost all his works with a Mantra and obeisance to Śrī Sankheśvara Pārśvanātha. The Mantra is "ॐ हि भो हि भो हि रे नमः"
SUBSEQUENT MANTRIKAS: PANDIT SRI VIRAVIJAYA

We cite here a passage from his Meghamahodaya pp. 68–69 in support of Mantric worship.

"क्षत्र देवायुपक्षणादू योगविधिसमसारःकुतापि: प्रयोगजन्या ममत्वप्रपः। एवं च लौकिकलोकोपतिरांश्विक्कः देवन: फः कुर्विन्ति? योगमन्यादिप्रभावत् विभावत? सब्भ स्वकम्भे-कुतस्मित्वादिमूडव्ययो न प्रमाणीः।धिमिवलं विधातेर। तथातिकम्यतं त्यक्तः प्रतिप्रवासितक्रमब्रम्म। देवताराध्येन यलः कर्ष्यः सम्यकसत्यायतो।"

PANDIT SRI VIRAVIJAYA

Pandit Sri Viravijaya was born at Ahmedabad, Santidas Pâdo near Gheekântâ, of Audicya Brâhmaṇa parents Yajnesvara and Vijnâke on Aso sud 10th 1829 Vikram era. He was named Keśavarâm. He had a sister named Gangâ. He was married to a lady named Ralîât at Dehgâm before he attained the age of 18 years. As a result of some domestic quarrel between the mother and the son, the latter left home. The mother searched for him and learnt that he was at Rocaka village. He however did not return and the mother died heart-broken. It is said that his sister Gangâ also on hearing this news died. Keśavarâm after leaving home wandered from place to place till he met Sri Subhavijaya either at Bhîmanâtha village near Dholerâ or at some place near Pâlitânpâ. He was then seriously ill but recovered through the good offices of Sri Subhavijaya. He then asked leave of Sri Subhavijaya to return home, but the latter pursued him to lead the life of a Sâdhu and Keśavarâm agreed. He was then initiated at Pânsar and named Viravijaya on Kartak Vad 1848. Then both went to Cambay and they entered Cambay in a procession taken out by the Sangha which had assembled on the outskirts of the city to receive them. Sri Subhavijaya had previously thereto initiated two other pupils named Dhîravijaya and Bhânavijaya. Both the preceptor and the pupil stayed at Cambay for about five years i. e. upto Jeth Sud 5th 1853. During the period Sri Viravijaya made great progress in his study of Sanskrit, studied the five Mahâkâvyas and the six systems of Indian philosophy as also the religious scriptures. The title of Pandit was thereafter conferred upon him some-time before his
preceptor died on Fāgan Vad 12th 1860 at Ahmedabad. Pandit Śrī Viravijaya was greatly devoted to his Guru. His major works are Praśna-Cintāmaṇi in Sanskrit (1868) and Surasundarī Rāsa (1857), Dhammad Kuṇvara Rāsa (1896) and Candrasekhara Rāsa (1902) and commentary on Adhyātmasāra of Upādhyāya Śrī Yaśovijaya in Gujarāti. Amongst his minor works are Subhaveli being the biography of his Guru in verse, Pūjās, Sajjāyas and Stavanas. The hymn of Śrī Mahā-viraswami’s 27 births is of fine lyric quality. His Pūjās specially Panca Kalyāṇaka Pūjā (1889) contain pieces of beautiful lyric poetry. There is a Vīravijaya Nirvāṇa Rāsa written by his pupil Rangavijaya which gives authoritative information about his life. He lived at Surat during the monsoon of 1871. There yatis quarrelled with him apparently on the question of Tithi-Date i.e. which dates should be considered authoritative by the Jains and contended that Vīravijaya was wrong. They even went the length of going to Court on such a flimsy pretext, but there Śrī Vīravijaya successfully proved that his opinion was correct. Now this dispute arose really because Pandit Śrī Vīravijaya was a Sahṛvēgi or Reformist Sādhu in the line of the great Reformist Śrī Satyavijaya Pannyāsa (Pandit). In 1878 a member of the Dhundhi or Sthānākavāśi section which was opposed to idol-worship filed a suit against the members of Viśa Śrīmāli caste of Ahmedabad and Vīravijaya was the leading Sādhu cited there as a witness. The Sādhus of the other sect were also cited. There Vīravijaya successfully proved that idol-worship was in accordance with the Jain sacred scriptures. He was very learned in canonical literature and publicly expounded such abstruse philosophical work as Śrī Viśeṣāvaśyaka Bhāṣya with commentary. Since 1865 when an Upāśraya was built at Bhaṭṭhinī-Pole Ahmedabad, Vīravijaya whenever he came to Ahmedabad stayed there, and it came to be known after his name.

× See V. 6 which shows his having successfully performed Sādhanā of Sarasvati:

"Śrī शारदा शारदाबरीविद्वत्त्विद्वादिश्वुपालक्यकृति:।
मोदुन्भविज्ञानवाच्यायां वाणीमये विमला तनोदु॥"
He took a leading part in the Anjana-śalākā and installation ceremonies got performed by Seth Motiśa in his group of temples on Satruṇjaya Hills in 1893 and also in similar ceremonies at Seth Haṭhising’s Temple at Ahmedabad in 1903. In 1899 he was in a Sangha going on a pilgrimage to Pancatīrtha. Before it left the borders of Gujarāt cholera broke out and people dispersed in small groups. The group which stuck to Śrī Vīravijaya was brought back by him safely to Ahmedabad, by his Māntric powers. At every stage on the way back Śrī Vīravijaya used to sprinkle charmed water around the camp.

In his Rāsā Śrī Vīravijaya has made special obeisance to Sarasvatī and Padmāvatī. The writer is reliably informed that Śrī Vīravijaya was a devoted worshipper of Padmāvatī and performed Māntric Sādhanā of Rakta (Red) Padmāvatī (See Appendix 3). *

The beauty and charm of his poetry are themselves sufficient proof of his being a gifted writer. He is a poet of the first order in Gujarāti and many of his lyric pieces entitle him to be called the Dayārām of the Jains. He died on Bhādarva Vad 3rd 1908. Vikrama era

Śrī Vīravijaya was so modest that although Śrī Vījaya-devendra-sūri Ācārya of Tapagaccha offered to confer upon him the title of Upādhyāya he did not agree to receive the same. It is said that Śrī Rūpavijaya was his rival in composition of Pūjās and Stavanas. His footprints were installed in the said Upāsraya at Bhaṭṭhini Pole on Maha Sud 6th 1909.

Amongst his contemporaries was the poet Śrī Padmavijaya, the preceptor of the said Rūpavijaya who flourished from 1792 to 1862. Vikrama era

MUNI MAHĀRĀJA ŚRĪ MOHANLĀLJI

Śrī Mohanlālji was born at Cāndpur in Marwād of Brāhmaṇa parents Bādarmalji and Sunder on Caitra Vad 6th 1885 Vikrama era.

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* The Rakta Padmāvatī Mantra is given here from the writer’s collection:-

\( \text{ते हैं हैं ल्यूं सः सिद्धवनवंशिणी सिद्धवनवंशिणी हूँ भी रक्षप्राप्ती नमः।} \)
He was initiated as 'Yati' in 1903 by Śrī Mahendraśūri and was made a pupil of Śrī Rupacandji himself a pupil of Śrī Mahendraśūri and became a Saṃvegi (Reformist) Sadhu in 1931. In those times Bombay was not considered sufficiently holy for visit or stay of Sadhus. Sadhus used to come only upto Daman and never proceeded southwards beyond Daman. Śrī Mohanlālji considered it his duty to preach Jain doctrines to the Bombayites also and make them follow the path of religion. As a Saṃvegi Sadhu he visited Bombay for the first time in 1947 then again in 1951, 1952 and 1957. When in Bombay he so much impressed Jains as well as non-Jains by his simple holy life that he earned great respect and regard of all Bombayites without distinction of caste and creed whether rich or poor whether literate or illiterate. What impressed the people most was his pure and simple ascetic life. His unassuming nature and his preachings founded on the basic principles of all religions appealed to the heart of every one of his hearers. His speech seemed more to be the speech of a saintly soul rather than of a mere scholar. His hearers were impressed and convinced because his discourse appeared to be specially meant for every one of his hearers and suit them inspite of their divergent tastes. It always appeared to be a heart-to-heart talk. His manners were charming by their very simplicity. He seemed always to be frankly disclosing whatever passed in his mind. Although religious-minded he had sympathy and love for the worldly-minded and used always to guide them to better ways and simpler but higher sphere of life. By his holy life and saintly thoughts directed towards the welfare of every creature and his concentration on the ideal of Ahimsā he had so to say created a very holy and peaceful atmosphere around him and whosoever came in contact with his hallowed personality enjoyed real peace of mind and many times such occasion became the turning point of his life. The writer though then very young had the privilege of hearing his very impressive discourses and he still retains the highest regard for his simple unassuming but truly humane, holy and ideally ascetic life.
Without his asking anyone specially, people spent lacs of rupees for religious and charitable purposes. The richest used to wait upon him daily to learn even by a mere word or hint of his pupils what would meet with his remotest desires and used to vie with each other to carry out the same. The period of his life prior to 1947 was really the preparatory ground for his immense popularity in his later life which went on increasing till he died at Surat on Chaiter Vad 12th 1963 Vikrama era. During the period of 16 years from 1947 to 1963 he spent monsoons at Surat in 1948 and 1950 and at Bombay in 1951 and 1952 and stayed at Surat during the monsoons of 1955 and 1956 and again stayed in Bombay from 1957 to Māgha 1963 and visited Surat last in 1963 when he departed this life. During the year 1949 he went with a Sangha on pilgrimage to Satrunjaya in Pālitānā and stayed there during the monsoon of that year. The monsoon of 1953 he spent at Ahmedabad and that of 1954 at Pātān. As a result of his preachings several Libraries and schools for religious and secular education and charitable funds were started at Bombay, Surat, Pālitānā and Ahmedabad. An Industrial school also imparting religious education named Rao Saheb Hirāchand Motichand Jhavery and A. S. Jayakore Udyogasāla was started at Surat. There is a library and Sanskṛta Pāṭhasāla established in his memory at Bombay which is even now rendering very useful services to the Jains as well as non-Jains.

We have already described the charming personality of Śrī Mohanlālji. Adverting to his Māṇtric powers, we apprehend that to describe particular incidents would involve mention of names of contemporaries so we would say generally that he was believed to possess Vacaṇasiddhi—miraculous power by which whatever he said came to pass. In or about 1930 when he was on the outskirts of Jaipur city and had to pass a night in the Jungle near a Vāv (a step-well) a tiger approached him. He thereupon stood in meditation in Kāyotsarga—pose. The tiger thereupon nodded his head and went away. In or about 1945 when he was at a place near Kaira, probably
Mātar about the month of Caitar, a buffalo was about to be sacrificed during Navarātra in the temple of a Hindu goddess. When pressed by the Jain Sangha to do something to save the buffalo he got charmed powder (vāsa) dropped on the buffalo and it immediately became wild and turbulent and escaped. Thenceforward the animal-sacrifice was discontinued there. He had much influence with the king of Sirohi and obtained permission from him for Jains to construct a temple with a turret at Rohidā which was being objected to by local Brāhmīns and others.

Many have experienced what may be described in yaugic terms his Anugraha Sakti. Whomsoever he blessed became prosperous in every respect. People of Surat held him, and even now hold his memory in high regard, all attributing their prosperity to the blessings of the Guru Mahārāja Śrī Mohanlālji.* His photoes are to be seen in much greater number in the houses and shops of the Jains than of any other Jain Sādhu. His name is remembered in the morning by Jains as they remember the name of Śrī Gautama. Once when Śrī Mohanlālji was in Bombay the rain was delayed for a very long time and people became very anxious and a Rathayātra i.e. Procession with the idol of Śrī Jina installed in a chariot was taken out under his directions and the rain poured down immediately.

* “तुर्भो भवत्कार्य धनिनोभवताशिषः।
किनवत्ती लिङ्ग सत्या कुर्वेकृष्णेने वक्षणम्॥” —मोहनचरितम्, सर्ग १३ स्तोऽ ५०
Antiquity of Jain Mantras and Mantric Literature

We have already stated that Vidyānupravāda, the tenth Pūrva, was entirely devoted to Mantras and Vidyāś and that the Mantric literature comprised therein may be reasonably supposed to belong to the age of Śrī Pārśvanātha. We also indicated its possible connection with earlier Tīrthaṅkaras including the first Tīrthaṅkara Śrī Rṣbhadeva by reference to Kalpasūtra and the Jain tradition (See note p. 149 ante).

JAIN STŪPA AND OTHER ANTIQUITIES OF MATHURĀ

Tradition connects Śrī Pārśvanātha with the famous Jain Stūpa at Mathurā which has been described in the Inscription (No. XX Epigraphia Indica Vol. II) dated the year 79 of Kuśāna King Vāsudeva i.e. 157 A.D. as ‘built by the Gods’. Smith says in his ‘Jain Stūpa and other Antiquities of Mathurā’ (p. 13):–

“Its original erection in brick in the time of Pārśvanātha the predecessor of Mahāvīra would fall at a date not later than B.C. 600. Considering the significance of the phrase in the inscription ‘built by the Gods’ as indicating that the building at about the beginning of the Christian era was believed to date from a period of mythical antiquity, the date B.C.600 for its first erection is not too early. Probably, therefore, this stūpa of which Dr. Fuhrer exposed the foundations is the oldest building known in India.”

Śrī Jinaprabhasūrī also in Mathurāpurī Kalpa contained in his work Vividha–Tīrtha–Kalpa p. 19 describes it as built by Gods (देव-निम्नक्षेत्र), and in his Caturaśīti–Mahātīrtha–nāmasaṅgraha–kalpa he describes it as ‘built by Mahālakṣmi’ (महालक्ष्मीनिमित्त: श्रीस्वप्नश्लोषः), the name Mahālakṣmi being perhaps taken to be a synonym for Kuberā, Kubera being the famous god of wealth and Kuberā being his female counterpart and therefore identified with Mahālakṣmī.

According to the account contained in the said Mathurāpurī Kalpa the original Stūpa was of gold and built by Kuberā, a sylvan
deity presiding over the forest where two Śādhus in the 'Tīrtha' (spiritual regime) of Śrī Supārśvanātha spent the monsoon, as she was much pleased at their saintly character and severe austerities, and wished that their desire to make obeisance, along with the Sangha, to the images of Jina on Mt. Meru might be fulfilled. It was a representation of Meru with its triple girdles and four idols of Jina facing the four quarters on each of the three girdles. A dispute arose amongst the followers of different religions regarding the ownership of the Stūpa, and it was agreed that the same should be decided by divine intercession and that the disputants should for that purpose keep vigil during the night and worship the particular gods they believed in by burning incense etc. before their representations on Paṭa (canvas or a piece of cloth). In a cyclone which occurred during the night all the Paṭas except that of Śrī Supārśvanātha were torn and destroyed. Consequently the Stūpa was declared to belong to the Jains. In the time of Śrī Pārśvanātha the Stūpa was encased in bricks as a precaution against bad times predicted by Śrī Pārśvanātha. A temple was built outside the Stūpa and an idol of Śrī Pārśvanātha was installed therein. The Stūpa was ultimately repaired at the instance of Śrī Bappabhaṭṭisūrī in 1300 Vīra era. The said account and the various images and Ayāgapaṭas discovered from the excavations of the Stūpa are important to prove ancient worship of Ayāgapaṭa and Paṭas in general as also of Sarasvatī and Ambikā whose images have been found from the excavations by Dr. Fuhrer. Mathurā Inscription No II (Vienna oriental journal Vol. III 1889) relates to the dedication of the image of Sarasvatī in the year 84 of Kuśāna kings i.e. 162 or 172 A.D. The Mathurā image of S'ṛī Ambikā is preserved in the Indian Museum, Calcutta. It is made of red stone. Other early images of Ambikā are the rock-cut images in the Navamuni cave, Khaṇḍagiri, Orissa and at Dhānkap*- in Kathiawar. The importance of these images of Sarasvatī and Ambikā is that they

* "Stylistically also the (Dhānkap) sculptures belong to the early fourth century between Kuśānas or (Kṣatrapas) and the Guptas"—Dr. H. D. Sankalia, P. 430 J. R. A. S. 1938.
are independent and not merely as attendant deities. They, therefore, prove independent ancient worship of Sarasvatī and Ambikā.

**POPULAR JAIN DEITIES**

There is mention of both Sarasvatī and Ambikā in Nirvāṇa-kalika but not Kuberā. Subsequent works on installation ceremonies dealing with Śāntikavidhi—Propitiatory rites include special verses in praise of Kuberā the deity presiding over the Jain Stūpa at Mathurā and Acchuptā (a Vidyādevi, see p. 38 Nirvāṇa Kalika) besides the popular Śasandevatās+ viz. Apraticakra, Padmāvatī, Ambikā and Siddhāyikā. Śrī Jina prabhaḷūṇī gives these verses in Nandirayaṇavīhi, Vidhiprapā p. 30. As in Mahānīśītha Sūtra Śrutadevā or Sarasvatī, Āmrakusmāndi, Acchuptā and Indrāṇi are mentioned as standards of comparison they appear to be very popular from ancient times. The reason of the popularity of the four deities mentioned above is probably that Apraticakra, Padmāvatī, Ambikā and Siddhāyikā are respectively the deities presiding over the famous Tīrthas Śatruṇjaya, Sammetaśikhara alias Pārśvanātha hills, Gīrṇār and Pāvāpuri—Vaibhāra hills. As the Jains gradually moved to Western India Gīrṇār and Ambikā gained in importance. Satruṇjaya in ancient times had fallen

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+ According to Rūpamaṇḍana images of Śrī Ādinātha, Śrī Nemināth, Śrī Pārśvanātha and Śrī Mahāvīra are endowed with miraculous qualities as also image of Śrī Cakreśvarī, Śrī Ambikā, Śrī Padmāvatī and Śrī Siddhāyikā and are especially worshipped:

"जिनेत्रः मूर्तियोऽवनलः पुजितः सर्वः सौवशिवः ।
निर्मलश्चैव शेषयुक्तातासः पुज्यव विशेषत: II २५॥
भि आदिनाथो नेमिनाथम पारशुरामवपरः वीरचूरुरः ।
वाक्ःश्रीविहारः पदः अखरली सिद्धायिनि च II २६॥ A Hindi Commentary: ६, ४५.

$\times$ "सेणपूज्यस्त्यासस्त्यास हुणदेवरसा [सेण सरससू] क्षेण अंबाहुरी क्षेण अंबकता क्षेण इन्द्राणि ।""

Adh. II Uddeśa 8, Mahānīśītha; (Ms. p. II A) see also the following in Panca-Kalpaḥāṣya, 5th Kalpa where Kusmāṇḍī alias Ambikā is invoked along with Sarasvatī for obtaining learning:

"सर्वसूचसूचम्मती नामहरे गहियोपलिलया देवी ।
जासकंडदीश्चिद्या देवेनु अविच यम नामम् ॥

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into the hands of the Buddhists. It is said that even Kapardiyakṣa, one of the presiding deities thereof, when Śrī Vajraswāmi in the beginning of the Christian era visited Satruṇḍjaya, had turned heretic and was replaced by another deity by Śrī Vajraswāmi. During that period Gīnār was the only Tīrtha which could be easily visited by Jains in Western India. Gīnār therefore became a popular place of pilgrimage and Śrī Ambikā came to be considered the Jain Āmnāya x deity. Śrī Apraticakrā or Cakrēśvarī being connected with Panca-Parameṣṭi-Mantra and the Sūrimantra-Yantra and Siddhacakra-Yantra continued to be a popular Māntric deity. Śrī Padmāvatī being connected with Śrī Pārśvanātha the ideal of Māntrikas and the most popular Tīrthankara who earned the title of Purisādānīya has continued to be an equally popular Māntric deity. The importance of Śrī Siddhāyikā is owing to her being an attendant deity of the last Tīrthankara Śrī Mahāvīra.

VIDYĀDEVIS

The worship of Vidyādevis amongst Jains is most ancient as would be evident from references given further on.

They are essentially Māntric deities presiding over all Māntric literature. Of course as Śrutadevī alias Sarasvatī is the deity presiding over the whole literature sacred as well as secular, she occupies the pre- eminent position amongst Māntric deities, and Vidyādevis are considered deities allied to her but holding comparatively a subsidiary position. In the Jain pantheon Sāsana-Yakṣas and Sāsana-Yakshiṇīs are concerned with the protection of the Jain fold and the Jain doctrine.

AMBIKĀ AND OTHER MĀNTRIC DEITIES

Śrī Ambikā appears to have been invoked on various occasions

x “तत्र देव्यालिख्याप्रासाददेवया: १ संप्रदायवेदय: २ कुलदेवयथ: ३ । । । संप्रदायवेदय: अस्वा सर- स्वति चिपुरा तात्ता प्रभृत्य:” (भाचारविन्दक प २०६);
“वासाः देवीस्म अप्रसीद्धवात, कुलादेवश्वरात गुप्तदेवश्रामबात, नामीति किस्मो नाथो न हायते तासां अस्वाममन्नेण बा बाणीमन्नेण बा चिपुरामन्नेण बा प्रतिभ्य विशेष:। अन्य देवीप्रतिभाः शासनदेवीप्राग्धदेवी- कुलदेवीपुरेरतेर्वनमदेवीक्ष्रेम्यदेवीकुंवरादिगीर्मां सर्वसामेर्व एव प्रतिभाविभि:।” (भाचारविन्दक प २१०).
by various Achāryas and laymen for the fulfilment of the objects of the Sangha. We have seen how Priyagranthisūri invoked her and succeeded in impressing the Jain doctrine of Aḥimsā on the Brahmaṇas intent on the sacrifice of a goat. Māndevasūri, different from the author of Laghusanti, once forgot the text of Sūrimantra and learnt the same again by invoking Ambikā. The famous Haribhadrasūri was aided by Śrī Ambikā * when he defeated the Buddhists who were assisted by their patron-deity Tārā in the debate. Bappabhaṭṭisūri was aided by Śrī Ambikā in his dispute with the Digambaras regarding precedence in worship at Girnār. It is unnecessary to multiply instances of worship of Śrī Ambikā amongst Jains in the ancient times. We may conveniently mention here that this fact is borne out by the poetic literature consisting of hymns viz. Caturvimśati Stotras and Stutis. We would specifically mention Caturvimśatikā Stutis by Śrī Bappabhaṭṭisūri, Śrī Sobhanamuni and Nyāyavisārada Śrī Yaśovijayaji. All the three have verses in praise of Sarsvatī, Vidyādevis and also in praise of Śrī Ambikā although she is not a Vidyādevī but is a Sāsandevi particularly an attendant deity of Śrī Neminātha. As the Stutis relate to the twenty-four Tīrthankaras verses in praise of 24 Sāsandevīs would have been quite appropriate. But the fact that Vidyādevis are praised instead shows the ancient character of their worship and also of Māntric worship. Bappabhaṭṭisūri has twice praised Vairoṭyā,× the chief queen of Dharaṇendrā and Kapardiyakṣa. In his times they must have been amongst Māntric deites usually worshipped. Sobhanamuni has additionally praised Sāntidevatā and Brahmaśāntiyakṣa (See also p. 7 & p. 8 Nirvāṇakalikā), who must have been therefore amongst the Māntric deities commonly worshipped in his times. Śrī Yaśovijayaji has several

* See Śrī Haribhadrasūri’s commentary on Āvaśyakasūtra p. 411 for mention of Ambā and other deities. See also foot-note on page 204 ante.

× We have Vairoṭyastava of much earlier date by Āryanandila wherein both Śrī Vairoṭyā and Śrī Padmāvatī are described as queens of Śrī Dharaṇendrā. See also p. 36 & p. 38 Nirvāṇakalikā.
verses in praise of Sarasvatī instead. It is quite natural in his case as he is known to have been an Upāsaka of Sarasvatī. Further instead of Vairoṭyā he praises Śrī Padmāvatī which shows that worship of Padmāvatī was more common in his times. Śrī Jinaprabhasūri also in his Caturvīṃśatistava (Kāvyamāla Part VII p. 170) praises Sarasvatī and Ambikā. The same is the case with Caturvīṃśatistuti by Śrī Dharmaghoṣasūri. In the numerous hymns composed in the intermediate period of 700 years between Śrī Sobhanamuni and Śrī Yaśovijayaji Sarasvatī appears to have been usually praised varied sometimes by the praise of Śāsandevīs, but worship of Sarsvatī and Ambikā seems to have been current uninterruptedly from the most ancient times to this day.

Referring to ‘Aindrastuti’ by Śrī Yaśovijayaji the preference of Śrī Yaśovijaya for praise of Sarasvatī instead of Yakṣas might be noted. The fact that the worship of Brahmaśānti and Kapardiyakṣa had gone out of vogue during the interval of 700 years between Śrī Sobhanamuni and Śrī Yaśovijaya might account for it. The available Māntric literature also confirms this inference, as it does not include Mantric Kalpas of these Yakṣas. (In an unpublished list of manuscripts of the first and second Stambhas of Bhāṭhaṅki Kuṇḍi at Jeselmer dealing with Mantra Medicine and Astrology bearing No. 843 to No. 1004—a copy of which is with the writer—there is a Kapardiyakṣārādhanā—Kalpa being No. 877–7 leaves. But it is not available anywhere else).

VIDYĀDEVĪS AND ORIGIN OF VIDYĀDHARAS

As promised we shall now deal with the origin of Vidyādharas and worship of the Vidyādevīs. The oldest account as to the origin of Vidyādharas and worship of the Vidyādevīs is found at pp. 163–164 Vasudevahūṇdi of Śrī Sanghadāsagāni (circa 600 A. D.). A similar account is given at pp. 161–162 of Āvaśyaka Cūrṇī as well as at pp. 143–144 of Śrī Haribhadraśūri’s commentary.

Briefly it says that in times of Śrī Rṣabhadeva after he renounced the world and turned an ascetic, two princes named Nami and Vinami
sons of Kaccha and Mahākaccha, followed him from place to place; attended upon him sword in hand and served him zealously. Dharaṇendra, the king of snake-deities, who came to make obeisance to the lord, saw them serving the lord humbly, diligently and respectfully. Out of curiosity he inquired what their object was in thus serving the lord. They replied that the lord distributed lands amongst his sons and other Kṣatriyas when they were in a distant country and that they were then serving the lord in order that the lord might do them some favour. Dharaṇendra replied with a smile that the lord was beyond favour and disfavour and indifferent even to his own body, was without any possessions or belongings and free from attachment like a lotus, and that as they had however served the lord for a long time he would give them lands on both the sides of Mt. Vaiṭādhyā as its reward. As the lands were not approachable on foot, he said that, he would give them the flying-lore and also other Vidyās with the aid of which they might induce people to go with them there. They thanked him and Dharaṇendra gave them forty-eight thousand Vidyās of Gandharvas (Deities) and Pannagas (Snake-deities) including amongst them Mahārohiṇī, *Prajnapti, Gaurī, Vidyumnukhi Mahājwālā, Tiraskārini, Bahurupā and others. Nami and Vinami founded on the South and North sides of Mt. Vaiṭādhyā fifty and sixty towns respectively. Their subjects were divided in sixteen Nikāyās or groups, eight Nikāyās belonging to Nami and the other eight to Vinami. The respective groups took their names from the names of the Vidyādevīs presiding over them e.g. Gaurikas from Gaurī, Gandhāras from Gandhāri, Mānavas from Mānavi, Mātaṅgas from Mātaṅgī, Kālakesās from Kālikā etc. They installed Lord Rṣabha in the courts in their towns as also the particular Vidyādevī presiding over the particular group of Vidyādharas.†

*Āvaśyakacūrṇī additionally mentions that amongst the forty-eight thousand Vidyās Gaurī, Gandhāri Rohinī and Prajnapti are Mahāvidyās.

† Śrī Dharaṇendra laid down rules for the observance of Vidyādharas: (1) No one
Thus arose the Vidyādharas. We may refer the readers to p. 176 ante for an account of some Vidyādharas who flourished about the time of Śrī Mahāvīra.

Most of the stories comprised in Vasudevahīndi relate to Vidyādharas and their achievements through the employment of Vidyās which are nearly forty in numbers. Mahājwālā is described there as the most powerful Vidyā being counter to all other Vidyās. An interesting account of Śādhanā of Mahājwālā and other Vidyās involving worship of Sañjayanta and Dharṇendra appears at p. 318 et seq. Vasudevahīndi Pt. II. The reader interested in them may refer to them himself. What is comparatively of greater importance for our purpose is the enumeration of a number of Vidyās in one of the most ancient Aṅga viz. Sūyagadāṅgasūtra, II Śruta Skandha, Adh. 2, Śūtra 30 p. 318

SŪTRAKRṬĀNGA-VIDĪYĀS

The said Śūtra calls those who employ Vidyās for the purpose of getting food, drink, clothing, bedding, house or any other object of enjoyment, non-Āryans and misguided and states that such persons would after their death become demons or pariahs amongst gods and would thereafter be reborn quite dumb and blind as a result of such misuse of Vidyās. It is clear that what the passage condemns is the employment of Vidyās out of selfish motives. The Vidyās are therein classed amongst Pāpaśruta i. e. sinful or evil learning

About forty Vidyās are enumerated in the said Śūtra of which twenty eight are Vidyās proper and the remaining twelve are meant for astrological predictions. They are explained in the commentary on the said Śūtra. The famous Tāntric Śaṭkarmas and many other objects are said to be achieved by these Vidyās. One of the Vidyās Ātharvani—apparently connected with Atharvaveda—is said to cause injury to another at once. This would support what we have stated before that Tantra and Mantra shall in any way offend a Śādhu (ii) nor offend or do injury to a person who has taken refuge in a Jain temple (iii) nor abduct a woman against her will and that if any one transgressed these rules he would lose his Vidyās. P. 227 Vasudevahīndi Pt. II.
have their origin in Atharvaveda. Pākaśāsanī is the same as Indrajāla causing illusions, Mohanakarā causes fascination or infatuation, Garbhakaṇā brings about conception, Durbhagākarā makes even a good-looking person ugly and Subhagākarā even an ugly person good-looking. Vaitāli attacks with a staff and Ardhavaitālī counteracts the former. Avaswāpinī causes deep sleep, Tālodghaṭanī opens locks, Svapākī is a Vidyā of Cāndālas otherwise known as Mātaṅgīx. Śambari, Dravidī and Kaliṅgī are so called because they are connected with the respective countries of Śambaras, Dravidas and Kaliṅgas or are composed in their respective languages. Gaurī and Gāndharī are amongst the sixteen Jain Mahāvidyās. Avapatanī causes one to fall down and Utpatanī to rise up. The latter is the same as the flying-lore. Jṛmbhaṇī terrifies the opponent, Stambhinī paralyses them. Śleṣaṇī means either one which sets a thing on fire or joins things together, Āmayakaraṇī causes or spreads disease, Viṣalyakaraṇī removes foreign substances like arrowheads etc. from the body and heals it up. Prakrāmaṇī causes swift forward movement. Antardhāṇī causes persons and things to disappear. Āyamaṇī means that which lengthens out or stretches forth; if it stands for Āchamaṇī it means one which swallows up. *

**VASUDEVAHINĪ-VIDYĀS**

Of these Avaswāpinī, Tālodghaṭanī, Gaurī, Gāndharī Jṛmbhaṇī Stambhanī, Vaitāli, Svapākī-Mātaṅgī and Tiraśkaraṇī-Antardhāṇī are also found amongst Vidyās described in Vasudevahinī. The first two and the fifth are mentioned at page, 7, eighth at page 84, sixth at pp. 317-319 and the remaining at p. 164 of Vasudevahinī. For names

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× Gaurī and Gāndharī are described as Mātaṅga-Vidyās in Nisṭhā Bhāṣya Udd. XVI v. 63 and Bṛhat-Kalpa Udd. I, v. 2508. See also Paris’īṣṭha Parva II, where two Vidyādharas marry Cāndālakanyās to acquire accomplishment in a particular Vidyā.

* We would note here other references to Vidyā and Mantra occurring in Śūtrakṛtāṅga or in its Niryukti. Mantra: Śūtrakṛtāṅga, Adh. VIII v. 4, p. 168; Vidyā-Mantra: Niryukti v. 98, p. 169; Mantra: Śūtrakṛtāṅga, Adh. 14 v. 20, p. 248.
of Vidyās mentioned at various places in Vasudevahindi see appendix IV, 74, at p. 51 Vasudeva hindi Part II. It also mentions Mahārohiṇī Prjnapti, Mahājwālā Mānavi and Kāli besides Gaurī and Gāndhārī, mentioned above who are amongst the 16 Jain Mahāvidyās.

**JWĀLMĀLINĪ AND DIGAMBARA JAIN MĀNTRIKAS**

We have already stated that according to Vasudevahindi the most powerful Vidyā is Mahājwālā alias Mahājwālini alias Jwālmālini. Vidyādharas accomplished in this Vidyā are there described to be always victorious over their opponents who may be accomplished in other Vidyās. This is, perhaps, the reason why this Vidyādevī, who is also the attendant deity—Śāsanadevi of the eighth Tīrthaṅkara Śri Candraprabha, is popularly worshipped and has independent Mantra-kalpas. The oldest Mantrakalpa available of Śri Jwālmālinī alias Jwālinī is of Śri Helācārya alias Elācārya a Digambara Āchārya and a Māntrika of great repute. He has also composed a hymn in praise of the deity. There is another Kalpa by Śri Indranandi, also a Digambara Jain Āchārya, based upon the said old Kalpa of Śri Helācārya. Śri Malliṣeṇasūri, author of the present work—Śri Bhairava Padmāvatī kalpa has included in his “Vidyānusāsana”, an abridged Jwālmālinī Kalpa and has also composed an independent Mantra–Kalpa of this deity. We may note here that according to the Digambara tradition famous Mantrasiddhas began with Śri Pūjyaḍa (6th century Vikrama era) followed by the said Śri Helācārya (of Drāvida Sangha) who flourished circa 9th century Vikrama era and Śri Indranandi (of Drāvida Sangha) who flourished circa 996 Vikrama era i.e. Śaka 861. Then came the author of the present work Śri Malliṣeṇasūri who was followed by Śri Subhacandrācārya, author of Jnānārṇava, Bhaṭṭāraka Śrī Ariṣṭanemi and Bhaṭṭāraka Śrī Subhacandra (circa s.y.1608), who was a pupil of the famous Bhaṭṭāraka Jnānabhūṣaṇa. Śrī Ariṣṭanemi wrote Śrī Śrīdevī Kalpa and Śrī Subhacandra wrote Śrī Ambikākalpa. There have been others also of lesser note who need not be mentioned here.*

* Bhaṭṭāraka śiṣṭhanandi (circa 16th century Vikrama era) wrote 'Namaskāra-Māutra-
There are several references to Vidyās in Paumacariyam. It is a work composed in 530 Vīra era, i.e. 60 Vikrama era according to its colophon. Its author Vimalasūri describes himself as belonging to Nāila Kula. Now Nāila Kula is synonymous with Nāila Sakhā which started from Ārya Nāila a pupil of Śrī Vajrasena about 150 Vikrama era.* So the work may be taken to have been written about that date. Jacobi considered it to be not earlier than the 4th or 5th century A.D. Dr. Kieth, Dr. Woolner and some other scholars considered it to be of about 3rd century A.D. because of the occurrence in the work of the word Dinār and certain Greek astrological terms; but Dr. Winternitz, Dr. Leumann and other scholars consider that there is no justification for doubting the date 530 Vīra era given in the colophon of the work itself.

We would draw the attention of the readers particularly to the passage occuring in the 7th Uddeśa from v. 135 to v. 145. About 61 Vidyās are enumerated in the said passage. Their names generally indicate the objects achieved through them. Amongst them may be noted Prajnapti which is one of the 16 Jain Mahāvidyās and Aṇimā and Laghimā two of the well known eight Siddhis (Aṣṭasiddhi). The flying lore is stated there to have been acquired by Rāvaṇa, Bhānukarṇa alias Kumbhakarṇa as also Bibhīṣaṇa.

Of the Vidyās named in the said passage Prajnapti is also found in the passage from Vasudevahīndī (p. 164) referred to above.

kalpa`; Guñanandi (circa 16th century Vikrama era) wrote Rśimandala-Yantra-Pūjā; Arhaddāsa a contemporary of Āśādhara wrote Sarasvatikalpa and Āśādhara (1235 to 1300 Vikrama era) wrote Gaṇadharaivalaya and Praṇīṭhāsāroddhāra alias Jinayajnakalpa`. Padmanandi (1385–1450 Vikrama era) who made an image of Sarasvatī speak and Trikālya Yogi (circa 11th century) are some of the other Digambara Jain Māṇtrikas.

* See Vīranirvāṇa Samvat and Jain Kālagaṇanā P. 123.
Stambhinī noted above as a common Vidyā is found here as Jalastambhinī (one which freezes or stops water) and Agnistambhinī (one which cools down or extinguishes fire). Jayā and Vijayā may also be noted, as these Vidyās and the deities of identical names presiding over them are mentioned in Sūrimantra as well as Vardhamāna Vidyā. The Prākṛta Vāubbhavā might mean Vāgudbhavā i.e. Sarasvatī or Vāyūdbhavā meaning one that generates stormy wind or cyclone. Īśāni, Shaktī and Kauberī are Vidyās apparently connected with Sankara, Shaktī and Kubera. Cāndālī is the same as Svapākī or Mātaṅgī and Nindrāṇī is the same as Avaswāpinī noted above. The flying lore is here thrice referred to. It is also mentioned in Vasudevahīndī and as Utpatanī in Śūtrakṛtānga. Bandhanī (one which binds) and Mocanī (one which releases) are also found in Vasudevahīndī.

We should note here the fact that Padmacarita alias Padmapurāṇa, which appears to be a very close Sanskrit rendering by Śrī Raviṣeṇa a Digambara Jain Āchārya (634 Vikrama era) of Paumacariyam, has the said passage from Paumacariyam rendered verbatim in Sanskrit. There are two or three differences which can be accounted for by variant readings. We might however, note one which cannot perhaps be so accounted for: Adarśanī for Visannā. Adarśanī can be identified with Tiraṅkārīnī alias Antardhānī already mentioned. Instead of Avaswāpinī we have Nindrāṇī.

Śrī Hemacandrācārya in Triṣaḍṭhiśalākapuruṣacaritra Parva 7, canto 2 appears to have taken the said passage describing Vidyās from the said Padmacaritra but has additionally mentioned Rohini, Gaurī and Gandhārī, which are mentioned in Vasudevahīndī as well as in Āvaśyakacūrṇī (pp. 161-162) as Mahāvidyās. All the three works describe Rāvana as accomplished in 1000 Vidyās. (See Pauma. VIII, 6; Padma. IX, 134—all Vidyās; and Triṣaḍṭhi loc.cit.).

The importance of the above references is that they occur in works which were composed long before the influence of Tāntrikas made itself felt on contemporary literature and at least as regards
ANTIOQUITY OF JAIN MANTRAS: JAIN NARRATIVE LITERATURE

Sūtrakṛtāṅga in a work composed earlier than even the origin of Tantras. They prove the existence of Vidyās not only about the time these works were written but also in very ancient times specially because they are described in such a matter-of-fact way in Sūtrakṛtāṅga and are associated with legendary characters of great antiquity described in the said subsequent works.

ŚRĪ, HRĪ, DHĪRTI, KĪRTI, BUDDHĪ & LAKŚMI

We have already shown existence of Jain Māntric deities in olden times. We might here refer to the footnote on page 201 ante giving a reference from Śrī Bhagavatī Sūtra IX, 11, Sūtra 430 to a marriage-present of the idols of the six deities. Śrī, Hrī, Dhīrti, Kīrti, Buddhī and Lakśmī. They seem to have been chosen as marriage-present because they are believed to bring prosperity. It was Hrīdevī amongst these who inspired Udyotanasūri otherwise known as Dākṣīnaya-cinha to write his beautiful story named Kuvalayamāla.

JAIN NARRATIVE LITERATURE VIDYĀS AND MANTRAS

Not merely the works already referred to but the whole of the Jain narrative literature is full of stories containing descriptions of miraculous achievements performed through the aid of Mantra, Maṇī* or gems, or Medicine and of Vidyādhāras, Mantra-sādhanās and their incidental dangers. We would particularly refer to Śrī Haribhadraśūri’s Samaratāccakahā, the said Kuvalayamāla, Śrī Siddharśi’s Upamitibhavaprapaṇcā-Kathā *, Śrī Dhanapāla’s Tilakamanjarī, Śrī Lakṣmaṇagaṇī’s Supāsanāha-cariyam and Śrī Hemacandraścārya’s Trīṣaṣṭhi-sālakā-puruṣa-caritra and Śrī Somaprabhācārya’s Kumārapāla-Pratibodha.

We shall give some references from Tilakamanjarī. At p. 25 ff. occurs Māntric initiation of the king when he obtained Aparaṭītā Vidyā for Sādhanā of Rājalakṣmī; at p. 37 occurs worship of Śrī and at p.

* अपि न्यम्: खङ्क्र भ्रान्ति मन्त्रमणिरोष्ठिनाम् ।

* Its famous author Siddharśi calls it composed by the goddess of speech (श्रीदेवता विहित) in the colophon thereof.
326 ff. occurs Sādhana of Vidyās through Mantric worship of their idols. Eight chief Vidyās including Prajnapti and Rohini are there described. They come to this world from heavenly nether regions to offer boons to the Sādhaka. This last is an important reference as it shows that of the sixteen chief Vidyādevīs presiding over the two regions of Vaitādhya eight are described as they preside over one of the said two regions. Limitation of space does not permit us to discuss the numerous references even from the works already named. We would refer the curious reader to the article “Magic and Miracle in Jain Literature” by Kalipada Mitra commenced in The Jain Antiquary Vol. VII No. II p. 81 and continued in subsequent issues.

AUSPICIOUS AND PROTECTIVE MANTRIC RITES

We must however state that there are frequent references to Bhūkamma or Bhūtikarman, Kautuka, Mangala, Prāyaścitta, Balikarma and Rakṣāvidhāna, in the canon. Bhūtikarma is besmearing the body or an object with ashes or earth or tying to it an amulet, charm or thread accompanied with recital of Mantras for protection of the person or the object against evil eye, evil influence, evil spirits or even illness and theft. Rakṣāpoṭṭalikā used to be tied by Dikkumarīs (female deities) to the wrist of a newly born Tīrthaṅkara as protection against evil spirits and evil eye.

Balikarma is worship of or oblation to household deities. Rakṣāvidhāna is a protective rite. Kautuka is putting a mark with ashes, soot or black pigment on the forehead, with the object of warding off evil. Mangala means auspicious objects like curds, unhusked rice Dūrva grass and Siddhārtha i.e. Sarṣapa or white mustard and Prāyaścitta means expiatory or propitiatory rites toward off apprehended evil indicated by bad dreams or movement or transit of planets. See Brhatkalpa bhāṣya I, 1308 ff. Sūtrakṛtāṅga II,2, 32; Bhagavatī Sūtra IX, 33, Sūtra 380; Uttarādhayana XXII, 9; Aupapātikasūtra II & 27; Jambudvīpapannatti V, Sutra 114; Jñātādharma-kathā I, 1 Sūtras 12 & 14 and I, 14 Sūtra 99; Vipākasūtra I, Sūtra, 28 p. 77; Praśnavyākaraṇa I, 2 Sūtra
7; Rājapraśnīya, Sūtra 54 p. 120; Vyavahārasūtra Sutra I; Kalpasūtra III, Sūtra 67 p. 62; Upāsakadasāṅga, I Sūtra 3 & VII, Sūtra 43, Āvaśyaka-brhadvṛtti p. 518 and Pancāśaka XIII, 24.

Obtaining answers by questioning seers, who know future by gazing on a piece of cloth, mirror or crystal, sword, water, or wall aided by deities, or through Vidyās giving answers in dreams, or through a deity like Ghaṅṭīka Yakṣa communicating the answer to the ear of a Dombī—is also classed with the above along with Nimitta or Divination in Brhatakalpa I, v. 1314 which says that one employing these through pride is tainted with 'Ābhiyogika' Karma which makes him subservient to other deities in the next life but if one employs these without any desire for personal benefit and only for enhancing the credit or reputation of the Jain fold and the Jain faith he becomes an 'Ārādhaka' or faithful devotee and earns Karma which would make him high-born in the next life.+

We would stop here for a moment to show how this is a complete answer to all objections against Mantras and Vidyās and an explanation of what is really meant by inclusion of Mantras and Vidyās in Pāpa-śruta. * It means that by themselves they are not sinful but it is their abuse that makes them so and that they are called Pāpaśruta only because of such possibility of their abuse; otherwise the fact that


* Besides Sūtrakṛtāṅga II, 2, Sūtra 30 already referred to Thānāṅga IX, 3, Sūtra 678 p. 451, and Samavāyāṅga XXIX p. 49 term Mantras and Vidyās 'Pāpaśrutās'. The last mentions works on Vidyās like Rohini and others, works on Mantras of Cetakas and others, and works on Yoga i.e. herbs or powders meant for other's fascination or control. Uttarādhyayana XXXI v. 19 also prohibits employment of Pāpaśruta; strangely the Saṅgrahaṅī verse cited by the commentator does not include Mantras and Vidyās but only Nimitta of eight kinds and sciences of singing, dramaturgy, architecture, medicine and archery and cites a Saṅgrahaṅī verse in support which is also cited at p. 660 Āvaśyakasūtra by Śrī Haribhadrasūri in his commentary.
Vidyā is defined as Srutā comprised in Purva would be a direct contradiction as all Purvās are sacred and Vidyā being part thereof is also sacred (See commentary on Vijjācāraṇa Sūtra 683 p. 794 Bhagavati-sūtra XX). Vidyācāraṇas actually employ Vidyā to enable them to move about in the air. They would not have done so if such use of Vidyās had been prohibited or considered sinful. Śrī Vajraswāmi an ideal Āchārya also used Vidyās (See his life described ante). *

Had there been anything objectionable in Mantras and Vidyās per se the person employing the same properly would not have been considered an Ārādhaka. Not only that but as we shall show further on a Māntrika failing to employ Mantra on a suitable occasion is termed a Virādhaka or an offender against Faith. Of the triple essentials namely Darśana-faith, Jñāna-knowledge and Cāritra-conduct Māntric Sādhana and Mantra-prayoga involve slight transgression against conduct only which can be atoned for by expiatory rite as is performed by a Sādhu after even careful movement for necessary of life of an ascetic. That would be the case if there is no abuse of Vidyās and Mantras; otherwise it might be an offence against all the three essentials including the prime essential-faith. × The Jains ordinarily recognise Mantras and Vidyās for peace and tranquillity of body mind and soul. See the following Sūtra which is a part of Pratikramaṇa i.e. confession and repentance ceremony daily performed by the Jains wherein deities devoted to the service of the Jain fold are invoked for the peace and tranquillity of the body mind and soul:—

वेयात्स्वगरणं सत्तिगरणं सम्मदिहिसमाहिगारणं करेमि काउस्मण्।

* Uttarādhayayana XXXVI v. 262 elucidates the point, also Thanāṅga IV, 4 sūtra 354.
× Bhagavati-sūtra III, Udd. 4 to 6 dealing with projection of forms and things through Vaikriya Labdhi include a passage in Udd. 5 question 18 and 19 and answers thereto which says that a person employs miraculous power only because of Kaśāya (anger, pride, deceit and covetiveness otherwise termed Rāga-attachment and Dveṣa-aversion) affecting him and that therefore confession and repentance are necessary. This would apply equally to employment of Vidyās and Mantras.
REFERENCES TO VIDYĀS AND MANTRAS FROM SCRIPTURES

Jain scriptures while giving rules as to how a Sādhu should obtain his food by begging state that he should not in obtaining food commit any of the sixteen faults including employment of Vidyā, Mantra, Cūrṇa or magical powder and Yoga—a mixture of drugs or Mūla i. e., roots or herbs meant for a charm:

भाई दूसर नियमते भाजीव बणीयांगे तिगिच्छ य ।
कौष्ठे माणे माया कोने य बुरतत दस एटे ॥
पुर्णश्र परंतु संयस्व कीमा मंते य ज्ञुस जोगे य ।
उपयुक्त दौसा सोपसमे मूल कम्मे य ॥—पिष्मलिपुस्तिक, ४०८,४०९

ĀCĀRĀNGA AND UTTARĀDHYAYANA

Besides Piṇḍaniryuktī, commentary on Ācārāṅga II, 1 Sūtra 273 and commentary on THANĀNGA III, 4 Sūtra 196 also describe the said sixteen faults. Similarly Uttarādhyaayana XV, vv. 7 & 8 say that he is a Sādhu who does not maintain himself by employment of Vidyā, Mantra and medicine and gives them up. Uttarādhyaayana XXIV vv. 21–25 while describing eight essentials for observance of Sādhus called 'Pravacananamātrīs' and particularly the three 'Guptis' say that a Sādhu should carefully control himself from a resolve involving injury to others and execution thereof through concentration or recital of Mantras. Similarly Uttarādhyaayana XVIII, 31 says that a Sādhu should turn back from divination through questioning deities etc. and from employment of Mantras for fulfilling desires of others.

There is a reference to Omkāra in Uttarādhyaayana XXV, 29. Uttarādhyaayana-Niryuktī v.88 refers to Āṅgavidyā and v.118 to Prāsādānapātana Vidyā i. e. Vidyā which brings down a palace. Commentary on Uttarādhyaayana VI, p. 263 describes Kāmaghaṭa i. e. a wish-granting pot obtained through Vidyā.

THANĀNGA

THANĀNGA V, 2, Sūtra 440 mentions Rddhi–Labdhi i. e. miraculous powers acquired by development of the soul, and the commentary thereon describes some of the principal ones. THANĀNGA V, 3, Sūtra 449 men-
tions five kinds of purifications which include Māntric purification through Sucividyā. * Ṭhāṇāṅga IX, 3, Sūtra 692 mentions Ambada who was a Vidyādhara and a Jain layman in the time of Śrī Mahāvīra. Ṭhāṇāṅga X, 3, 755, mentions the miraculous works described at p. 151 ante; and Sūtra 776 mentions Tejolesyā i.e. miraculous power of destruction acquired by performance of austerities which could burn a person to death or consume any object. Sītalesyā is a counter to the said Tejolesyā and extinguishes the fire generated by the latter. Śrī Mahāvīrāswāmi employed Sītalesyā to protect his pupil Gosāła from being burnt to death by an ascetic named Vesiyāyaṇa through Tejolesyā directed against Gosāła. See for the said account Bhagavatīsūtra XV, Uddesa 1, Sūtras 543, Āvaśyakacūrṇī pp. 298–299 and Triṣaṣṭhisālakāpurusacaritra IV, vv. 117–119. Śrī Gautamaswāmi went up Mt. Aṣṭāpada by use of miraculous power viz. Janghācāraṇa–labdhi to make obeisance to the images of the twenty-four Tirthaṅkaras in the temple constructed there by Śrī Bharata, the eldest son of Śrī Rṣabhadeva—See Āvaśyakacūrṇī p. 383, and Āvaśyaka Bṛhat–tīkā p. 287. The reader would see from these accounts that there is no absolute prohibition against the use of miraculous powers.

**Samavāyāṅga Rāyapaseṇī and Jambudvīpaprajñapti**

Samavāyāṅga LXXII, p. 83 mentions seventy two arts for man which include Vidyā and Mantra as the 47th and 48th arts. The names of the 45th and 46th arts are the names of two Vidyās mentioned in Sūtrakṛtāṅga II, 2, Sūtra 30 described ante. Rājapraśnīya, Sūtra 83 describes them differently; commentary on Jambudvīpaprajñapti II, Sūtra 30 reproduces the 72 arts from Rājapraśnīya but gives independently 64 arts for woman which include Mantra and Tantra as the 4th and 5th arts. As these seventy two or sixty four four arts were expected to be acquired by everybody i.e. all house-holders who desired to be classed amongst the learned according to the standard prevalent in former

* Sucividyā is described at p. 14 B of Nirvāṇakalikā.
times, it shows that the generality of people used to be versed in Vidyāś and Mantras in those times.

BHAGAVATĪŚŪTRA, JNĀTĀDHARMAKATHĀNGA, ANTAKRṬDASAŅGA, VĪPĀKA & UVAVĀI

At Page 149 ante we have given a reference to Rāyapaseṇī, Sūtra 53 which describes Sūri Kesī Kumaraśrāmaṇa as being prominent in the knowledge of Vidyāś and Mantras (विद्याप्रद्धाणे मंत्रप्रद्धाणे). Similarly at p. 174 ante we have stated that according to a set description all Gaṇadharas are said to be Mantrapradhāna and Vidyāpradhāna. We would cite Jnātādharmakathā I, 1, Sūtra 4 and Vīpākasūtra I, 1 Sūtra 1 where Ārya Sudharma is so described. We have also referred to p. 32. Aupapātika Sūtra where “Therāś” are also similarly described. Bhagavatīśūtra 5, Sutra 108 has a similar description of ‘Therāś’ of Sūri Parśvanātha. These descriptions conclusively show how the Jain canon views Vidyāś and Mantras. It would not have so described—as it has done—Gaṇadharas and Therāś, if it considered Vidyāś’ and Mantras had something inherently sinful or derogatory, because in that case such description would not in anyway redound to their credit or properly represent the very high qualities acquired by living ideal ascetic life by these persons. As the said attributes are in juxtaposition with others describing the very high and rare qualities of Gaṇadharas and Therāś the said attributes also must be taken to describe their very high and rare qualities—not merely approved of but greatly acclaimed. Jnātādharmakathā I, 14, Sūtra 99 mentions inter alia Cūṇayoga and Mantryoga. The said passage throws considerable light on the condition of society in ancient times as it was commonly believed that ascetics were possessed of miraculous powers or had knowledge of Mantras or charm with ashes, clay or thread, magical powders or herbs, roots, bark, creeper, or a blade of Silika grass, pills, medicine or combination of medicines which would cause enchantment, fascination or bring good luck or prosperity to a person. Suvaratā the Jain female ascetic, says that she would not even hear such things,
much less instruct anyone to employ same. As mentioned in the footnote on p. 175 ante Antakṛddasāṅga III 8, Sūtra 6 mentions worship of the image of Śrī Hariñegameši.

PRAŚNAVYĀKARĀNA

Praśnavyākaraṇa 1, 1 Sūtra 7 (p. 28 et seq.) is a long Sūtra and contains several references to Mantras important for our purposes. There are the following references:—‘Yantras’ meaning ‘Diagrams’ for the purpose of driving away the opponent etc; ‘Ahevaṇa’ meaning ‘Attracting people’ and according to a variant reading ‘Ahivvaṇa’ meaning ‘Rendering inimical’, ‘Āvindhana’ meaning making ‘one possessed’, ‘Abhiyogya’ meaning ‘making one subservient’—all this being done through Mantras or medicine. Further the Sūtra refers to ‘controlling’ which destroys the mental power or will of the medium. These, though true in form, involve injury to living beings, so are, in spirit, untrue; and those who teach these to others are condemned. It includes taking or giving bath with charmed waters for prosperity, good luck etc., protective magical rites, as also Sāntikarma i. e. oblation to fire for obtaining peace or good health accompanied with recitation of Mantras. This shows widespread prevalence of Mantras and Mātric rites.

Praśnavyākaraṇa II, 2, Sūtra 24 (pp. 113–114) praises ‘Truth’. Truth is said inter alia to contribute to accomplishment in the flying-lore of Vidyādharas and Cāraṇas (flying—ascetics) as also Mantras, Medicine and Vidyās. It also says all Mantras, Magical powders, recitation of Mantras, Vidyās* and Jambhagas (i. e. the deities concerned with Mantras, Vidyās and Wealth), Economics, weapons, Arts and Scriptures have truth as their base.

VIPĀKAŚRUTA

The last of the 11 existing Āṅgas is Vipākaśruta. Its II Śrutaskandha, Sūtra 4 (p. 54) narrates the story of one Priyasena who would control the king, lords and others by employing Vidyās and magical

* Mantras as of Śrī Hariñegameši and Vidyās such as Prajñapti and others.
powders for fascination or being invisible or charming, controlling or making others subservient. This does not require further comment.

UPĀNGAS

Coming to the Upāṅgas besides the references already given Uvavaī p. 28 refers to Śrī Mahāvīra's Sādhus possessed of various miraculous powders (Labdhis) including Cāraṇas which according to the Commentary means Janghācāraṇas and Vidyaćaṇaṇas (Sādhus possessing miraculous powers through austerity and Vidya enabling them to fly through the air),—see Bhagavatī XX, 9, Sūtra 683 p.793 and commentary thereon p. 794. Vijāharas (persons accomplished in special Vidyaś like Prajnapti and others), and Āpāṣātivāino (persons capable of bringing down from the sky in form of rain desirable objects like gold etc. and also undesirable objects like dust, pebbles etc). Rāyapaseṇī Sūtra 80 inter alia refers to Mantraprayoga thought of by queen Śūriyakanta to kill king Paesi. Pupiyā—Puṣpikā IV (p. 31 A) refers to Vidya—prayoga and Mantraprayoga for getting issue.

DAŚAVAİKĀLIKA AND PRABHĀVAKAS

Amongst Mūlasutras Daśavaikālika Adh. II, v. 6 mentions 'Agandhana' snakes who would not suck up again poison from the part of the body bitten by them once they have emitted it and would prefer to be burnt to death under Māṇtric compulsion. The other kind of snakes called 'Gandhana' are the common snakes who when forcibly drawn back by Mantras suck up the poison from the bite being compelled to do so by Māṇtrikas. Daśavaikālika Adh. VIII, 2, 51 says that a Sādhu should not communicate inter alia Mantra or Medicine or magical powder or the science of divination or dreams or astrology as the same involves injury to living beings. This presumes knowledge of Mantra etc. on the part of the Sādhu. Commentary p. 41 et seq. Daśavaikālika I mentions Avanāmini and Unnāmini Vidyaś (the former brings down objects and things and the latter raises them up) possessed by a Mātaṅga *

* Quoted by Malayagiri in his commentary on Vyavahārasūtra, Pīthikā, p. 28. See also Niśṭha Bhāṣya, Pīthikā v. 33 (p. 20) which is the same with a variant reading.
(a member of the depressed class) and acquired from him by king Śrenika. Commentary p. 58 Daśavaikālika Adh. I mentions invocation of a deity through Vidyā for inducement of faith in a pupil and commentary p. 40 mentions reaching destination over a long route quickly through Vidyā. The following v. 183 of Daśavaikālika—Niruykti (p. 101) mentions eight kinds of persons who through their respective qualities add to the glory of the Faith. They are (1) persons possessing supersensual knowledge (2) or Miraculous power 'Labdhi' (3) Ācharyas (4) Dialecticians (5) Excellent exponents of religion (6) Ascetics performing severe austerities (7) Diviners (8) Persons accomplished in Vidyā and persons respected by the Royalty or the people.

‘अहिंसा इक्ष्यायवित्य वाह पम्मक्ष्वि खलम नेमिति।
विज्ञाराज्यमंसमय ए तित्थे पम्पानिति॥’ १८३

‘PRABHĀVAKAS’

We give below a verse usually cited to describe eight kinds of persons who add to the glory of the Jain faith.

‘पावयणो १ पम्पक्ष्वि २ वाही ३ नेमितिभो ४ तवस्तीय ५।
विज्ञा ६ सिद्धो य ७ कई ८ अनेरव पम्पावगा भणिया॥’

'Eight kinds of persons are said to add to the glory of the Jain faith and they are (1) Exponent of religion (2) Exponent of religion through stories (3) Dialectician (4) Diviner (5) Ascetics performing severe austerities (6) Person accomplished in Vidyā (7) Person accomplished in Mantras, magical powders, root and herbs (8) and Poet.'

The readers would note that persons accomplished in Vidyās and Mantras are recognised as Prabhāvakas (adding to the glory) of the Religion. It would not have been so if Mantras and Vidyās were considered inherently sinful or if there was absolute prohibition against their employment. Āvasyaka Śūtra and its Cūrni and Brhat-tīkā by Śrī Haribhadrasūri have numerous references to Mantras, Vidyās, Māntrikas, Vidyādharas, Siddhas and allied subjects. We would comment only on the important amongst them. The same remarks apply
to two of the Six Chedasūtras viz: Vyavhāra Sūtra and Bṛhat-Kalpa, their respective Bhāṣyas and commentaries.

ĀVAŚYAKAŚŪTRA

Āvaśyaka-Niryukti v. 927 mentions eleven kinds of Siddhas including Vidyāsiddha, Mantrasiddha and Yogasiddha; and the following verses give their illustrations (See Ĉūrṇi p. 539 ff. & Bṛhattīkā p. 408 ff.). Niryukti v. 931 defines and distinguishes between Vidyā and Mantra as mentioned in the note * on p. 147 ante. Niryukti v. 932 says that the universal monarch of Vidyās is he who is accomplished in Vidyās or at least one Mahāvidyā like Mahāpuruṣadattā as was Āryakhaputṛacārya. The commentary thereon says that Vidyās are accomplished even by obeisance to a Vidyāsiddha. Niryukti v. 933 says that he is accomplished in Mantras who has mastered all Mantras or many Mantras or even a single principal Mantra as was the Sādhu who through Mantra pulled out and drew away through the air the columns from the front of a palace-gate. Niryukti v. 934 says that he is a Yogasiddha who is fully acquainted with all the mixtures of magical powders of miraculous effect or even one of them as was Ārya Samita. (See note * p. 191 ante). At p. 452 there is an interesting account of Sādhana with a dead body and the miraculous effect of Pañcaparameśṭi Mantra which protected the boy meant to be sacrificed to the Vetaḷa by an ascetic who was seeking Siddhi as to Suvaṛṇa Puruṣa i. e. goldman. At p. 407 obeisance to Arihanta is said to be the meaning of twelve Aṅgas, as all the Aṅgas are meant for purification of thought which is achieved by such obeisance also. Bṛhat-tīkā p. 392 mentions Parasu Vidyā acquired by Parasūrāma and p. 401 describes ‘Cāṇḍālas’ who were Vidyāsiddhas. Bṛhat-tīkā p. 812 mentions a compromise effected between a person who had recently embraced Jainism and one of the deities previously worshipped by him, where by the layman agreed to worship the deity on account of insistence by the latter if the deity agreed to remain by the side of the images of Jinas. This shows that as long as a person worships Tīrthaṅkara as the only divinity who
could lead him on the path to Salvation, he would not be committing an offence against Faith if he worshipped a deity either subsidiary to or attendant on Jinas for some worldly object or only out of compulsion.

The story of Gandharva Nāgdatta p. 65 ff. Cūrṇi and p. 565 ff. Bṛhat-tīkā, Āvaśyaka Sūtra shows the prevalence of snake-charming and curing persons bitten by snakes through Mantras in ancient times. It was otherwise known as Gāruda Vidyā. The persons accomplished in it were styled Gandharvas, perhaps because snakes are charmed by Mantras to the accompaniment of music. P. 605 Bṛhat-tīkā cites the following verses from Dhyānaśataka of the famous gloss-writer Jinabhadragaṇi Kṣamāśramaṇa wherein the removal of poison from the body of a person bitten by a snake through Mantras is given as an illustration of how soul is freed from the poisonous brooding of the mind by Śrī Jina.

Niryukti vs. 220, 227 & 228 state that ‘Kautuka’ through application of ashes, science of divination and obtaining answers by questioning Iśkhiṇi-kā-Dombī (who ties small bells to her ears and jingles them when Ghanṭika Yakṣa whispers in her ears the answer to her question which she communicates to the person consulting her) arose in the time of Śrī Rṣabha. Niryukti v. 508 mentions Mahābhūtika Indrajālika i. e., one who is able to create hallucinations. Niryukti v. 218 says that Pūjā—worship of Nāgas and others arose in the time of the universal monarch Bharata, son of the first Tīrthaṅkara Śrī Rṣabhadeva. Utsava—celebration in honour of Indra also arose in his time.

PIṆḌANIRYUKTI

Another Mūlasūtra, Piṇḍaniruykti has several references to Vidyā, Mantra, Cūrṇa, Yoga and Añjana besides the one already cited above. V. 52 p. 21 refers to consultation with a deity for divination by an
ascetic who is constantly attended upon by deities pleased with him because of his severe austerities. V. 462 (p. 133) refers to miraculous powers obtained inter alia through Vidyā such as driving away or killing an opponent. V. 465 (P. 134) refers to ‘Labdhi’ (miraculous power obtained through development of soul). Piṇḍaniryukti vv. 494–500 and Bhāṣya v. 44 refer to Vidyā, Mantra, Cūrṇa, Añjana and Yoga.

They mention as illustrations of their employment a Śādhu who obtained rich food from a very miserly and mean person through previous enchantment of his house; Pādaliptasūri who cured King Muruṇḍa of severe headache by moving his index-finger round his own knee accompanied with mental recitation of Mantra; two young sādhus who became invisible by application of magical collyrium to their eyes and who used to dine with King Chandragupta unknown to him, but were discovered by Cāṇakya; and Ārya Samitasuri (see note p. 191 ante) who through mixture of magical powders divided the waters of the river Benā and crossed over to the opposite bank. The said passage also describes the evils likely to follow from the employment of Vidyā or Mantra viz. that the opponent might employ counter-Vidyā or Mantra and might paralyse, drive away or kill the person who first used Mantra or Vidyā; or there may be a scandal amongst the people that the person employing Vidyā or Mantra is deceitful and lives sinfully, harming others, and might be arrested, tortured, made to give up the dress of Śādhu or might be capitally punished on a complaint being made to the Government that he is a magician injuring others through magical practices. Piṇḍaniryukti v. 499 states that there might be an exception in the case of a properly qualified person; Āchārya Malayagiri in his commentary thereon says that such a person should employ Mantra for the sake of the Jain fold. * This makes it quite clear that the Jain scriptures although prohibiting employment of Mantras and Vidyās generally recognise an exception and recommend employment of Mantras and Vidyās by a properly qualified person for the sake of the Saṅgha.

* ‘सहयाद्रिप्रयोजने मन्त्रोपयोक्ति इति भाषायः’
**INTRODUCTION**

**VYAVAHĀRA SŪTRA**

Bhāṣya v. 118 of Vyavahāra–Pīṭhikā (p. 41) prescribes contemplation through Paṃcamaṅgala i.e. Paṃcaparameṣṭi Mantra in case of any ill-omen. Vyavahāra I, Bhāṣya v. 82 (p. 74) says that a Sādhu may stay on with another who is possessed of Vidyā or Nimitta till he learns the same from him. Commentary on Bhāṣya I, v. 90 (p. 76) says that as a rule one should not enter into a controversy with a powerful king. If he, however, persists he should be controlled through Vidyā Cūrṇa etc. Bhāṣya I, (p. 84) vv. 130 and 131 recommend that a debater about to enter into a debate should be inter alia taught Vidyās which are counter to those of his opponent. Vyavahāra Bhāṣya I, p. 121 says that a Sādhu possessed of Labdhi or Vidyā should bring round an inimical king through Labdhi, Vidyā or Mantra. Vyavahāra Bhāṣya I, p.137 says that one desiring to confess and repent should resort to Koranṭaka garden in Broach and invoke the presiding deity observing a three day’s fast and carry out expiatory austerities as might be prescribed by the deity.

Vyavahāra Bhāṣya III v. 181 et seq. refer to the case of a Sādhu who becomes distracted having been charmed through Vidyā, Mantra or magical powder and prescribe that if he cannot be cured of such fascination by persuasion of the person employing the same, counter–Vidyā should be employed to remove such fascination and engender repugnance instead in the mind of such person towards the Sādhu. As an example is mentioned the austere Sādhu who through his miraculous powers protected a Jain female ascetic from the clutches of the Buddhists. Bhāṣya II, v. 185 throws abundant light on the propriety of employment of Mantras in such cases* and v. 191 says that a Sādhu should be protected from his opponent through pursuasion or threats or by employment of such miraculous power as one possesses;

* विसंस विसमेवेह उसाहे भगिमिगिणे ।
मंतस्स पवित्रमेहो उ दुस्मण्स विवर्जणा ॥१८५॥
how can one neglect one's adherents although he has power to protect them.

अणुसारणः भेषण या जा लड़ी तस्सः ते न हस्वोभ्या।
कः द वाति सतीं होः सरक्षे उदेश्यां ॥१९१॥

If a Śādhu who had been a slave is claimed back by his master Vyavahāra Bhāṣya II, v. 220 prescribes that Vidyās or Mantras should be employed to secure his freedom.

Vyavahāra Sūtra Bhāṣya IV, v. 12 states inter alia that Vidyās have to be repeated and Prabhṛtas and Nimitta are to be studied in a solitary place; Āchārya and Upādhyāya may do so going elsewhere. Vyavahāra Bhāṣya IV, v. 339 refers to Sūtra commencing with Namukkāra, i.e. Pancaparamesṭi Mantra. Vyavahāra Bhāṣya V, v. 18 refers to Vidyā, Mantra, Cūrṇa Nimitta and astrology. Vyavahāra Bhāṣya V, v. 121 et seq. state that an Āchārya must acquire Vidyā Mantra etc. to remedy serpent-bites. V. 136 describes various Vidyās such as ‘Dūta’ where the messenger or representative is treated instead of the person who is ill and the latter is cured; ‘Ādarsa’ in which the reflection in a mirror is magically treated and the person who is reflected is cured; ‘Vastra’ in which with a piece of cloth over which Mantra is recited passes are made over the body of the affected person and he is cured; ‘Darbha’ in which a blade of grass is so used; ‘Tālavṛnta’ in which a palmyra fan is so used, and the affected person is cured; ‘Capetā’ in which someone is slapped and the affected person is cured; and ‘Antahpura’ or harem in which passes are made over one’s own body instead of that of the affected person and the latter is cured. Bhāṣya V, vv. 139–140 say that a female ascetic may recite Mantra but not Vidyās unless it has been previously acquired by her i.e. before initiation.

Vyavahāra Bhāṣya VI, v. 148 says that an Āchārya must be protected lest a woman should cast a spell upon him or bring him under her control. Vyavahāra Bhāṣya VI, v. 154 says that an Āchārya has to recite Vidyās and Mantras and study sciences dealing with Nimitta and Yoga in a solitary place, so he should not go out to beg food.
If there be any doubt still lingering in the minds of the readers as to Sadhanā or practice of Vidyās and Mantras by Jain Sadhus it should be thoroughly dispelled by vv. 251–252, Vyavahārasūtra Bhāṣya VI, which say: ‘Achāryas repeat Vidyās on every ‘Parva’ i. e. the middle day of the month or the fortnight. The middle day of the fortnight i. e. the eighth day is considered ‘Parva,’ so also the middle day of the month, i. e. the fourteenth day of the dark half (of the month); other ‘Parvas’ being the days of the eclipse of the sun and the moon.’*

Siddhaputras and Siddhapatris are referred to at various places as also Sārūpikas in Vyavahārasūtra–Bhāṣya, (See Udd. IV v. 134 ff; Udd. V v. 74 Udd. VII vv. 13, 17; Udd. VIII v. 288). Nimitta, Vidyā, Mantra, Cūrṇa and Yoga are referred to in v. 3 Udd. VII. V. 187 x Udd. VII uses as an illustration the fact that whatever the universal monarch of Vidyā utters becomes Vidyā, but that it is accomplished at the proper time and place; so the utterances of Jina which are possessed of eight qualities should be recited with due regard to time and place and not indiscriminately at all times and at all places. V. 201 Udd. VIII refers to ‘Abhiyoga’ superior force i. e. charming or controlling. Śūtra 8, Udd. X, p. 97 and the Bhāṣya thereon respectively refer to and explain ‘Gaṇasobhi’.i. e. one who adorns the fold. It says: ‘A dialectician as mentioned in the 1st Uddeśa, an exponent of the religion through appropriate stories, a diviner and one possessing miraculous powers through Vidyā adorn the fold.’

**NIŚĪTHA ŚŪTRA**

Niśītha Sutra XIII Uddeśa is full of references to Kautuka

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*विज्ञाणं परिनामं पवने पवने व दैत्यि बालनियः ई
मासद्वारसिबं पवनं दुष्प होइ मज्जं हु ||२५१॥
पक्षस्व अद्भुतं खलु मासस्स व पक्षां शुमेयवं ||
अण्ण पि होइ पवने उवराणो चंद्रद्याणो ||२५२॥
× जहा विज्ञान निविद्यं जें चिन्तिन्यि भालि ||
विज्ञान भविि सा चेह देहे काले च सिज्ञाई ||१८५॥
etc., Nimitta, dream, Vidyā, Mantra, Yoga and Cūrṇa and says that if they are employed for or communicated to the followers of other religions or even to Jain householders, the Sādhu so doing shall perform penance as therein prescribed. It is apparent from this that he does not commit any sin if the same are employed for or communicated to Jain Sādhus. We are however not left to gather the meaning in such an indirect manner for Bhāṣya verse 4284 and the Cūrṇi thereon (p. 841 s. y. 1996 Edn.) state the exceptions clearly: one should in exceptional circumstances employ Kautuka etc. or communicate Mantra. The exceptional circumstances are specified to be epidemic, famine, kingly oppression, fear, illness, blockade of roads, necessity to ascertain the cause of any strange happening, debate, or for adding to the glory of the faith. ×

Niśitha Pithikā (pp. 8–9) refers to Mātaṅga Harikeśa who was accomplished in Avanāminī and Unnāminī Vidyās and illustrates how humility and respect for the Guru are necessary in a Sādhaka for acquiring accomplishment in Vidyās. Niśitha Uddeśa I, Bhāṣya v. 410 (see Cūrṇi thereon p. 125) states that for the purpose of acquiring Vidyās a Sādhu may cultivate friendly relations with a householder or a lax Sādhu (Pāsattha). Niśitha Uddeśa XVI, Bhāṣya v. 63 refers to Ratnadevatā, Suci–Vidyās and Mātaṅga Vidyās named Gaurī and Gāndhārī; compare Bṛhatkalpa Bhāṣya Udd. I, v. 2508. Niśitha Uddeśa XVI Bhāṣya v. 472 says that one may adopt another Āchārya as a preceptor for acquiring Vidyā Mantra and Nimitta and it would be deemed to be done for enhancing the glory of the Faith. +

The most important reference however is at p. 1105 Niśitha-cūrṇi Uddeśa XVI, Bhāṣya v. 571 which states that in case Sādhus get accidentally lost in a dense jungle and are unable to find their

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× अक्षििे भोमयरिए, रावृवृत्ते भए व गेलने।
बृहस्पतीर्थुक्जेस्रूजा य वाँदी पर्वावणाता॥ भाष ५२८॥

+ Cf. Bṛhatkalpa Udd. V. Bhāṣya v. 5473.
way to an inhabited quarter, they should resort to contemplation of the sylvan deity (who may be attached to the Jain Faith), assuming Kāyotsarga pose. The deity thus invoked would tell them the way to an inhabited place or guide them there through some miracle such as the appearance of an illusory herd of cows in some part of the forest going to such a place. The significance of the said reference is that the Jain sacred scriptures under special circumstances sanction invocation of such deities by Sādhus for such and similar purposes, just as Vyavhārasūtra Udd. X p. 137 sanctions invocation of the deity presiding over Koraṇṭaka at Broach for ascertaining appropriate expiatory austerities for due performance of Repentence.‡

MAHĀNISĪTHA

Adh. III Udd. 11 gives Vardhamānavidyā alias. Aparājitā Mahāvidyā. It is also given at the end of Adh. VIII after the colophon. Śrutadevatā Vidyā is set forth in Adh. 1 v. 46ff. It is to be recited one lac times in a temple. These are known as two Mahānisītha Vidyās. Adh. VII Uddeśa 4, Āryā verses 19–20 give Kurukullā Mantra: ‘ॐ कुरुकुले लिङ्गा’* for protection against all kinds of dangers (vv. 19–23).

BṛHATKALPA SŪTRA

Commentary on Bṛhat Kalpa Pithikā Bhāṣya v. 20 states that just as Vidyā and Mantra are acquired by worship with due regard to material, place, time and devotional feeling so Maṅgala or Benedictory verse comprising a prayer in the beginning of a work brings about completion thereof without obstacle and confers the desired fruit on the pupils studying the work.

‡ Cf. Bṛhatkalpa Bhāṣya Udd. I. vv. 3104 to 3110 and also the writer’s article entitled ‘Place of Mantra, Vidyā and Tantra in Jainism’ Jain Yuga Vol. V, 1–3 pp. 53–56.

* Kurukullā is referred to in such an ancient work as Rudrayāmala at p. 92 ‘ॐ कुमारी कौशिकी काली कुरुकुला कुलेघरी’ as in Mahānisītha. It will not therefore be correct to say that Kurukullā is a Buddhistic deity borrowed by other pantheons.
Pithika Bhāṣya v. 146 refers to miraculous works which the commentary interprets as Mahāparijñā, Aruṇopapāta etc. Pithika Bhāṣya v. 291 mentions the incident of a Vidyādhara invoking a Vidyā of which a word or two were forgotten by him and how Prince Abhaya by his ‘Padānusāri’ power supplied the same and acquired from the Vidyādhara the Vidyā in return. Bhāṣya I, v. 1009 mentions as an illustration Sādhana of Vetāla and its dangers when not properly performed. Bhāṣya I vv. 1308–1314 we have already referred to as describing Kautuka, Bhūtikarma etc. and showing how and when a person employing the same as well as Vidyā and Mantra become ‘Ārādhaka’ and acquires Karma which would make him high–born in the next life.

GHANȚIKA YAKȘA AND GHANȚĂKARNA

Bhāṣya I, v. 1312 (pp. 403–404) refers to Ghanțika Yakṣa who may probably be the same as Vīra Ghanțākarna. Tha Mantra of Ghanțākarna† styled Ghanțādi Vidyā is given after vv. 10–12 Ch. VI, Vidyānusāsana and also in the commentary on v. 1 of Namiṇa Stava. As some are under the erroneous impression that Ghanṭākarna is a Buddhist deity we may note that Agni–Purāṇa Adh. 50 vv. 41–42* describe his Dhyāna with eighteen arms. He is therein described as destroyer of diseases and particularly Visfoṭaka–tumours or small–pox as is mentioned in his famous Mantra. The ancient lexicographer and

† £ पंडाकर्ण महावीर सम्बूधिते रत: ||
उपसर्गभवं घोरे रक्षक महावलस्वाहा ॥
+ £ पंडाकर्ण महावीर सम्बूधापुराणकाल ॥
 विष्णूकभवे प्रासे रक्षक महावलस्वाहा ॥
* घन्‌ताकर्णः श्रावधारे: पापोऽन्तिय विदारण ॥
 वञ्जासिद्धचक्रपुस्मलकुशसुधुरणा ॥४१॥
 दक्षिणेन तर्जनीकेत्त शरीर सुधः च पावकम् ॥
 चापं घन्‌तकुटारे च द्वाम्य: नैव निशुलकम् ॥
 घन्‌तामलकुलो देवो विष्णूकालस्मिदं: ॥४२॥ अस्तिपुराण, ए० ५० ॥
grammian Vyādi, a contemporary of Pāṇini (circa 350 B. C.) according to Kathāsaritsāgara, IV Taranga, but who flourished certainly before Kātyāyana mentions Ghaṇṭākarna as a ‘Gaṇa’ of Śiva:

“गाणपलो ग्रामणीमालार्वदाकर्णकर्मयो”.

See Svopajnatīkā on v. 124 Abhidhānaçintāmaṇī II, P. 89. Skandapurāṇa, Kāśikhaṇḍa, Uttarārdha, Adh. 53, v. 8 and vv. 30 to 43 (p. 232) also mention Ghaṇṭākarna as a ‘Gaṇa’ of Śiva. Harivaṃśa Bhaviṣyaparva Adhs. 79 to 83 refer to Ghaṇṭākarna and his meeting Śrī Kṛṣṇa in Badarikāśrama and his worship of Viṣṇu.

Yoginī Tantra (p. 461) v. 101† also mentions Ghaṇṭākarna as one of the Viras. Jina-prabhasūri refers in his Vividha-Tīrtha-Kalpa (p. 86) to a shrine of Ghaṇṭākarna Mahāvīra on Śrī Parvata really referring to the last Tīrthaṅkara Mahāvīra. It may be of interest to note that outside the main temple of the famous Śrī Badarī Narāyaṇa is a small temple wherein an image of Ghaṇṭākarna is even this day found installed.

Bhaṣya I, v. 1318 says that employment of Nimitta i. e. Divination through excess of pride would engender Āsuri Bhāvanā (Demonic mood) which would bring about next birth in the Demon-class of deities. Commentary on Bhaṣya I, v. 2681 mentions creation of horses through the aid of Yoniprabhṛtā by Śrī Siddhasenācārya. Bhaṣya I, v. 2824 refers to Vidyā. Bhaṣya I, vv. 2958–2964 mention employment of Vidyā to ward off danger from beasts of prey, invocation of a deity for the purpose through contemplation by a Sādhu usually performing severe austerities, as also heroic physical self-defence. Besides Gaurī and Gāndhārī Vidyās already referred to (Bhaṣya I, v. 2508) there are references to Prajñapti Vidyā (p. 56), Mohini and Stambhanī Vidyās (Bhaṣya III, v. 4809, p. 1291; also commentary on Bhaṣya I, v. 2744) and Ābhogini Vidyā (Bhaṣya III v. 4633, p. 1250).

† एक ज्ञेयोनलौवैय कर्दमालासिद्धम्।
चष्टकर्षस्तसादोऽवेष्ट इल्लिण्य पार्ष्ठमास्थितम्: \|१०६|| योगिनीतन्त्रम्।
Bhāṣya III, v. 4624 mentions a case in which Mantra or Nimitta may be employed. Bhāṣya III, vv. 4632–4638 mention employment by Sādhus of Vidyās like Ābhogini, Nimitta and divination in case of theft of things meant for their use. Bhāṣya III v. 4809 mentions employment of Stambhanī and Mohanī Vidyās as also physically dealing out punishment if the Sādhu is able enough through requisite training to do so e.g. to fight a thousand persons simultaneously. Bhāṣya IV, v. 5593 mentions the qualifications of an Āchārya who would depose a king inimical to the Jain fold and amongst such qualifications special mention is made of possession of miraculous powers through Vidyā like Āryakhapuṭācārya. It also mentions Kālakācārya who punished king Gardabhilla. Bhāṣya VI vv. 6270–71 mention protection of the fold through employment of Vidyā, Mantra, Cūrṇa etc. Bhāṣya VI v. 6302 and commentary on vv. 6304 and 6308 mention cases in which Vidyā, Mantra and charmed pills may be used.

PAYANNĀS

In Payannās the reference to Vidyā Mantra Cūrṇa and Nimitta in vv. 798–799 Titthogāli Payanno may be noted. There injury to others through Vidyā etc. is deprecated and is said to entail wandering in unending cycle of births and deaths. The date of Titthogāli Payanno is about the beginning of the 5th century Vikramā era.

Aṅgacūliya Ms. p. 3 refers in course of the ceremony of initiation to the rite of Vāsakṣepa over which Mantra has been recited by the Āchārya after performance of Digbandhana rite i.e. the rite to ward off undesirable spirits and adverse influence from all quarters. It also refers to Vardhamāna Vidyā. P. 20. refers to false Sādhus who practice astrology, Vidyā, Mantra and Tantra and keep laymen and laywomen pleased through practice of Kārmaṇa, Mohana and Vasīka-raṇa. The concluding portion refers to Vaggacūliā and Vidyā–Mantra–Prayogas therein for Sānti.

POPULARITY OF ŚRI PĀRŚVANĀTHA’S WORSHIP

At the commencement of the previous section hereof namely
Jain Mantravāda and Caityavāsis' we stated how the Māntric literature comprised in the tenth Pūrva, Vidyañupravāda may reasonably be supposed to belong to the age of Śrī Pārśvanātha. Then we stated how he has been invoked in the hymn Uvasaggaharam and described the life led by several Pārśvāpatyaś who employed Nimitta involving use of Mantras and Vidyās for obtaining necessities of life and how Māntrikas adopted Śrī Pārśvanātha as the Mantric deity par excellence. Dharaṇendra, the principal attendant-deity of Śrī Pārśvanātha is connected with the origin of Vidyās as stated above. Naturally, therefore, Vidyādharas as well as all Sādhakas of Mantras and Vidyās especially worshipped Śrī Pārśvanātha. Purisādāṇīya—respected by the people—is the title of Śrī Pārśvanātha given in Kalpasūtra which aptly describes his popularity not only during his life but also thereafter. Moreover those Mantras and Vidyās become popular of which the presiding deities are alert and respond quickly. It is believed that the attendant deities of Śrī Pārśvanātha are alert and respond at once when invoked. Further from Jnātādharmakathāṅga II Srutaskandha it appears that many of the female ascetic disciples of Śrī Pārśvanātha became on their death the chief queens of Indras of different heavenly regions. All the chief queens of the twenty Indras of Bhuwanapati-deities, of sixteen Indras of Vyantara-deities, of the Moon and the

* After Śrī Bhadrabāhu, Śrī Pādaliptasūri also invoked Śrī Pārśvanātha in a Māntric hymn of 7 verses which is in the writer's collection. We give here the first and the last verses thereof: 'भविष्कथितसंबोधण, दिगमभिरिषिरसानांकालंत्यक्षः।

नामगङ्गण बहुजं धरितस न हु तस्स उत्सागम दशम्॥१॥

× × ×

इय (मह) सप्तवाहवींसंसंख्या-संतसंख्या-संसंख्या।

पारितथ्य्युतम्रहिः, विनान्तं भविष्कःककरं दशम्॥३॥

× "विजयव भावा च कम्पो पुमाविभाव-पारसरथि वाहकं।

धरणी विजयवधिरी सोलसाधिध्रुवण तस्स॥" श्रीपराधनाय कल्य

+ "आत्मानम्: श्रीवद्भवस्य काले विशापतेर्वेण नरर्वतेऽः।

पुरां हि वैवाक्षण्यि जिनं ते संदेश वाहिकपरावतेऽः॥"
Sun and the Vaimānika Indras Śakra and Isāna were disciples of Śrī Pārśvanātha in their previous life. Naturally, therefore, when invocation is with the name of Śrī Pārśvanātha these highly placed powerful deities respond promptly and effectively aid and grant the desires of such worshippers. This also accounts for the popularity of the worship of Dharaṇendra and Padmāvatī amongst Jains as they are the principal attendant deities of Śrī Pārśvanātha. We may add here that Śrī Pārśvanātha is worshipped at various places under hundreds of different attributes. Some of them are mentioned at p. 86 Vividhatīrthakalpa, line 10 onwards. The several Kalpas of Śrī Pārśvanātha included in Vividhatīrthakalpa also show the popularity of his worship. The connection of Śrī Pārśvanātha with the ancient Jain Stūpa at Mathura also points to the same fact.*

It is significant that Mānadevasūri, the author of the hymn Laghusānti, although invoking Śrī Śāntinātha, the sixteenth Tīrthaṅkara, for securing peace and tranquility incorporates therein the Mantra of Śrī Pārśvanātha as propounded by Kamaṭha (an attendant deity of Śrī Pārśvanātha) called Mantrādhirāja. Similarly Vādivetāla Śrī Śāntisūri in his hymn named Bṛhat Śānti invokes Śrī Pārśvanātha thus: ॐ स्वाहा। ॐ स्वाहा। ॐ श्रीपार्श्वनाथय स्वाहा॥' Similarly in Indranandi’s Jvālinīmata (Mantra Kalpa of the attendant deity of the 8th Tīrthaṅkara Śrī Candraprabha), III Adh., vv. 58, 59 it is stated that whatever a Māntrika does, should be in the name of ‘Pārśva Jina’ and that whatever he utters saying ‘Pārśva Jina’ya’ becomes Mantra. This shows with what great regard Māntrikas viewed invocation with the name of ‘Śrī Pārśva’. It is therefore unnecessary to dilate further on this point.

ANTIOITY OF PANČAPARAMEŚTI MANTRA

We shall note below some inscriptionsal proof as to the antiquity

* Epigraphia Indica II, Insu. XXIX p. 207 is an inscription on the image of Śrī Pārśva as is actually mentioned therein. It is a proof of the ancient and popular character of the worship of Śrī Pārśva.
of Pancaparameṣṭi Mantra. The famous Khārvel inscription which belongs to a date about two centuries before Christ begins thus:—

‘NAMO ARAHANTĀNAM, NAMO SAVA SIDDHĀNAM’*

These two clauses are practically the same as the first two clauses of Pancaparameṣṭi Mantra. Cunningham’s Archaeological survey of India XX (which describes Mathurā Inscriptions) Insn. No. XI, Plate XIII + begins with obeisance to Arhantas and Siddhas thus, ‘Namo Arhantānam Namo Siddhānam’ These two clauses are the same as the first two clauses of Pancaparameṣṭi Mantra. It also refers to the fourfold congregation and is dated the year 62 which is equivalent to 140 Vikrama era. The said inscription shows that the said clauses were most probably borrowed from the famous Pancaparameṣṭi Mantra and establishes the antiquity thereof. Again Epigraphia Indica Vol. I p. 383, Insn. No. III begins thus ‘Namo Arahantānam’ i.e. ‘Adoration to the Arhantas’ which is the first clause of Pancaparameṣṭi Mantra.‡

That Śrī Bhagavatī Sūtra, Kalpasūtra and Āvasyakacūrṇī commence with the fivefold obeisance comprising the principal part of Pancaparameṣṭi Mantra also shows the antiquity thereof.

MANTRAKALPAS, MANTRAS AND VIDYĀS

Mantrakalpas are works dealing with Mantras and Yantras of various deities, their Pūjā and its essentials, their Śādhanā Homa, Bali etc., and Prayogas being particular employment of Mantras and Yantras for achieving various objects. Besides Mantrakalpas mentioned in this Introduction and Anubhavasiddhamantra-dvātrimśika, Padmāvatīkalpas, Sarasvatīkalpas and Ambikāmantras contained in the appendices hereto, we note below some important available Mantrakalpas, Mantras and Vidyās:—

‡ Insns. Nos. XVII (p. 390) and XXXIV (p. 397) Vol. I and Insns Nos. XXX to XXXII (p. 207) Vol. II Epigraphia Indica have the same obeisance.

* Kalikunda yantra is given even in such a work on astrology (Svarāṣṭra) as Narapatijayacaryā, pp. 277–278.
(relating to diagram of 20) 129 Pandariā Kalpa (relating to diagram of 15) 130 Uvasagghara Caturvimśatī Jinavarayana 131 Sarvakāryakara Catuṣṭrimśat Yantra 132 Pāṇaṭhiā Kalpa (relating to diagram of 65) 133 Botteriā Kalpa (relating to diagram of 72) 134 Vijayayantrakalpa 135 Vijayapatākākalpa 136 Jaitrapatākā Kalpa 137 Arjunapatākākalpa 138 Hanumatpatākā Kalpa 139 Trailokya Vijaya Yantra 140 Ghaṇṭārgala Yantra 141 Vajra Pañjara Mahāyantra Kalpa 142 Vajra Pañjararādhanā 143 Mṛtyuñjayasādhanā 144 Candrakalpa (of Jagatśetha) 145 Diagrams of various numbers 146 Various Aṣadhi-kalpas with relative Mantras e.g. Svetārka,Svetaguṇja,Aparājita, Rudanti, Mayūrasikhā, Saṅkhāvali, Sahadevi, Siyālaśingi, Mārjāri etc. 147 Mantrāvalis 148 Pratīṣṭhākalpas.

CONCLUSION

Summing up the foregoing discussion on Jain Mantravāda and its history from the most ancient times to the present day we may observe that it would be clear to the readers on a careful consideration of the materials placed before them that Jain Mantravāda has its roots in the hoary past and is connected with Śrī Pārvānātha, and possibly with Śrī Rṣabhadeva, Pārvāpatyas, Naimittikas, Sārūpikas, Siddhāputras, Caityavāsis and numerous illustrious Āchāryas and Yatis who kept the Māntric tradition alive from generation to generation. It has remained an integral part of Jainism and has not separated from it and developed into an independent school of thought or philosophy like Vajrayāna which did develop into an independent school of Buddhism. The rigour with which the Jains dealt with laxity in observance of the rules of conduct for Śādhus by driving out of the fold those who least dared to tamper with the sacred fountains of Jainism, branding them as ‘Nihnavas’, acted as a great check upon the activities of the Jain Māntrikas and Jain Mantravāda did not degrade to the depth of adopting the abominable practices of Cīnacāra etc. Jain Mantravāda has taken its legitimate place in Jainism, as a kind of Yoga–Padaṣṭha Dhyāna, providing a practical and popular method of self–realisation through natural and convenient stages: Mantrayoga
for achieving individual or personal welfare, Mantrayoga for the general welfare and Mantrayoga without any exterior or worldly object meant only for the realization of the self. It has thus harmonised itself with the tenets of Jainism.

Thus Mantars and Vidyās have been recognised amongst Jains for securing the peace and tranquility of the body mind and soul from their respective afflictions howsoever caused. Mantrayoga is believed thus ultimately to confer even salvation on its practitioners if practised only with the object of realization of the soul. In the Pūrva literature as there are Jnānapravāda and Karmapratvāda so there is Vidyānupravāda all forming important parts of the body of doctrines known as Jain philosophy. We may compare them with Jnāna, Karma and Upāsanā of the Vedic philosophy. Here we conclude the general part of this Introduction.
We now come to the work proper. It is entitled Śrī Bhairava Padmāvatī Kalpa as it deals principally with Mantras of Bhairavi Padmāvatī. 'Kalpa' is explained by the commentator as Mantravāda-samūha or a collection of Mantras. We have already stated that it deals with the Mantric worship of Śrī Padmāvatī, an attendant deity of Śrī Pārśva-nātha. There are ten chapters in this work. The first chapter describes the high qualifications necessary for a Śādhaka. The second chapter deals with Nyāsas+ and Sakalikaraṇa or the protective rite and the rite corresponding to Bhūtaśuddhi and Dhyāna (v. 12). It also describes the method to ascertain whether a particular Mantra is favourable to the Śādhaka or otherwise. The third chapter deals with the mode of worship of the deity. The methods for the achievement of the sixfold Mantric object (Śaṭkarma) are first described and the different Mantric Pallavas, Vinyāsas, Postures, Mudrās, rosaries, modes of telling beads,

* Ch. I v. 3 identifies Padmāvatī with Totalā, Tvaritā, Nityā, Tripurā, Kāmasādhinī and Tripurabhairavī. Nityās are sixteen, Tripurasundari being Mahānityā. Tvaritā is the eighth Nityā and Kāmasādhinī is perhaps Kamesvari. Nityā—see Nityā Śodaśikārnava I, p. 26, vv. 26–30. Tripurā has twelve 'Bhedas' i. e. variant forms—see Jñānārṇavatantra XII, p. 39 ff. Uddhārakośa Tantra (p. 6 a) gives the twelve names including Bhairavī ॐ भिषुरा मैरवी बिवा हिंदुला चंडिका तथा।

वायुवा नासिक्षि व ऐंतिः हैमवतीस्वरी।

शुष्कनि बाणि दुर्गा महा भिषुरसन्वरी।

देख्या द्वादशा नामानि प्रोक्तान्वेतानि बलिना॥

Tripurabhairavī is one of the names of Tripurasundari—see Jñānārṇavatantra VI Paṭala. This explains why Padmavatī is styled Bhairavī Padmavatī and this work Bhairava Padmavatī Kalpa. There is no doubt that the author identifies Śrī Padmāvatī with Śrī Vidyā alias Śodaśī. According to Niruttara Tantra Sundari and Bhairavi belong to Śrīkula. For different forms of Padmāvatī mentioned here, see Vidyānusāsana, Samuddēsa IV, vv. 2 to 6 in Padmāsādhana. For identification of Tārā with Pādmatī see Sādhanamālā vol. II p. 594 and of various deities with Padmāvatī see appendix 5 v. 20, as also p. 63 ante.

+ Note the use of the five clauses of Pancaparamesṭi Mantra for the purpose.
directions and periods of time are prescribed for the achievement of the different objects of Mātric worship. The yantra for the worship of the Śrī Padmāvatī is then described followed by Pancopacāra Pūjā (five kinds of worship). Then the Mūla-Mantra (principal Mantra), six-lettered, three-lettered and single-lettered Vidyās of Śrī Padmāvatī and Homa are described. The Mantra of Pārśva Yakṣa and Cintāmaṇi Yantra are also described.

The Pancāṅga or the five parts relating to the Mātric worship of a deity are Paṭala, Paddhati, Stotra, Kavaca and Sahasranāma or a thousand names. This Pancāṅga is a later innovation. In modern works like Śāktapramoda there are Daśāṅgas or ten parts and even Dvādaśāṅgas or twelve parts. This kind of elaboration has nothing to commend as it merely mixes up the essentials with the non-essentials. The present work itself does not contain Stotra, Kavaca or Sahasranāma of Śrī Padmāvatī but the same composed by other authors are given in the appendices to the main work. The third chapter as far as it deals with Mantroddhāra can be said to correspond to Paṭala and the matter contained in the second chapter viz. Nyāsas, Dhyāna etc. combined with the remaining matter of the third chapter would correspond to Paddhati. One of the Śaṭkarmas viz. Māraṇa‡ is termed Niṣedha i.e. one which is prohibited in conformity with the Jain doctrine of Ahimsā.

The mention of Pārśva Yakṣa is important to show that in the time of the author each Tīrthaṅkara had a separate attendant Yakṣa and Yakṣini. The last verse describes Cintāmaṇi Yantra different from the famous Yantra of that name. We may note here that ancient non-Jain works like Nāradiyamahāpurāṇa describe Mantra for

‡ Some Kalpas like Śrī Cintāmaṇi-kalpa go further and say that one should not even think of such karmanas (see p. 33 Jain Stotra-sandhoha Vol. II). It is stated in Jānānārnavata that such undesirable rites are described by saintly people only to satisfy the curiosity of ordinary people who would like to know whether Jain Mantras can achieve all kinds of objects which other Mantras are able to achieve.
Bali or oblation which is a Mantra of Padmāvatī. It is “ॐ प्रयो प्रयो महाप्रयो प्रदायते स्वाभा॥” (See Nārādiyamahāpurāṇa Adh. 85, vv. 133–134). Note the Prākrit dative inflection of Padmāvatī which shows the Jain origin of the Mantra as the Jains used only Prākrit in the beginning. The fourth chapter describes twelve Yantras or diagrams for achieving different objects. The fifth chapter sets forth Yantras for accomplishing Stambhana i.e. stopping or paralysing persons and their activities and passing successfully through various ordeals. One of these Yantras relates to Vārtāli alias Vārāhī who is a Vidyā allied to Śrī Vidyā and is known as Dandini.* It is meant for stopping motion, paralysing an army or the tongue of a rival debater or appeasing an angry person. A Prakrit Mantra invoking the 1st Tīrthaṅkara Śrī Rṣabha referred to in v. 8 and set forth verbatim in the commentary thereon is a part of this Yantra. This establishes the connection of Śrī Rṣabha with Mantravāda. We may also note that the commentary on v. 4 gives a Prakrit Mantra eulogizing Pancaparamesṭi Mantra which is said to stop water and fire and to ward off great calamities caused by an enemy, epidemic, a thief or the king. Mantra of Ucchiṣṭa Cāndalini (Aṅga-Vidyā of Rāja-Mātaṅgi or Rāja Śyāmala who is again a Vidyā allied to Śrī Vidyā) given in v. 12 as part of the diagram for successfully facing various ordeals shows the popularity that Mātaṅga Mantras had already attained. The sixth chapter gives Yantras and Mantras for attracting and fascinating women. Śrī Ambikā (whom the author perhaps identifies with Nityaklinna as appears from her Mantra) Kṛṣṇa-Mātaṅginī, Nityaklinna (the 3rd Nityā), Padmāvatī and Kātyāyanī (a Vidyā allied to Śrī Vidyā) are invoked for the purpose in the various diagrams described in this chapter. The seventh chapter describes Yantras and Mantras for controlling and making others amenable to the will of or subser-

* Bahvīcopaniṣat identifies Śodaśī alias Śrīvidyā with various deities as follows:—
“वा भाज्यते सैया वोहली भ्रविः परदशाक्षरी भ्रमिष्टपुरवन्दरी बालभूविकति बन्धकति वा मातामी स्वयंवर्त्यात्मती अनुभवेभिः नामस्येति शन्यश्चिति वादात्मतिः तिरस्करणीति राजमातातिः वा चुरुष्यान्वेषिति वा लक्ष्यान्वेषिति वा अश्वान्वेषिति वा प्रत्येकः धूमावती सावित्री गायत्री सरस्वती भ्रान्नवस्मकतिः॥”
vient to the Māṇtriṣa. Mantras arising from the five first syllables of Pancaparamaṣṭi Mantra and Anāhatavidyā and Prākrit Mantra invoking the 22nd Tīrthaṇkara Śrī Ariṣṭanemi, and Mantras of Nityaklinā and Candesvara may be noted.

The eighth chapter gives various Mantras for divining future through gazing in a mirror or lamp-flame or sword or water or the thumb to which soot and oil are applied. V. 13 describes such a Mantra for gazing in a mirror which is there stated to have been composed by Śrī Jina. This is very important as it ascribes authorship of a Mantra to Śrī Jina. The ninth chapter describes various herbs, medicines and powders for charming and fascinating men and women and making them subject to one's will, for gaining popularity, for striking terror in the heart of the enemy, for being invisible at one's will, for increasing business or vigour and for contraception. The commentary on v. 18 gives a Mantra invoking the eighth Tīrthaṇkara for preparing collyrium meant for charming.

The tenth and the last chapter deals with Gārudavidyā i.e. Vidyā for controlling and catching snakes and treating persons bitten by them. Mantras invoking Śrī Pārśva, Garuda, Bherunḍā Suvarṇarekhā and Kurukulla* are described. A magic serpent is described who would go to and bite the enemy named. Then a Mantra is given to prevent such serpent from biting. The method of initiating a person and imparting to him the traditional Mantra is described. Pancaparamaṣṭi Mantra with Jayā, Vijaya, Ajitā, Aparājitā, Jambhā, Mohā, Stambhā and Stambhini are there described for worship in a Yantra and also 'Svarṇapādukas' of Śrī Bhairava Padmāvatī. The pupil is warned not to impart the Mantra to a person who is not devoted to the

* Gārudapurāṇa Adh. XIX vv. 14-15 gives Kurukulla Vidyā “ॐ कुशकुले स्वाहा ||” which is said to have been possessed formerly by Gāruḍa for the protection of the three worlds. Nārādīyamahāpurāṇa Adh. 85 v. 12 refers to Kurukullā. Gārudapurāṇa Adh. XIX v. 23 & v. 19 respectively describe Bherunḍā (a Nityā) and Suvarṇarekhā Vidyās.
Jain Faith and that he should impart it only to a person devoted to the Jain divinity, Jain preceptor and the Jain Faith. The author then mentions his preceptor Ajitasenaṇaṇi and the fact of his having secured a boon from Sarasvatī and composed Śrī Bhairava Padmāvatī Kalpa.
The Author and the Commentator

MALLİŞENASÜRİ is the author of Śrī Bhairava Padmāvatī Kalpa and Bandhuṣeṇa is its commentator.

Mallिşeṇasŭrĭ a Digambara Jain Āchārya of Sena-gaṇa traces his descent in the colophon of the said work. He was the pupil of Kanakasenagaṇi and the grand-pupil of Ajitasenagaṇi to whom all the kings rendered obeisance. This Ajitasenācārya was none other then the famous Guru of King Rācamalla of Gaṅga dynasty and his minister and general Camundarai. In the colophons of his Nāgakumāra Kāvyā and Jwālinīkalpa also he describes himself as the pupil of Jinasenśūri. As Mallिşeṇasŭrĭ in the colophons of his work Mahāpurāṇa, and Bhāratikalpa describes himself as the son of Śrī Jinasena, one is inclined to think that Jinasena must have been his father also. One cannot, however, be certain about it as Gurus are even now regarded in India as spiritual fathers. We have no more information about his parentage.

Mallिşeṇa in the colophon of his said work, Mahāpurāṇa gives its date as Jyeṣṭha Sukla 5th Saka 968 (1104 Vikrama era). As his other works do not bear any date we are unable to fix even the period of his literary activity with any more certainty. We can only say that he flourished about the beginning of the twelfth century of Vikrama era.

From his titles* given in his various works, we can say that he was not only a great Māntrika but also a great poet of Sanskrit and Prākrit, a grammarian, a dialectician and also versed in all the sacred scriptures and was favoured by Sarasvatī with a boon. From his two Sanskrit poetical works, Mahāpurāṇa and Nāgakumāra Kāvyā it appears that he wrote in a simple and lucid style. Mahāpurāṇa contains the biographies of 63 eminent men in 2000 verses and Nāga

* "गाहकमन्त्रवादविशेषः, उभयभाषाविशेषः, उभयभाषाविशेषकविता,।
कलागुलक्षणतप्तविशेषः, सर्वत्रतीलमधवस्यसद:, योगिनश्रवस्यादि।"
kumāra Kāvya is a small poetical works in 5 cantos containing 507 verses. His fame however, rests on his Māntric works which appear to be mines of rare information no a cult which has always been very secretive and jealous of any information passing beyond its esoteric circle of adepts and initiates. Besides Śrī Bhairava Padmāvatī Kalpa his Māntric works are Bhāratī alias Sarasvatī-Kalpa, Jwālinīkalpa and Kāmacāndālinī, alias Siddhāyikā Kalpa.

VIDYĀNUŚĀSANA

Vidyānuśāsana, a great compendium of Māntric treatises comprised in twenty four chapters containing nearly 7000 verses, is also ascribed to him. Probably, it is edited and enlarged by him. The text as now available contains several later additions and interpolations of Pandita Āśādhara's and Hastimalla's Gaṇadharavalayās, Āśādhara's Sarasvatistotra, and Rāvana's Bālagraha Cikitsā and quotations from Imadi Bhattopādhyāya's Gaṇabhṛḍ-Yantra-Pūjā-Vidhāna and Mahasena's Trivarnācāra. On a consideration of the opening verses 1 and 2 and the verse 139 of the colophon which allude to Matisāgara we are inclined to believe that the author of at least the original nucleus was one named Matisāgara. The work contains a hymn of Śrī Pārśvanātha and large extracts from Jwālamalini Kalpa both by Śrī Indranandi of Drāvida Sangha who was the pupil of Vappanandi and a grand-pupil of Vāsavanandi and a famous Māntrika who flourished circa Śaka 861 i. e. 996 of Vikrama era which is the date of his Jwālinīkalpa. It must be therefore Matisāgara who, as is stated ni the beginning of the work, extracted from and summarised ancient Māntric works of different authors,* and he must have flourished subse-

तेषु विशालवादात्यो यः पूर्वो दशमो महान् ।
मंत्रय-माधिविषयः प्रथितो विदुषं मतः ॥ 9 ॥
तत्त्वांशा एव कृतिचित् पूर्वचाल्यपेक्षयः ।
स्वं स्वं कृतं समालंब्य श्रुतां परहृतंतिष्ठितः ॥ 10 ॥
उद्वेष्य विप्रक्षणेन्यस्तोम् सारं विषयं ।
ऐदुगुनानुसरितं मेधनं विशालशासनम् ॥ 11 ॥
quent to the said Indranāndi. We know that the preceptor of the famous Vādirāja, who was a contemporary of Malliṣeṇāsūri, was Matisāgara. Vādirāja and Malliṣeṇāsūri appear to have been connected with each other, as Vādirāja in the second verse of the colophon of his Nyāyaviniścaya-Vivaraṇa refers to Kanakasena who is most probably the grand-preceptor of Malliṣeṇa and Narendrasena the co-pupil of Jinasena the preceptor of Malliṣeṇa. Further Matisāgara was a Maṭhapati of Simhāpura and belonged to Dravida Saṅgha (which is called Jainābhāsa by Devasenasūri in his Darśanasāra) whose members being lax in the observance of the strict rules of conduct for Sādhus have been termed by Pt. Nāthurām Premi Digambara Caityavāsis, as their practices were very similar to the practices of Svetāmbara Caityavāsis described in the foregoing pages hereof including practice of Mantra, Nimitta and Medicine. Matisāgara, the preceptor of the famous Vādirāja, is therefore very probably the author of the original collection of Māntric treatises comprised in Vidyānuṣāsana. As the work was principally a collection, it has induced later writers to add thereto or interpolate therein subsequent treatises and passages from various known and unknown writers which can be removed without affecting the unity of the work.

The question which is most material for our purpose, however, is why is the work ascribed to Malliṣeṇa and whether he had any and if so what part in the preparation of the text of Vidyānuṣāsana devoid of later interpolations.

We may infer from what we have already stated before that a sort of summary prepared by Matisāgara of ancient Māntric treatises did come to the hand of the person who prepared the present enlarged text (without the later interpolations) of Vidyānuṣāsana. Malliṣeṇa's connection with it, on a cursory survey of the text is only that it includes a hymn of Jwālinī which bears his name. Perhaps the inclusion in Vidyānuṣāsana of the treatises on Padmāvatī, Sarasvatī, Jwālinī, Kāmacāndālinī and Bālagrahacikitsā may further connect him in some
uncertain manner as he himself is said to have treated all these in independent treatises. Fortunately we have been able to secure a firmer footing in this connection by a detailed comparison of the text of Bhairava Padmāvatī Kalpa with the present text of Vidyānusāsana. It is that Vidyānusāsana contains within itself more than five sixths of Bhairava Padmāvatī Kalpa. To be exact out of 308 verses (including 5 verses of colophon) of Bhairava Padmāvatī Kalpa 258 have been traced by us spread over fourteen different chapters out of the twenty four chapters of Vidyānusāsana. All the verses in chapters II to VII of Bhairava Padmāvatī Kalpa are traced; the untraced verses in chapters I, II, VIII, IX and X are only 10, 5, 4, 6 and 25 respectively. The subject in ch. X of Bhairava Padmāvatī Kalpa is Gāruda (snake-charming and charms against snake-bites) which being a speciality of the author, as is apparent from his title 'Gārudamantravadavedī,' he has added new matter comprised in new verses which for that reason could not be traced in Vidyānusāsana. This accounts for the 25 untraced verses in the said X chapter, 5 of which form the colophon containing the author's lineage. The first chapter is introductory and describes the qualifications of a Māntrika. Here the matter to be treated being not Māntric and the author being a poet, he composed fine new verses.

A considerable portion of Sarasvatīkalpa of the author has been also traced by us in Vidyānusāsana. Portions of Jwālinī Kalpa and Kāmacandālī Kalpa are also traced in Vidyānusāsana. The text of Bālagrahacikitsā being not available to the writer has not been compared.

When we undertook the investigation, we never thought that such a large portion—practically the whole—of Bhairava Padmāvatī Kalpa would be traced in Vidyānusāsana. What is the inference to be drawn? This cannot be a mere coincidence. It can neither be interpolation nor plagiarism. It cannot be former because it cannot be taken off from Vidyānusāsana without interfering with the current of narration and without interfering with the method, arrangement and sequence of the text. The portion is spread over practically the whole of Vidyānusāsana
and cannot be taken off without disturbing the unity of the work. This is the reason why we think that Malliśeṇa must have been at least a redactor if not the author that is to say he has added much more of his own in Vidyānusāsana than the portion of Bhairava Padmāvatīkalpa traced by us.

We cannot even imagine that an author of Malliśeṇa’s proud position bearing titles of being universal poet and an adept in Gāruda and Mantravāda could ever be supposed to be guilty of such wholesale plagiarism. From a statement in Jwālinīsādhanavidhāna in ch. IV of Vidyānusāsana that the three–lettered Vidyā of Jwālinī is not written by the preceptor so it should be learnt from him personally, we think that the editor or redactor was guided in the editing or preparation of the text by a living Guru who would have written the Vidyā if he chose. This shows that the redactor had a kernel or nucleus in writing composed by the living Guru who could be approached to learn the three–lettered Vidyā of Jwālinī. Probably the reference may be to Matisāgara who may have been living when Malliśeṇa redacted the work under the guidance of the former. Probably Matisāgara might have been Vidyāguru to Malliśeṇa being an adept in Mantravāda. It is significant that Vidyānusāsana is styled ‘Ārṣa’ (ancient or composed by ancient sages) at the end of all the twenty–four chapters of the work and no name of the author is mentioned. If it was of sole ownership of Malliśeṇa he would not have failed to subscribe his name as he has done in his other works. The only proper conclusion to be drawn is that he was the editor and redactor of the work.

We may note here that we have been led, as a result of the comparison of the text of Bhairava Padmāvatī Kalpa with Vidyānusāsana to believe that the former was composed after the redacted edition of Vidyānusāsana was prepared. Sarasvatīkalpa, Jwālinīkalpa and Kamacāndālīkalpa also appear to have been subsequently composed.

Vajrapaṇjara–Vidhāna, and Bālagraha–Cikitsā are other Mantric works ascribed to him. Having had no access to them, we express no
opinion on the point. Sajjanacittavallabha, Ādipurāṇa, Pracaranasāratīkā and Pancāstikāyatīkā ascribed to Malliśeṇa are not really his works. Pt. Nāthurām Premi in his recent compendium entitled “Jaina Sahitya aura Itihāsa” in Hindi surmises that Malliśeṇa must not have been a Vanavāsi Sādhu i.e. a strict Sādhu living in a forest but must have been a Maṭhāpati i.e. one owning and residing in a monastery to which used to be attached lands and other properties yielding considerable income. He must have been practising Mantra, Nimitta and Medicine for the benefit of his pupils particularly his lay-followers.

Regarding the commentator Bandhuṣeṇa he only gives his name in the Maṅgala verse to his commentary. As he gives his name in plural we may surmise that he may have been an Āchārya. As his name has the suffix ‘Sena’ we may infer that he belonged to ‘Senagaṇa’ or Sangha which was formerly called ‘Panca Stūpānvaya’. From his obeisance to Śrī Pārśvanātha, we may infer that he was a Jain. As he calls the work the best of Kalpa we may infer that he held the work and its author in high esteem. In his commentary he does not merely explain difficult terms but supplements what is left unsaid by the author and even supplies Mantras and other details not given by the author. He thus shows extensive and intimate knowledge of Mantras and Māntric rites. He is equally at home while commenting on various herbs named in the original work and gives synonyms thereof from the local Karnāṭakī (Kanarese) language (See Com. on ch. IX vv. 21, 25 and 35). As he supplements detailed information where it is lacking in the original, and sets forth verbatim Mantras+

* Pt. Nāthurām Premi in his article “Vanavāsi Aura Caityavāsi Sampradāya” (p.347 ff.) in his above-mentioned work says Maṭhāpati or Maṭhāvāsī (including later Bhattārakas or Yatis) amongst Digambara Jain Sādhus correspond to Śvetāmbara Caityavāsī and may be termed Digambara Caityavāsī as they equally indulged in lax practices.

See Com. v. 38 ch. III, which gives Śrī Pārśva Yaksā Mantra, Com. v. 17 ch. V gives Candaśūlī Mantra, Com. vv. 4 and 19 ch. VI respectively give Kṛṣṇa Mātaṅgini Mantra and Kātyāyanī Mantra; Com. vv. 10 and 17 ch. VII respectively give Anāhata-vidyā and Arīṣṭānemi Mantra.
not even alluded to in the original, we may surmise that he must have been very closely connected with the author and might have been his junior co-pupil (Maillēṇa describes himself as the elder pupil of Jinasena in the colophon of his Jwālinī Kalpa) or his pupil. It is a fact however that much of such information and Mantras are given by the commentator from Vidyānusāsana as we have ascertained from a detailed comparison of the work and the commentary with Vidyānusāsana. There is no doubt that he has very ably commented on such a specialized work and laid the readers under great obligation by furnishing very accurate and exhaustive information on the subject. We may also infer that both the author and the commentator might have belonged to Kārṇāṭik from the references above mentioned in the commentary. About the author we can say from the knowledge of Purānic Mantras shown by him in the last chapter as noted in the ‘Contents’ of the present work that he was well acquainted with the Purānic literature and particularly Garudapurāṇa and Naradiyamahāpurāṇa. The verses cited in the footnote* from the colophon of Kāmacāndālī Kalpa show that he wrote prose as well as poetry in Prakrit as well as Sanskrit in a charming style, was versed in uetricals or Prosody and Poetics, had such a marvellous Memory that he would not write any portion of his work till he completed the whole and that he was a favourite of Sarasvatī. From a verse* omitted in Sarasvatī Mantra Kalpa Appendix 11 after verse 76 we find that he styled himself Yogiṇḍra.

* "तु बाह्यकृत्यकोणं करिबो दर्शि तावदिह। नालोक्षेतरित जातकविशेषरसस्थलरेण्युनिम्न।।
संवेदोऽस्मात्त स्म न च परं ग्राह्यं संस्कृतं वा। भावं तथा प्रवृत्तं सुकविज्ञनमोंरंजने यः। करोति।
कुर्वन्तुदेवीकालादे न हस्ति दिल्ल तदात्य याज्ञस्रामिस्मि।
स भरमान्त्रयवेशो जयतु कविपदारस्यपदारिष्टाय॥२॥"

कामचांदाली कल्पातु।

* "वाक्यतेषांविवेचितादवेदं देवो यथा। श्री महिष्नेन्द्रवोगीशदाभिष्टा। समायत॥"

सरस्वतीमंद्रकल्पातु।
APPENDICES

APPENDIX 1-ADBHUTA PADMAVATI KALPA

We now turn to works in appendices. ‘Adbhuta Padmāvatī Kalpa’ of Candrasūri, a pupil of Swetambara Upādhyāya Yāsobhadra, is contained in Appendix I. It is a work in six chapters but the first two chapters are missing. Indranandi is mentioned in v. 50 ch. IV and after v. 15 ch. V of the said work and described respectively therein as Guru and Mantravādi-Vidyā-Cakravartī-Cūlāmaṇi This is enough to identify him as the famous Digambara Jain Māntriṇa who flourished circa 996 Vikrama era. The very high regard shown by the author for Indranandi shows that it was probably under the influence of his Māntrić works that ‘Adbhuta Padmāvatī Kalpa’ was written. The mention of 24 companion-deities and 20 Dandeśās of Śrī Padmāvatī in the Yantra described in ch. IV of the work is novel. The arrangement of the Yantra is probably borrowed from some work of Indranandi. * Inclusion of Pratyāṅgirā, Ambikā, Jvālāmālīṇī and Cakreśvari in the Yantra shows the popularity of these deities at the time. + Details of worship of Śrī Padmāvatī are also given in the said chapter. V. 53 ch. IV gives Dhyāna of Padmāvatī which is different from that given in Bhairava Padmāvatī Kalpa in that one of her arms bears a lotus instead of the divine fruit. V. 19 ch. IV gives Padmāvatī’s following Mantra.

‘ॐ ओऽ स्वायं ज्ञानात्मक प्रमोदमकाशः’

This is different from the five Mantras described in Bhairava Padmāvatī Kalpa. The third chapter describes protective rite and

* Cf. Mālāmantra in ch. VI with Mālāmantra given in the beginning of Indranandi’s Padmāvatipūjana in Appendix 2.
+ Jinsenācārya who composed Harivamsapūrāṇa in Saka 705 i.e. 840 Vikrama era refers to 24 Śāsanadevatas and praises therein Apraticaṅkarā alias Cakreśvarī and Ambikā which shows popularity of their worship at the time. Here is the verse:

प्रहोत्रक्ष्यमप्रतिचकसदेवता
तथोज्यमत्तलयसिद्धवाहि

शिवाय वर्षसिद्धं सत्विमीयते
क तत्र विन्य: प्रमवन्ति शासने ||४७||
Bhūtasuddhi. We surmise that the first and second chapters of the work may have contained Māntrilakṣaṇa and Divyādīvya grahalakṣaṇa as are contained in Jvālinīkalpa of Indranandi. The fifth chapter deals with invoking the deity in the body of a suitable person. The sixth chapter gives Śrī Kalikūnda Pārśvanātha Yantra to cure affliction by evil spirits and also to remove other troubles. Another Yantra and Mantras are then described for the same purpose.

The importance of this work is that it very probably reflects an earlier mode of worship and gives Mantra and Yantra of Padmāvatī as in vogue in the time of Śrī Indranandi that is at least a century prior to Malliśenaśūri.

It is difficult to say who Candra and Yaśobhadra Upādhyāya were and when exactly they flourished. From v. 6 ch. V in which Padmāvatī is identified with various principal deities of other cults we are able to surmise that the author must be later than 1203 Vikrama era when Pārśvadevagani wrote his commentary on Padmāvatyaṭṭaka as he had not the verse 20 of Padmāvatistotra (Appendix 5) before him and did not therefore comment upon it. The fact is that the hymn being very popular several subsequent additions to it have been made from time to time and v. 20 is a part of such later addition. This verse appears to have been paraphrased as v. 6 ch. V of Adbhuta Padmāvatī Kalpa. We can therefore only say that the author must have flourished considerably later the 1203 Vikrama era. We may also note that there was one Yaśobhadrasūri of Harśapurīya Maladhāri Gaccha who in 1270 Vikrama era took part along with others in revising Devaprabhāsūri’s Pāndavacaritra. He may be supposed to have had a pupil named Candra when Yaśobhadra was only Upādhyāya and not Āchārya or Sūri. The famous Saiddhāntika and logician Munīcandrasūri, the pupil of Yaśobhadrasūri of Bṛhadgaccha was certainly not the author. That the author had not perhaps before him Malliśena’s Bhairava Padmāvatī Kalpa can be explained by the fact that after the historic debate in Siddharaj’s time in 1181 Vikrama era and the defeat
therein and consequent expulsion from Gujarat of Digambara Jains the works of the latter were not readily available to Śvetambara Jains.

APPENDIX 2 PADMĀVATĪPŪJANA

Appendix 2 contains 'Padmāvatīpūjana' by Indranāndi already mentioned. He is styled Yogīndra. He recast the old Jwālinī Kalpa of Śrī Helācārya alias Elācārya, as it was difficult to understand, completing it at Mānyakheṭa, the capital of King Śrī Kṛṣṇarāja, on Vaisākha Sukla 3rd Saka 861 i. e. 996 Vikrama era. Indranand in his Jwālinikalpa mentions Gāṅgamuni (Elācārya's pupil), Vijābja, Āryā Kṣāntirasabbā, Viruvaṭṭa, Kandarpa and Guṇanand in his seven persons through whom knowledge of Jwālinimata was handed down to him, he having been directly instructed by the last two jointly. We may therefore reasonably suppose Elācārya to have lived about 150 years earlier i. e. about 850 Vikrama era. Indranandi was a very famous Digambara Jain Māntrika and must have written other Mātric works also. From the fact that Vardhamānasūri (1468 Vikrama era) mentions at p. 150 in his Acāradinakara Vol. II Indranand along with others as authors of Pratiṣṭha-Kalpas (works on installation ceremonies), we may infer that he must have written a Pratiṣṭhākalpa. Vidyanusāsana ch. V gives a hymn of Pārśvanātha with commentary which mentions him as its author.

APPENDIX 3—RAKTA PADMĀVATĪ KALPA ETC.

Appendix 3 contains 'Rakta Padmāvatī kalpa'. It comprises Mantras, Yantras, a hymn and a special mode of worship of Padmāvatī. From the fact that the Yantra is called second in the subscription one may think that there must have been the first Yantra which is now missing. From the abrupt and unconnected manner in which different subjects are treated one gets the impression of there being lacunae in the work. There is no data even to venture a surmise as to the author of the work. From the language of Pūjanavidhi one may think it to be not earlier than the 15th century of Vikrama era. The other parts are in Sanskrit and we are not sure whether they were written
at one and the same time. We may note here that there is a red-coloured image of Śrī Padmāvatī in a standing posture carrying Śrī Pārśvanātha's image on her head in Śrī Pārśvanātha's temple at Narodā near Ahmedabad and that as stated before (p. 251 ante) Pandita Śrī Viravijaya performed Sādhanā of Rakta Padmāvatī.*

There is also in Śrī Pārśvanātha's temple at Tokersha's pole, Jamālpur, Ahmedabad, a red-coloured sand-stone image of Śrī Padmāvatī with five hoods carrying thereon an image of Śrī Pārśvanātha and holding in her two upper hands a goad and a lotus and showing Varadāmudrā with the other two.

APPENDIX 4 ŚRĪ PĀRŚVANĀTHASTOTRA ETC.

Amongst the works contained in this Appendix, the really important and old work is the hymn commencing with the words 'Śrī-maddevendra-Viṇḍā' etc. There is a very famous Mātric hymn of Indranandi commencing with the words 'Śrīmānāgendra-rudra' etc. The former does not bear the name of the author but the latter bears that of Indranandi. The former is given in Vidyānuśāsana after the latter. In Vidyānuśāsana ch. IV in Jvalinīsādhanavidhi is given a hymn of Śrī Jvalini which begins with the words 'Śrīmaddaiyorugendra' etc. This is followed by a hymn by Śrī Malisēnasūri, which means that the hymn of Jvalini given first is very probably by an older writer. If we are justified in indentifying the author of this hymn with the author of Śrī Pārśvanātha's said hymn, which follows Indranandi's Śrī Pārśvanātha's hymn in Vidyānuśāsana, because both commence with 'Śrim', then we may say that he must have lived after Indranandi and before Malisēnasūri i.e. between 996 and 1104 Vikrama era. One feels a little doubt as Indranandi's hymn also begins with 'Śrim', but there

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*In Śrī Ajitanātha's temple in the rear of the Upāśraya at Bhaṭṭhinī Bālī at Ahmedabad which came to be known as Viravijaya's or Vīra's Upāśraya (see p. 250 ante) there is a bronze image of Śrī Padmāvatī before which, as was reported by Śrī Gulābāvijaya a sādhu in his line, Viravijayaḥ ṇi performed Sādhanā and obtained a boon from Śrī Padmāvatī.
is really no scope for it because Indranandi appears to expressly mention his name in the body of his hymn or work as he has in fact done in the said hymn of Śrī Pārśvanātha and also his Jwālinīkalpa. That Jwālinīstotra commencing with the words ‘Śrīmaddaityorugendra’ is not Indranandi’s is certain as the vehicle of Jwālinī in the first verse thereof is said to be a lion instead of the he-buffalo mentioned by Indranandi in his Jwālinī-kalpa. Both Elācārya and Malliśena describe the vehicle to be a he-buffalo.

We may here state in anticipation that we are inclined to think that the same author also composed the famous Padmāvatyaṣṭaka which has been much enlarged by subsequent additions as given in Appendix 5.

The other works in Appendix 4 viz. two Aṣṭakas, Jayamāla etc. are in ungrammatical Sanskrit and are meant to be recited while performing Puṣjā.

APPENDIX 5—PADMĀVATĪ STOTRA ETC.

Appendix 5 gives the enlarged version of the famous Padmāvatyaṣṭaka. The first eight verses are the original verses and with verse 32 as the 9th verse comprise the original hymn; the ninth verse being meant to narrate the fruits to be gathered by the recital of the hymn. The 33rd verse of the hymn, as given, in this appendix, is of a similar nature and contains ‘Falaśruti’ by the redactor. VV. 34 to 36 prove conclusively that the original hymn contained only eight verses. Because the 32nd verse has the word ‘Dānavendrāḥ’ some think it must have been composed by some Dānavendrasūri. We are not aware of any such Sūri. As the hymn was popular even in the time of the commentator Pārśvadevagāni i.e. in 1203 (he terms it ‘Lokapra-siddha’) it must have been written at least a century earlier. We think, as already stated above, that the author of this hymn must be the same as the author of Pārśvanāthastotra and Jwālinīstotra above mentioned. The five other works are Aṣṭaka, Pratyekapūjā, Jayamāla, Padmavatīdaṇḍaka and Padmāvatī Paṭala. All these except Daṇḍaka
appear to have been composed under the influence Padmāvatyaṣṭaka. Aṣṭaka is merely an adaptation of ‘Sārdāṣṭaka’ contained in Sarasvatikalpa of Arhaddāsa. The latter contains only eight verses while the former contains twelve verses. Only the last four verses appear to be newly composed by the writer adapting Sārdāṣṭaka. The Mantras at the end of the Daṇḍaka are probably from another Mantrakalpa. The language of Pratyekapūjā and Jayamālā at many places borders on Sankritized Hindi and at other places it is ungrammatical Sanskrit.

Referring to Padmāvatī Paṭala we can say that some one has composed it in close imitation of the famous Padmāvatyaṣṭaka We may refer to a similar hymn viz. Śrī Cakresvaryaṣṭaka contained in Appendix 23. The unknown authors had perhaps the same model of Śrī Padmāvatyaṣṭaka before them and might be identical. Aṣṭaka, Pratyekapūjā and Jayamālā are probably by some Digambara Jain writers.

We would note here that Bhāskararāi the famous author of Bhāṣya on Lalitāsahasranāma cites while commenting on the words ‘वार्णयो विविधाकारा’ in v. 36 a passage * from Rudrayāmala which gives names of some well-known Shaktis. Both Padmāvatī as well as Tārā are included therein. As noted by us in the footnote at p. 295 ante Padmāvatī is identified with various deities including Tārā. If one is rash enough to infer from such identification that Padmāvatī was not independently worshipped and that Padmāvatī is only another name of Tārā the above passage from Rudrayāmala would be an

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परास्फिन्धाद्विशाफिरिच्छा शान्तिक्षिप्तिः
बालभोगी वनाला तारा विमांसिनी परा
गायत्री देव साबित्रि सिद्धकुल्मी स्मरंबर
नकुलि तुरार्ख्वा कुकुक्क्षा श रेणुका
संपकरि र सागराध्यक्षिपति पदार्थशिवा
हुण्टि शंदकरति काली कालराशि: हुमरंक्षा
खिसामहति भरकाली करकंडी सरस्वती
``
eye-opener for it names Padmāvatī and Tārā as distinct Shaktis. Further carried to its logical extreme such argument would eliminate all the deities identified and one would have to come to the absurd conclusion that no deity except Tārā ever existed. The passage also shows that both Padmāvatī and Tārā were known before the advent of Buddhist Tantras, as Rudrayāmala is known to be an earlier work. Further, Vairoṭyāstotra of Ārya Nandila (circa 130 Vikrama era) expressly mentions Padmāvatī.

"अ धरणोरवद्या देवी पुजमाई अ बहुद्व।
सपालहस्तेः हुआ देवी कर बिंकत जाया \||12||" वैलेष्वास्तो नम् ||

Nirvāṇakalist p. 37 also mentions Padmāvatī. The text of Uvasaggaraharastotra purporting to include the Māntric gāthās belived to have been secreted away to prevent abuse thereof also mentions Padmāvatī in three of them as follows:—

"ॐ हि भौ पास विसहर विवाइममोण भावाज्ञाब्यो।
धरण पुजमावहदेवी ॐ हि भक्तमाय भावा \||12||
ॐ धुअणि पास ॐ हि प्रणाम भरमस्तीए।
भक्तक भरणिदर्पुजमावई पवविखकित \||19||
जस्स पवकमसे सला बसइ पोजमावई धरणिदो।
तस्स नामसं ससले विसहरविले नालेह ||10||"

This will conclusively prove the ancient character of the worship of Śrī Padmāvatī much earlier than the 7th century A. D. †

APPENDIX 6

Appendix 6 contains a hymn to Śrī Padmāvatī by Municandra alias Municandranātha who cannot be identified with any of the three famous Municandrasūris who flourished in the 12th century of Vikrama

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*X They are probably of later date than the original text of 5 gāthās.

† Śrī Padmāvatī’s ‘parivāra’ can be ascertained from her Yantra, vv. 13 to 21, ch. III, Bhairava Padmavatī Kalpa. It may be interesting to note that there is a marble image of Śrī Padmāvatī in a Jain temple at Idar showing the same symbols as are described in her Dhyāna in v. 12, ch. II ibid. as has been observed by Mr. Sarabhai Nawab the publisher hereof.
era as the hymn is neither in correct Sanskrit nor free from metrical faults. We can only conjecture that the author may perhaps be identified with Municandra who wrote 'Rasāulo' in 1577 Vikrama era or with Municandra of Paurṇamikagaccha who flourished circa 1550 Vikrama era. The correct name of the hymn as appears in the colophon of a copy thereof in the writer's possession is 'Prakaṭa Padmāvatīstotra' and the said colophon also mentions it to be a part of 'Devīpāṭha'. The author there is said to be Municandrācārya. It is apparently in imitation of 'Durgārājastotra' which begins with the words 'या देवी खड़गस्ता' The only noteworthy feature of the hymn is the effect produced by alliterative words therein.

APPENDIX 7

Appendix 7 contains the famous Cintāmanī Mantra of Śrī Pārśvanātha and various Mantras and Dhyāna of Śrī Padmāvatī and Mantra of Haṃsa Padmāvatī. The work really ends before the words 'सम्रैति पद्यानातिमहादेव्या कृप्या लिङ्यते त' Another Kalpa of Padmāvatī is commenced with the said words. Of this Kalpa only the first two Mantras are given and it is then left incomplete. The author of the work is not known. In imitation of non-Jain Mantras the author has given Rṣi (seer) etc. While mentioning 'Kīlaka' he has not realized that Jain Mantras do not require any Suddhi or Purification nor any removal of Kīlaka or Saopddhāra See vv. 60–61 ch. 24 (P. 222), Mantra Mahodadhi.

APPENDIX

Appendix 8 contains a hymn comprising a thousand names of Śrī Padmāvatī which seems to have been composed apparently to complete the Pancāṅga or the five parts of the worship of the deity. The five parts are: 1 Paṭala 2 Paddhati 3 Kavaca 4 Stotra and 5 Sahasranāma. In Paṭala Mantra is evolved from the technical terms used to signify various Māntrabijas or letters forming a Mantra; Paddhati gives details of worship including Dhyāna; Kavaca is a hymn meant for the protection of the Sādhaka; Stotra is a simple hymn and Sahasranāma or Sata-nāma is enumeration of a thousand or hundred names in the form of a hymn.
In this hymn Padmāvatī is described as 'Mantrarūpā ca Mantra-
janā Mantradā Mantrasāgarā' identifying her with Mantra. We would note
here some of the important appellations identifying her with various
well-known deities: Lākṣmī, Mahālākṣmī, Kamālā, Śrīrūpā, Ramā,
Mahēśvarī, Mahādevī, Śivā, Satī, Candī, Durgā, Vṛṣāruḍhā, Bhuvane-
śvarī, Sarasvatī, Bhāratī, Sādhvī, Bhagavatī, Khecarī, Kāmadhenu,
Kālī, Kalikā, Bālā, Vajrā, Vedaratā, Vīrāmatā, Jinamātā, Jainesvarī,
Yoginī, Yogesvarī, Nāginī, Nāgakanyā, Nāganātheśavallabhā, Bhujag-
ākāraśāyīnī, Kundalinī, Satcakrabhedavikhyātā, Līlāvatī, Tripurā,
Sundari, Tripurasundari, Tripurabhaīravī, Bhairovī, Bhīma, Tārā,
Totalā, Tvaritā, Kāmasādhīnī, Kātyāyanī, Sivadūti, Gaurī, Gāndhārī,
Jwālinī, Jwālāmukhī, Ambikā, Cakresvarī, Cintāmanī, Jayā, Vijayā,
Jayantī, Omkārārūpā, Hṛīṃkārārūpā, Tārā and Tārāmānnavimardinī.
From the last appellation which is found in v. 29 of Padmāvatya-
ṣṭaka, we may surmise that probably this hymn was composed
after the redaction of Padmāvatyaṣṭaka i. e. circa 17th century
Vikrama era as we surmise that to be the date of the redactor (perhaps
some Jayavijaya see v. 33) of Padmāvatyaṣṭaka. Nothing is known
about the author of Padmāvatisahasranāma.

APPENDIX 9

This appendix 9 also contains a hymn of Padmāvatī containing
identifications of Śrī Padmāvatī with well-known deities. Some of
them not already noted above are Vāīroṭyā, Prajnapti, Mahākālī,
Bhadrakālī, Kāmākṣā, Jagadambā, Annapūrṇā, Śrīvidyā, Bhavānī,
Mātāṅgī, Rājamātāṅgī, Hīṅgulāja, Pītā (not Pīthā) or Bagalāmukhī,
Vāgvādinī, Sāradā, Kuśmāṇḍī, Śākambharī, Camunḍa, Mahāmāyā,
Gāyatrī, Vardhamānavidyā and Bāhubali. Her Vāhanas are said to
be the lion and the swan. V. 11 refers to the single lettered, three-
lettered, six-lettered and fifteen-lettered Vidyās of Śrī Padmāvatī. We
are unable to trace the author of this hymn.

APPENDIX 10

This appendix 10 contains a hymn of Śrī Padmāvatī in Apa-
bhrāṃśa dialect by Śrī Jinaprabhasūri whose life we have already
described and have also shown therein the Mūlamantra and the single-lettered Vidyā of Padmāvatī contained in the said hymn. There is a reference to Yantra of 65 in v. 25 and in v. 34 it is stated that the benefit received by the favour of Śrī Padmāvatī obtained through the recital of Cintāmani Mantra (ॐ हृदि नमः—see v. 18) which grants every desire equals to that received by the combined favour of all the 16 Vidyā-devīs through perfection achieved by the Sādhaka through their Sādhana.

SARASVATĪ

As all the works contained in Appendices 11 to 15 relate to Sarasvatī, we shall offer some preliminary remarks relating to the ancient character of her worship and her various ‘Vāhanas’ and symbols.

The images including those of Sarasvatī and Ambikā discovered from the excavations of the Jain Stūpa at Mathura proves that Sarasvatī and Ambikā were worshipped by the Jains in ancient time (see ante p. 256). The statue of Sarasvatī discovered there is headless. “The goddess is shown sitting squatted with her kness up on a rectangular pedestal, holding a manuscript in her left hand. The right hand which was raised has been lost. The figure is clothed in very stiffly executed drapery, a small attendant with hair dressed in rolls stands on each side. The attendant on the left wears a tunic and holds a jar—the attendant on the right has hands clasped in adoration.” Plate 99, p. 56, The Jain Stūpa and other Antiquities of Mathura by V. A. Smith.

Śrī Bhagavatīsūtra Vol. III p. 979 and Pakkhisūtra p. 71 have verses in praise of Śrutadevatā alias Sarasvatī which show that the worship of Sarasvatī amongst Jains is very old; see also the passage from Mahānīśītha cited in the footnote at p. 257 ante.

It is interesting to note that Sūtradhāra Maṇḍana gives 12 ‘Bhedas’ or variant forms of Sarasvatī* with their names in his

[अष्ट द्वारा सरस्वति:]
एकवचनः वधुर्यजा मुक्तेन विशालितः।
प्रभास्पद संयुक्तः कुस्मानित चेन्द्रः॥३१॥ [इदि सरस्वतीनां साधारणाध्ययनः]
Devatāmūrtiprakaraṇa, Adh. VIII, vv. 79 to 85, pp. 159–160. Of these the symbols of Sarasvatī as described in v. 81 are identical with those of Śrutadevaṭa alias Sarasvatī in Nirvāṇakalikā. According to AgnipurāṇaŚ Sarasvatī holds a book, a rosary and Viṇā or lute (in two hands). Vāyupurāṇa describes her as showing in her right (lower) hand Varadamudrā and holding in the right (upper) hand a rosary and in the left (upper) hand a book and showing in her left (lower) hand Abhayamudrā. Most of her Purānic descriptions as also Sarasvatī-rahasya Upaniṣad give her a book and a rosary. According to the Jain tradition however most of the older descriptions give her a lotus and a book and describe her as sitting in a lotus—See Kalyāṇakandam Stuti and Śrī Haribhadrasūri’s Saṃsāradāva Stuti; see also v. 11 Sarasvatīstotra, Appendix 12, also Bappabhattachāri’s Catūrviṃśatikāstuti v. 76, v. 26 Ch. 4 Anubhavasiddhānta-dvātṛīṃśikā, Appendix 30 and the Stuti from Pancakalpabhaṣya (see footnote p. 257 ante.)
Very early Viṇā or the lute seems to have been substituted for Varadamudrā—see v. 6 Sarvasvatīśotra, appendix 12, also Viṣṇudharmottarapurāṇa, III, Adh. 64, vv. 1 & 2. Viṇā then continues to be very popular and becomes an invariable symbol of Sarasvatī. Her seat of lotus loses popularity and Haṃsa or swan is universally accepted as her Vāhana. It is a fact that amongst Śvetambara Jain sculptures the image of Sarasvatī with the vehicle of a pea-fowl or pea-cock has not yet been found. It was the famous painter Ravivarmā who was responsible for showing a pea-cock as the Vāhana of Sarasvatī. The confusion is perhaps due to an unwarranted identification of Sarasvatī with Kaumārī i. e. Sakti of Kumāra whose Vāhana is a peacock. Because Sarasvatī is traditionally believed to be Kumārī i. e. virgin, she is taken to be the same as Kaumārī Sakti. Amongst Jains also there is Prajnapti Vidyādevī whose Vāhana is ‘Mayūra’ or a peacock and there is a Mayūravāhini Vidyā referred to in Pancaparameśṭi Mahā-mantra Yantra Bṛhat Kalpa: but none of these is Sarasvatī.

Āśādhara in his Pratiṣṭhāsāroddhāra gives the Mantra of Mayūravāhini and says that with that Mantra Vāgvādinī should be installed. Thus amongst the Digambara Jains Sarasvatī came to be identified with Mayūravāhini and since Āśādhara’s time some Digambara Jain sculptures of Sarasvatī are found with the peacock as her Vāhana. Āśādhara himself has also described Sarasvatī as Puṇḍarīkāsanaḥ having the lotus as her seat. Later Digambara Jain writers have following Āśādhara described her either as Mayūravāhini or Puṇḍarīkāsanaḥ and some as Haṃsavāhana. * The confusion is perhaps due to loss of the old tradition and mixing up of Mayūravāhini with Sarasvatī. It can however be said without fear of contradiction that no ancient image of Sarasvatī is found with the peacock as her vehicle.

APPENDIX 11

Sarasvatīkalpa by Śrī Malliṣeṇasūri, the author of Śrī Bhairava

* See hymns to Sarasvatī by Malayakīrti and Arhaddāsa contained in Malayakīrti’s Sarasvatīkalpa.
Padmāvatī Kalpa, is comprised in Appendix 11. V. 2 thereof gives Dhyāna and symbols of Sarasvatī. V. 28 refers to the single-lettered Mantra viz. Hrīmkāra for achieving perfection in the Sādhanā of Sarasvatī. It may be noted that the Mantra is the same as the single-lettered Vidyā of Śrī Padmāvatī. There are lacunae (1) after vv. 34 and (2) after v. 37 (p. 64) and (3) after the Mantra given after v. 65 (p. 66) and (4) after v. 76 (p. 67) which the readers will find filled in the footnote * from the writer's copy of Sarasvatī Kalpa.

APPENDIX 12

In this appendix is a beautiful Māntric hymn to Sarasvatī by Śrī Bappabhattisūri. He flourished from 800 to 895 Vikrama era. This was the time when Buddhist Tāntrikas known as Siddhas * made Tantras as well as Kundaliniyoga popular. With Sahajayānists who followed the earlier Siddhas Pañcatattva worship and other objectionable practices spread and ultimately Śrī Sankarācārya, (circa 8th century A. D.) in opposition to Vāmācāris advocated Samayamata. It lays

* १ उ हृ ण को कल्ली जन्मे मोहे अमुके वदे कुरु २ वर्दे ॥ वधयनस्त्रमु ॥
(तद्वत्र) २ उ व्य को हृ ण अम्बे अम्बले अम्बे यक्षिकुमः कुरु भरूः हरी वदे ह्यसौ ररररा
रां नित्यिलने मद्वदे मदनातुरे अमुके आकध्य २ वे २ सनीङ्ग ॥
३ द्वारनतंहतापे: वासांशोमशेन सिद्धिप्रयाति ॥
सन्त्रिक्षुवनसार: गुप्तदेवशास्ति विषेषः ॥
४ वाक्सतेवदिब्यतालक्ष्णवेदोष प्रजात ॥
श्रीमानवेदायोगिन्द्रक्षरसाधितिया समागता ॥

* Luipā or Ādisiddha (cira 669 A. D. according to Dr. Bhattachārya but circa 769-809 A. D. according to Pt. Rāhula Sāṅkṛtyāyana) and Jālandharapā alias Hādipā known as Ādinātha, his pupil Matsyendranātha, and the pupil of latter Gorakṣanātha alias Anāgavajra (circa 705 A. D. according to Dr. Bhattachārya but circa 809-849 A. D. according to Pt. Rāhula Sāṅkṛtyāyana) were some of the famous 84 Siddhas who believed in no God but Śūnya, Vijnāna and Sukha. The Nāthas who believed in one God appear to be the spiritual descendants of the Siddhas and came to light about 1200 A. D. The famous Yogi Jñānesvarā, who lived from 1275 to 1296 A. D. traces his descent in his commentary on Śrī Bhagavadgītā from Śrī Ādinātha alias Jālandharapā.
stress on internal worship while Kaula worship is mainly external. In Samayācāra Dhyāna is in Sahasrāra–cakra and not in such lower cakras as Mūlādhāra and Svādhiṣṭāna. It is interesting to note that Śrī Bappabhattisūri was well conversant with Kundalinīyoga as is clear from this hymn and recommends Dhyāna which is according to Samaymata and different from Kaula practices. In v. 8 he speaks of the identity between Śabdabrahma and Paramabrahma and in v. 10 gives the Sārasvata Mantra which is set forth as Mūlamantra in the Mantra Kalpa which follows. In the biography of Śrī Bappabhattisūri contained in Prabhāvakacaritra (vv. 738–739) it is stated that he practised Adhyātmayoga for 21 days fasting unto death and expired like a real Yogi, his soul leaving the body through Brahmarandhra or Daśamadvāra. He is the first Jain Āchārya to refer to Kundalinī. Śrī Munisundarsūri (1436–1503 Vikrama era) also refers to Kundalinī and Dhyāna in Sahasrāra–cakra respectively in vv. 2 and 4 of his Sāradāstavāṣṭaka. In the Mantrakalpa which follows the hymn, detailed Dhyāna in Saṭcakra is described; Bṛhad Sārasvata Yantra and another Sārasvatayantra as also important Mantras with directions for worship of Sarasvatī are therein described.

APPENDIX 13

The ‘Om Arhanmukhakamala–vāsinī’ etc. in Appendix 12 is the Mantra which is also incorporated in the hymn in this Appendix 13. This hymn is wrongly ascribed to an unknown Sādhvī Sivāryā merely from the words ‘Sādhvī Sivāryā’ occurring in v. 8. This is apparently a mistake as can be seen from the verse occurring after the said Mantra ‘Candracandana–gūḍīm’ etc. which mentions Hemasūri i. e. Hemacandrācārya as the Āchārya who prescribed the pill prepared from sandal–wood paste and pure camphor—the pill over which the said Mantra x was to be recited for increasing the intellectual powers

x Śrī Hemacandrācārya mentions the said Mantra in his Yogaśāstra ch. VIII v. 72 describing it as ‘Pāpbhaksīnī Vidyā’ i.e. Vidyā which destroys sins and sets forth the same verbatim in his commentary on the said verse.
of his pupils. It is clear therefore that the Stotra contained in this appendix which contains the same Mantra is the composition of Śrī Hemacandrācārya and not of any Sādhvī named Sivāryā. Each of the words Sādhvī, Sīvā and Āryā is a name of Sarasvatī—see Sarasvatī—sahasranāma, Pancāṅgasāṅgraha (Benares, s. y. 1954). We give in the footnote Sārasvatāvidyā by Śrī Bhadrabāhu* from the writer’s collection for comparison. V. 7 of the hymn in this appendix 13 describes Jnānamudrā as a symbol of Sarasvatī instead of Vīṇā, the other symbols being book, and two lotuses. The swan is mentioned to be the vehicle.

We have already described the life of Śrī Hemacandrācārya (see pp. 218–220). We may however add that about his time last of the Tāntrika Siddhas flourished and the Nātha cult was about to rise. His Yogaśāstra belonged to this transitional period when the people appreciated and valued miraculous powers but strongly disapproved of the Vāmācārī practices. The way had already been paved for this by Samayamata preached by Śrī Sankarācārya.

As an illustration of his faith in the efficacy of Mantra, we may refer the readers to his Kāvyānusāsana† where he mentions ‘Pratibhā’ or genius as the cause of poetical powers and says that it is of two kinds: (i) natural and (ii) acquired through Mantra by the grace of Māntric deity etc. He adds however that in the latter case also there is temporary or permanent removal of the veil of Karma showing that Māntric powers were not inconsistent with the Jain philosophy of Karma.

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* “‘I ναμο μεγαλεί ἵστανται σταμνήματα, ἄραςπατρίγιον ὑμείς έκατε, μεγάλεις σταμνήματις προκαθή σακχαρ 2 δειξι ναμ βαριν πατίκις σύνε παστίς σταμνήματαςαμαν το οπισθοθύριον άριστος έκατε έγκαθαθήσου ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής ναμ ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής νας ις ις αμαντικής
APPENDIX 14

Appendix 14 contains ‘Sārdāstavana’ a Māntric hymn to Sarasvatī by Śrī Jinaprabhasūrī whose life we have already described (see pp. 229–236). It is a beautiful hymn and may serve as an illustration of the great poetical powers of its author and his fondness for Mantras. As in the writer’s copy of the hymn instead of ‘श्रीन्द्रनन्दयो’ in v. 4 the reading is ‘श्रीन्द्रनन्दयो’ there appears to be an allusion to the great Māntrika Indranandi. V. 7 describes a rosary, a lotus, a Viṇā or lute and a book as the symbols of Sarasvatī who is said to be residing in a lotus. It is expressly stated in v. 9 that the hymn contains a great Sārasvata Mantra which is probably this:“ॐ ए ए हरभू वद २ वामवादिन मगवति सरस्वति हुन्ये नमः.”

APPENDIX 15

The Devīstotra comprised in the 15th Appendix is probably composed by some non-Jain writer. It contains various names of Sarasvatī, Lakṣmī, Yoginī and others. It may be noted that the author identifies Devī with Jainesvarī, Bauddhamātar and Jinamātar. It is easy to identify Jainesvarī as Śrī Ambikā as she is described as riding on a lion.

ŚRĪ AMBIKĀ

As the works in Appendices 16 to 21 relate to Śrī Ambikā, we shall offer a few preliminary remarks about her.

We have already shown that Śrī Ambikā has been worshipped by the Jains from very ancient times and that she is considered to be the Jain Āmnāya deity. Many have been perplexed as to why Śrī Ambikā is associated with the images of various other Tīrthaṅkaras although an attendant deity of the 22nd Tīrthaṅkara Śrī Neminātha. The reason is that she is the deity taken to represent the Jain Āmnāya as Tārā represents the Bauddha Āmnāya. Not only is she associated with other Tīrthaṅkaras but her images also are found installed in the temples of various other Tīrthaṅkaras—not merely in the temple of Śrī Neminātha. For instance, Śrī Jinaprabhasūrī in his Vividhatirtha Kalpa on
p. 19 describes her as riding on a lion and guarding the Tīrtha of Mathurā and her image is actually found from the excavations of the Jain Stūpa at Mathurā (see p. 256 ante). In the same work in Ahicchatrā Kalpa p. 14, it is stated that there was an image of Śrī Ambikā in Ahicchatrā in the vicinity of the fort riding on a lion with the image of Śrī Neminātha on her crown. Now it should be noted that Ahicchatrā is a Tīrtha sacred to Śrī Pārśvanātha. The same work mentions that images of Śrī Ambikā were found installed in the temples at Hastināpura, Pratiṣṭhānapura alias Paitṭaṇa, Girinār, Dhīmpuri and several other places. Even this day in the famous temple of Śrī Antarikṣa Pārśvanātha at Śrīpura alias Sirpur is an image of Śrī Ambikā accompanied by an image of Kṣetrapāla. * Similarly in the famous Serisā Pārśvanātha Tīrtha (near Kalol) is found when the Tīrtha was recently discovered a large stone-image of Śrī Ambikā in a sitting posture carrying on her crown the image of Śrī Neminātha holding a bunch of mangoes in her left hand and supporting a child on her lap with the right. Another child stands beside her and the lion crouches at her feet. In Prabhāsa Pāṭaṇa also, in the temple of Śrī Dādā Pārśvanātha is an image of Śrī Ambikā—see fig. 87 'Bhārt-nām Jain Tīrtho'. She is shown as sitting under a mango tree, carrying on her crown an image of Śrī Neminātha and holding a bunch of mangoes in her right hand and supporting with the left a child on her lap. Another child stands on her right. Her vehicle the lion is also shown. From an inscription it appears that an image of Śrī Ambikā was formerly installed in the temple of Śrī Candraprabha at Prabhāsa Pāṭaṇa. In the famous Ellora caves there are several carved images of Śrī Ambikā. One large image going under the name

* 'Raivatakagirisaṅkṣepa', Vividhatīrthakalpa and 'Śātrunājaya mahā-tmya' II, 13 give names of several Kṣetrapālas and other deities presiding over various parts of the Mt. Girnār. They are associated with Śrī Ambikā in the Jain narrative literature. Some of them are Kālamegha, Meghaṇāda, Girivīḍāraṇa, Kapāṭa, Simhaṇāda, Khodika, Raivat, Siddhavināyaka, various Rudras, Gomeṣha Yakṣa and Mahājīwaḷā.
of Indrani is that of Sri Ambikā. She is shown in a sitting posture shaded by a fine mango tree carrying an image of Sri Nemināth on her crown. Her right hand which is mutilated probably held a bunch of mangoes and the left hand supports a child on her lap. There is a lion crouching at her feet and attendants round about her. Peacocks are shown on the top of the mango tree indicating the advent of spring.

In several metal images of Sri Rṣabhadeva is associated the image of Sri Ambikā instead of Sri Cakreśvari. Sometimes she is associated with the images of Sri Pārśvanātha and other Tīrthaṅkaras also. This can be explained only on the ground of Sri Ambikā being the representative Jain Āmnāya deity. This proves the antiquity and popularity of the worship of Sri Ambikā.

In the hymns (Appendices 16–18, 20–21) and Sri Ambikā Mantra Kalpa (Appendix 19) Ambikā is variously described. She is said to have two, four or more arms and to be of golden colour or of red, white or dark-blue colour. We may state here that one and the same deity is differently described as the object desired to be achieved differs. Broadly speaking a Śādhaka may contemplate on the Sattvika (tranquil or peaceful) form of the deity if the object desired by him is Sattvika (peaceful i.e. devoid of passion); similarly the form is Rājasa (imbued with grandeur) or Tāmasa (terrific), if the object desired by the Śādhaka is Rājasa (imbued with passion or desire) or Tāmasika (malignant).* Generally the ‘Sattvika’ form of a deity is described as having two arms and being in a sitting posture, the Rājasa as having four arms and being in a standing posture and the Tāmasa as having many arms and actually in such action as is in

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* यथा कार्यं तथा ध्यानं कार्येतसाभकोशमः। कृतकायेयं सवेषु ध्यानं वै तामसं स्वतं।।
बाल्मूलःश्वंसतिः शमेष राजसं ध्यानमीरतम्। सारिकं कृष्णं कृतकायेयं ध्यानमेवः समीरतः।।
बाल्मूलःश्वंसतिः शमेष राजसं ध्यानमस्वते। सारिकं कृष्णं वर्णं ध्यानं वर्णं तामसमस्वते।।

—श्रीवर्षोदयपर्यं श्रीश्रीत्रूपमैरकोपासनव्यायः: १२४।।
consonance with the object desired by the Śādhaka. In Śāttvika
Dhyāna the colour of the deity is white, in Rājasa red—sometimes
yellow, and in Tāmasa dark blue or black. Peace, knowledge, selfless
devotion or propitiation of the deity are Śāttvika objects; prosperity
happiness and other worldly objects imbued with passion or desire are
Rājasa objects; and adversely affecting an enemy etc. are Tāmasa
or malignant objects. Further, some deities are by their nature Śāttvika
some Rājasa, some Tāmasa and some have all the three qualities. A Śādhaka makes his selection accordingly. This is the reason why
special deities are recommended for worship for special objects (See
Śrīmad Bhāgavat Sk. II, Adh. III, vv. 2–9 specially 6 & 7). This
accounts for variations in the ‘Svarūpa’ or form of a deity. We think
the deciding factor in ascertaining the nature of a particular deity or
its image is the actual impression created on the mind of the Śādhaka.
Amongst postures symbols and colours of a deity the most important
factor is the colour as it most affects the Dhyāna.

As some deities have all the three qualities and some only one
of them any inference as to worship of a particular form of a deity
being ancient or otherwise which does not take into account the
original conception as to the nature of the deity is likely to be erro-
neous. Śrī Ambikā is not only a Śāsanadevi but as already stated is
also the Jain Āmnāya deity and as such has been invoked for achieving
various objects from time to time.* She is therefore conceived

* See ‘Saptasatī Prādhānīka Rahasya’ and ‘Saptasatī Vaikṭīka Rahasya’.

See p. 259 ante for the various purposes for which Śrī Ambikā was invoked from
time to time. Śrī Haribhadrasūrī invoked her for obtaining success in the debate
against Buddhists who were aided by their patron—deity Tārā. In ‘Anubhavasiddhas-
mantra—dvātrimśikā’ ch. IV vv. 7 to 15 is described the worship of Śrī Ambikā for divi-
nation. See also Śrī Ambikā’s Mantra for divination at p. 93 Appendix 19, where she
is invoked as Vāgīśvari. Her various Mantras in the said Appendix 19 show the
various purposes for which she is invoked. Instead of the last Mantra on p. 93
Appendix 19 Pancaparameṣṭi Mahāmantra Yantra Bṛhatkalpa gives this Mantra:
‘उ हूँ रक्षे २ महाकर्के २ सी हम्मुन्दुः २ शासनदेवि एहूः २ अक्षर २ स्वाहा ॥’
to possess all the three qualites. It would not therefore be correct
to state in relation to her that worship of her two–armed form is
ancient and that of other forms is otherwise, merely because only
two–armed ancient images have come to light. Having regard to her
nature as originally conceived it is equally possible that further
discoveries may bring to light her other ancient forms also. In regard
however to deities like Sarasvatī originally conceived as possessing a
single quality viz. Sattva it can be stated without fear of contradic-
tion that her two–armed form is ancient both because that is the
only ancient form yet discovered and specially because that is the
form in conformity with her Sāttvika nature as originally conceived.

We would now refer the readers to Ācāradinakara Vol. II pp. 207–209 where Bhagavatīmandala is described to be worshipped
as a part of installation ceremonies of goddesses. As it is a Yantra
common to goddesses including Śrī Ambikā it furnishes a clue to her
‘Parivāra’ which includes 8 Mātrikās, 16 Vidyādevīs, 64 Yoginīs, 52
Viras, 8 Bhairavas, 10 Dīkālas, 9 Grahas, Kṣetrapāla and others.
Śrī Ambikā is also known as Kuśmāṇḍī, Āmrukuśmāṇḍī, Kuśmā-
ṇāṇini, or Kohaṇḍī because her ‘Vimāna’ or heavenly abode is named
Kuśmāṇḍa or Kohaṇḍa–see Vividhatīrtha Kalpa p. 107. Śrī Durgā is
also known as Kuśmāṇḍī because it is said that she is fond of the
offering of Kuśmāṇḍa i. e. a red pumpkin or gourd, which however
is not the case here. Śrī Ambikā is called Āmrukuśmāṇḍī refering
to the mango in her hand, perhaps to distinguish her from Śrī Durgā.

APPENDIX 16

We would now consider the question of the authorship of the
hymn in Appendix 16. As the name Ambāprasāda is cleverly intro-
duced in the last verse of the hymn, it is presumably by some
Ambāprasāda. We have referred to the minister Ambāprasāda who
was cured of a snake-bite by Vādī Devasūrī on Mt. Abu–see foot-note
at pp 217–218 ante. There has been another Ambāprasāda, the
younger brother of the Digambara Jain poet Amarakīrtī. The latter
refers to him as Ambāpasāya i.e. Ambāprasāda in his Apabhramśa work ‘Chhakammuvaeso' written in 1247 Vikrama era.

As there is in v. 3 of the hymn a reference to Kuberanagara (perhaps Kodināra), * which is the name of the town where Śrī Ambikā resided with her husband according to the Svetāmbara tradition, we think the author of the hymn is very probably the said Svetāmbara minister Ambāprasāda. It may also be noted that the Digambara tradition describes Śrī Ambikā to be of dark-blue (Harita) colour which colour not mentioned at all in the hymn although her three different Dhyānas are given where Śrī Ambikā is to be contemplated as of three different colours. None of the said colours is ‘Harita' or dark-blue.

APPENDICES 17 TO 19

The hymns in Appendices 17 and 18 do not furnish any clue as to their authorship. The Mantra incorporated in the hymn in Appendix 17 is one of Śrī Ambikā’s Mantra set forth in Appendix 19. We think Appendix 19 is a continuation of the work contained in Appendix 18 and the two verses given in the beginning of Appendix 19 are the verses containing ‘Falaśruti' of the hymn in Appendix 18 and are followed by the Kalpa of Śrī Ambikā containing her various Mantras meant for achieving various objects. As the hymn in Appendix 21 by Śrī Jinesvarasūri, the pupil of Śrī Jinapatisūri, does not give the full-grown Mantra incorporated in the hymn in Appendix 17 the latter hymn is probably later in date than the hymn in Appendix 21.

According to v. 1 of the hymn in Appendix 17 Ambikā is the protectress of all the creatures of the world and according to v. 8 the protectress of all the Jain temples. Both the hymns in Appendices 17 and 18 and the first Mantra on p. 93 describe her as devoted to the Jain Faith. The correct readings in the 2nd half of

* See Vividhatīrtha Kalpa, Ambikādevī Kalpa p. 107 which mentions Kodināra, also Ātṛuṇjīyamāhātmya II, 13 which mentions Kuberanagara.
v. 3, Appendix 17 are 'हृदि हुते श्रवणे etc.' and 'हृदि दुर्ग के etc.' and that in the 15th line of the hymn in Appendix 18 is 'हृदि दुर्ग कृष्णे जानिते'.

APPENDIX 20

The author of the hymn contained in this appendix is Vastupāla, the famous minister of Viradhavalā. The author styles himself in v. 10 a poet, the minister of the sovereign of Gujarāt and the ocean of learning or Sarasvati. He addresses Śrī Ambikā as Kūśmāndī, Ambā, and Sarasvatī. The former term has already been explained. He describes Ambikā as always prompt in the protection of the Jain fold. The author in a poetic fancy says that Lakṣmī who resides in lotus would never leave the devotee who bears in his heart the lotus-feet of Śrī Ambikā, being fond of the advantageous and novel lotus-abode in the form of Śrī Ambikā's feet. Ambikā's Vāhana the lion is also praised. She is said to be holding a bunch of mangoes before her as a token of the fruit to be reaped immediately by her worship. In the 7th verse are mentioned the eight dangers which are warded off by Śrī Ambikā. The author compares the hymn to a song to be sung in a circular dance. According to Rājaśekhara's Čaturvimśatiprabandha Śrī Ambikā and Śrī Kapardiyakṣa * were the patron-deities of Vastupala and Tejapāla.

Vastupāla was not only a great minister but also a great general and defeated King Saṅkha of Lāṭa when the latter invaded Cambay as also the Muhammedan chieftain named Hammīra alias Mojdin Sultān, who may perhaps be identified with Mahomed Ghori, near Mt. Abu. Besides, he was a scholar, a critic and an accomplished poet whose Śūktis i.e. (pithy memorial verses) are found in Sarangadhara's and Jalhana's anthologies. He wrote Naranārayānananda Mahākāvyya in the style of great classical poems. The wonder is that even with his varied

* Satrujjayamahātmya describes Kapardiyakṣa to be of golden colour riding on an elephant and carrying in his four hands a rosary, a goad, a noose and a citron (bijoru) and having the banyan tree as his resort. Kapardiyakṣa Kalpa mentions a long purse instead of the rosary.

See Jain Sāhitya Samādhaka Vol. III, 1, pp 153-160
activities he found time to copy manuscripts himself (see the Ms. of Dharmabhuyudaya Kāvyā dated 1290 Vikrama era in the handwriting of Vastupāla preserved in Śrī Śantinātha Bhandāra at Cambay). He was a great patron of literature and rewarded poets and men of letters so liberally that he earned the title of Laghu Bhoja or II Bhoja. For his scholarship he was compared to the famous Hemacandrācārya. His munificence was without distinction of caste and creed. He spent large sums in building Jain and Śaiva temples and even mosques for Muhammedans and libraries, rest-houses, alm-houses, wells, step-wells, tanks, lakes etc. for the public.

He established three big libraries or Pustakabhandāras at the huge cost of Rs. 18 crores. It is however the Delwāra temples, of which Luniyavasahi was built by Tejapāla the brother of Vastupāla at a cost of crores of rupees, which have earned for the brothers lasting fame.

Vastupāla was born of Aśvarāja and Kumāradevī, the latter being the daughter of Dandapati Ābhu. The exact date of his birth is not known but it must be circa 1230 as it is reported that he performed a pilgrimage to Satruñjaya with his father in 1249 Vikrama era. He had two wives Lalitādevī and Vejaladevī of whom the former being very clever was frequently consulted by Vastupāla even on intricate state-problems. He had a son Jaitrasimha by Lalitādevi who was appointed the governor of Cambay in 1279 during the lifetime of Vastupāla. He died on Māgha Sud 5th 1296 Vikrama era. He had earned 24 titles such as Sarasvatī-Kanṭhābharāṇa i.e. the neck-ornament of Sarasvatī etc. His ideals may be summed up in a single verse of his own:

``

शालास्वासोऽज्ञपदनम् संगतिः सर्वदाेः
सर्वदृस्तानोऽगमगितिः दौष्टवादे भौतनुस।
सर्वेश्वरवित्रिव्यविद्विषोऽभवता भास्मातहि
सयणात्ममम भवभवे गावलसीसवर्तौः॥

APPENDIX 21

This hymn is by Śrī Jineśvarasūri. We think it must be by the 2nd Jineśvarasūri the pupil of Śrī Jinapatisūri and not the famous
debater Jinesvari who defeated Caityavasis in 1080 Vikrama era. He was born of Nemicandra Bhandagarika and Laksmi at Marota in 1245 Vikrama era and was named Ambada. Nemicandra accepted the Jain Faith at the instance of Sri Jinapatisuri and thereafter wrote Satthisaya Payara. Sri Jinapatisuri initiated Ambada in 1255 and named him Viraprabha. He was ordained Acarya in 1278 at Jalore by Sarvadevasuri and named Sri Jinesvarasuri. He wrote Sravakadharmavidhi in 1313 and a commentary thereon in 1317. He died in 1331 Vikrama era. His pupils were Sri Purnakalasagani (see ante pp. 228-229) Laksmtilaka, Abhayatilaka, Candratilaka, Jinaprabodhunuri (who wrote Mantraradhanavidhi), Jinaratnasuri, Devamurti, Vivekasamudragani and Sarvarajaganiti—all learned scholars and writers.

SRI CAKRESVARI

The hymns in both the Appendices 22 and 23 are in praise of Sri Cakresvari. We shall therefore offer some remarks regarding her iconography. Sri Cakresvari has the eagle as her vehicle and according to Nirvankanalika has eight arms. She shows in her four right hands Varadamudra, an arrow, a discus, and a noose and in her four left hands a bow, a thunderbolt, a discus and a goad. A marble image with eight arms showing the said symbols is installed in a niche to the left of the flight of steps leading to Caumukha's Tunka (group of temples) on Mt. Satrujaya. Another image of Sri Cakresvari with four arms is installed in the temple of Sri Vastupala and Tejapala on Mt. Girnar. She holds in both her upper hands discuses and in the lower right hand a garland and in the lower left hand a conch. Her Vahana viz. the eagle is also shown. The unmistakable symbol of Sri Cakresvari is the discus; sometimes it is shown in her two hands and sometimes in all the four. One can easily understand that these are variations made to give different artistic effects by the sculptor, whose only restriction is that he shall not omit the distinguishing symbol of the deity viz. the discus in the case of Sri Cakresvari and the bunch of mangoes and a child in the case of Sri Ambikā.
Sri Cakreśvarī is a Sāsanadevi (the deity presiding over the fold) being the attendant deity of Sri Rṣabhadeva the first Tīrthaṅkara, so the other 23 Sāsanadevis are her companion-deities. She being one of the deities presiding over Śūrimantra, Pancaparameśṭi Mantra and Siddhacakrayantra, the other presiding deities thereof are her allied deities. Besides the deities usually shown in the Yantra of a deity viz. 16 Vidyādevis, 10 Dikpālas, 9 Grahas and Kṣetrapāla,* Sri, Hṛi, Dhṛti, Kṛtī, Buddhī and Lakṣmī are shown in her Yantra in the collection of the writer as her Aṅgadevatās. 64 Yoginīs and 52 Vīras and 8 Bhairavas are the usual attendants of a Devī as can be seen from Bhagvatī-Mandala given at pp. 207 to 209, Ācāradinakara. Sri Siddhacakrayantra mentions Jayā, Vijayā, Jayantī, Aparājitā, Jīmbhā, Mohā, Stambhā and Andhā as the eight attendant deities and Pūrṇabhadra, Mānibhadra, Kapila and Piṅgala as four Vīras and Sri Vimalaśvaradeva as one of the principal presiding deities. This will furnish sufficient information as to Sri Cakreśvarī's 'Parivāra'.

APPENDICES 22 and 23

Both the hymns of Sri Cakreśvarī in the Appendices 22 and 23 show her 'Vāhana' to be the eagle and describe her distinguishing symbol viz. the discus as wielded by her. The second hymn suggests that she wields discuses in her two hands and states that with the other two she holds a lotus and a fruit.

The hymn in Appendix 22 is by the famous MāṇtriKA Āchārya Śrī Jindattāsūri whose life we have already described—see pp. 214–216 ante. * We have already made our remarks as to the authorship of the

* At page 181 Ācāradinakara Vol. II are given several current names of Kṣetrapāla viz. Kālamegha, Meghanāda etc. and he is described to be of 5 colours namely Kṛṣṇa (black), Gaura (white) Kāñcana (golden) Dhūṣara (dusky) and Kapila (variegated).

* In his hymn ‘Sigghām avahara u vigγhgam’ he invokes Śrī Cakreśvarī thus:—

"...वक्सरिचक्ष्याः विशिष्टिविद्धितिक्षिन्हर्वदर्शिपरं क्षणिः

सिवश्रोतनयागमस्त सम्ब्रह्म हुरुद्विग्ध्याणिः ||४||"
hymn in Appendix 23 while discussing the works contained in Appendix 5.

There are some incorrect readings in the said hymn which can be properly corrected if a correct manuscript can be obtained. As regards the hymn in Appendix 22, we would only note that the opening words of the 4th line of v. 1 should be 'मातमें तज्जी' instead of 'मात मस्ति नये ।'

APPENDEX 24

The hymn given here enumerates the names of 64 Yoginīs. Another set of 64 names of Yoginīs is given in vv. 19 to 28, Adh. 146 Agnipurāṇa, which describes them as belonging to the eight families of Mātrkās, a set of 8 Yoginīs being related to each of the eight Mātrkās. Still another set of 64 names is given at pp. 67-68 Mantramahodadhi and at p. 85 thereof is given the 91 lettered Mantra of Yoginīs, which is really an invocation for protection on offering being made to Yoginīs. We may refer the readers to the foot note on pp. 233-4 ante for other sets of names of 64 Yoginis. Rudrayāmala (Uttaratantra) contains a hymn to Yoginī (see pp. 263-64), but there Yoginī is the deity connected with Mūlādhārarāja. Nirvārakalikā (p. 5) gives the Jain Mantra to be recited on offering oblation to

+ “कः प्रहरातो ता दिवि गमनते भूलते निचक्षे वा
पलाते ता तके वा सतिस्प पतंजोधित्र खुश स्थिता वा ।
केस्मे पीठोपपीठाविषु च कुलपव ध्यावीश्वेतन
प्रीतास्भेज्यः सदा नः भ्रमरातिविभो विधु वीरे-नवेणः ॥ वा योग्यिनीय श्राह्द्र ॥”

* योगिन्यों श्रीषण रीक्षा देवता: क्षेत्रवशसः ।
आगग्यं प्रतिएहन्तु हिनेष्टविविधाः ॥ ९॥
वें हा आकर्षणो रीमीणानिवासिन:।
सीमास्वर हु एव भेतन्त सीमास्वरानिवासिन: ॥ ११॥
स्वें दुभीतलमतः प्रतिप्रियात्मेऽबलमु ।
सिद्धि वश्चक्षुन न: हिंशं भ्रेम्यं: पातु लिख्य: ॥ १२॥

Here is a Mantra of 64 Yoginis from the writer’s collection:

“उ एँ हृशी श्रीम्व क्षी क्षी चरुःविम्योग्यिनीय नमः ॥”
Yoginīs, which is also an invocation for protection and success. The Yoginīs are there described as protectresses of land (Kṣetra-rakṣakās), which suggest that they are subordinate to Kṣetrapāla who is the chief warden of the land. 52 Vīras usually mentioned along with 64 Yoginīs are also described as protectors of land and may be identified with the different Kṣetrapālas of different places. Sometimes Kṣetrapāla is considered to be Vīrādhivīra or the Chief of Vīras in which case Vīras would be taken to be subordinate to him. According to Nirvāṇa-kalikā it would appear that most of the Yoginīs are in their nature terrific while only some are peaceful. Sri Jwālamālinīstotra (Appendix 25) also refers to Yoginīs. There is a hymn of 64 Yoginīs noted in Jain Grantha-Vali.

Agnipurāṇa as stated above relates 64 Yoginīs to 8 Mātṛkās; Durgāsaptasati describes Mātṛkās as companion-deities of or emanations from Śrī Candikā (See Adh. X vv. 5–6). Yoginīs are thus related to Śrī Candikā or Śrī Durgā or Nārāyaṇī mentioned in the hymn. That the worship of Yoginīs was prevalent in ancient times will be apparent from the fact that Agnipurāṇa Adh. 52 refers to their idols. At Ujjain, the ancient capital of the famous King Vikramāditya whom legends describe as having controlled Vīra Vetāla and 64 Yoginīs and as having obtained boons from his patron deity Harasiddhi, there are to be found ruins of a temple said to be of 64 Yoginīs. This shows that the worship 64 Yoginīs is very old. The fact that their Pīthas are said to be at Delhi-Yoginīpura, Ajmer and Broach besides Ujjain (see p. 234 ante), all which places have been capitals of powerful kingdoms in the past, leads one to conjecture that the King used to worship them and 52 Vīras for protection of their kingdoms especially during wars and epidemics or public calamities. In a hymn of 15 verses commencing with the words “Jaga-gaja-vasanīnām” etc. in the collection of the writer they are praised for removal of various diseases and their Maṇḍala or diagram of 64 squares containing figures 1 to 64, the total vertically horizontally and diagonally being 260—is described.
Savarīpā (657 A.D.) was the originator of Vajrayoginī cult where the deity worshipped is of red colour (see p. 92 ante). This would suggest that Vajrayoginī cult where the deity worshipped is of other colours existed prior to Savarīpā. Luipā (669 A. D.) introduced Yoginī Saṅcaryā (see p. 91 ante). This shows how Yoginī worship spread amongst Buddhists. It should be noted however that in the said Buddhist Tantra Yoginī is not one of the 64 Yoginīs nor for the matter of that the principal Yoginī but, judged from her Dhyāna and Mantra, can be identified with Chinnamastā, one of the 10 Siddha Mahāvidyās of Hindu Tāntrikas.

The Yoginīs were however well-known during the time of Śrī Jinadattasūri and Śrī Hemacandrācārya as can be seen from their biographies (see p. 214 and 220 respectively).

We may note here an anecdote relating to the 64 Yoginīs who having taken possession of the 64 Koṭhās or towers of the new fort built round Ahmedabad by Sultan Ahmed Shah harassed him. The Sultan having not been relieved of his trouble inspite of various remedies was advised to seek the aid of a Jain Āchārya named Śrī Ratnasimhasūri, a pupil of Śrī Jayatilakasūri of Bṛhat Pauśalika branch of Tapāgaccha. Śrī Ratnasimhasūri employed the mystic diagram of 65 formed with the figures 1 to 25 representing the 24 Tīrthaṅkaras and the Sangha which is considered to be the most sacred body next to the 24 Tīrthaṅkaras and therefore taken to be represented by the figure 25. The Sultan was thus saved from the harassment of the 64 Yoginīs. *

As Yoginī tantrā gives Śrī Padmāvatī's Mantra for foreseeing the future through dreams (‘अं हों पद्मावतीदिविनं भैलोक्षयतीं कथय २ स्वाहा।’ to be recited daily for 2 years), it probably considers Padmāvatī to be a Yoginī. Similarly Mahāyakṣini Tantra gives Śrī Padmāvatī's Mantra (‘ॐ कल्य ग्रावति स्वाहा’) calling it Aṣṭamahāsiddhi-Yakṣini-Prayoga, which

* See Vṛddha Tapāgaccha Pattāvali and also the hymn Caturvīrsati-Jina-stotram relating to the diagram of 65 commencing with the words “आदि नामिनी नोमि।”
would suggest that Śrī Padmāvatī is also considered to be Aṣṭamahasiddhi–Yakṣinī. The latter Tantra also gives Śrī Cakreśvari's and Śrī Kalikunda's Mantras. This shows the popularity of these deities.

Verses 9 to 12 with better readings are given in the footnote below from a copy of the hymn in the writer's collection. * Nothing is known about the author of the hymn.

APPENDIX 25

This appendix contains the famous Jvālāmālinīstotra and a hymn in praise of the Mantrabīja Hrīmkāra which is known as Mayābīja. We have offered our remarks regarding the worship of Jvālāmālinī at p. 264 ante. Jvālāmālinī is believed to be a Vidyā counter to all Vidyās and Mantras of the opponent. She is said to cure all diseases, to ward off all kinds of snakes and untimely and unnatural death and above all to counteract the adverse influence of planets and ward off evil spirits of all kinds: she is described as Mahāvasī—great subduing or controlling power. When appropriately invoked she would fascinate and charm all. The text of the hymn is according to the Swetāmbara tradition. Although it is slightly different from that in Indranandi's Jvālinī-Kalpa and Vidyānusāsana, its author is very probably Indranandi. The hymn being popular has been much imitated. The Mālāmantra at pp. 12–13 (Appendix 1), the hymn at p. 13–14 and the hymn at pp. 19–20 (Appendix 3) viz. Śrī Padmāvatī-āhvāna-stava may be compared for the purpose.

Non-Jain hymns similar to this hymn are Sudarśana-Kavaca-stotra and Narasiṃha Sudarśana-Kavaca-stotra.

*  चतुःष्टि: समाहयता योगिन्यो मे वर्गदा:।
शैलोक्ष्ये पूजिता नित्यं देशानन्तयोगिनि:॥२५॥
चतुःष्टिः तपायत्या तन्मेयां संवक्तानी नवसम्रक्षे।
य: पदेत् पृजेकोशिर्य तस्य विच्छ क्रि: स्वस्यवति॥१०॥
राजसमा तथा संवामे तथा च सिदुसमामे।
अतिसौरतम नासिति तत्रसत्संभवित सुच्छले॥१२॥
स्वस्तव नायकायं देवीं सवोपद्वननाश्च।
प्रातन्याहेऽस्वायं पाठित्ये विच्छल्ले॥१२॥
The diagram given after Śrī Māyābīja-stotra is only one of the several Yantras. Śrī Jñālāmālinī current among Jain Māntrikas.

As regards the second hymn, we have to note that the text requires to be corrected with the aid of a good manuscript. Śrī Hema-candrācārya, in his Yogaśastra (VIII, vv. 47–56), has described the Sādhanā of Hṛīmkāra. It is one of the Mantras of Śrī Padmāvatī. It is the principal Mantrabīja worshipped by Sāktas who call it Devī-Pranava and consider it perhaps more sacred than even Omkāra. According to the famous Kalyāṇavṛṣṭistava the Vedas declare Hṛīmkāra alone to be the name of Tripurasundari+. It is called Saktibīja, Trilokibīja, Adimantra, Ātmabīja, Parameṣṭibīja and Siddhavidyā. The hymn describes the three kinds of Dhyāna viz. white, red and yellow for achieving different objects. Nothing can be said about its authorship but perhaps the words ‘Saubhāgyalakṣmī and Mahodayapadam’ occuring in vv. 13 and 16 respectively may furnish a clue. We would only state that there did live one Udayaprabhasūri the preceptor of the famous author of Syādvādamaṇjarī circa 1300 Vikram era if one is inclined to read his name in the phrase ‘Mahodayapadam.’

APPENDIX 26

The correct title of the hymn contained in this Appendix would be “Śrīvidyā-garbhostotram”, as the hymn like the famous Kalyāṇavṛṣṭistava includes the 15 syllabled Śrīvidyā formed by taking the initial syllables of the verses 3 to 17, but the initial letter of v. 17 should be ‘Hṛīm’ and not ‘Śrīm’. V. 3 expressly mentions Pancadasākṣari.
The initial syllables of the verses 1 and 2 viz. Hṝm and Śrīm are additional Mantra-bījas at the beginning of the Pancadaśākṣari Vidyā proper. Such an addition is technically called ‘Siralī’ or the head of the Mantra or Vidyā. The Upāsanā of Śrīvidyā gained greater currency because the same was set forth together with the relative diagram Śrīcakra by Śrī Sankarācārya in his hymn Saundaryalaharī (See vv. 1, 11 and 32* and Kamesvarāśīri’s commentary on the same). The addition of Ramābīja i.e. Śrīm at the end converts Pancadaśākṣari into Śodasaśākṣari Śrīvidyā +. When out of the three Khāṇḍas of Pancadaśākṣari the first Khāṇḍa is ‘Ha Sa Ka La’ instead of ‘Ka E I La’ it is called Lopa-mudrā or Ḥādī Vidyā as it begins with the syllable ‘Ha’, the other being called Kādi as it begins with the syllable ‘Ka’. Tripurasundarī with 15 Nityās presides over Śodasaśākṣari or the 16 syllabled Śrīvidyā which forms the basis of the Samaya mode of worship.†

§ Śrī Devyatharvaśīropaniṣad describes Paṇcadaśākṣari Śrīvidyā, Bahvīcopingiṣad refers to Śrīvidyā and Tripurātāpini and Bhāvanopaniṣad describe Śrīcakra.

* ‘शिव: शक्ति: काम: ज्ञितिर्धर्म: शौलकिरणः
स्मरो हृदं शक्तिवदव च परामर्शयः
अमी हृदेनिश्चितमन्तरसामूहः चन्द्रिता
महते वानाते तव जगति नामात्माताम्’ ॥१२॥

† See all the hymns in ‘Śrī Lalitāstavanamaṇimālā’ (published by Nirṇayasāgara Press) which contain the 16 syllabled Śrīvidyā formed by putting together the initial syllables of the 16 verses of each of the hymns.

† “The first four syllables of the Śodasaśākṣari constitute the first Khāṇḍa, relating to Agni, representing Kriyā-sakti, the Jāgrat state, the Viśva-vṛtti and Tamoguṇa. The next five syllables constitute the second Khāṇḍa, relating to Śūrya, representing Ḥīṃsa-sakti, the Svapna state, the Taijasavṛtti and Rajo-guṇa. The Hṝl-lekhā between the two represents the Rudra-granthis. The next three syllables constitute the third Khāṇḍa relating to Soma, representing Jñāna-sakti, the Suṣupti state, the Prājñāvṛtti and Sattva-guṇa. The Hṝl-lekhā between the second and third Khāṇḍas represents the Viṣṇu-granthis. The fourth Khāṇḍa of one syllable, known as the Candrapalā, which should be imparted by the Guru, is implied after the three aforesaid Khāṇḍas. The Hṝl-lekhā between the third and fourth Khāṇḍas represents the Brahma-
APPENDIX 27

Referring to the hymn in this Appendix its language besides being ungrammatical is so poor that the hymn cannot be ascribed to any person of note. Some one named Śrīdharācārya is mentioned as the author.

APPENDIX 28

Referring to Padmāvatī Kavaca in this appendix, we may repeat that such hymns have probably been composed on account of the eagerness of some one to have complete Pancāṅga of Śrī Padmāvatī (see v. 14 which mentions the object ‘साक्ता जायते देवि! नान्यथा गिरिपियिनि! ’). It is probably written after the composition of Padmāvatī-sahasranāma-stotra (see v. 13). The author is probably a non-Jain as would appear certain from v. 14 which says that it was narrated by Nandi and was being published to Girinandini i. e. Pārvatī. The opening words (v. 1) lead us to the same conclusion.

APPENDIX 29

This appendix contains Śūrividya-stotra. It is in praise of the deities presiding over the 5 Pīṭhas of Śūrividya alias Śūrimantra on which we have offered our remarks at pp. 161–165 ante. The first 3 Pīṭhas are presided over by female deities and are therefore called Vidyās. They are Sarasvatī, Tribhuvanaswāminī and Śrī alias Lakṣmī. The fourth Pīṭha is presided over by Yākṣarāja Gaṇipitaka and is therefore a Mantra. The fifth Pīṭha having Indras as principal presiding deities is also Mantra. It is also presided over by 16 Vidyādevis, 24 Yakṣas and 24 Yakṣiṇīs being the attendant deities of the 24 Tīrthaṅkaras. It being the best of Mantras and having a number of deities presiding over it is called Mantrādhirāja. That a bath with a little water is allowed and the Śādhaka is directed to put on a fine piece of cloth (v. 17) shows that exceptions were being made by Śādhus for Māntric Śādhanā. In Śūrimantrādhanavidhi by Śrī Devendrasūri, published

by Śrī Pṛtitivijayaji, this very hymn is given and ascribed to Śrī Mānadevasūrī, but it is not his. Śrī Mānadevasūrī’s genuine Śūrimantra-stotra is given by us in Appendix A hereto. This Mānadevasūrī composed Laghūsāntistava contained in Appendix 31. We would here reproduce verse 11 from a hymn of Śrī Gautamaswāmi by Śrī Vajraswāmi published at p. 114, Jainstotrasandoha, Pt. I, as it mentions all the presiding deities of the five Piṭhas in their proper order in a single verse and shows that Śūrimantra was the same in the time of Śrī Vajraswāmi.

‘श्रीमदृ गोतमपादवंदनश्वि: श्री शाह्मन्यकामिनी
मल्लखेश्वरनगृही: श्रीमान्नत्साहिन्यति श्रीमती।
तेजोराशिर्दात्विशीति श्रृज-श्वि: शासनदेवतां देवते अंतां भूव्यति न्।’

We have already referred to Śrī Vardhamāna–Vidyā Kalpa of Śrī Vajraswāmi incorporated by *Śrī Simhatilakasūrī (1322 Vikrama era) pupil of Śrī Vibudhacandraśūri in his Vardhamāna–Vidyā Kalpa as the 3rd chapter thereof. We may note here that the correct reading instead of ‘तुः’ in the 4th verse of the hymn is ‘तह्य’.

APPENDIX 30

This appendix contains Anubhavasiddhamantra–Dvātrimśikā about which we offered a few remarks at pp. 159–161 ante, particularly about its connection with Vidyāpravādadapūrva and Jain Āgamas and in relation to the probable date of the work, the lower limit of which has been stated to be the 7th century A. D. The upper limit of its date would be the date of Bhadraguptācārya and Vajraswāmi i. e. the 1st century A. D. As promised there we shall now make further observations especially on the question of the priority between Hema-candrācārya’s Yogasastra and Subhacandrācārya’s Jnānārṇava alias Yogaprādīpa.

* Besides Vardhamānavidyā–Kalpa Simhatilakasūrī wrote in 1322 Vikrama era Mantrarājarahasya with Līlāvatī commentary and in 1326 commentary on Bhuvanadīpaka (a work on the method of answering questions astrologically) of Padmaprabha and Gaṇitāśirācabhāṣya.
PRIORITY BETWEEN YOGASÄSTRA AND JÑANÄRÑAVA

Pt. Nāthuram Premi in his work 'Jain Sāhitya Aura Itihāsa' refers to the colophon contained in the manuscript (No. 13) of Jñānārṇava of the Bhaṇḍāra at Pātan called Khetarvasi which is dated 1284 Vikrama era and was written for Digambara Sahasrakīrti. It mentions the fact that a manuscript was got written for and given to Yogi Subhacandra by Jāhiṣṭi. This is certainly the reference to the original manuscript from which the one for Sahasrakīrti was written. Pt. Premiжи thinks it curious that there is no mention of the fact that the work was composed by Subhacandra himself and is therefore inclined to believe that the author of Jñānārṇava must be some prior Subhacandra probably a grand-preceptor of the Subhacandra referred to in the colophon as in those times the name of an Āchārya was many times given to his grand-pupil. Pt. Premiжи infers from this that there must be an interval of about 25 to 30 years between Sahasrakīrti's manuscript and Subhacandra's manuscript and an interval of about 30 to 40 years between Subhacandra and his supposed grand-preceptor Subhacandra who wrote Jñānārṇava. Pt. Premiжи would thus fix the date of Jñānārṇava to be about 1214 Vikrama era although through an apparent mistake of calculation (as ascertained from him by the writer) he mentions it to be the last quarter of the 12th century of Vikrama era.

The weak link in Pt. Premiжи's argument, it would be apparent to the reader, is the supposition of another prior Subhacandra as the author of Jñānārṇava. Pt. Premiжи himself admits (p. 447) that the various qualifications* of Subhacandra mentioned in the colophon in all respects apply to the author of Jñānārṇava. The truth therefore is that it really describes the author and the manu-

‘तथा कर्मङ्ग्यस्यार्थं ध्यानाप्रयणनवाति ।
तपः अतिरिष्टनाय तत्ववाय महासमने ॥
रागाविदिरपुप्प्याय श्रमचन्द्रय योगिने ।
किषाण्य पुरस्तकं देशमिमः ध्यानाणवासिभमु ॥’
script was the first copy or Prathamādarsa of the author and the supposition of a prior Subhacandra as the author is quite redundant as there is nothing to support it except a mere doubt arising from an omission which may be accidental. Further, we do not think that the mention of Subhacandra himself being the author in the colophon recording Jāhini’s gift of the manuscript which is stated to have been got written for him is so material as to warrant the kind of inference drawn by Pt. Premiji. The proper date of Jāhānārṇava would therefore be circa 1254 Vikrama era. Hemacandrācārya the author of Yogaśāstra having died in 1229 Vikrama era it would be clear that Yogaśāstra was written earlier than Jāhānārṇava. Its probable date is about 1216 as it is referred to in Triṣaṭṭhisalākāpuruṣa-caritra written between 1216 and 1229 Vikrama era. Before going further into this question, we would tell the readers that this question is being discussed because in Yogaśāstra there are several verses which practically agree verbatim with some verses in the first chapter of Anubhavasiddhamantrādvātriṃśikā and the same verses appear in Jāhānārṇava apparently paraphrased.

All the three works describe Mantras for achieving various worldly objects as also for attaining final beatitude. Compare vv. 1, 4 and 6, I, Anubhavasiddhamantra-dvātriṃśikā with vv. 31, 43 and 44, VIII, Yogaśāstra and vv. 36–37 and 60–61 XXXVIII, Jāhānārṇava. Śrī Hemacandrācārya in his own commentary on the said verse 31 says that contemplation on ‘Om’ as of yellow and other colours is described as it may be sometimes useful. Śrī Subhacandrācārya in v. 4, XL, Jāhānā. says that the best of sages have published many ‘Karmas’ from Vidyānuyāda (i.e. X Pūrva) to satisfy the curiosity of people though they are achieved only through malignant Dhyāna. Mantras and Vidyās for achieving laudable objects are considered to be part of

* Both Dr. Buhler and Rasiklal C. Parikh the learned author of the Introduction to Kāvyānusāsana consider the date of Yogaśāstra to be shortly after 1216 Vikrama era and that of the commentary on it a few years later.
Dharma-Dhyāna especially Samsthānavicaya just as Piṇḍastha, Rūpastha and Rūpātita Dhyānas are a part of the said division of Dharma-Dhyāna. Mantras and Vidyās for achieving evil objects are part of Ārta or Raudra i.e. Malignant Dhyāna. To them, who would not distinguish between Mantras and Vidyās for achieving good and bad objects and condemn all Mantras and Vidyās absolutely calling them Papaśruta, this will be an eye-opener. It is needless to add that both Śrī Hemacandrācārya and Śrī Subhacandrācārya must have been great believers in Mantras and Vidyās, when they introduced this novel mode of describing Dhyānas + as Piṇḍastha, Padastha, Rūpastha and Rūpātita and described them as a part of Dharma-Dhyāna, and set forth the ancient holy Mantras while treating Padastha Dhyāna.

In the said verses the readers would find that Yoga. closely follows Anubhava, while Jñāna. paraphrases and expands the same idea. Even ‘Vidyāratna’ occurring in v. 1, I, Anubhava. is echoed as ‘Tattvaratnāni’, in v. 81, VIII, Yoga. and as ‘Tattvāni . . . . . Rañāni’ in v. 115, XXXVIII Jñāna. Comparing vv. 8 and 15, I, Anubhava. with vv. 74 and 81, VIII, Yoga. and vv. 106 and 115, XXXVIII, Jñāna., we find that Anubhava. and Yoga. agree that the Mantra or Yantra described therein had been extracted from Vidyāpravāda Pûrva mainly by Śrī Vajraswāmi *, while Jñāna in the said verse 106 says that it was by sages Sañjayanta and others. The former two works represent the Śvetāmbara tradition in as much as both of them ascribe the extraction of Mantra or Yantra from Vidyānupravāda to Śrī Vajraswāmi, so well known as the last ‘Daśapūrvadharā’ amongst Śvetāmbara Jains, while Jñāna., following probably the Digambara tradition ascribes it to Sañjayanta and others. The next verse 75,

+ See the writer’s article in Gujarātī entitled ‘Yogiśvāra Śrī Hemacandrācārya and Dhyānanirūpāna’ in the monthly named ‘Suvāsa’ Vol. I, 12 & Vol. II, 2.

* The correct reading in v. 8, I, Anubhava. as appears from a copy made by the writer form another manuscript is ‘Śrī Vairāgyamsūrīmi’ instead of ‘Śrī Vairāgyamsūrīmi’ Vairāgswāmi being the Prakṛta rendering of Vajraswāmi.
VIII, Yoga appears to be reflected in the verse 107, XXXVIII Jñānā, while the former is word for word the same as v. 15, I, Anubhava. except for the difference of reading viz. 'Janma' instead of 'Karma' in the latter. We may also note that 'Praśāntimeva' in Anubhava. is a misprint for 'Praśāntinava'. The sequence also of vv. 74 and 75 Yoga. appears to have been followed in vv. 106 and 107 in Jñānā. The readers would note the close agreement between Anubhava. and Yoga. and that Jñānā paraphrases while borrowing and that many a time as here the paraphrase by Jñānā. is far from happy—it is rather clumsy in this case. From the close agreement between Anubhava. and Yoga. we infer that Yoga. borrows from Anubhava., and from the fact that the sequence of Yoga. is retained in Jñānā. we infer that the latter borrows from Yoga. The fact that Jñānā paraphrases shows the anxiety of the later writer to conceal the fact of his borrowing from the former work. Further Yoga. has vv. 64 and 65 in ch. VIII which are word for word the same as verses 13 and 14 in ch. I Anubhava., but there are no verses in any way similar to them in Jñānā which conclusively proves that Yoga. had Anubhava. before it and borrowed from it and not from Jñānā. Further Jñānā. has no verses which are not in Yoga. but are in Anubhava., so Jñānā. had not Anubhava. probably before it. Now if one has the audacity despite these facts to suggest that granting Jñānā. had not Anubhava. before it the same sequence of verses in Yoga. as well as Jñānā. may as well be due to Yoga. borrowing from Jñānā. as the latter from the former. To him our reply is that the said verses, being admittedly similar to the verses in the earlier work Anubhava., are not the original composition of Jñānā. It must therefore be first shown from what independent source (such as would not be available to Yoga.), they have been taken by Jñānā before it can be suggested that they are taken by Yoga. from Jñānā. On the contrary as the said verses in Yoga. closely agree with those in Anubhava. it is certain that Yoga., took them from Anubhava. and that therefore Jñānā., having had no other source to borrow from, borrowed them from Yoga., and while doing so paraphrased them. The clumsiness of Jñānā. in paraphra-
sing and expanding is clear from its said verse 107, where it recommends the scripture propounding 'Siddhacakra' for contemplation, forgetting that in the preceding verse what has been recommended for contemplation is 'Siddhacakra' itself. The reason given therein that because of its preaching in regard to 'Siddhacakra' the scripture should be contemplated instead of 'Siddhacakra' shows how far-fetched it is from the main theme. Yoga, as well as Anubhava, speak of 'Siddhacakra' alone for contemplation and have nothing to say about the scripture propounding 'Siddhacakra'. We are not basing our conclusion on isolated verses in these works. There is a complete agreement between verses 9 to 14, I, Anubhava, with verses 60 to 65, VIII, Yoga, except that instead of 'ध्यानार्थ' in v. 11 Anubhava, there is 'अहंनीर्वारण' in v. 62 Yoga, which leads us to believe that the latter has borrowed from the earlier Anubhava. The said verse 9, I, Anubhava, and the said verse 60, VIII, Yoga, appear to have been expanded into verses 86 and 87, ch. XXXVIII by Jñāna by resorting to figurative language and by addition of redundant phrases. It would be clear to any discerning man that this is an instance of expansion by a later writer and not an abridgement in a later work of an idea expressed in details in a previous work. The next verse 88, XXXVIII, Jñāna though shown to be a part of the original text in the printed edition of Jñāna, is really a quotation as shown by Pt. Nathuram Premi in his work 'Jaina Sāhitya-Aura Itihāsa' (pp. 450–51) by a reference to the two old manuscripts of Jñāna. The said verse 88 expresses in a different meter and in other words the same idea as is contained in v. 10, I, Anubhava, and v. 61, VIII, Yoga, both the latter verses being word for word the same and in Anuṣṭubh meter except for the difference in reading viz. 'सुगम' in Yoga instead of 'सङ्ग' in Anubhava. In this case the verse in Jñāna, being admittedly not an original verse and having not been taken from any other known source, must be taken definitely to have been borrowed from Yoga. As there are innumerable verses in Jñāna which are similar to verses in Yoga and are not similar to any verses in Anubhava, the inevitable conclusion
is that ज्ञाना. has borrowed from Yoga. The reader would like to know why is the verse which is admitted to be a quotation happens to have been paraphrased in ज्ञाना. The answer is that the author of ज्ञाना. appears to prefer आर्या meter to Anuṣṭubh and has therefore to paraphrase while converting it to that meter or that being anxious to conceal his borrowing from Yoga., he paraphrases even the quotation. We have, made our remarks relating to v. 11, I, Anubhava. and the corresponding verses in the other two works. The next v. 12 I, Anubhava. is word for word the same as v. 63, VIII, Yoga. The verse 91, XXXVIII, ज्ञाना. is on the face of it a paraphrase of the said verse. The reader would note how happy is the adjective ‘Anavadyām’ in Anubhava. and Yoga. and compare the corresponding ‘Acintyavikramām’ of ज्ञाना. and further note how ज्ञाना. again uses the same adjective ‘Acintya’ in the same verse. If it had been the poet’s original composition he would not have been driven to use the same adjective twice in one and the same verse. Further what the other two works describe as the Vidyā emanated from Gaṇadharas is described as emanated from Lord Vīra by ज्ञाना. The tradition however is that Lord Vīra communicated ‘Tripadi’ to the Gaṇadharas and the latter composed all the scriptures. Of course, Pūrvas, we consider to be ancient and in that way the Vidyās contained in one of the Pūrvas can be said to have emanated from Lord Vīra or rather from the first Tīrthaṅkara as far as the present cycle of time is concerned. This verse proves the antiquity of Sūrvidyā which is the same as Gaṇabhūḍd Vidyā or Sūrimantra. The next verses 13 and 14, I Anubhava. which are word for word the same as vv. 64 and 65, VIII, Yoga. have been already dealt with by us.

We refered to v. 88, XXXIII, ज्ञाना. above which is really a quotation in the said work and is a paraphrase of v. 61, VIII, Yoga. and stated that it must have been therefore borrowed definitely from Yoga. Other instances are v. 3 ज्ञाना. p. 392 and v. 2, ज्ञाना. p. 407 which are shown as quotations therein and are respectively a
paraphrase of vv. 24 and 79, VIII, Yoga. Further there are quotations in the author's own commentary on v. 5 and vv. 18–22, VIII, Yoga. which are also quotations in Jñānā. v. 2 (quoted), XXXVIII, p. 388 and v. 1 (quoted), p. 391 Jñānā. A later writer abridging a former work would not relegate to his commentary the verses quoted by the former writer in the text, for the simple reason that even the previous writer considers them sufficiently important to quote them in the body of the text. Here Jñānā. considering the verses quoted in the commentary on Yoga. sufficiently important quotes the same in the body of the text. This is also a proof as to Jñānā. borrowing from Yoga. as well as its commentary. It may be noted that the verses quoted either in the text or the commentary, ch. VIII, Yoga. are more or less faithfully reproduced in Jñānā., while the verses which form part of the text of Yoga. even if quoted in Jñānā. are not reproduced there in the same words. Strangely enough there are some verses forming part of the text of both the said two works which are word for word the same except sometimes a slight difference in readings—see v. 37 and 69. VIII, Yoga. and vv. 46 and 100, XXXVIII, Jñānā.; cf. also v. 5, X, Yoga. with v. 4 XXXIII, Jñānā. We shall also note v. 79, VIII, Yoga. and v. 2 (quoted) p. 407, Jñānā. as they are quotations in both the works and agree with a slight difference in reading viz. 'अन्यायास्वतिस्वतः' in Yoga. and 'अन्यस्वतिस्वतः' in Jñānā. The verse 22, XXXVIII, Jñānā. is very important as it refers to another author or Āchārya, who makes variations of letters in the Dhyāna of Mantrarāja or Mantrādhipa viz. 'Arham'. Comparing ch. VIII, Yoga. with ch. XXXVIII, Jñānā. we find almost all the verses of Yoga. assimilated in Jñānā. but vv. 6 to 17 remain untouched. We think Jñānā. refers to this portion of Yoga. and its author Hema-candrācārya in the said v. 22. At several places Jñānā. has added merely laudatory verses in the said ch. XXXVIII while expanding the matter taken from ch. VIII, Yoga. Jñānā. amplifies by expanding a single verse of Yoga. into two or more verses and adding Purānic illustrations and resorting to figurative language and sometimes to
indirect or abstruse mode of expression and adding unnecessary adjectives, descriptions or eulogies. If the reader would read ch. XXXVIII, of Jñānā. for himself he would be convinced of the truth of our aforesaid remarks. We would not therefore exhaust our reader's patience by taking him through the said chapters verse by verse. As we have minutely compared all the verses in the said chapters, we feel certain that the reader also would on an independent examination of the said chapters come to the same conclusion. The reader would find also in some of the verses not noticed here clear evidence of Jñānā. having borrowed and paraphrased verses from Yoga.

We shall now consider what other scholars have said on the question of the respective dates of the authors of the said two works. Pt. Nāthuram Premi has, while discussing in his work 'Jain Sāhitya Aura Itihāsa', the date of Subhacandrācārya and his work Jñānārṇava, stated that he first discussed it in 1907 A. D. in his Introduction to Jñānārṇava believing Bhattāraka Viśvabhūṣaṇa's Bhaktāmracaritra to be authoritative; but that in the special issue of 'Digambara-Jaina' (Śrāvaṇa 1973 S.Y. i. e. 1917 A. D.) in the article entitled 'Subhacandrācārya', he controverted his own arguments in the said Introduction as the historicity of the greater portion of the narrative literature written by later Bhattārakas appeared doubtful to him. The said Bhaktāmaracaritra has absurdly described Bhoja, Kālidāsa, Vararuchi, Dhanañjaya, Mānatuṅga, 'Bhartṛhari, Māgha and several others to be contemporaries, although every historian knows that they were not so. It also describes Subhacandrācārya to be a brother of the famous Bhartṛhari as also of King Bhoja. How can anyone be a brother to persons who lived centuries apart? Pt. Nāthuram Premi rightly complains that the publishers of Jñānārṇava, though duly informed of his having revised his opinion expressed in the said Introduction and his having controverted the same in the said article entitled 'Subhacandrācārya' published in 'Digambara-Jaina', have published two further editions of Jñānārṇava with the same old Intro-
duction. They could have at least appended a note about Pt. Premiji’s latest and considered views.

EXAMINATION OF MR. PATEL’S VIEWS

We are surprised however, to see the same unhistorical Bhaktāmara-caritra being relied on in fixing the date of Subhacandra-cārya by Mr. Gopaldas Jivabhai Patel in his Introduction to ‘Yogaśāstra’, which purports to be a free rendering by him in Gujarāti of the original Yogaśāstra. Relying on the said work he takes Subhacandra-cārya to be a brother of the famous King Bhoja whose date he takes to be 1078 Vikrama era. He ascribes the same date to Subhacandra-cārya and consequently considers him to be about 70 or 80 years older than Hemacandra-cārya. Starting with such incorrect assumption Mr. Patel compares their respective works. Although he notes that Yogaśāstra is a concise and systematic work and that Jñānārṇava is a work written in the loose style of a religious discourse, he credulously says that there is greater reason to suppose that Yogaśāstra was composed by systematizing and abridging Jñānārṇava. We are inclined to think that if Mr. Patel had minutely compared both the works or if he had realised the unhistorical nature of Bhaktāmara-caritra he would have probably come to a different conclusion. He himself has felt doubts about his own conclusions and he has expressed the same in his Introduction. He also says that Hemacandra-cārya, having been surrounded by many enemies, always ready to denounce him, could not have dared to commit such plagiarism. He has however not been able to free himself from the tangle of Bhaktāmara-caritra, and has landed himself in an inextricable hole, when he hazards the conjecture of a very large portion of Yogaśāstra, viz. chs. V to XI being interpolation by some unknown and unnamed overzealous pupil of Hemacandra-cārya with the object of enhancing the glory of his great Guru. He does not assign any reason for his conjecture except that Hemacandra-cārya himself could not have been guilty of devoting disproportionately a large portion of his work to the
description of Prāṇāyāma. He suggests that the object of such a pupil might have been to give to his preceptor the credit of describing miraculous matters from such a popular work as Jñānārṇava. There is no evidence whatsoever of Jñānārṇava having become popular immediately or even during the supposed interval of 70 or 80 years between Subhacandrācārya and Hemacandrācārya. It is also not shown that Jñānārṇava was the only work containing description of miraculous matters. Our readers know that not only Anubhavasiddhāmantradvātrimsikā but also Vidyānuśāsana and various works of the famous Māntrikas Indranandi and Malliṣeṇasūri in fact dealt with such matters. They were all prior to the date of Śrī Hemacandrācārya. As regards the supposed disproportionateness of the portion relating to Prāṇāyāma in Yogāṣṭra, as Mr. Patel himself has noted at p. 37 of his said Introduction, the said portion contains various methods of knowing beforehand the exact date or hour of one's death. He mentions only astrology and omens. As a matter of fact besides Prāṇāyāma and the said two methods of divination the author has described other methods of divination such as divination through one's breath, dreams, or gazing on one's shadow, or by listening to words of different classes of people, or through employment of Vidyās or Mantras or Yantras. He further describes in the same ch. V the method of entering the body of any other creature. Mr. Patel is not right when he says Hemacandrācārya has devoted 300 verses to the description of Prāṇāyāma. In fact he has devoted only 35 verses to that topic. The remaining portion of ch. V is taken up in the description of the said various methods of divination and the Yogic miracle of entering the body of another creature. To Mr. Patel these methods of divination may be uninteresting, but to judge the author with such a bias is not to judge him truly. The proper standard of examination can be had only if one takes into account the times in which and the people for whom the work was written. The fact that every one of the subjects treated in the said ch. V has independent treatises written on it from ancient times shows rather the popularity of the subjects treated in Yogāṣṭra and the comprehensive nature
of the said work, which should add to its merit rather than detract from it in any way. Again it would hardly be correct to say even today, that the methods of divination have lost their charm, when we actually see representatives of all classes of people running after the palmists, astrologers, spiritualists and various other fortune-tellers and diviners and when the list of their patrons include the elite of the society. When thus the main plank of disproportionateness in the theory of interpolation has slipped the whole structure of the supposed interpolation falls to the ground. Further the simplest test to find out whether a particular portion of a work is interpolated or not is to remove the suspected portion from the work and see whether the remaining work has completeness and whether the unity of theme remains intact. Had the said test been applied, it would have been immediately found out that out of the eight well-known parts of Yoga only Yama, Niyama and Āsana remain, while the remaining five are taken off, as they are treated in chs. V to XI of Yogaśāstra. Nobody would ever imagine that the great author of Yogaśāstra while writing on Yoga dealt only with the three preliminary parts and said nothing regarding the remaining five important parts of Yoga. This conclusively proves that Mr. Patel’s theory of interpolation in Yogaśāstra by some overzealous pupil is really a myth.

Besides the allegation of want of proportion Mr. Patel speaks about repetition in Yogaśāstra because the author of Yogaśāstra describes Dhāraṇā in v. 7, ch. VI, having described Dhāraṇā of breath in ch. V, vv. 27 to 35. The simple answer is that in ch. V he deals with Dhāraṇā as a part of Prāṇāyāma, where control of breath is the principal element and the object to be achieved is the fixing of the mind. In v. 7 ch. VI he merely mentions various parts of the body for the exercise of Dhāraṇā, which are not mentioned in ch. V. In Dhāraṇā mentioned in ch. VI, the fixing of the mind is the principal element and the control of breath is secondary, and the object to be achieved is Dhyāna, the details of which are described
in the subsequent chapters. The readers would thus see that there is no truth in the said charge of repetition. One is really amused to see that while Mr. Patel is hypercritical about the supposed want of proportion and repetition in Yogaśāstra, he is quite oblivious of the frequent repetitions, panegyrics and laudatory verses occurring at various places in Jñānārṇava. We are however sure that Mr. Patel's attention was not drawn to Anubhavasiddamantradvātriṃśikā published in 1937 A. D. as Appendix 30 to Śrī Bhairava Padmāvatī Kalpa, a year prior to his 'Yogaśāstra', otherwise he would not have failed to take it into account while considering the question of priority between Yogaśāstra and Jñānārṇava.

We should like to note here a fact which has not been considered in the discussion about the priority between the two works. As a result of the historic debate, already mentioned at p. 216 ante, between Svetāmbara Vādi Devasūri and Digambara Kumudacandra, which took place in the court of Siddharāja in 1181 Vikrama era, the Digambara Jains had to leave the country ruled over by King Siddharāja. The new works composed by Digambara Jains were not therefore available to Svetambara Jains. On the other hand, whatever Śrī Hemacandrācārya wrote was widely circulated by his Royal patrons. There is therefore a greater probability of Yogaśāstra having come to the hands of Śrī Subhacandrācārya and having been largely drawn upon by him for writing Jñānārṇava rather than Jñānārṇava coming to the hands of Śrī Hemacandrācārya.

APPENDIX 31

This appendix contains the famous hymn 'Laghusānti' of Śrī Mānadevasūri pupil of Pradyotanāsūri. He was born of Jinadatta and Dhāraṇī at Nādol. We have already described his life (see pp. 196–7 ante). We have also stated that the epidemic at Taxila was the occasion for the composition of this hymn (see p. 197 ante). He was a great Māntrika and was constantly attended upon by the deities Jayā and Vijayā (according to Gurvāvalī also by Padmā and Aparājitā). In the
hymn he has praised Jayā, Vijayā, Ajitā and Aparājitā. He is also the author of the famous hymn Namiṇḍa which comprises the famous Cintāmaṇī Pārśvanātha Mantra. There is an Avacūri and another commentary on Laghuśānti, the latter by Upādhyāya Śrī Guṇavijaya (s. y. 1659); the one given here is by Śrī Dharmapramodagaṇi. The Mantra mentioned in v. 14 is Mantrādhirāja relating to Śrī Pārśvanātha. The entire Mantra of Śrī Sāntinātha as given in the commentary on v. 15 may be compared with Sāntibalimantra given in Nirvāṇakalikā pp. 25–26, as also with Sāntidevi’s two Mantras, especially the 2nd Mantra, at pp. 6–7 Ācāradinakara Vol I. A special sanctity attaches to this hymn as it forms part of both the morning and evening Prati- kramaṇa (Confession and Repentence) ceremonies.

We have to note that it was at Taxilā that Śrī Bāhubali, son of the first Lord Rṣabhadeva, got Dharmacakra installed, when he could not see the Lord when he went to make obeisance to Him in the morning. According to Mahāniśītha Dharmacakra at Taxilā related to Śrī Candraprabha, the eighth Lord. When Huen-tsang came to India in the 6th century of Vikrama era, it was in the possession of the Buddhists who believed it to be of-Candraprabha Bodhisattva. The fact—that only a few years back remains of Jain temples were discovered at Taxilā while excavations were being carried on there under the supervision of the archaeological department—bears out the tradition recorded in Prabhāvakaśārītra that even till the time of its author brass and stone images were supposed to exist in the underground cellars at Taxilā.
Parsis and Mantras

A s some of the writer's Parsi friends have desired that we should also deal with Parsi's belief in Mantras, we would very briefly do so as limitations on space at our disposal would not permit us to treat of the same in details. "Zarathushtra recognized the worship of only one Supreme Being, the Great Lord alone, the one without a second. He also declared the six Attributtes of the Lord to be worthy of our adoration, and in places spoke of Them as Divinities, the Holy Immortals. × × × Ātar (Fire), being the living symbol of Zarathushtra's Faith, was also given a place in the Gāthās. Besides the six Holy Immortals and Ātar, there are two other Beings mentioned in Gāthās—Sraošha and Ashi—who are also to be taken in much the same way as the Amesha-Spentas." P. 91, 'The Religion of Zarathushtra' by Dr. I. J. S. Taraporewala.*

THE AMESH-SPENTAS OR HOLY IMMORTALS

The Amesh-Spentas are six; sometimes Ahura Himself is mentioned together with them and then they are spoken of as the seven Holy Immortals. We describe them below particularly.

1. Asha–Vahishta (the highest or the best Asha). Very early He represented fire, the symbol of the Zoroastrian Religion. In the Pahlavi language His name is Ardibesht. He is the Lord of Fire. Originally Asha–Vahishta meant the highest Truth or Righteousness or the Spiritual or Divine Law or the Law of God.

2. Vohu–Manō is later Bahman. In later times Bahman occupies the first place among the Holy Immortals, while Ardibesht takes second. Literally Vohu–Manō means Good Mind implying loving kindness and good will towards all beings, including the animal creation. "Quite logically, therefore, many Parsis have held that early

* The writer acknowledges his great indebtedness to the said valuable work of Dr. Taraporewala in writing the present section.
Zoroastrians must have abstained from meat-eating." (P. 86). × It is Vohu-Manō who leads mankind up to Asha. Emphasis laid on purity of mind—Cittasuddhi by the various systems of Indian Philosophy may be advantageously compared. Amītabindu Upaniṣad also speaks of two kinds of Mind pure and impure. +

3. Kshathra-Vairya means the Supreme Power, the Perfect Strength, or the Omnipotence and the Universal Sovereignty of the Lord. Divine Power is attained by one who treads the path of Truth or obeys the Law of God. Kshathra-Vairya later becomes Shahrivar the Lord of Mineral Kingdom.

4. Spenta-Ārmaiti or Holy Devotion stands at the head of the feminine group of the three Holy Immortals as Asha stands at the head of the masculine group of the three Holy Immortals. She has been also identified with Mother Earth. She is the Spirit of Earth and also Divine Wisdom and Grace. She is the Guardian of the Faith of Zarathushtra. In Gujarati she is called ‘Spendārmad’.

5 & 6. The twin Amesh-Spentas, Haurvatāt and Ameratat are stand for ‘Wholeness’ and ‘Immortality’. Haurvatāt is Spiritual Perfection. Haurvatāt and Ameratat are the Guardians of the waters and of the vegetable Kingdom respectively. In Gujarati they are called ‘Khordād’ and ‘Amerdād’ respectively.

YAZATAS

Yazatas (the Adorable Ones) are Divine beings who may be called the Angels to distinguish them from Amesh-Spentas who may be called the Archangels. They correspond to the ‘Devas’ of Hindus. In later Zoroastrianism, the three most important Yazatas are Átar Ashi and Sraosh. The number of Yazatas including Amesh-Spentas

× "There are clear indications in the Gāthās about the sin of killing animals." P. 90, 'The Religion of Zarathushtra'

+ अन्तर्मनो हि द्विविषे प्रोज्यि छुद्दे वाणइनेव व ।
अछुद्दे कामसंचत्तु छुद्दे कामिविजितम् ॥ ३ ॥
usually given is thirty-three like that of the Vedic gods. The Yazatas are regarded as Powers subordinate to Ahura Mazda, the Supreme God, and as the servants of His Will. While some of them are only personifications of Divine Attributes, others represent the Elements i.e. the Powers of Nature or the original Indo-Iranian Deities.

Among these Sraosh stands for obedience to the Divine Law and is the Guardian Angel of Humanity, for Obedience to the Law of Mazda is the highest protection humanity could have. He guards night and day all the creatures of Mazda holding uplifted His double weapon. The most efficacious of His weapons are the Holy Chants (Manthras), His body is the Holy Chants (Tānumānthra). He is the special Guardian of the Zoroastrian flock. His aid is invoked at night when the powers of evil stalk abroad, and the cock, who ushers in the day is the bird sacred to Sraosha. He is very closely associated with the human soul after death. Rashnu and Mithra are the two Divinities closely associated in later Avesta with Sraosh in the task of judging the souls of the departed. Ashi Vanguhi (Holy Blessings) has been constantly associated with Sraosh. In later ages the blessings were understood more in the material sense of riches and Ashi became a sort of Goddess of Fortune actually translated as Lakshmi in the Sanskrit version of the Avesta texts by Nairyosang (circa 1200 A.D.). Her aid has been invoked by the great prophets and Heroes of Iran. She is also the guardian of Matrimony.

Among the Powers of Nature invoked in the Avesta are the Fire or Ātar, the waters or Aradvisūra, Anāhita, the Wind or Rāman (the ancient Vāyu) and the Earth or Zam. Anāhita is mentioned as the patron of the King of Kings side by side with Ahura Mazda and Mithra (or Mitra—the sun). The image of Anāhita was worshipped in Persia as recorded by Greek writers. In the Yasht (hymn of praise) dedicated to Rāman, the list of His suppliants is headed by Ahura Himself. Hvarekshaētra—later Khurshid—the Sun, Māongha—the moon, Ushahina (or Ushah or the Dawn), Tishtrya or the Dog—star are
some of the older Indo Iranian Deities, whose worship was revived in post-Zoroastrian ages. Asha Vahishta then became the Archangel of Fire. Nairyosangha is the Messenger of the Supreme Ahura mazda to mankind. Ātar-Verethraghnā becomes in later language Ātash Behrām meaning the most sacred Zoroastrian Fire Temple.

CULT OF MITHRA

In later Achaemenian days the cult of Mithra developed into a definite school of religious thought in Irān and grew into an important esoteric school of occultism. Certain mystic rites and ceremonies were early associated with this cult. The cult spread throughout the Greek and later the Roman world and all over Europe. Even in far off England shrines of Mithra have been found. The worship of the ancient Āryan Sun-God was a very dominant cult in the early days of Christianity and influenced the new religion as well. Airyaman is the Deity associated with Mithra and Varuṇa in the Veda where he is invoked during marriage ceremony and a short hymn dedicated to him is still used among the Parsis today as an essential part of the marriage ceremony.

Another Aryan Deity whose worship was revived in the later Avesta days was Verethraghnā (Vedic, Vṛitrahan), the slayer of the Arch-Fiend Vṛtra. He is the Angel of Victory. Later He is called Behrām.

FRAVASHIS

Parsis thus worship besides the Supreme Being several Deities and offer hymns of praise to them (Yashts). They also invoke the Fravashis of the departed, for the Fravashis of the good are regarded as the guardians of creation. The Fravashi is the highest and the eternal principle in all beings. The Yazatas and the Amesha-Spentas and even Ahura Mazda have their Fravashis. They are said to be archetypal souls clothed in ethereal forms. This worship has its parallel in the Hindu worship of Pitṛis and the Roman worship of the Manes.
PRINCIPAL DOCTRINES

Of the several methods to reach God treading the path of Asha (Spiritual life) such as knowledge, Devotion and Action, the method most emphasized in Zoroastrianism is that of Action, although there are hints about all these three scattered in Avesta. "Zoroastrianism is above all a Religion of Action—Karma Yoga, to use the Hindu phrase. xxx The whole Teaching has been compressed into three commandments—Humata, Hûkhta, Huaarshta (Good Thoughts, Good Words, Good Deeds). And though, as necessarily, thoughts come first, as the roots of all action, still Good Deeds constitute the chief qualification in treading the Path of Ash. xxx Never has seclusion from the world and from worldly duties formed part of the Zoroastrian belief". The Law of Karma or the Law of Action and Reaction has been clearly recognized in Zoroastrian theology but nowhere is there a reference to condemnation or reward through all eternity. As for the doctrine of Reincarnation which is a necessary corollary to the Law of Karma Parsi scholars say that it may be deduced by a sort of implication, but is not expressly put forward in Gāthās. The popular belief of Parsis however is that there is life after death.

VEDIC CONNECTION

‘Athravan’ is the term used in Avesta for the Priest which is phonetically connected with Atharvaveda. It indicates that the cult of Fire had been definitely established in Irān. We have shown (see footnote* 228 ante) that Atharvans and Āṅgaras of the Atharvaveda respectively signified the white or holy and the black or hostile magic. Perhaps it may furnish a clue to the use of the term ‘Angrō—Mainyu’ for the Power of Evil which Zarathushtra conquered. Historically it may have reference to the struggle between the two factions of Āryans, one of which was helped and guided by Rṣis of the Āṅgaras Kula, and the other by those of Ātharvan Kula. According to Mr. Mānshanker P. Mehta, the learned author of the Gujarati book entitled ‘Ahunavara’ (published by Sīr Forbes Gujarati Sabhā), it
appears from the Rgveda that the fire cult was started in ancient times by the Rṣis of Bhṛgu, Ātharvan and Aṅgiras Kulas; that Bhṛgus were against the worship of Indra introduced by Aṅgiras; that Bhṛgus and Ātharvans, the spiritual guides of the faction of Āryans which left India and ultimately went to Iran, stuck to the ancient fire cult and Soma-cult; and that Zarathustra although a reformer retained fire-worship and the worship of Soma of the Vedic Gods like Agni, Sūrya, Mitra, Aryamā, Varuṇa (Asura Varuṇa) and others as subordinate to the Supreme Being called Ahura Mazda. The ‘Devas’ of the Veda were however degraded to the position of the Demons and Asura Varuṇa became the Supreme Being—Ahura Mazda, while the other leading Vedic deity Indra was reduced to the position of the chief lieutenant of the Evil One.

MANTRAS

The 61st chapter (Hā) of Yasna refers to the miraculous powers of the three small prayers viz. Ahuna-Vairya, Asheim Vohu and Yenghe Hātām; they are used by the Parsis even this day. It says that they are very effective in overcoming magicians, evil spirits, thieves, robbers, atheists, the wicked and the liars. The most ancient and according to many pre-Zoroastrian in date is the prayer known as Ahuna-Vairya. It is said that “if this prayer is repeated properly even once in the correct rhythm and intonation, and with a clear understanding of its meaning, it is equal in efficacy to the repetition of a hundred other hymns put together. Zarathushtra Himself is said to have chanted this prayer in order to defeat the Evil Spirit when he came to tempt Him. And again and again the Avesta states that “the Ahuna-Vairya protects the Self (tanu)” P. 68. ‘The Religion of Zarathushtra’. It embodies within itself the essentials of Zoroaster's Teaching, and that is the reason according to Dr. Taraporewala, why such special efficacy is attached to it. The curious reader would do well to pursue the said very instructive work of Dr. Taraporewala (specially p. 68 et seq.) as it treats of the inner meaning of the hymn
with great lucidity. We would be content to quote from the said work only its translation and the translation of the other two sacred prayers viz. 'Ashem Vohu' and 'Yenghe Hātām' to which miraculous powers are said to be attached.

**AHUNA VAIRYA**

"Just as a Ruler (is) all powerful (among men), so (too, is) the Spiritual-Teacher, even by reason of His Asha; the gifts of Good Mind (are) for (those) working for the Lord of Life; and the strength of Ahura (is granted) unto (him) who to (his) poor (brothers) giveth help."

**ASHEM VOHU**

"Asha is the highest good, (it alone) is (true) happiness. Happiness is for him (alone) who (is) righteous for (the sake of) the highest Asha."

In point of sanctity it ranks second only to the Ahuna Vairya.

**YENGHE HĀTĀM**

(That man) among those that are about whom, because of his Righteousness.

Mazda Ahura knoweth (that he is) verily better as regards acts of worship (than others)—(All such), both men and women, do we revere.

Regarding 'Ahuna—Vairya' it is laid down that if one does not know one or the other of the Yashts (Hymns of Praise) he may recite 'Ahuna—Vairya' a certain number of times instead of the said Yashts and he would have the merit of having recited the said Yashts. Similarly 'Ahuna—Vairya' is directed to be recited for achieving various objects and also as thanksgiving for benefits received.

It would be clear that although Ahuna—Vairya is a prayer, it is believed to be a Mantra just as Hindus believe Gāyatri or Jains believe Panca Parameṣṭi Mantra to be a Mantra. The same remarks apply to the other two prayers. Both 'Ahuna—Vairya' and 'Ashem—Vohu' are used as part of Kusti—Prayers by Parsis.
It is customary amongst Parsis to recite the hundred and one names of Ahura Mazda as Muhammedans recite the 99 names (Asmā-ul-Īhusna) of Allah, or as Hindus and Jains recite Satānāma or Sahasranāma of the Divinity worshipped by them. Parsis generally use rosaries made of 101 amber-beads. It is not known however that there is anything similar to Tāntric Śādhana amongst Parsis for acquiring accomplishment or perfection (Siddhi) in any particular Mantra so that the Śādhaka thereafter becoming a Siddha or an adept is able infallibly to achieve his desired object with the aid of such a Siddha-Mantra. There are however historical instances of Upāsanā of Yazatas like Aradvisūra Anāhita and Ashi Vanguhi by the great heroes and kings of ancient Iran for achieving various objects.

CONCLUSION

We are glad to bring this Introduction which has grown beyond the farthest expectation and the widest estimate of the writer and the publisher, to a close. We take this opportunity to offer our apologies to the readers of the work for keeping them waiting for the Introduction beyond all reasonable expectation. The only thing which we would like to mention, not as an excuse for the delay but as a matter of fact, is that the Introduction was undertaken when the work itself was practically ready for publication and that we could only devote our leisure hours to the work although many a time we had to encroach upon the business hours also. The readers can well imagine the difficulties besetting the path of the Press and the Publisher in these times of stress, struggle and strife. The readers would therefore appreciate the more the enterprize of the Publisher in placing this very exhaustive work in their hands in such a short time. We thank the Press and the Publisher for the consideration shown by them and also thank the several friends who have been from the very beginning taking keen interest in the progress of the work and have been selflessly and unstintingly helpful in various ways in the preparation of this work. We would not attempt to describe the kind
of service rendered by each of these esteemed friends. We would however expressly acknowledge the very great help received from the books issued to the writer from time to time by Muni Śrī Mohanlalji Jain Central Library, Madhav Baug, Bombay. ARHAM OM!

15 Dhanji St., Bomby, 27th April 1944, Vaisākha Sukla Pancami s. y. 2000.

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MOHANLAL B. JHAVERY
प्रणामं तद्रुक्तसुरिमंत्रोऽत्र ।
रागातिरिक्तं, नमो जिमानं नमो महाजिनां
एव अहोहिमानं, परमहिंद्रं तद्वा तेस्विः । १ ।
एवंजातीहिंं, पृंतारंजस्त्रं–हँअं–जिमानं
नमो सामन्दीवरं भवामवत्त्यं तेस्विः नमो । २ ।
उगतगतजस्वरंजारिः, मेघमित्रो नमस्करस्स्वरं
चउदसस्वरं, नमो तहेगार्षंसरं । ३ ।
एसिस सन्तेसिः, एव किब्बा अहन नमोकारं ।
जमियंअं चिंजं दुःखं, सा मे विधा पतिक्षिण । ४ ।
निर्सिः नमो महंको, शाहुवधिस्ते पुष्पसमप्तस ।
उँ स्वप्न स्वप्न निववरण, मग्यं समग्यं गयस्स तदा । ५ ।
सुमणेव अं सोमाणे, महुमहुरे जिमाने नमस्सामि
इरिकाली पिरिकाली, सिरिकाली तद्वा महाकाली । ६ ।
किरिराय हिरिराय, पुष्पसंगं तिबिह आयरिः ।
सुखस्वाहायं तद्, मृतसाहेबे साहुणों बंदे । ७ ।
इं फिरिकिरि कालि पिरि, पिरिकालिः च सिरिसिरि सकालिः
हिरि हिरि कालि पर्यवेक्ष । ८ ।
किरिमेक पिरिमेक सिरिमेक तद्वय होइ हिरिमेक
आयरिः मेघस्वबवि साहेते मेघणों बंदे । ९ ।
इह मंगलस्वमेहा, दुरिणा सिरिमाण्डेवदविरिः
जिमारिसाहुणों सह, दिंतु दुरिणान सिद्धिसुद्दह । १० ।

1 मनोजिनां; सहित 2 एव 3 तेस्वि 4 जयं 5 भवामवत्त्यं 
6 सारीं 7 तहेकारं
8 काँड़ 9 महुकारं 10 जिनं 11 निमं 12 पण्डमप्तस 
13 तिबिहिः 14 अहाइ 
15 अयोध्य 16 अ 17 सूरिणों.
योनिप्राभृतांतर्गतमंत्रः

श्रीमान्यमंत्रः

ॐ नमो भगवते माणिषम्भ्राय कपिलःपाय अनंतशक्तिसहिताय नवनागसहस्र- बलाय अनुदेवर्तिपराक्रमाय किंनरकिंपुष्पाय सद्यक्षरायस-भूतपिषाषधव शाक्तिनां निमाई क्रेह २ फटः खाहा। सर्वनिस्ममंत्रः।। १।।

श्रीगणेशबलयंत्रः

(नमो जिनाँग्न ममो शोभि) नमो परमेश्वरे नमो अर्णान्ति ग्नमो कुतुकुलिणो ग्नमो पादातृसारीयो ग्नो समजीतौ ग्नो (सर्वे) संबुद्धन्यो ग्नमो प्रतेयुक्तौ ग्नमो(३) ज्ञातिनेन ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नমो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो ग्नमो विद्वेद्यिन्यो

द्विरका आणाकाशं असज्जोऽस्मिन्निद्झसाहमए
शुभवसनो जाये(अ) वे(हि)मम भगव (इसम) मंतं।।
अंगविधावांतर्गतविधाः

अंगविषयः

नमो अरिह्वतान्य नमो सिद्धान्तै नमो आयरियान्तै नमो उवज्जायान्तै नमो लोपस्ववसाहून्तै।
नमो जिणाण्तै नमो अधिहिणाण्तै नमो परमोहिणाण्तै नमो सम्बोहिणाण्तै नमो अर्णो-हिणाण्तै
नमो भगवान्तै अरहस्त्र अर्भवो महापूर्वसत्तस महावीरस्वर्णमाणस्य नमो भगवान्तै महापुरिसर्विणाण्ये अंगविज्ञाय सहस्सपरिवाराय (श्वाहा) || १ ||

शृद्धिकर्मविधाः

णमो अरह्वतान्य नमो सिद्धान्तै नमो आयरियान्तै नमो उवज्जायान्तै नमो लोपस्ववसाहून्तै।
नमो महापुरिसतत्तस महावीरस्य सत्यवृक्षवदृशिसः इमम् भूमिकम्भस्य विज्ञाय।
इवि आळहिविव आहिनास्विहि माहुविव स्वाहा।
नमो महापूर्वसर्विणाणे भगविविए अंगाविज्ञाय सहस्सवाकरणाया क्षीरिणीविरण २५३२रिणीविए सह सर्ववृह विज्ञाय सवाहा।
सध्वास्तानाथसिद्धिमाय।

श्वाहा।

सर्वकामाय स्वाहा।

।

(श्रीरुपुस्तावायं अधिमकंकेन गुप्तिकवित्य श्रीरेण च पार्यथितविण्यं।
शिंदिरस्तु।
भूमिकार्याय उवचारं चतुर्थमकेन क्षणकुतुर्विषयं गृहीतव्यं शठेन साधितविण्यं।
अहितवत्थेन कुशात्तथेर।)

सिद्धविधाः

णमो अरह्वतान्य गणो सिद्धान्तै गणो आयरियान्तै गणो उवज्जायान्तै गणो लोपस्वव-साहून्तै।
णमो आहोसहिष्ठातान्य गणो विपोरसहिष्ठातान्य गणो सत्योसहिष्ठातान्य गणो सत्त्वस-सोजान्ता गणो वृद्धसवान्ता गणो महासवान्ता।
णमो कोटु बुद्धान्ता गणो पवयुद्धाण्य गणो अर्तीमहाशान्ता गणोरिविद्धापण्ताण्य गणो चउदुस्पुत्वाण्य गणो भगवान्तै महापूर्वसर्विणाणे अंगाविज्ञाय चिन्ते सिद्धायुमे सिद्धासौमे सिद्धाभिनेि सिद्धाराजण्युचिणे अभिमथवेचे महासारे महाबले अंगवुबाराधे स्वाहा || ३ ||

(छहुसाद्यी छछुसाहरिः जपो-अघुसवसिद्ध मभविता ||)

पठ्याविधाः

नमो अर्ह्वतान्य गणोसिद्धान्य गणो महापूर्वसर्विणाणे अंगाविज्ञाय गणोकारत्तका
इमं संह संपादद्वारिकं ता ते विज्ञा सम्भव परिच्छाव।
अत्यन्त व धन्मस्य व खामस्य व इति(स) आिः संहनकर्णविगायणात्तागणात्ताणां (जोगो) जोगान्तै नम्बरिमिः अ ज संहार्य
तं संह द्वाद मजस्य (इह) पठिरवे विस्तृत।
पठिवातगढळविसिद्धानादायकस्य स सत्यभूमसत्ता
भेदेःसु ज्ञ सर्वं तं सर्वं इच्छ मध्य पदिःक्रमे विसंसाः। अवेदु (ॐ) माणुसं सोयं (दिव्यं सोयं) पवर्तत। अवेद माणुसं दिव्यं हृदं पवर्तत अवेद माणुसं चकळू दिव्यं चक्षुः पवर्तत। अवेद माणुसे गंगे दिव्ये गंगे पवर्तव। उसु ज्ञ सर्वं तं सर्वं इच्छ मध्य पदिःक्रमे विसंसाः। गणो महति महापुरिसतिरिणाण्य अंगविष्ज्ञा ज्ञ सर्वं तं सर्वं इच्छ मध्य पदिःक्रमे विसंसाः। गणो अरिहंताण्य गणो सध्वसिद्धाण्य सिज्जटु मंता खाहा ॥ ४ ॥

(एसविष्ज्ञा चहृतगहरी अंगमसाधणी जायो अठःगच्छ)

| पिन्हिरविष्ज्ञा-स्वरविष्ज्ञा |

गणो अरिहंताण्य गणो सध्वसिद्धाण्य गणो सध्वसाधण्य गणो भगवतीए महापुरिस-दिरिणाण्य अंगविष्ज्ञाण उद्भमभए गणित्मये भयमभये भवे खाहा। खाहा इडळपडळहरे अंग-विष्ज्ञाए उदङ्कजताहि चउहिं सिद्ध। गणो अरिहंताण्य गणो सध्वसिद्धाण्य गणो भगवईए महापुरिसदिरिणाण्य अंगविष्ज्ञा मूमिकम्य सर्वं मिन्ति। अरिहंता ण मूसा भास्वति। खतिया सन्वे ण अरिहंता सिड्वा सध्वसिद्धारे उ देवय अत्य सन्वं कामसन्व सन्वं सन्वं तं इघे विसंसाः। अंगविष्ज्ञा इमाविष्ज्ञा उत्तमा ढळकमाता बंधाई वाणियि पवावइ अंगे एसा देवसत सन्वसंगम्य मे चकळू सन्वपलोकम्य व सन्वं पतवजच्छिति सन्वं व ज्ञ भवे। एसान सन्वविष्ज्ञाण इमान अघः दिसहुः। उत्त (उत्त) पववज्ञे। बिजान पतवज्ञे सन्वे पतवज्ञे उदङ्क-मूलीं मद्य रज्ञे। पतवज्ञ (इ) स्वामितं पतवज्ञे। मेषगंठदत्तं पतवज्ञं सदरितरं मातांऽ पतवज्ञे स्वरविष्ज्ञं पतवज्ञति खाहा। अभासो अभिमंत्तं चउदङ्कजताहि सिद्धा। ॥ ५ ॥

| महाअमितत्विष्ज्ञा |

गणो अरिहंताण्य गणो सध्वसिद्धाण्य गणो केवलगाणीण सच्चभाववृत्र्यण गणो आधो-धिकाण्य गणो आभ्योधिकाण्य (पतवज्ञ ?) गणो सच्चभावपवणाणि गणो सच्चभाववपवण-पारगाणि अभामहाप्रिसायिरिणाणि सुवकाणीणि गणो पण्याणि गणो बिज्जाचार-सिद्धाणि तवसिद्धाणि चेत अणागर सुविष्ज्ञाणि रिणांगाणि गणो महाअमितत्विरोपलोकसि आधरियाणि गणो भगवो जसचाऽ (अरहो) महावीरविद्यामासस। ॥ ६ ॥
श्री भैरवपद्माचतीकल्प
Kamasadhi
श्रामसाधिनी

Tripurabhairavi
नित्रिपरभारवी
Goddess Padmavati with 24 hands

को०००ा भुजावाळी पद्मावतीदेवी
|| ಹಾ ಹುಂ ಶ್ರೀ ಪಾಂಬ್ರಾಣಾಯಾಯ ನನ್ನ ಕಂದಿಯೇಕರಿದ್ದು ಮಿಶ್ರಿತೆಯ ದ್ರೇಕನೇಯರು ಚಿತ್ರಿಸುತ್ತಿದ್ದು,

**ಬೀರವಸ್ಪಾಗಾನತಿಕ್ಲಪು: ಶ್ರೀಸಾಯಿಕ್ಕುಣಿತಪ್ರತಪಾಲೋಪೇತು: ಪ್ರತಾಮ ಮಾನೆಯಾಧಿಕಾರ.**

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ಶ್ರೀಮಾಧಾನಿಕ್ಕಾಯಮರುಕರಾಚ್ಛುಪ್ಪುವ್ಬಡ್ಡೇತಿಕ್ಕಾತಿಕಿಟ್ಟಿ–
ವಿಷ್ಯಾಮಾಯಿಯನೇ ಮಿಲಿಪುರಪಟಹಾಲುತ್ತಿಯಾತಿಹಾರಾಮೂ ।

ನಲೆ ಶ್ರೀಪಾಂಬ್ರಾಣಾಯ ಜಿತಕುಟ್ಟಿಕ್ಕಡ್ಡೊಂದಲ್ಲಿ ಪೀಣಾಧವಾದ ಹಿ ಕಲ್ಪಾಂಶವಿಧೀರಣಿ ವಿಧಿಯಲಿ ಬಂಧಿತೋಡು: ।

**ಬೆದರೆದೂರುನವಲಿಯಲ್ಲಿ ಶ್ರೀಸಾಯಿಕ್ಕುಣಿತಪ್ರತಾಮ ಪ್ರಾಂಬ್ರಾಣಾಯಿನಿ ।**

**ವಿಷ್ಯಾಮಾಯಿಕ್ಕುಣಸ್ಪಿಲ್ಪು–ಬೀರವಸ್ಪಾಗಾನತಿಕ್ಲಪು ॥ ॥**

'ಬೆದರೆದೂರುನವಲಿಯ ಕಮಂದೆ ಸ್ಥಳತರು ವಿಧಿಯಲ್ಲಿ ಕಮಂದೆ ದೀರ್ಘೇರುಜಿಲೌನನೇ ಹಿ ಕಮಂದೆ ದೀರ್ಘೇರುಜಿಲೌನನೇ. ।

ಪುನು: ಕತ್ತಂತುಮು: 'ಪ್ರಸ್ಥುಣಾಮು' ಸ್ಪಾಂಬ್ರಾಣಾಯಿನಿ. ಕಮಂ: 'ಪಾಂಬ್ರಾಣಾಯ' ಶ್ರೀಪಾಂಬ್ರ ಜಿಲೌನಿ. ಎಷ್ಟು? 'ಪ್ರಸ್ಥುಣಾಮು' ಪ್ರವೇಶೆ ನಮಸ್ಕಾರ, 'ವಿಧಿಯಲ್ಲಿ ಚಿತ್ರತಿಪಾದಿಕೇ. ಕಮಂ: 'ಬೀರವಸ್ಪಾಗಾನತಿಕ್ಲಪು' ಶ್ರೀವಿಮ್ಮ ಹಾತೂ ಪದಾರುತಿ ವೆ 'ಬೀರವಸ್ಪಾಗಾನತಿಕ್ಲಪು. ತಲೆ: ಶ್ರೀವಿಮ್ಮಾಣ ವಿದೇಶ ಬೀರವಸ್ಪಾಗಾನತಿಕ್ಲಪು. ಕತ್ತಂತುಮು: 'ಅಬೀರಿಂದಕ್ಕುಣಿತಪ್ಪ ಕಾತ್ತಿಗೆ ಸಂದ್ರಮೂದು ।

**ಪಾಂಬ್ರಾಣಾಯ ವಿಟ್ಟಿದ ಪಿಂಡಿಯ ಪಿಂಡಿಯ.**

**ಸಾ ಮಹ್ ರಕ್ಷತು ದೇವಿ 'ತ್ರಿಲೋಚನ' ರಕ್ಷಿತಸ್ತು ॥ ॥**

'ಪಾಂಬ್ರಾಣಾಯ ವಿಟ್ಟಿದ ಪಿಂಡಿಯ ಪಿಂಡಿಯ' ಪಾಂಬ್ರಾಣಾಯ ತುಂಬ ಲಕ್ಷ್ಯವಾದ ಪ್ರಸ್ಥುಣಾಮು ನ ಪಾಂಬ್ರಾಣಾಯ ವಿಟ್ಟಿದ ಪಿಂಡಿಯ ಪಿಂಡಿಯ, 

ತನ್ನ ಬಹುವ್ಯನ್ನರಿವಿದೇಶವು ಬಿದ್ದಿತೊಯಲ್ಲಿಯ ಯತ್ನ ಸಾ ಪಾಂಬ್ರಾಣಾಯ ವಿಟ್ಟಿದ ಪಿಂಡಿಯ. ।

'ಪಾಂಬ್ರಾಣಾಯ ವಿಟ್ಟಿದ ಪಿಂಡಿಯ' ಪದಾರುತಿಯ ಅಭಿಯಾತು ಯತ್ನ 'ಸಾ ಪಿಂಡಿಯ. 'ಪಾಂಬ್ರಾಣಾಯ' 'ತ್ರಿಲೋಚನ' ಶ್ರೀವಿಮ್ಮ ಹಾತೂ ಚಿತ್ರಿಸುತ್ತಿದ್ದು.

'ಪಾಂಬ್ರಾಣಾಯ ವಿಟ್ಟಿದ ಪಿಂಡಿಯ' 'ರಕ್ಷಿತಸ್ತು' 'ರಕ್ಷಿತಸ್ತು' 'ಆಮರ ಹಿಪ್ಪಾಂಬ್ರಾಣಾಯ.'

ಕಾಕ ಸಾ? 'ಪಿಂಡಿ' ಪದಾರುತಿಯ ಹಿ. 'ದೇವಿ' ದೇವುಟು. 'ಸಾ' ಪ್ರತಿಯತ್ತರಂ ಶ್ರೀಮಿಶ್ರಿತೆಯುಷ್ಟಿಯಿಂದ ರಕ್ಷಿತ ಪಾಠ ॥ ॥

**ತೋತಳ್ ವಿರಿತಾ ನಿಲ್ಯ ತ್ರಿಪುರ ಕಾಮಾಪ್ರಾಣಾಯಿನಿ.**

**ದೇವ್ಯ ನಾಮಾನಿ ಪಾಂಬ್ರಾಣಾಯ ತ್ರಿಪುರಾರಿ. ॥ ॥**

**ತೋತಳ್ ಹೀರೆ ತ್ರಿಪುರಾರಿ ಪ್ರತಾಮಾಣಿಸ್ವರೂಪದ ಪದಾರುತಿಯದೇವ್ಯ ಪದಾರುತಿಯದೇವ್ಯ ಪದಾರುತಿಯದೇವ್ಯ. ॥ ॥**

'ರಕ್ಷಿತ 'ತ್ರಿಪುರಾರಿ'ಇತಿ ಖು ಪಾಠ.
वातिकने मैरवप्राप्तातिकणे  

अद्वैताचार्यां सूक्ष्मां देवस्थानाय: कम्  
पश्चात् द्राधायत्नेदकान्तस्तम्भोऽवृत्तार्क्षणम्।  
यन्त्र वस्त्रकर्त निमित्तपरं वस्त्रोपव गारुदं  
वस्त्रेषु कम्भो यया निगदिता: कल्पेश्वरकारानुथः॥४॥  

प्रत्यक्षायं ‘साधक्षण’ मन्त्रसाधकानां लक्षणम्। ‘दुस्कर्त’ सम्बन्धकस्ततिकरणकशिष्यम्। ‘देवस्थानाय:  
कम्भ’ देवस्थानविधानाय। ‘पश्चात्’ देवस्थानविधानानन्तरस्य। ‘द्वार्त्यकर्त्यकारणन्तराणाः  
मेवद्वायाविशेषां। ‘संभवं’ कोषाधीतस्मानवनाधिकाराः। [‘अहाकारण’ चस्कर्त्याधिकाराः। ‘यन्त्र वस्त्रकर्त’ वस्त्र-  
करणतन्त्रनिलज्जाधिकाराः।] ‘निमित्तम’ दर्पणादिरितिधिशाखिराः। ‘अपरं’ अन्यतः। ‘वस्त्रीषुः’ भवविद्वयोधिष्ठ-  
शिकाराः। ‘गारुदं’ दाशिशोधिकाराः। ‘द्वेशपिकार:’ अस्मिन कल्पे अधिकारः: ‘यया’ येन प्रकारण ‘निगदिता:’  
प्रतिपादिता: ‘तथा’ तेन प्रकारण ‘अहुँ’ श्रीमहाभाषेणाचार्यः। ‘कम्भ:’ यासापरिपाश्च ‘वस्त्रेः’ प्रतिपादित्येः॥४॥  

इति दस्यविधाप्रकरेतितितायशेषकोलितिसदृष्टे:।  
विश्रयति मलिखेन: कम्भ: पश्चात्तदेव्यः॥५॥  

‘इति दस्यविधाप्रकरेति:’ इति-एवं प्रकुञ्जितदासातिकाराः। कथमदृशः? ‘लक्षितायांशेषकोलितिसदृष्टे:’  
लक्षिता च सा यथा च लक्षिताः। क्रोक:- ‘द्राधायत्नविशेषः’ गीतिती उपविश्यः। सत्तुः:- ‘वस्त्रकर्तानितितितैः।  
‘विश्रयति’ विशेषेण रचयितः। कः करति? मलिखेण:। कम्भ? कल्पम्। कस्या? ‘पश्चात्तदेव्यः’  
मैरवप्राप्तातिकणे:॥५॥  

निस्तितमन्दातो: प्राशामिकोपो विपुत्वकिशाल्याः।  
देवस्थानानुतो जनपदन्तो महेन्मृत:॥६॥  

‘निस्तितमन्दातो:’ विशेषेण जितो मदनस्य आठोपो-विषमम् वेन अस्य निस्तितमन्दातो:।  
‘प्रासामिकोप:’ प्रकरण्य शरित: कोप: वेनासो प्रासामिकोप:। ‘विपुत्वकिशाल्याः’ विशेषेष्य सूक्ष्म:-व्यक्तः  
किशाया आधारो विकाशाल्याः। वस्त्राः-विकाशाल्याः। ‘देवस्थानानुतो:’ देवी:- पश्चात्तदेवन्तराः  
कर्त्ये-पुज्ये अरुःकः। ‘जनपदन्त:’ श्रीजनेत्रपदस्कन्दकुमः। अस्य ‘मन्त्री’ मन्त्रलाल्या नेव्यूणंको  
‘अवता’ स्वातः॥६॥  

महाभाषभुतः पापविद्युरो गुणेन गम्भीरः।  
मौनी महाभाष्यानि मन्त्री घातीद्वारः: पुष्यः॥७॥  

महाभाषभुतं महाभाषभुतं तत्सत्तत: दूष:-निशेषः अति महाभाषभुतं:। गुन: कथम्भूतः? ‘पापविद्युः’  
द्वारकांकारविद्युः। ‘गुणेन गम्भीरः’ गुणाः गम्भीरः। मौनी विचारे त्वस्त्रासो मौनी। ‘महाभाष्यानि’  
महाभाष्यानि श्रीभाषान्तरमहाभाष्यानि:। स विचारे वस्त्रासो महाभाष्यानि। ‘एद्ध:’ पुष्यः। एवंगुणंविशिष्थः: पुष्यः।  
‘मन्त्री’ मन्त्रल्याय स्यातः॥७॥
मन्थ्रिक्षणाधिकारः १ ॥

गुरुजनाहितोपदेशो गततन्द्रो निद्रया परित्यक् ॥

परिमितबोजनश्रीः स स्वादाराधको देव्याः ॥ ८ ॥

‘गुरुजनाहितोपदेशः’ गुरुजनेयः सकाशाद विन्दुः। उपदेशो वेन असो गुरुजनाहितोपदेशः।

‘गततन्द्रः’ निरालस्यः ‘निद्रया परित्यक्’ अतिनिद्रया शक्ति । ‘परिमितबोजनश्रीः’ परिमित भोजने श्रीवक्षण यथा असो परिमितबोजनश्रीः।

‘सः’ एवंगुणविशिष्टः पुषः। ‘देव्याः पदावतः’ ‘आराध्यः’ लाभः।

‘स्तरः’ भवेतः ॥ ८ ॥

निषिद्धविद्यकायो धर्मीमुखजनिनिहर्षगतकायः ॥

गुरुतरगुणसमूहः स स्वादाराधको देव्याः ॥ ९ ॥

‘निषिद्धविद्यकायः’ विमणः प्रेमुद्ग्रहविद्या, कष्टः कोडायः, विषयाः कष्टाय विषयकायः

निषिद्धविद्यकायः वेन असो निषिद्धविद्यकायः।

पुषः क्रयमयुः। ‘धर्मं मुखजनिनिहर्षगतकायः’ धर्मं एवादृत्त धर्मायुः, तेन जनिते दुः: धर्मीमुखजनिनिहर्षगतकायः।

‘गुरुतरगुणसमूहः’ विशिष्टगुणः सम्पूर्णः।

स एवंगुणविशिष्टः पुषः। देव्याः पदावतः आराध्यो भवेतः स्तरः ॥ ९ ॥

शुचिः प्रस्तो गुरुदेवस्य द्यनतः सत्यदयामेतः ॥

दशः पुरुषविद्यावतारी मन्थ्री संबोधीश्च एव ठीकः ॥ १० ॥

‘शुचिः’ बायस्यानंतरशुचिः।

प्रस्तः सौमयविषयः।

‘गुरुदेवस्यः’ गुरुदेवेशु भवः।

‘द्यनतः’ श्रीवक्षणं वेदात्मकः।

‘सत्यदयामेतः’ अनुस्पर्शकमन्थ्राय:।

‘दशः’ अन्तरसमीतः।

‘पदः’ नेपाली शीर्षात्मकः।

‘श्रीवक्षण’ श्रीवक्षणमन्थ्रायः।

‘शुचिः’ एवंविषय एव पुषः।

‘शुचिः’ लोकमये।

‘मन्थ्री’ मन्थ्रावती ‘भवेत’ स्तरः ॥ १० ॥

एते गुणा यस्य न सन्ति पुःः कव्चितः कदाचित्रः भवेत च मन्थ्री।

करोति चेद्यपशात्र स जाप्यः प्राप्तोकार्यः फणिश्रेष्ठाय: ॥ ११ ॥

एते गुणा यस्य न सन्ति पुःः। यस्य पुरुषस्य एते गुणा न सन्ति न विचरने।

‘कव्चितः’ वत्र क्षापि प्रदेशो।

‘कदाचितः’ कसिद्धिमुः कः।

‘सः’ एवंविशिष्टः पुमान।

‘मन्थ्री’ मन्थ्रावती।

‘सः’ ‘भवेत’ न स्तरः।

‘सः’ पुषः।

‘द्यनत्वात्र’ उद्घन्ततः।

‘जाप्यः’ मन्थ्रावतायः।

‘करोति चेत्’ यदि करोति।

‘फणिश्रेष्ठायः’ पदावत्ते-देव्याः। सकाशाद अन्यथा प्राप्तो आप्ते ॥ ११ ॥

इत्युपयमानात्मकान्तिको श्रीमहिषेणसूत्रितामित्र भैरवप्रभावतिक-पूर्व

मन्थ्राक्षणाधिकारः प्रथमः ॥ १ ॥

‘इति’ एवं।

‘श्रीमहिषेणसूत्रितामित्र’ भैरव पुपलन्तति महिषेण:।

‘श्रीमहिषेण: स चारती सूरियाः

श्रीमहिषेणसूति:।

‘तेन विचितः’ कव्चित:।

तस्मात् श्रीमहिषेणसूत्रितामित्रिते।

कब? भैरवप्रभावतिक-पूर्व: पदावत्ते-देव्या:।

मन्थ्राक्षणाधिकारः प्रथमः ॥ १ ॥
द्वितीयः सकलिकारणपरिच्छेदः

स्नात्ता पूर्व मन्त्री प्रभावितकवचपरिधानः।
सम्मानितप्रदेशे स्थिता सकलिकिन्या कुर्यात्॥ १॥

‘स्नाता’ स्नात खला। ‘पूर्व’ प्रादुः। ‘मन्त्री’ मन्त्रचारी। ‘प्रभावितकवचपरिधानः’ चौतंकीसहतण्ड-परिधानः। ‘सम्मानितप्रदेशे’ गोमयमितप्रदेशे। ‘स्थिता’ उपशि। ‘सकलिकिन्या’ भास्मरकाविधानं कुर्यात्॥ २॥

इति वामकरादुष्टे तर्जन्या हृद्व च मध्यमाया हृदः।
हृदः पुनरानामिकाया कनिष्ककाया च हृदः सुस्यात्॥ ३॥

‘हृदः वामकरादुष्टे’ वामकरादुष्टे हृद्विषक हीणे हिंसिते। ‘तर्जन्या हृदः’ तर्जन्यक्षुल्ये हृदिशिति भीजम्।
‘मध्यमाया हृदः’ मध्यमाद्विषक हृदिशिति भीजम्। ‘हृदः पुनरानामिकाया’ पुनः–पश्चाद्भनामकाद्विषक हृदिशिति भीजम्। ‘कनिष्ककाया च हृदः’ कनिष्ककाद्विषक हृदः हृदि भीजम्, चः समुखे। एवं यथाउपमेण पश्चात्व-भीजस्वापनं स्वात्-स्वेते। हृदः हृदः हृदः अभुल्यभेदं न्यासासहारणं॥ ४॥

पवनस्माकरोपः प्रतेकं प्रणवपूर्वहोमान्ये।
पवीत्रपञ्चकेन परसेषिप्रदामबिन्यस्ते॥ ५॥

श्रीं वदनं हदनं नामं पादी च रक्ष रक्षित।
कुप्रबिदेतेर्मती प्रतिदिवसं स्नायुविन्यासम॥ ६॥ कुलकम्॥

‘पवनस्माकरोपः’ अह्वतिस्वतावत्यायं स्वस्तसाधुयनं नमस्कारपूर्वं पवस्यः। कथमूः ? ‘प्रतेकं प्रणव-पूर्वहोमान्ये’। प्रतेकं प्रणव-पूर्वहोमान्ये। कथमूः ? ‘परसेषिप्रदामबिन्यस्ते’। पवपरसेषिप्रदामबिन्यस्ते। यथाउपमेण स्वस्तसाधुयनं। [कः: ‘पवीत्रपञ्चकेन’। पवीत्रपञ्चकेन परसेषिप्रदामबिन्यस्ते।] ७॥

‘श्रीं’ मर्तकम्। ‘ददनं’ आस्यम्। ‘हदनं’ स्वस्तमानूं। ‘नामं’ नामस्वस्तमानूं। ‘पादीं’ चरणद्वामूं।
‘च्’ समुखः। ‘रक्ष रक्ष इति’ पदव्यः। अनेन प्रकरणं ‘एति’ कानितमत्रे। ‘मन्त्री’ मन्त्रचारी। ‘प्रतिदिवसं’
द्विनं दिनं प्रति। ‘स्नायुविन्यासं’ स्नावनस्वस्तमानूं। ‘कुष्टावं’ करोऽदुः॥ ८॥

३ नमो अरिहतानं हृद श्रीं रक्ष रक्ष स्वाह। ३ नमो सिद्धानं हृद वदनं रक्ष रक्ष स्वाह। ३ नमो आयारियानं हृद रक्ष रक्ष स्वाह। ३ नमो उपजायानं हृद नामं रक्ष रक्ष स्वाह। ३ नमो कोए स्वस्ताद्वं हृद रक्ष रक्ष स्वाह॥ हस्तनस्तानमकमः।

दित्तुः चतुर्दशकटामित्ययसे चिन्तुये।
कृतेदिवीविन्यस्ते देशान्ते दिग्भवनं कुर्यात्॥ ९॥

१ ‘कार’ हृति ख पाठ। २ ‘इति’ हृति ख पाठ।
सकलीकरणपरिषेधः ॥ २ ॥

‘द्विचुतः पड़चुतः देशकलमः’ द्विचुतः-भारकः, चउकः-कलः, पालकः-करः, चउदर्शकलः-भौकः, अभिः: द्विचुतः-पड़चुतः देशकलमः: स्वरः:। कथमभूतः? ‘अन्तस्रवण विनुष्टितः’ अन्तस्रवणः-अन्तकः: तेन अन्तस्रवण विनुष्टितः-अनुसरः: तेन उष्ण:। कृष्टः-क्षेत्रः। कथमभूतः? ‘दिब्लिन्यते’ दिब्लि न्यते:। काळः? दिशाः। ‘दिस्यन्वन्ते कृयात्’ दिशा बचने कृयात्। उद्धाः—क्षण क्षण मूँ क्षणः ॥ ५ ॥

हेममयम् प्राकारं चरयं चिन्तयेत समुस्सूऽम्।
विशालितस्त मन्नि सवेस्सरसुऽते: श्रवणः: ॥ ६ ॥

’हेममयम्’ स्वरःमयम्। कथम? ‘प्राकारं’ दुरःगम्। कथमभूतम्? ‘चउरसः’ चउऽकोणम्। पुन: कथमभूतम्? ‘ससुतुऽम्’ सम्प्रभ उज्जयम्। पुन: विकृतिशृण्यम्। ‘विशालितस्त’ विशालितस्तप्रभामम्। ‘सर्वसंस्ततसुऽते: श्रवणः।’
हकारः। ‘मन्नि’ मन्नचारी। ‘चिन्तयेत’ एवंभुण्यविविधार्थ प्राकारं प्रयत्नम्-भ्यां कुन्यत् ॥ ६ ॥

र्प्पणसम्पुऽ: कृतैरजिः ख्यातिकामुऽति ख्यातेऽत।
निमितजलपरिपूर्णामितभीषणजल्चरिकाणाः ॥ ७ ॥

’र्प्पणसम्पुऽ:’। कृतैः। ‘कृतैः’ क्षणाः। ‘क्षणिकामुऽति’ परिप्रकारः। ‘ख्यातेऽत’ ख्यातं कुन्यत। कथमभूतम्? ‘निमितजलपरिपूर्णायम्’। पुन: कथमभूतम्। ‘अतिभीषणजल्चरिकाणाः’ अतिभीषणक-मस्त्यमकरककक्षपादिजल्चरिकाणाः ॥ ७ ॥

ज्वलदोऽरकारकार्ज्वालाधरं स्वसिद्धपरस्यस्यः।

ध्यात्ममऽम्रङ्गेण स्नानं पश्चात् करोऽकाशाः ॥ ८ ॥

’ज्वलदोऽरकारकार्’ जाज्ञात्मकम् उकारः, रक्षाक्रान्तिः, तेषां ज्ञातामिति: । तं ज्वलदोऽरकारकार-ज्वालाधरम्। कथम? ‘स्माय’ आलसम्। कथमभूतम्? ‘असमपुरस्यस्य’ असमपुरस्यस्यः। ‘ध्यात्मा’ ध्यानं कुत्ता। ‘पञ्चत’ ध्यानान्तरम्। ‘अमुना’ अनेन। ‘अमुतमन्नेष’ अस्ममण्डणाःण। ‘स्नाम’ मन्नस्नाम।
‘करोऽत’ कुन्यतः। ॥ ८ ॥


निजेत्तमाम्रशुभसृऽग्रेषम् संस्नापितः पार्श्विज्ञेयन्द्रचन्द्रः।

श्रीरारिन्धुरचुधेन सुन्दरवर्धेन समं चिन्तयेत तस्मिन्युद्यानः॥ ९ ॥

‘निजेत्तमाम्रशुभसृऽग्रेषम्’ श्रीकृष्णोऽन्तमाम्रवेद अमरमुर्मतः-नेद्भु: तस्मिन्य-सिवार्त तस्मिन्य निजेत्तमाम्रम-मुद्यारः। ‘संस्नापितः’ समस्तः स्नापितः। कः:। ‘ज्ञेन्द्रचन्द्रयन: पार्श्वः’। कः? ‘श्रीरारिन्धुरचुधेन’ श्रीसुन्दरवर्धेन। कः:।
‘सुन्दरवर्धेन:’ देवेन्द्रदेवे:। ‘समं चिन्तयेत’ आलामां ख्यातेः। ‘तस्मिन्युद्यानः’ तस्मिन्युद्यास्ते। धरीरे यथा स्ववितः ॥ ९ ॥

१ “कुं भू कुं” दिति ख पातः। २ ज्ञी श्वी हं सः: दिति ख पातः। ३ “धौतः” दिति ख पातः।
भृत्राहशाकिन्यो ध्यानेनान्यो नोपसर्पिता।
अपहरति पूर्वसाधितमपि दुरितं लारितेवेह॥ १०॥

‘भृत्राहशाकिन्यः’ भृतानि च प्रहार शाखिन्यः भृत्राहशाकिन्यः। ‘ध्यानेनान्यो’ ध्यानेन कहित्यानेन।
‘नोपसर्पिता’ उपर्यं कहुँ न शक्त्वबन्यः। ‘पूर्वसाधितमपि’ प्रावृणमोयाणितमपि। कि तस्मि? ‘दुरितम्’ कुर्मे।
‘लारितेवेह’ श्रीप्रेमे। ‘अपहरति’ नाशयति॥ १०॥

पर्यङ्गसनसंस्थः समीपत्रतिर्धुजननावः।

‘पर्यङ्गसनसंस्थः’ पत्त्यासने वशं। ‘समीपत्रतिर्धुजननावः’ स्थाप्त्यम्या स्थिर्ययथ्युवोक्षकद्रमः।
‘दिव्याणितानि तिलकं स्वयं च कुर्यात् सुचन्दनतः॥ ११॥

चिन्त्येत् कमालार्ति जपता सता फलदायिनीम्॥ १२॥

प्रश्नगालिपिशेखरं बिन्दासमाध्यजातिः
कुक्कुटोरवाहानमसूरप्रभां कमलानाम।
एक्ष्मको वर्दाकुक्कुटायत्पादिविध्यवल्लितों
चिन्त्येत् कमालार्ति जपता सता फलदायिनीम्॥ १२॥

मन्त्रं निवेद्येत्य प्राज्ञो व्यर्थं तस्ताटमन्यथा॥ १३॥

‘परिज्ञाय’ सम्यगु ध्यानं। किम्? ‘अंगारक’ मात्रशक्तम्। ‘वृष’ प्राक्। कहोऽ? ‘साध्यसाधक्ष्योऽ’ साध्यः-
मन्त्रं, साधकः-मन्त्री तथा: साध्यसाधक्ष्योऽ:। ‘अपि’ निवेद्येत। ‘मन्त्रं निवेद्येत’ मन्त्रोपदेः कुर्मां।

‘उत्त’ हृति ख पाठः
‘अासो’ भीमान्। ‘अवन्धा’ अंशकान्तानाशे। ‘तत्काल’ तस्य मन्नस्य फलम्। ‘वर्ध’ निर्यर्थमेवभीः। II 13

साध्यसाधक्योनीमानवसाध्यसाधनस्वरूपः।

प्रथुक्रृत्वा कमात्र स्थाय्यस्वरूपाः प्रविभागतः। II 14

‘साध्यसाधक्योनीम्’ साधयोऽन्तः साधकोऽन्तः ततोनातः। ‘अवन्धा,’ ‘वर्ध’ कक्षादिबिधानातः
‘स्वरूपः’ अंशकान्तानाशे। ‘प्रथुक्रृत्वा’ प्रथुविक्रेत्। ‘कमात्र स्थाय्यम्’ साध्यसाधक्योपितः संस्थाय्यम्।
कथम्? ‘कथमः प्रविभागतः’ साध्यानमः तधः साधकानम् अथः कल्यात् भावः। II 15

साध्यानामाश्रय मण्ये साधकाल्यावर्णः।

नपुसकः परित्याग्य कर्तः तद्वेद्वारजितम्। II 15

[‘साध्यानामाश्रये’ साध्यानामवशायः। ‘साधकाल्यावर्णः’ साधकाल्यावर्षे।] कि कल्यात्?
‘नपुसकः’ परित्याग्य क्रः क्रः लौ लौ हि नपुसकाति परित्याग्य। ‘तदवेद्वारजितः’ तद्वेद्वारजितः
साध्यसाधक्योपितः संस्थाय्यमानाश्रये वेद्वारजितः। II 15

आये भागोद्वृत्तं तं चारं स्थापयेत्त कमाद्र धीमान्।

एकद्वितिन्यात्र सिद्धं साध्यं सुसिद्धमः। II 16

‘आये भागोद्वृत्तं’ प्रकृतसाध्यसाधकः चतुर्मिनीमृगः हृते वद्वेद्वारिते स आयः। ‘त च’ उद्वारिते
आयं च। ‘आयं स्थापयेत्’ विश्वेषितसाध्यानुसारसाध्यसाधनपद्धतिः आदि स्थापयेत्। कथम्? ‘कमाद्र’,
पद्धतिः यथानुसेेमेण कृि? धीमान्। ‘एकद्वितिन्यात्र सिद्धं साध्यं सुसिद्धं अरि’। एक उद्वारिते
सिद्धम्, द्विविद्धिते साध्यम्, चतुर्विद्धिते सुसिद्धम्, चतुर्विद्धिते शारुः नवेष्र्व शालयम्। II 16

सिद्धसिद्धं मण्ये साध्यं शारुः च वर्जयेत् ‘धीमान्।

सिद्धसिद्धं फलं विफलं साध्यं रिपृणे वास्ये। II 17

‘सिद्धसिद्धं मण्ये’ चतुर्विद्धिते सिद्धसिद्धं इत्याध्यायं प्राणाम्। ‘साध्यं शारुः च वर्जयेत्’ तद्वारं नवेष्र्वं
साध्यं शारुः च इत्याध्यायं वर्जयेत्। कृि? ‘धीमान्’ बुद्धिमान्। ‘सिद्धसिद्धं फलं’ सिद्धसिद्धं इत्याध्यायं
सप्रेक्ष मन्नस्य पलं स्वविषयं। ‘विफलं साध्यं रिपृणे वास्ये’ नवेष्र्वं रिपृणे वा आयाद्रः मन्नं विफलं
स्थात्। II 17

फलं के कतिपयदिवसः। सिद्धं चेत्त साध्यमणि दिनेकेशुहारिः।

इत्यदिति फलं सिद्धं मण्यं प्राणार्याविनाशः: श्रुतः। II 18

1. प्राण: इति ख पाठः। 2. सप्रेक्षे इति ख पाठः। 3. विफलं इति ख पाठः.
'सिद्ध चेतु' सिद्ध मन्त्र चेतु। 'कर्तिप्रदीविः' कियियुक्तसैंगे। 'फलदं' फलदायकं भवति।
'साध्यमयि दिनेंबहुमि' शपि-पथात साध्य मन्त्र शहुमिदिने: फलदं भवति। 'तारति फलदं दुसिद्धं'
हुसिद्ध मन्त्र भवति शदी फलदायकं भवति। 'आनांध्रनिनाशन: शाबु: ' शापुर्मदेः आनांध्रनिनाशकरी
भवति॥ १८॥

आदानन्ते शारुषेद्रि भवति तदा परिवेयेंमन्त्रम्।
स्थाननतिये शालुर्मस्यः स्वात् कार्यः कार्याः कार्याः॥ १९॥

'आदावन्ते शारुषेद्रि भवति' मन्त्रसङ्गे मन्त्रात्से यदि शारुषेद्रि 'तदा परिवेयेंमन्त्रम्' मन्त्रं
परिवेयेंते। 'स्थाननतिये शालुर्मस्यः स्वात्' आविभवावस्ये यदि शारुषेद्रि मन्त्रसः तदा शारुषेद्रि
'कार्याः कार्याः' कार्याः कार्याः वा भवति॥ १९॥

शारुषेद्रि यदात्स्ये मन्त्रे सिद्धं तदन्तं साध्यम्।
कषेत्रेन भवति महता स्वत्तुस्वत चेति कार्यनीयम्॥ २०॥

'शाबु: ' इत्यादि। यदा आव्रगन्ने प्रथमः शारुषेद्रि, मन्त्रसः मन्ये सिद्धं भवति। 'तदन्तं साध्यं'
मन्त्रसः मात्र साध्यं चेतु। 'कषेत्रेन भवति महता' महता-आलंकारस्ये जायते स्वत्तुस्वत। च: सदुःचरे।
'इति' अनेन प्रकरणेन कार्यनीयम्॥ २०॥

अनेन यदि भवति रिपुः प्रथमे मन्ये च सिद्धुःकपनम्।
कार्यं यदादिविजातं तस्माति सर्वेवान्ते॥ २१॥

'अनेन यदि भवति रिपुः' मन्त्रसः मन्त्रे शारुषेद्रि। 'प्रथमे मन्ये च सिद्धुःकपनम्' मन्त्रात
मन्त्रमात्रे च सिद्धुःकपनातो यदि भवति। 'कार्यं यदादिविजातं' एवविधमाने यथा पूर्वम् जातं कार्यं अभितमतः
'तस्माति सर्वेवान्ते' ततः-कार्यं जनितफलं सर्वेवान्ते-अवसाने नासं प्राप्ततिः॥ २१॥

सिद्धं सुसिद्धमथवा रिपुवाहन्तिर्तं निरूप्ये यतः।
दुःखापायप्रवतं महतीति विविर्येतु कार्यम्॥ २२॥

'अथवा' अन्यप्रकरणं। सिद्धं सिद्धमथवं। दुसिद्धं दुसिद्धमथवं। 'रिपुवाहन्तिर्तं' शारुषेद्रिान्तिर्तं यदैं 'निरूप्ये
यतः' अतिरिक्त मन्त्रे निरृतत्तये-हस्तोत्स तथा 'दुःखापायप्रवतं' विविर्येमथवमुः महति 'इति' एवं शाबु: 'विविर्येमथवमुः'
साधकारों परिवेयेंते॥ २२॥

इत्युभयभाषाक्विवेद्यश्रीमाळिक्षणसूतिरिविचारों महर्षप्राचार्याकल्ये
सकलीकरण नाम द्वितीय: परिच्छेदः॥ २॥
तृतीयो देवयज्ञानकमपरिच्छेदः । ३

दीपन-पलुव-समुपर-रोच-प्रथना-विद्वर्मणः कुर्यात् ।
शान्ति-देश-वसीकृत-मन्थ-न्यायाकृति-संस्तम्भः ॥ १ ॥

‘दीपन’ दीपनेण शान्तिकं कुर्यात्, ‘पलुव’ पलुवेन विद्वर्मणं कुर्यात्, ‘समुपर’ समुपरेन वर्थं कुर्यात्,
‘रोच’ रोचेन बन्यं कुर्यात्, ‘प्रथना’ प्रथनया विश्वाकृति कुर्यात्, ‘विद्वर्मण’ विद्वर्मणेन कोणादीकः
स्तम्भं कुर्यात्॥ ॥

अथ दीपनादीनां क्वः=

आदी नामनवेशो दीपनमन्ते च पलुवो लङ्कः ॥
तन्मथ्यगातं समुपरमाधिमध्यान्तगो रोचः ॥ २ ॥
ग्रथमं गण्निधरिति द्वारकरःस्थितो विद्वर्मणः स्यात्
पुरस्करणकेतादू स्त्रायामूलान्तेर्वा च ॥ ३ ॥

‘आदी नामनवेशो दीपनम्’ मन्थस्यादि यज्ञानवेशान्तं तदू दीपनं स्यात्। ‘अन्ते च पलुवो लङ्कः’
मन्थस्यान्ते यज्ञानवेशान्तं स पलुवो लङ्कः। ‘लङ्कः’ स्त्रात्वः। ‘तन्मथ्यगातं समुपरं’ तन्मथ्यगातं निवेदितं नाम
समुपरभिति स्यात्। ‘अधारापिन्द्यान्तगो रोचः’ अथ-पथात मन्थस्यादि मच्चे अन्ते च यज्ञानवेशान्तं
स रोचः स्यात्। ‘प्रथमं गण्निधरितम्’ मन्थस्याकरमेको नामाकरमेकां एवं गण्यमां तदू प्रथमभिति स्यात्
‘द्वारकरःस्थितो विद्वर्मणः स्यात्’ मन्थस्याकर्तिन्यं गृह्यं पश्याद यज्ञानवेश: स विद्वर्मणः स्यात्। ‘पुरस्करणकेतादू’
एतच्च शान्तयादिपूर्वके प्रकोपिकानवेशान्ते ‘हावा’ कुद्वा अशुरान्ते मन्थवादी आचरवेत॥ ॥ ॥

दिक्षालुषारसनपलावाना भेदं परिश्राय ज्येत् च मन्थवी ।
च चाल्या सिद्धतात सत्य मन्थरं कुर्वन सदा तिद्धाय जायसीमम् ॥ ५ ॥

‘दिक्षालुषान’ इत्यादि। दिक्षु क चालावः मुद्रा च आत्स्तं च पलुवबर दिक्षालुषासनपलावाना। ‘भेदं’ विवारणं,
‘परिश्राय’ समयं शारस, सः ‘मन्थवी’ मन्थवादी ज्येत्, ‘आयं’ कुर्वन। ‘न
चाल्या सिद्धतात सत्य मन्थरं’ अन्यथा-दिक्षालुषासनपलावानावेत सत्य-मन्थरणः मन्थर ‘न सिद्धतात’ सिद्धिः
न प्राप्तति। ‘कुर्वनं सदा तिद्धाय जायसीमम्’ जायसीमम कुर्वनं सदा तिद्धाय परं न सिद्धतात॥ ॥

वश्याकृतिस्तम्भमनवेशविद्वर्मणवज्ञानान्तिकं पुष्टिम्
कुर्वनं सोमयामामदहारामस्वदिच्छिन्निकितिदिनुवंदः ॥ ५ ॥

‘वश्याकृतिस्तम्भमनवेशविद्वर्मणवज्ञानान्तिकं पुष्टिम्’ एतच्च कमयणि। ‘सोमयामामदहारामस्वदिच्छिन्निकितिदिनुवंदः’।
‘सोम’ उत्तराम्बुसे सद्य्यक्यं। ‘यम’ दक्ष्यामिसुलेखन ‘आयक्यं’ आयक्यक्यं। ‘अमर’ पूर्वविद्वर्मणस्य
अम्बुसे सद्य्यक्यं। ‘हर’ ईशानामिसुलेखन निवेदितक्यं। ‘अभिये’ अभियेदिसुलेखन विद्वर्मणक्यं। ‘महत्
वायुविद्वर्मणस्य चलनं’ उत्तराम्बुसे। ‘अभिये’ वायुविद्वर्मणस्य शान्तिकं शान्तिकं। ‘नैतिकितिदिनुवंदः’
वैन्नाथविद्वर्मणस्य वनितक्यं। इति दिनुवंदो भूभा वश्याकृतिमणि कुर्वनं॥ ॥
शब्दिकर्मणे नैरवप्रशायतीकलये

पूर्वके वस्यकर्मणि मथ्याहें ग्रीतिनाशनम्।
उचातन पराहें च सन्ध्यायो ग्रीतिसचकृत || ६ ||
शान्तिकर्मरैलो च प्रभाते पौष्टिकं तथा।
वस्ये गुलाभण्यकर्मि सन्ध्याहस्तेन योजयेत || ७ ||

‘पूर्वके’ इत्यादिन्त। पूर्वकाळसी बस्तन्तो द्वाराकाशिरस्मनकर्मणि कर्यात्। ‘मथ्याहे ग्रीतिनाशनम्’ मथ्याकाळे प्रीणामी विद्रवेशन कर्यात्। ‘उचातन पराहें’ अपराहे वर्षास् उचातन ब्र्यात्। चः समुच्चये। ‘सन्ध्यायो ग्रीतिसचकृत’ सन्ध्याकाळे वर्षायो निवेधयो ब्र्यात्। ‘शान्तिकर्मरैलो च’ अथार्ये हेमन्तालो शान्तिकर्म कर्यात्। चः समुच्चये।
‘प्रभाते पौष्टिकं तथा’ प्रभातसमये विशिष्टातो पौष्टिकं कर्म कर्यात्। ‘वस्ये गुलाभण’ वस्यकर्म वर्द्यितव। ‘अन्य-कर्मणि’ इतराभिकस्मवर्मणि सन्ध्याहस्तेन ‘योजयेत्’ कर्यात्। वस्यकामने गुलाभस्तेन योजयेदी-त्यः। || ६ || ७ ||

इति कर्मकालिनिवेशाय।

अक्षुक-सरोज-बोध-प्रवात-चंद्र-वज्रमुद्रा: स्युः।
अक्षुकि-वर्ष-शान्तिक-विद्रवेश-रोच-बधसमये। || ८ ||

‘अक्षुक’ अक्षुकमुद्रा ‘आक्षुकि’ आक्षुकिकर्मणि। ‘सरोज’ सरोजमुद्रा ‘वस्य’ वस्यकर्मणि। ‘बोध’ बोधमुद्रा
‘शान्तिक’ शान्तिकर्मपौष्टिकोऽधिक:। ‘प्रवात’ प्रवातमुद्रा ‘विद्रवेशोऽधिक’ फट्टकर्मणि। ‘चंद्र’ चंद्रमुद्रा ‘रोच’ रोचकर्मणि।
‘वज्र’ वज्रमुद्रा ‘बधसमये’ प्रतिवेशसमये। इति पत्तकर्मणे पता सुऽधिक:। स्युः: अभेज्ये। || ८ ||

दण्डस्वतिकप्रज्ञकुकुस्तकिन्योक्योकाम्बप्रसातानि।
उदयाकर्तःनाधारधुर्महिरदासिता वर्णः। || ९ ||

‘दन्ध’ दन्धसाने नाधारकर्मणि। ‘स्वतिक’ स्वतिककारणे नाधारकर्मणि। ‘पाल’ दन्ध जासने शान्तिकपौष्टिकोऽधिक:।
‘कुकुस्त’ कुकुस्तसाने विद्रवेशोकायानि:। ‘कुलिह’ बजासने अस्तमनकर्मणि। ‘उदयाकर्तः’ उदयाकर्तः अस्तमनकर्मणि विद्रवेश-कर्मणि। इत्येकाशास्ति बुद्धकर्मणे योजनीयानि।

‘उदयाके’ अधारण्ये आधारकर्मणि। ‘रस’ रसपुकुलमुद्रणे वस्यकर्मणि। ‘शारय’ शारयकारणे शान्तिक-पौष्टिकोऽधिक:। ‘धूम’ धूममुद्रणे विद्रवेशोन्नोरानि:। ‘हरद्र’ हरद्रस्तमनकर्मणि। ‘अस्ति’ कुकुस्तमुद्रणे निवेधकर्मणि। इत्येकाशास्ति वर्णः: नाधारकर्मणे प्रयोत्स्याया। इत्युत्तान्यब्रह्मवेदा: कुप्तिः। || ७ ||

विद्रवेशकार्यस्यवत्तेऽधिक: हुं बौधपन्ने फडिंति प्रयोजयम्।
वस्ये वस्ये वैरिये च के वे च्वहं च्वहं शान्तिकर्माः च। || २० ||

१ ‘भारणे स्वतमः’ इति उ पाठः।
‘विद्वेषकेत्यादि’ विद्वेषकेन हूँ। इति पाठवं प्रयोगम्। अर्थकेन वौषधलं प्रयोगम्। उवाचते फहिष्ठि पाठवं योगम्। वस्यें कर्मणि वषाद्वै इति पाठवं योगम्। वैविष्ठ्यां व च व च इति पाठवं योगम्। चवावदात् स्तम्भने कर्मेः इति पाठवं योगम्। ‘स्वहा’ स्वहेति पाठवं शान्तिके योगम्। ‘सर्वह’ इति पाठवं पौष्टिके योगम्। इति ब्रह्मदकरणे एति पाठवं योगजनिया॥१०॥

स्त्रिक्रवावासुकत्नादिपत्तामीकरपुज्रैवक्षतमणिभिः।
अष्टोत्तराल्पायं शान्त्यादर्थं करोतु बुधः॥११॥

स्त्रिक्रवावासुकमणिभि: शान्तिकमणि:। प्रवालक्षतमणिभि:। वायुकर्षणयोगं:। सुधाकरवति:। पौष्टिकमणि:।
‘चामीठ’ सूर्यक्षतमणिभि:। स्तम्भरक्षणमणि:। पुरुषजीवक्षतमणिभि:। विद्वेषकोषाध्यायनप्रतिष्ठकमणि:। एसां हृदक्षतमणिभि:।
‘अष्ठोत्तराल्पायं’ अष्ठोत्तराल्पायं जायं। ‘शान्त्यादर्थं’ शान्तिके आदि कृत्य ‘बुध:’ प्राप्त: ‘करोढः’ करण्त॥१२॥

मोक्षार्थार्थवत्सरकर्षण्येऽयज्ञेत् करमः।
अण्डासिद्धर्थमणं प्रयोजनेन चालयने॥१२॥

‘अण्डासिद्धर्थमणं’ अण्डाध्यायम्। अण्डाध्यायम्। मोक्षार्थवत्सरकर्षण्येऽयज्ञेत् करमः। फयमु:। ‘करमः’ करष्ठापयनः।
‘मणयः’ प्राकृतिकमणयः। ‘अण्डाध्यायम्’ मोक्षार्थवत्सरकर्षण्येऽयज्ञेत् करमः। भवसार्थज्ञानीयं तज्ज्ञया। शान्तिकश्रादिको:। मध्यमतिवल्या। वस्यकर्षणं शान्तिकक्षुल्या। आर्थरक्षणमणि: कनिष्ठकक्षुल्या। चालयने॥१२॥

इति प्रभवकारणे दिक्कलादिवेदे वद कर्मणि व्यायामातानि॥

इदानि देव्याराधनंत्युघ्यवन्योद्वरो विज्ञायते—

चतुरसं निवसार्थ रेखात्रयसंयुतं चतुर्द्रासम।
विद्वेषत्र सुरविद्वेषत्रायणन्तिमपि हेमतेलयना॥१३॥

‘चतुर्द्रासं’ समतरुसः। ‘विद्वेषत्र' विपलम्। ‘रेखास्त्रयसंयुत्’ रेखास्त्रयसंयुतः। ‘चतुर्द्रासं’ चतुर्द्रासः निवयति।
‘विद्वेषत्र’ बिद्वेषत्र विद्वेषत्र। ‘सुरविद्वेषत्र’ कुक्कुलमस्तरुप्रकाशिसिद्धविन्यासः। ‘चतुर्द्रासं’ इह देव्या गुहितन्द्रम।
‘हेमतेन्द्रयन्या’ स्वणेलखन्या॥१३॥

घरणेनाय मनोत्तप्पनय निम्मत्योपोष्येत्तदयान।
पश्चाटकनाय मनो मन्नान्त्र देवदिमायायान।॥१४॥

घरणेनाय मन: इति पूर्वदार्पणम। अष्टवर्ण्याय नम:। इति दक्षिणदार्पणम। ‘तथा’ ते प्रकारेन।
कर्मेनाय मन: इति पम्भदार्पणम। पश्चाटकनाय मन:। इति उत्तरदार्पणम। ‘मन्नान्त्र’ अतानुः मन्नान्त्र। कथम्? ‘देवादिमायायान’ उपकाराधिकाराधान॥१५॥
प्रणवनिदिनमोऽन्तगतान्हीमयोज्ज्वलितसंन्यस्ते || १६ रू।

'लर्पश्यवस्यांनृसविन्दुकान्त्यदिक्षुपतिसमेतान।
प्रणवनिदिनमोऽन्तगतान्हीमयोज्ज्वलितसंन्यस्ते च || १६ रू।

'लर्पश्यवस्यांनृसविन्दुकान्त्यदिक्षुपतिसमेतान। ततो च तेन प्रपन्ध वस्यांनृसविन्दुकान्त्यदिक्षुपतिसमेतान।
प्रणवनिदिनमोऽन्तगतान्हीमयोज्ज्वलितसंन्यस्ते च' || १६ रू।
वेद्याज्ञानानिन्धिकारः ३।

अध्या जया च विजया तथार्जिता चापराजिता देव्यः।
जम्भामोहाभाल्मास्तमिनयः देव्यवा एता:।।१८॥

‘अध्या’ प्रथमा, ‘जया च’ जयानामा ‘विजया’ विजयानामा, ‘तथा’ तेन प्रकरणं, अजितानामा,
‘चः’ समुच्चये, ‘अपराजिता देव्यः’ अपराजितेति दिष्टदेव्यः। ‘जम्भा’ जम्भा नाम, ‘मोहा’ मोहा नाम, ‘स्तम्भा’
स्तम्भा नाम, ‘स्तम्भिनी’ स्तम्भिनी दिष्टदेव्यः। एता अध्या देव्यः।

‘इ’ हृदी जये। नमः इति प्राच्यं दिष्टिः। ‘इ’ हृदी विजये। नमः इति दक्षिणस्यां दिष्टिः। ‘इ’ हृदी अजिते।
नमः इति प्रथमाश्च दिष्टिः। ‘इ’ हृदी अपराजिते। नमः इति युग्मस्यां दिष्टिः। ‘इ’ हृदी जम्मे। नमः इत्याभ्येत्तां
दिष्टिः। ‘इ’ हृदी मोहे। नमः इति नैपर्यां दिष्टिः। ‘इ’ हृदी स्तम्भे। नमः इति वायव्यां दिष्टिः। ‘इ’ हृदी स्तम्भिनी।
नमः इत्याभ्येत्तां दिष्टिः। एवमधिस्वेतैं मद्यरेखास्तुपनकमः॥१८॥

तन्मयेष्टङ्गद्वाभोजयन्यमुक्कलाभिधाम।
विदिकेष्व प्रदायन्यां परास्यां पदमालिकाम॥१९॥

‘तन्मयेष्’ प्रामुख्येष्व तर्केष्व विद्यासाधनकमेव, ‘अष्ट्रद्वाभोजे’ अष्ट्रद्वाभोजकमेव, ‘अनश्रमक्कलाभिधाम्’ तत्प्रयायोऽवेत
अनश्रमक्कलाभिधाम, ‘विदिकेष्व’ विदेशेष्व लिखेत, ‘पदगन्धः’ पदगन्धानामांम, ‘परास्यां’ पदार्थानामां, पदग-
मालिकाम’ पदमालाभिधाम॥१९॥

मदनोपादिनी पश्चात् कामोद्द्रपनसंघिकाम।
संस्किर्तेष्व प्रदवर्णियां वैलोक्यक्षोभिणिः ततः॥२०॥

‘मदनोपादिनी’ मदनोपादिनीनामां, ‘पश्चात्’ पश्चात्तरः, ‘कामोद्द्रपनसंघिकाम’ कामोद्द्रपनसंघिकाम।
‘संस्किर्तेष्व’ समयूः लिखेत, ‘प्रदवर्णियाम्’ प्रदवर्णियाम, ‘वैलोक्यक्षोभिणिः’ ततः। अनन्तरे वैलोक्य-
क्षोभिणिः लिखेत॥२०॥

तेजोहृकारपूवोत्का नमः श्वास्तानगः।
अकारान्धिकारान्तान केषोधू नियोज्येतु॥२१॥

अघ्यण्डोक्कस्य पूर्णिः पूर्णेभ सममन्नियमः, उत्तमाति तुत्तमसे। ‘तेजोहृकारः’ उकारः देव्यः। तेजोहृकारः’ उकारः देव्यः।
पूर्णसुक्कस्य वा दिष्टां अघ्य देव्यः। ततः। उकारः देव्यः। किंविषिद्या। ‘नमः श्वास्तानगः।’ नमः अग्निः
न्यातः। अग्निमुः।—‘इ’ हृदी अघ्यकमां नमः। ‘इ’ हृदी अघ्यकमां नमः। ‘इ’ हृदी अघ्यकमां नमः। ‘इ’ हृदी
अघ्यकमां नमः। ‘इ’ हृदी अघ्यकमां नमः। ‘इ’ हृदी अघ्यकमां नमः। ‘इ’ हृदी अघ्यकमां नमः। ‘इ’ हृदी
वैलोक्यक्षोभिणि नमः। ‘इति प्राच्यायध्येष्व लिखेत्। इवान्तीमण्याः कथाः। अकारान्धिकारान्तान।
अकारान्धिकारान्तान केषोधू नियोज्येतु॥२१॥
सविशरणे भैरवप्राणातीकल्ये

हरनी देव्याद्वजतुष्ठानस्यापनकमः—

मक्षिक्युतो सुवनेशधातुकलायुतं कृतमय देव्या।

रणचुतकुमारयोगति स्थाया: प्राच्यादिदिन्द्रु प्रत्यावहि: ॥ २२ ॥

'अभियुतं' उक्तारसु: । क? 'अवनेशः' ह्रूंकारः । 'अधुःकलायुतं' भा है। च ई इति चुतुःकलायुतं।

फि तत? 'कृतं' धकार्मः । 'अधुः' अनन्तरम् । 'देव्या रणचुतकुमारण' पद्माभिनंद्विष्ठुतम्योः । 'नमोहतम्योः' नम:—

धन्यादन्तमस्त्रं 'स्थाया: 'स्थायीयाः' कादु? 'प्राच्यादिदिन्द्रु' पुरविद्धुतुदिविशालं। क? 'प्रधाशिधिः' अभदरकमलमदिहः कः।

मन्न्द्राधरः । क हृं हृं प नम: इति प्राव्यां दिविषि, त हृं हृं क्षी धा नम: इति याय्यायाम् । क हृं हृं क्षी व नम: इति

प्रेमीमायाम् । क हृं हृं क्षी ती नम: हृंतुरस्विं विलिक्षेत ॥ २२ ॥

एतत् प्रभावतेदेव्या भेज्यात्कुचुतुघमः ।

पश्चोपचारत: पूजां नियमस्या: करीतिति ॥ २३ ॥

'एतत्' कथिते, 'पद्माभिनंद्विष्ठुतम्योः' पद्माभिनंद्विष्ठुतम्योः: चक्रचुतुघमः । 'पश्चोपचारत:'

अक्षराराधानेदेवः, 'पूजाः' अर्थान्तर, 'नित्यम्' सर्वोवाह, 'अवस्: देव्याभिनंद्विष्ठुतम्योः: 'इति' एव अनेन प्रकारपरे

पूजाः करोः करिति ॥ २३ ॥

अक्षराराधानेः देव्या: संग्राह्याचरणं तथा ।

पूजाः विसर्जनं भ्रातुर्याः: पश्चोपचारकम् ॥ २४ ॥

'अक्षराराधानेः' देव्या अक्षराराधानेः, 'स्थायम्' देव्या: स्थायम्, 'संग्राह्याचरणम्' देव्या: संग्राह्याचरणम्,

तथा तेन प्रकारपरे, 'पूजाः' देव्या अर्थान्तर, 'विसर्जनम्' देव्या विसर्जनम्, 'कुः' पण्डिताः, 'पश्चोपचारकम्'

एतस्योपचारकं, 'अक्षु' करिति ॥ २४ ॥

क हृं हृं नमोहतु संग्राह्याचरण! पद्माभिनं एहि एहि सं बोध् ।

कुःदमुना मन्न्द्राधनासनस्मरं देवीम् ॥ २५ ॥

'क हृं हृं नमोहतु संग्राह्याचरण! पद्माभिनं एहि एहि सं बोध्' इति 'अक्षराराधनेः' अनेन मन्न्द्राधक, 'अधुः-

स्मारं' बिन्न्याः, 'बौद्धी' पद्माभिनं, 'अक्षराराधनेः' अक्षराराधने कुः ॥ २५ ॥

तिष्ठ्विति दंताद्वयं च संयोजयेतु स्थितिकरणे ।

संग्राह्याचरणं मम मवधिति संग्राह्याचरणे ॥ २६ ॥

तिष्ठ्विति दंताद्वयं च संयोजयेतु स्थितिकरणे ।

'तिष्ठ्विति दंताद्वयं च संयोजयेतु स्थितिकरणे ॥ २६ ॥
गन्धारीनां ग्रुणाः ग्रुणेति नमः पूजाविधाने॥
स्वस्यानं गच्छ गच्छेति जबः स्वातः तद्विर्जिने॥ २७॥

‘गन्धारीनां ग्रुणाः ग्रुणेति नमः’ इति ‘स्वातः’ प्राकृतिपतिमन्त्रस्यां योजयम्। क? ‘पूजाविधाने’
देह्या अचर्चनविधाने। ‘स्वस्यानं गच्छ गच्छेति जबः स्वातः’ प्राकृतिपतिमन्त्रस्यां
स्वस्यानं गच्छ गच्छ
जः जः। इति चिन्ता योजये। क? ‘तद्विर्जिने’ देह्या विसे हिने॥ २७॥

मन्द्रोदारः।—उ हैं नमोऽस्त्रः मगवति। पदावति। त्रेषु एषु सं बोष्ट्रः॥
उ हैं नमोऽस्त्रः मगवति। पदावति। इति तित्तः ठः:॥
उ हैं नमोऽस्त्रः मगवति। पदावति। मम सम्बिधिता अव भव वषः॥
उ हैं नमोऽस्त्रः मगवति। पदावति। गन्धारीनां ग्रुणां ग्रुणा नमः॥
उ हैं नमोऽस्त्रः मगवति। पदावति। स्वस्यानं गच्छ गच्छ जः जः:॥

‘पूर्वरेखकयोगादाहानविसे हिने करोतु युः।’
पूजामिकस्वकरण—स्थापनकरणी कुमकतः॥ २८॥

‘पूर्वरेखकयोगादाहानविसे हिने करोतु युः’ पूर्वरेखकयोगादाहानविसे हिने करोतु। रेखक—�ोगादाहानविसे हिने करोतु।
‘पूजामिकस्वकरण—स्थापनकरणी कुमकतः’ पूजास्थितिकरणस्थापनकरणी कुमक्षयोगादाहानविसे हिने करोतु॥ २८॥

महादिदौ लोकनाथं हृकारं व्योम स्वात्मदनोपेतम्।
पदेः च पदाकलितिः। नमोऽस्त्रगो मूलस्त्रोऽस्त्रयम्॥ २९॥

‘महादिदौ’ उकारादि, ‘लोकनाथं’ हृकारम्। ‘हृकारम्’ हैममिति श्रीलम्। ‘व्योम’ इकार:, कथम्भृतम्।‘महादिदौ मदनोपेत’ पवकस्यान्तः: सकारः सदस्य: कलिकारः।
तात्स्याय युः। पात्मदनोपेतः। कथम्? ह्रस्वक्षिप्त। इति।
‘पदेः’! इति पदम्। च: समुस्ये ‘पदाकलितिः’! पदाकलितिः पदम्। ‘नमोऽस्त्रगो मूलस्त्रोऽस्त्रयम्’ षोधन सम्ंतः पदावतितिविवाया मूलस्त्रोऽस्त्रयम्। शाल्यः॥ २९॥

मन्द्रोदारः।—उ हैं दुस्स्वती पदे। पदाकलितिः। नमः॥

सिद्धिति प्रार्थक्षज्ञायन प्राप्तपुष्पाणाम।
अयावासस्त्रकारिकवृत्ततुपुष्पार्जनायने॥ ३०॥

‘सिद्धिति’ सिद्धा समति, का? ‘प्रार्थक्षज्ञायन’ प्राप्तपुष्पानाम, केसामु? ‘प्राप्तपुष्पाणाम’ सहस्रपुष्पाणाम, अथवा शेषामावै ‘अस्यकारिकवृत्ततुपुष्पार्जनायने’ रत्नकारिकवृत्ततुपुष्पार्जनायने।
श्रद्धा माया च तौँकारं भ्योम झूकारस्त्वते।
श्री च पशु! नमो मन्त्र धार्विविया वध्विरेम्। ॥ ३१ ॥

'श्रद्धा' उकारः, 'माया' हौकारः, 'च' समुच्चे, 'तौँकारं' हौभित बीजम्, 'भ्योम' हौकारः, कथम्बूति भ्योम्?
'तौँकारस्त्वते' बौकारस्त्वतिः तिर कथि स्त्रिमयम्, एवं दस्तीमिति, 'श्री' च भीमिति बीजं च, 'पशु' पशु! इति पवेः,
'नमः' नमः। इति पवेः, 'नमः' इति कथित मन्त्रम्, 'विष्णु पवेढ्य्यम्' पवेढ्य्यमिति विष्णु 'पाहुः' प्रक्षेपेण आहुः।
मन्त्रोद्भवः—३ हें हृद्रति श्री पशु! नमः। इति पवेढ्य्यमन्त्रः। ॥ ३१ ॥

वामवेच्यैश्च च हौकारः वान्तस्त्वते।
विन्दुबयुः पायविविया वध्विरेमभिंगमाः। ॥ ३२ ॥

'वामवेच्यै' ऐकारः, 'चित्रनाम' हौकारः, 'च' समुच्चे, 'हौकारः' हौभित ब्रह्मयतः, कथम्बूति?
'वान्तस्त्वते' पायविवियाः साकारः: तस्य पूः सकारपरिस्तिः, 'विन्दुबयुः' विरागस्तुः, एवं
हुः: इति ब्रह्मम्, व्यास्त्रेमिगमाः हमारे व्यास्त्रिवियाः, 'वियुः' प्राहः, 'पाहुः' प्रक्षेपेण आहुः। ॥ ३२ ॥
मन्त्रोद्भवः—३ एँ कलिः हुः: नमः। इति प्रत्यक्षमन्त्रः।

वाण्न्ति: पाष्ट्रिजनो यो रेवस्तलगतः स परणेनद्।
तुर्यस्वरः स्विन्दुः स भूतेन पायवावतीसंज्जः। ॥ ३३ ॥

'वाण्न्ति' हौकारः, स हौकारः, 'पाष्ट्रिजनो' पाष्ट्रिजनसंहो भवितं। 'यो रेव: तत्तलगत' वस्तलगतो रेव:
'स परणेनद' पारणेनदसंहो भवित। 'तुर्यस्वरः' तुर्यस्वरः—हौकारः, 'स्विन्दुः' स्विन्दुसर्ना: 'स भूतेन पायवावतीसंज्जः' स पायवावविभीसंहो भवित। एवं हुः हृद्याकाराः विष्णु ॥ ३३ ॥

त्रिशुवनजन्मोहकरी विचेष्यं प्रणवपूर्वनमानता।
एकाक्षरीतिः संज्जा जपत: फलदायिनी नित्यम्। ॥ ३४ ॥

'त्रिशुवनजन्मोहकरी' दैलोकजन्मोहकरी भवितं 'विचेष्यम्' इत्यं कथित विष्णु। कथम्बूता? 'प्रणव-
पूर्वनमानता' उकारपूर्वनमं शब्दान्तः। किनामा? 'एकाक्षरीतिसंज्जा' एकाक्षरीतिम्यानाय। 'जपतः: फलदायिनी
नित्यम्' सर्वकालं ज्ञाते कक्ष्यं: फलदायिनी भवित। ॥ ३४ ॥
मन्त्रः—३ हें नमः। हृद्याकाराः
हुः: हृद्याकारमक कथ्योऽ—
तत्तवात्रुतं नाम बिठ्ठियं पते तत्त्रोमक्वः निग्नेनुः श्रीकोऽऽ।
स्मोऽभ: पशुभिः पुष्पभिः प्रभुक्षेत्राभ्येष गण्योऽपोक्षेपेणवेदम्। ॥ ३५ ॥
Yaksha Parshva

Goddess Padmavati

पाल्पाँखे गणस्थाने उपगमाणकेंद्रात उच्चारणं कृष्णश्राह संज्ञानातीते ज्ञानश्रीरं सकुर्ताहिषुजनासारणी चैन।

प्रान्तनीदिरी नमकरणं कृष्णश्राहानं चन्द्रभूजं पदारमनन्दश्रिणि कं पल्लुदुखाडितिनामकरं चैन।


"तत्त्वात्मक" खुराकबिषिद्धम्। किं तत？ 'नाम' देवदत्तमान। 'विलक्षण' लिखिता। क？ 'पत्र' ताम्रपत्रे। किं हुल्ला？ 'स्मरेणिः' कामाणे। किंतुहसुड़ैः। 'परमसिः'। एवं हृद मृत्युः। यस्तैः। 'आधिवेष्ट्य।' आ समन्ताद् हेवङ्गिता। 'पुनः' पुनर्विषा। 'बाबे' नामकाथे। 'सहकारित्रेवेष्ट्या' खुराकविषिद्धत हुल्ला। 'तद्भवमुक्ते' तत्, ताम्रपत्रयञ्ज्न होमकृष्णमथे। कथभूते？ 'तिनकोणेः' श्वेषे। 'निष्ठेते' पूर्येत्।

धर्मदिक्षस्मिनिितुमुक्ततिर्णमानांविनिग्रहितानाम।
विनाशश्रद्धोमात् सिध्यति पशावती देवी। ३६॥

'धर्मदिक्षस्मिनिितुमुक्ततिर्णमानांविनिग्रहितानाम।
'धृतदुर्दशकृतंसंयुक्ताः।' 'गुणमुक्तज्ञाः।' 'वशधृतमुक्तज्ञाः।' 'वशमाणांविनिग्रहितानाम।
'विनाशश्रद्धोमात्।' विनाशश्रद्धस्मिनिितुमुक्ततिर्णमानांविनिग्रहितानाम। हुल्लसे। 'सिद्धिः' सिद्ध। भवित। का？ 'पदावती देवी' फणिशेखरा देवी॥

मन्त्रस्यान्ते नमःशब्दं देवताराधनानवियो।
तदनं होमकाले तु स्वाहास्वब्दं नियोजयेत्॥ ३७॥

'मन्त्रस्यान्ते' मन्त्रपरिसमाति। 'नमःशब्दं' नमः। 'स्त्रि' वाक्यम्। क？ 'देवताराधनानवियो' देवरा मन्त्राराधनानवियो संयोजयेत्। 'तु' पुनः। 'तदनं' मन्त्राराधनान्ते। 'होमकाले' हुल्लसे। 'स्वाहास्वब्दं' स्वाहास्वमथे। 'नियोजयेत्' संयोजयेत्॥

दशलक्षाजापायोमात् प्रत्यक्षो भवति पार्श्वक्योलोम्।
न्योधर्मोऽत्वाय न्यायाक्षिनवयो चुनुम॥ ३८॥

'दशलक्षाजापायोमात्' दशलक्षाजापायोवात्त। 'प्रत्यक्षो भवति' साक्षात् प्रत्यक्षो भवति। क？ 'पार्श्वक्योलोम्' असी पार्श्वक्योसी यशसं। क्षेत्रमूलस्त्र्वही 'न्योधर्मोऽत्वाय' वद्वशधृतमूलवासी। किंविशिष्टाः।
'न्यायामूलसे।' पुनः कथभूते। 'तिनकोणेः' श्वेषे। 'नून' निष्ठितम्। मनः—३ ही पार्श्वचक्षु! दिश्य-० प्रति महाभुतं एकौ एकौ कथभूते। मनः। नमः। यथाराधनविधानमन्त्रोऽयम्॥

निजसैयायामयमसुनिज्ञोत्वैरितोक्ष्यमप्रस्थतम्।
विशुद्धकरोति यथः। सद्रामे निमिस्मात्रेण॥ ३९॥

'निजसैयायामयमसुनिज्ञोत्वैरितोक्ष्यमप्रस्थतम्।
'स्विनियायामयमसुनिज्ञोत्वैरितोक्ष्यमप्रस्थतम्।
'कथभूते।' 'महामयमसुनिज्ञोत्वैरितोक्ष्यमप्रस्थतम्।
'बैरितोक्ष्यम्' शास्त्र्वस्यात्मकम्। कथभूते। 'अप्रस्थतम्' बैरितोक्ष्यवात्मकम्।
'विशुद्धकरोति' पार्श्वक्ष्यम्। कथभूते। 'कथभूते।' राज्यभूतम्। कथभूते। 'निमिस्मात्रेण' क्षणमात्रेण॥

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1. रूप इति कथ पाठ: २. दर्पण इति कथ पाठ:
‘सान्तम’ सकारस्यान्ते हकारम्। कश्चूम क्रमतः?
‘बिन्दूमरः’ भानुस्वास-उद्धर्वनिविन्तम्। एवं
इति श्रीज विलिखितं। ‘बिन्दूपित्त’ इमक्षरपद्धतिः।
विलिखितम् विलिखितं विलिखितं। किम्?
‘आयतावण्य-पत्रम्’ विस्तीर्णदामभोजपत्रम्।
‘दिशा’ तत्त्रप्राच्छिड्नाच्छिड्नाशाशु। ऐं श्रीं ह्रीं
स्मरेऽ पुरवेदे ऐं इति, दक्षिणावज्यकृते
पद्धे श्रीं इति, पश्चिमददे ह्रीं इति, उत्तरददे
कल्लू इति एवं विलिखितं। ‘गजवशकरण ह्रीं
तथा श्रीं पुरषादे इति, दक्षिणावज्यकृते
पद्धे श्रीं इति, तथा तद्रकारण
वाक्यददे श्रीं इति। ‘पुरषादे’ पश्चिमददे
यूं इति विलिखित। ‘श्रीं ह्रीं’ तत्त्रवदधि:
हकारण वेष्टणेत।
‘ऐ नमोड़ई दिखि विस्तिरन्तरस्वरीः’ ऐ नमोड़ई
समीतिपदं प्राच्छिड्नाच्छिड्नाशाशु विलिखिते
ऐं श्रीं ह्रीं
कल्लू इति वल्लरी श्रीजानी। ‘होमुदुः’
स्वाहास्वद्यात्। एवं ‘ऐ नमोड़ई’ ऐं
श्रीं ह्रीं श्राहिरति मनः।
‘भुक्तिश्रीविभोजकोऽस्मि सुवनमपि वदाने जायते पूजयेद् यः.’
‘उत्तमंत्यातमिनामयमं यः पूजयेद्, अथ युमान्
युक्त्यभाषाम्। श्रीं इति। ‘सुवनपिः’ लोकोपिः।
‘बचौ जायते’ वशीभवति।

इत्ययम्भाषाखलेश्रीभिमिश्रेणसृजिततितो
मैरवशास्त्रितकोऽदेश्याराधनविनिनाम
तृतीयः परिच्छेदः ॥ ३ ॥
चतुथीं द्वादशराज्ञिकामन्त्रोत्तरसरस्वतेः

द्वादशप्रत्युत्तम  मलवर्यकारसुद्दूतं कृतम्

तन्निषे नामयुतं विलिखेत कर्तिकासरसुद्दूतम् ॥ १ ॥

‘द्वादशप्रत्युत्तमं’ द्वादशप्रत्युत्तमं पद्माम्। कथम्बुतम्? ‘मलवर्यकारसुद्दूतं’ मधु लह वधु रधु यकारं
मलवर्यकारं: तैः संयुतमं। किम्? ‘कृतम्’ क्षकारम्। एवं सम्युं ईति। ‘तन्निषे नामयुतम्’ सम्युंमथे
देवदत्तनामयुतम्। ‘विलिखेत’ विशोषेण विलिखेत। कथम्बुतम्? ‘कर्तिकासरसुद्दूतम्’ तत्पिण्डोभवयेन कर्तिकारसुद्दूतम्।

विलिखेजयादिवदेशी: स्वाहान्तीकारणायर्किं दिशु।

इष्ममहिपिण्डोपेता विदिधु जम्मादिकाट्सल’ ॥ २ ॥

‘विलिखेजयादिवदेशी:’ ज्यादिकर्त्तुद्वैतवता विलिखेत। क? ‘विदिधु’ चतुर्दिशाय। ‘स्वाहान्तीकारणायर्किं दिशु।’ तै: जये।
स्वाहा ईति पूवदेषे, ै विजये। स्वाहा ईति दस्तिणदले, ै भजिते। स्वाहा ईति पवित्रदले, ै अपराजिते। स्वाहा
द्वादशराज्ञिकामन्त्रोत्तरसरस्वतेः। ‘इष्ममहिपिण्डोपेता:’ वधु मधु मधु हर्ष इष्ममहा: तेच ते पिण्डास्त्रेपेता:।
इष्ममहिपिण्डोपेता:। क? ‘विदिधु’ विश्राण:। का? ‘तस्मादिा:’ तस्मादिा:। ‘तथै’ यथाचर्या
स्वाहान्तीकारणायर्किं:। तै: भस्मूः जये। स्वाहा ईति दस्तिणदले, ै भस्मूः मोहे। स्वाहा ईति नैदेश
द्वादशस्य जयादिवदेशी: ततो मकरथवजीज्ञामालिकेतेवातुधु।

गजवशकरणानिपूणं कुर्याँ त्रिमायया वेद्यथम् ॥३॥

‘उद्धरितदेशु तत:’ तस्मादैवनते नन्दननन्तर उद्धरितदेशु। कतिस्तयोपेशु। ‘भस्मूः’ भस्मूः संहयेशु।
‘मकरथवजीज्ञामालिकेशे’ कर्तोकारीज्ञामालिकेशे। ‘गजवशकरणानिपूणं’ कौँकारनिपूणं। ‘त्रिमायया वेद्यथम्’
पत्रावै हाँकारेण निधा वेद्वितम्। ‘कुर्यां’ करोऽ॥

‘भृगुं सुरभिप्रज्ञविलिख्य परिवेष्ठ रसकृतेण।

निश्चित्सु दूतभावेः मधुपुः मोहयत्यवताम् ॥४॥

‘भृगुं’ भृगुंप्रयोगे। ‘सुरभिप्रज्ञविलिख्य’ कुःकारनिपूणंधारविलिख्य। ‘परिवेष्ठ रसकृतेण’
रसकृतेण वेद्वितम्। ‘निश्चित्सु’ संस्ताय। क? ‘पत्रावै’ अपकाराणे। कथम्बुते। ‘मधुपुः’ माधुर्यपुः।
‘मोहयत्यवताम्’ अवका वनिता तत: मोहयति।

अर्थ मूलमन्त्रोद्वारा——

१. कनक ईति ख पाठ:
भिक्षुपरेष मैरषप्प्रायः कर्तव्यम् ॥

भिक्षुपरेष मैरषप्प्रायः कर्तव्यम् ॥

मायाद्वारे वाल्मकिन्द्र चर्चितत्वम् श्रेयः श्रद्धारिजिनां ॥

मायाद्वारे वाल्मकिन्द्र चर्चितत्वम् श्रेयः श्रद्धारिजिनां ॥

वाजिमहिष्कृष्ण विप्रीतमुख्यते ॥

वाजिमहिष्कृष्ण विप्रीतमुख्यते ॥

वाजिमहिष्कृष्ण विप्रीतमुख्यते ॥

वाजिमहिष्कृष्ण विप्रीतमुख्यते ॥

वाजिमहिष्कृष्ण विप्रीतमुख्यते ॥

वाजिमहिष्कृष्ण विप्रीतमुख्यते ॥

वाजिमहिष्कृष्ण विप्रीतमुख्यते ॥

वाजिमहिष्कृष्ण विप्रीतमुख्यते ॥
'पुिरेकाशासीस्थाने' विद्याज्ञाननिःशित-ि—ियस्मादििर्। भ् वृिक्षाय विवेक विवेककामोस्मृत:। केः? 'क्रियाय क्रियाय' क्रियाय क्रियाय निःशित:। कै्ः? 'प्रेताज्ञानिःशित:। स्माहनास्माहीिर्द्वेद्विद्वेद्। कथमूः। 'वृिक्षाय सुिक्षाय सुिक्षाय' सुिक्षाय सुिक्षाय। तथ्य विज्ञनम् चूिनि चूिनि चूिनि। विज्ञानस्ते विज्ञानस्ते इत्यदृश्यां नमोऽश्रमः। कथमूः। 'साक्षात्' वेद्विद्वेद्विद्वेद्। कथमूः। 'साक्षात्' देवदत्तनाभां निःशित:। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'विलक्षणा' विलक्षणा। 'वि...
'भर्तुर्निकोदः स्थायः तत्त्वभवनीनेवेष्यतः।
वसाहासाय्योऽशेषोदेशदातिनिमहः॥१६॥

'भर्तुर्निकोदः स्थायः' श्रवणं यत्र वमः नमोगुणाचरणात्मकः तत्त्वभवनीनेवेष्यतः।
वसाहासाय्योऽशेषोदेशदातिनिमहः॥

'तुर्यसर्वं लिखितं विद्वानं मस्त्यानं नामस्मुत्तमं।
कु०मागकु०पूर्णेऽरूपं रोचनयादिनिचततः॥१७॥

तुर्यसर्वं लिखितं विद्वानं मस्त्यानं नामस्मुत्तमं।
कु०मागकु०पूर्णेऽरूपं रोचनयादिनिचततः॥

सुर्यनमति वर्त्तमाणे धार्ये धार्ये गए।
करोतिदं दयं यत्र तथ्यनुमाहम्॥१८॥

'सुर्यनमति वर्त्तमाणे धार्ये धार्ये गए।
'धार्ये गए' कदं धार्ये गए।
करोतिदं दयं यत्र तथ्यनुमाहम्॥

विष्णुवृत्रतं कृतं लिखितं रविवर्त्तमाणे।
सूर्याये सिद्धस्येऽरूपापुरुषादिनिचततः॥१९॥

'विष्णुवृत्रतं' विष्णुवृत्रतं तथा करंडं तथा करंडं
'करंडं' करंडं तथा करंडं तथा करंडं।
सूर्याये सिद्धस्येऽरूपापुरुषादिनिचततः॥

त्रिलोकाचित्तं वर्त्तमाणे धार्ये कदं धार्ये।
सौभाष्यकेन यत्र भृणामेचोदितामकम्॥२०॥
‘त्रिलोह्वेपितं कृत्वा बाह्यके कृपे च धारेते’ तप्रतंतरायुक्तं त्रिलोह्वम्, तत्र तांत्र ब्राह्मणां, तारं ब्रोदभाग्यं, सुवर्णं त्रिभागं, एवं त्रिलोह्वमार्गवान् तयक्रमेण ‘कृत्वा’ कारिवित्रा ‘बाह्यः कृपे च’ दक्षिणभूजे श्रीवाणां च ‘धारेते’ हंसते। ‘श्रीसौभाग्यकरं यन्त्र’ एतद् यन्त्रं हुंकारलीणो सौभाग्यकरे भवति। ‘श्रीणां चैतोभिरक्षतं’ श्रीणा मनोविराजने भवति। श्रीणा सौभाग्यकरणे क्षयव्यवहिष्कायनम्।

श्राद्धक्षेत्रं योजयं लं शिलातलसम्पुर्णं।
बिलिल्योर्ष्टाः बाह्ये स्तम्भने तालकादिभि।२१॥

‘श्राद्धक्षेत्रेऽ’ श्राकारदिविश्वकर्षस्वभवने। ‘योजयं’ योजनीयम्। किम्? ‘लं’ लक्ष्मणम्। क्र? ‘शिलातल-सम्पुर्णं।’ ‘बिलिल्य’ विविधाः। किम्? ‘उर्वरपुरे’ पुष्पकंपुरम्। क्र? ‘बाह्ये’ त्रिमूर्तिविष्टविन्दुर्विद्ये। किम्? विविधे? ‘स्तम्भने’ कोपाधित्समानकरणे। कै? ‘तालकादिभि’ हरिताण्डिपितद्वृल्ये। कोपाधित्समानकरणे करसिद्धायनम्। इति श्राद्धशिर्जनोधरणम्।

इत्युभन्त्यभापट्टिकं विशेषश्रीमिश्रणं दर्शितं।
भैरवप्रभावतं मये श्राद्धशिर्जनांश्च।
श्राद्धशिर्जनसंहरं परिच्छेदं।०॥
अथः प्रथमः कोशादिस्तम्भमन्यन्तरस्यः परिच्छे देवीः ॥ ५ ॥

कष्टसहायत्वार्थाः मल्लदर्शकसंयुतानां विलिखेतेः। अष्टदशस्य कामशो नाम गतीं कार्यकामज्ञे ॥ १॥

‘कष्टसहायत्वार्थाः मल्लदर्शकसंयुतानां विलिखेतेः अष्टदशस्य’ क्षब्ध समथ ठब समथ हस्त पर्यः क्षब्ध व समथ कष्टसहायत्वाः: ते न ते चलोत्तमानु: कष्टसहायत्वार्थाः। कथमभूतान्त! ‘मल्लदर्शकसंयुतानाशः’ समथ लघुम च श्रंकुरकरणां मल्लदर्शकाः: तेः संयुतान्त: मल्लदर्शकसंयुतानृः हि समथुः मल्लदर्शकसंयुतानृः हि समथुः हस्तम् पर्यः समथुः हस्तम् हस्तम् हस्तम्। कथम्! ‘कामशा’ प्राच्यादिधीमां कामपरिप्रयोगः। ‘नाम नामी कार्यकामज्ञे’ तद्वस्वदाः स्थितकर्मायः देवदर्शनरामादिभि: मानिकारः लिखेतेः ॥

मन्नम् थ् थ् थ् थ् थ् थ् थ् मात्रबन्ध्या नृपसेननं संवेद्यं ॥ २ ॥

‘मन्नम्’ द्वाया मन्नम्। ‘अवेदयं’ चेत्यति:। ‘वाभेः’ मन्नमःतःप्रदेसे। ‘भूमिलेन संवेद्यं’ प्रथोपमेलेन समवायवेश्यं लिखेतं। के? ‘कङ्गुहरितालायः’ कार्यरिता भार्यप्रदेसे। ‘विलिखेत्’ विशेषेण लिखेतं। मन्नमम्—

अनीतिद्विधमिनि! पञ्चदिश्योतरांणि! श्रोतकरि! ज्वल ज्वल ज्वल ज्वल प्रज्वल प्रज्वल सर्वकामार्गसहिनि! स्वाहा ॥

अनन्यायपरम्।

श्रीकारार्थः चिन्त्येत् वक्रे विवाधे प्रतिवदिनां ॥

ग्रां वा रेण्य ज्यल्लभा वा स्तेशसिद्धिः प्रदायकम् ॥ ३ ॥

‘श्रीकारार्थः चिन्त्येत्’ श्रीविन्यां चिन्त्येत्। के? ‘वक्रे’। कस्मग्रे विवाधे? ‘विवाधे’ व्यवहारविवाधे।

केसाम्? ‘प्रतिवदिनां’ स्वप्रतिवदिनां। न केकलेन्न श्रीकारार्थम्, ‘ग्रां’ वा ‘ग्रां’ ब्यवहारेन वा चिन्त्येत्।

‘रेण्य ज्यल्लभा वा’ रक्षार्थ जाज्ञालयानं वा चिन्त्येत्। ‘स्तेशसिद्धिः प्रदायकम्’ स्वकीर्षपितासिद्धिः अकालं अभिति।

नाम गतीं हातापिण्डं वृद्धादस्तहितोमोजणे लिखिष्या

तस्मानः ताहे योजन्यं बहिः कुलं दयमक्षेष्यं कुर्यायतू।

टांस भूमिलेन्नं चिन्तुलाधिलासम्पुर्णे कुमारेचे–

ध्याय स्वातीनाथायकमसुगुप्तस्य वहिदिश्योपयानः ॥ ४ ॥
'नाम' देवदत्तानामः 'गृह' देवदत्तानामोपरि गौरिकारम् 'सांतोतिण्ड' सांतोतिण्ड: ख़ुराम्यान्तो गकार: स ूँ बाह्य फिङ्ख ख़ुराम्यान्तो: मल्ल्यूँ इति पिङ्ख: तमुँ। 'वुद्कलुसहत्तिमोहपत्रे विलिब्य' अहलालितपपापत्रे विकोषेण लिङ्खितता। 'तपिङ्ख' तत्रक्यिनालिङ्खितमल्ल्यूँ इतिपिङ्ख। 'देशु' अहल्येणुँ। 'योज्यम' योज्यमीः 'बहिरापि' तवउलकलबाबहः। 'वल्यम'। केन? 'विद्यमन्त्रेण' विकोषेण निम्नम्। 'कुमाल्य: करोतु। 'राज्य' रकारम्। कथमर्गम्। 'भूमण्डलान्तः' भूमण्डलान्तः:ःनिम्नम्। 'विद्यमानवलक्ष्यः' विद्यमानवलक्ष्यः ताकादः। पूर्वीमण्डः: लिखितूँ इतिप्रायः। क? 'पुरुषकटिरसिन्सः' पुरुषकटिरसिन्सः:सन्मुँः। 'चार' धारणीमुः। क? 'गृहारुत्स्वकृष्णः' गृहारुत्स्वकृष्णः:प्रत्याज्यनमः। फिङ्खेष्मः। 'वहिद्विक्षोपन्नान्ते' अनलेद्विक्षोपन्नान्ते: प्रभारङ्गः।

वल्यमन्त्रोऽरः।
उ धमेष्टि जलभरणं विचितरप्रेयमणं पंचप्रभारः।
अरिमार्चिराराजश्रीवलिचमः विषगोः।। साहारः।।
प्राइक्षतमन्त्रायमः। । इमभिप्रत्याज्यान्तः।।

दित्येषु जलृतुः फिनिखिण्सः धवहर्द्विक्षोपन्नान्ते।
पुरुषेऽपन्नान्ते पुरुषेऽपन्नान्ते । सवेंम्।।

'दित्येषु' चार्चुः दित्येषुः। कथमर्गे। 'जलृतुः फिनिखिण्सः' जलभरणः सुलादिबे घटस्थररित्रे पक्षिदिबे, एतेऽः चार्चुः दित्येषुः। 'धवहर्द्विन्दुः' जलभरणः मल्ल्यूँ इतिपिङ्ख, पक्षिदिबे मल्ल्यूँ इतिपिङ्ख, मल्ल्यूँ इतिपिङ्ख, पक्षिदिबे मल्ल्यूँ इति पिङ्ख। 'आविलिखितेः' समानताहलिखितेः। केन? 'पुरुषकटिरसिन्सः' प्राविलिखितान्तः। कदन्ति चुतुदित्येषुः। 'धवहर्द्विन्दुः' क्रमेण विक्षेपितः।। अभिवाद्यां मवेशेषे। च। 'पुरुषद्विन्दुः' पुरुषद्विन्दुः अनवतः पुरुष: बन्ध्रोऽऽरः प्रागृहतितं यथा तथे व सवेंम्।।

वार्तलाईः।

चार्चुः ऊपकारसम्पुः गौरीरासम्पुः हिति बीमाद्यः। कथमर्गः। 'चार्चुः' ऊपकारसम्पुः। पुनः: कथमर्गः। 'चार्चुः ऊपकारसम्पुः वाज़के: सन्मय दुःमुः। वार्तलाईः। 'वान मवास्मारत्वान' ऊपकार: वाज़के सन्मय दुःमुः। 'वान मवास्मारत्वान' ऊपकार: वाज़के सन्मय दुःमुः। 'वान मवास्मारत्वान' ऊपकार: वाज़के सन्मय दुःमुः। ऊपकारः वाज़के सन्मय दुःमुः। 'त्वान्तरे' तद्याजाम्यात्तानके राज्यां च रकारम्यान्तो लकारः: स एव बीजं रान्तरीजं लं इति:। 'व:' समुच्ये।।

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वार्तालीमन्नमानुं काव्यां बारी काव्योऽदेशे वार्तालीमन्नन्येन सैन्तिमृ। 'वारी' मन्नन्तवेषमानुं अदेशे। 'अध्येण विवेष' अदेशु विवेषाद। 'विवेषेष' विवेषे धार्मिक्यविही। कथमः? 'कथमा' कथा परीताय। 'मल्लवल्लकार्युतताः' मथ लथ वथ रथ युक्तारथ मल्लवल्लकारणाः। 'कथमात्माताः' कथा मथ तथा सथ हथ पथ लथ वथ, 'कार्युताः' कार्यरथ्यताः लक्ष्याः। 'अथात्ता' लक्ष्यरथ्यताः लक्ष्याः। वथ, कथमात्माताः कार्यरथ्यताः लक्ष्याः। अथवा।

वार्तालीमन्नद्रासः —

3 वार्तालिः! वारिः! वारिः! वारिः! जबनि! बलिमनि! सत्मने! सत्मनि! अन्ये! अन्यिनि! हत्ते! हत्तिनि! सत्मद्वम्प्रदुष्याः कोऽच लिनि मति लिनि गति लिनि जिन्या लिनि क्र 3 व 3 व 3 व 3 व 3 अत्य वार्तालीमन्नः

वार्रवरपरितेजतभावमलुकं करोतु तद्वारम्।

उक्तेष्वरमन्नलेखगु मात्वायुस्मपुर बाये। 8 11

'वारी' तत्तिमान्नप्रबतिः। अदेशे। 'भारेपररसुतम' इत्युपरेण समन्तादब्रतसु। 'अथुशाहं करोतु तदवारम्' तद्। इत्युपरेण अथुशाहं करोतु तदवारम्। 'उक्तेष्वरमन्नलेखरम' तस्युपरेण सयुषाहं करोतु तदवारम्। इत्युपरेण।

उक्तेष्वरमन्नलेखगु मात्वायुस्मपुर बाये। 8 11

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उक्तेष्वरमन्नलेखगु मात्वायुस्मपुर बाये। 8 11
कोषाधिकृतमन्यतन्त्राधिकारः ५।

'फलके' कांश्यकत्वके। 'शिलागते वा' अथवा पापाणपेते वा। 'हुरितालम्न:शिलादिनिः' हुरितालम्न:-
शिलादिविपीतत्तवं। 'किविर्यं' किविर्यं सत। किं करोरि? 'कोषाधिकृतस्वित्तन्त्राधिकारः' कोषाधिकृतस्वित्तन्त्राधिकारः गतिःस्वित्तन्त्राधिकारः गतिःस्वित्तन्त्राधिकारः
'विद्वानः' विद्वाणेयानाधिकारं करोरि। कथमः? 'विद्वानः' विद्वाननाधिकारं सत।

॥ वाराणिश्रिवेदः समाः॥

नाम ग्न्युज्युईपुरां वं पं ग्लाकारस्वित्तन्त्राधिकारः
हृङ्गकारचुतुलयं स्वनामयुः ततो लेखस् ॥ ११॥

'नाम' देवदत्तवामः। 'लोकः' तनालोपितं स्त्रृकारः। 'उद्वीपुरां' तद्धुपिष्ठुप्रथह्मः। 'वं पं ग्लाकार-
स्वित्तन्त्राधिकारः' उद्वीपुराविद्यमानः। 'वं पं ग्लाकार-
स्वित्तन्त्राधिकारः' पञ्चाकरारोपितं स्त्रृकारः। एते इत्यपरं स्वित्तन्त्राधिकारः
'हृङ्गकारचुतुलयं' नामस्वित्तन्त्राधिकारः। 'कथमभूतामः' 'स्वनामयुः' तत: हृङ्गकारा स्वनायामानस्वित्तन्त्राधिकारः ।
ततः' तस्मिन् हृङ्गकारः। 'स्वनामयुः' अनेकनायामः॥

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'क्षेत्रं' उद्वीपस्य लेखस्य स्वच्छन्दप्रकरणात्मकः
ततथाणांदलितः। स्वाहा दानस्यमानविधितमः ॥

'क्षेत्रं' उद्वीपस्य,'उद्वीपस्य'विद्यमानः,
'स्वच्छन्दप्रकरणाम्' स्वच्छन्दप्रकरणामः। 'आलंके' समन्वयस्वित्तन्त्राधिकारः। 'तत:,
'तत: चाणालित: ! स्वाहा'तत: विच्छिन्नदप्रकरणाम् चाणालित: !
स्वाहा इति। एवं मनोद्वः——'क्षेत्रं' उद्वीपस्य, विच्छिन्नदप्रकरणाम् !
स्वाहा। इति मननरिविधिः॥ 'दानस्यमान-क्षेत्रस्य' उद्वीपस्य स्वित्तन्त्राधिकारः।

पृथ्वीवलयं द्रवत: पुरोक्षमनेन वेध्येद् वैष्णवः।
रजनीहरितालाचैवहृंशुं विष्णूस्वित्तन्त्राधिकारः।

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'पृथ्वीवलयं द्रवत: दानस्यमानं पृथ्वीवलयं 
'पुरोक्षमनेन' पुरोक्षमनेन। 'उद्वीपं' उद्वीपं
'हृङ्गकार: वैष्णवः।'वैष्णवः।'रजनीहरितालाचैव
हृङ्गकारः।'क्षेत्रं' वैष्णवः। 'विष्णुस्य स्वित्तन्त्राधिकारः।
'अन्वितः' युगः। 'विच्छिन्नदप्रकरणाम्' विच्छिन्नदप्रकरणाम्।
तत्कलाकृतिकाश्च तौयुगस्तिस्ते विनिष्कृतोऽविनिष्कृत।
पारेर्यानासुपरिस्यमध्येद्वृत्त्व विनिष्कृतात्।

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'ततः' तद् यथः कलाकृतिकाश्च तौयुगस्तिस्ते
कलाकृतिकाश्च तौयुगस्तिस्ते। 'तौयुगस्तिस्ते' जस्तথा
'विनिष्कृतः' निविष्कृतः। 'राजाविशारं' राजाविशारं।
कथमभूतामः। 'उपस्याम्' उपस्याम्।
'अन्वितः' वैष्णवः। 'विद्वानस्यमध्येद्वृत्त्व विनिष्कृतात्।
'उत्तमः' उत्तमः।

रिपुनामविकारं नालवद्यकारसंसूतं दानमः।
तद्वारः भुष्मिनमुः निश्चिन्तयमुः स्वित्तन्त्राधिकारः।

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‘रिणामाणितमान्तम्’ शरणोवायमुखः ‘मान्तम’ वधारा। ‘मलवरणकारसंगुति’ मध्य लब्ध रच्छ
णूकारणं मलवरणसुक्रारणारः। सः: संयुक्तम्। कम्? ‘दान्तम’ ठकारा। एवं तुम्च्या इति बीजें, वधार्येद्यः।
‘तद्वालां भुविनुषु’ तत्तत्त्वासो हृद्यमन्दलम्। ‘सिद्धान्तमूलोप्रस्मारकेषम्’ तत्त्वध्विीमन्दलावो शिवलमेक-
भूतकर्मणांतः। ‘वधारण’ परिवृत्तम्।

प्रतिरघ्नस्वकैहिन्द्रयानारीरिपरिवेष्ठत्थम्।

शान्तोऽमान्तरितं समन्ततो केष्ठेयूः पिण्डेः। ॥ १६ ॥

‘प्रतिरघ्नस्वकैहः’ प्रतिविषस्वकैहः। ‘विन्द्रयानारीरिपरिवेष्ठत्थम्’ विन्द्रयानारी। निधोषेण
इन्द्रानारी: ‘अरिहः।’ प्रतिविषस्वकैहः परिवेष्ठत्थम्। ‘शान्तोऽमान्तरितं’ वैरिनारंतितम्। ‘समन्ततः’ शान्तस्वकै-
शान्तोऽमान्तरितपरिवेष्ठत्थम्। ॥ १७ ॥

प्रतिप्रकाश्याजात्मणामान्तरितं समन्ततो मन्त्रम्।

विलिखेदेऽहेऽहूः श्लेष्यः स्वाहा तान्त्रयुक्तम्। ॥ १८ ॥

‘प्रतिप्रकाश्याज’ प्रतिविषस्वकैहः। तवस्त ‘वाजिनामान्तरितं’ पदार्थाणामान्तरितम्। ‘समन्ततः’ नामान्तरित-
तपपिण्डायेव परिवेष्ठत्थम्। ‘मन्त्रम्’ मन्त्रवलेकम्। ‘विलिखेत्’ विचोषेण विलिखेत्।

मन्त्रोद्वारः—उ छोड़ हीं केले वले स्वाहा ठ ठ देवदलन्त्र पदार्थ, उ छोड़ हीं छोड़ बले स्वाहा ठ ठ
देवदलन्त्र पदार्थ उ छोड़ हीं छोड़ स्वाहा। मनेश्वरण विकल्येत।

बेदगनोद्वारः कथये—उ छोड़ हीं बैरवप्रस्थयिणी। चन्द्रशूलिनी। प्रतिप्रकाश्याज चूर्णिं चूर्णिं चूर्णिं चूर्णिं
चूर्णिः चूर्णिः चूर्णिः चूर्णिः चूर्णिः चूर्णिः चूर्णिः।

मनेश्वरण बेदगनिविलाशने ततोऽप्रात्तितिग्रहः देश्यः।

अष्टाद्वस्य दिश्य सहिष्णुप माहेश्वरं मण्डलेऽ द्वायूः। ॥ १९ ॥

‘मनेश्वरण बेदगनिविलाशने’ अनेन कथितमन्त्रेन वेदितं कुलव। ‘ततः’ तन्मन्त्रवलेकम्। बिबहः। अधारि-
बिवहः देश्यः। शालुकुं त्स्याद्वस्य। क? अष्टाद्वस्य दिश्यः प्राचैयस्त्तिदिशाद्वस्य। ‘बहिष्णुप’ विमाहीं बिबहः।
‘माहेश्वरं मण्डलेः’ इन्द्रमण्डलम्। ‘द्वायू’ देश्यः।

प्रतिवण्ताऽतु सत्सारितमुखसत्कोजितपत्तेश्वरवा विलिखेतुः।

कृष्णाष्टमम् युद्धा त्त्तिर्मणस्य स्वाहे। ॥ १३॥

‘प्रतिवण्ताः’ इन्द्रायनमूः। सकाशाः। ‘सत्सारितमुखसत्कोजितपत्तेश्वरवा विलिखेतुः’ सत्तिर्मणस्य-
सत्कोजितपत्तेश्वरवा प्रतिवण्त प्राचैयस्त्तिदिशाद्वस्य। अथवा ‘कृष्णाष्टमम् युद्धा त्त्तिर्मणस्य स्वाहे’
कृष्णाष्टमम् युद्धा त्त्तिर्मणपरिवाराणुक्तस्वस्य चेत् वा विलिखेतुः॥
कोषाधिकृतसंतमभन्यन्यानाधिकारः ५१।

कन्याकृतिस्तवेत दिवसनिकृतम तत्तुनर्वानिम।
तस्मिन हरितालाखे: कोष्टकरभिनीलिखितम् || २०।||

‘कन्याकृतिस्तवे’ कुमारी करितां सूक्षमं। ‘तत्’ कुमारी करितासूक्षमं। ‘दिवसनिकृत तुनवानिमं’
पुनर्वफ एकेन दिवसेन वर्णवात्मम। ‘तस्मिन हरितालाखे:’ तस्मिन वसे हरितालालिपिद्वारे:। ‘कोष्टकरभिनी-
लिखितम्’ कोष्टकरभिन्या लिखितम् ||

पद्यावत्: पुटः पीतः पुष्पः पुरा समम्बयः।
यन्नपटं बधनीयातू श्राव्याते चाँतरो स्ममे || २१।||

‘पद्यावत्: पुटः’ पद्यावतिदेवाभ्रमः। ‘पीतः: पुष्पः: पुरा समयस्यचयः’ पीतविवर्णप्रसूतः: पृव्रृ समयम् पूजयितवः।
‘यन्नपटं’ एलङ्गिलिङ्गान्नपटम्। ‘बधनीयातू’ निष्क्षणातू। ‘श्राव्याते’ विश्वाते। ‘बः’ समुचरे। ‘चाँतरे
स्ममे’ अभ्यन्तरस्तम्मे ||

तं दुष्टा दूरतराजन्यन्ति भयंक विहलीभूता:।
विरचितसेवनायुथातु सुहामेशेशपरिपुर्वाः। || २२।||

‘तं दुष्टा’ स्ममे निवेद्यं यन्नपटं हजृ। ‘दूरतराणप्यन्ति’ अविश्वातेव ‘रश्यनि’ पलायने। ‘भयंक विहलीभूता:’
सत्यं विजितभूता:। दच्छातू? ‘विरचितसेवनायुथातु’ विशेषेण रचितो विशिलय:। विरचितवाही
सुहामेशेश्च विरचितसेवनायु: तस्मात्। क? ‘सुहामेश’ रणविमृत:। के? ‘अगोष्पिपुर्वाः’ इतरशामसुधा:।

नत्यन्तीति सम्बन्धः।||

इत्यमभागावकविशेषश्रीमहिषेणसृरिविचिते
मैरवप्राचातीकः स्तम्भन्यन्याधिकारः:

पत्रम: परिच्छेदः || ५ ||
पठोज्ञानकर्षणपरिच्छेदः

d्रिष्टयुक्त लिख मान्यमें फलस्वरूपकारुणं सहिन्दुः
स्वाराधं पञ्च पुराणं वहे रेकात्व कमातु कोमध हृं च कोणे॥ १ ॥

d्रिष्टयुक्ते रेखर्यस्युक्तम्। लिखेत एकादशं। किं तदा? ‘मान्यमें’ कमात्वयंतो मान्यता यथा; 
तत्स्यन्त्रितम् कारुणयुक्तम्। विनियोगम्? ‘पञ्चस्वरूपकारुणं’ फलस्वरूप रोकारव फलस्वरूपकारुणं तास्यं 
षृति फलस्वरूपकारुणं, तकाराः औकारस्युक्तम्। पुनः कपाभुतम्? ‘सजीन्द्र’ अतुस्वरुप संयुक्तम्। एवं दूष 
यो। दुष्यशीलम्? ‘संदर्भम्’ तत्वीयजन्बक्षेत्रे दृश्यमात्रिनिराविष्टम्। ‘पञ्चपुराणं वहेत्’ आदित्य- 
कल्याणनिष्ठक्षणात्मके पञ्चपुराणां। ‘रेकात्व’ कमात्व कोमध हृं च कोणे’ रेकात्वरकाशादि वधाकृतमेऽण 
कोमध्यकरुणं। अथा चौकारान्तरम्। हृं हीस्यनिति बीजम्। ‘च’ समुच्चये। क? कोणे॥

d्रिष्टयुक्तां च तथा हृद्वन्दे ब्रूङ्करुद्धं च हस्तोत्सवेयः
कोणेण दिश्यु त्रिशु चाम्बिकाया मन्त्रे बलीविहिर्मलरुपुं च ॥ २ ॥

d्रिष्टयुक्तां च’ क्रिष्णाद्वितयरुद्धम्। ‘तथा हृद्वन्दी’ तथा पुरुषोक्षमाविधानेन हृद्वन्दी हीति बीजाश्रयम्। 
‘ब्रूङ्करुद्धं च’ ब्रूङ्कासनयुक्तम्। ‘हृद्वन्दी तथेत’ हृद्वन्दी हीति बीजाश्रयम्। ‘कोणेण’ प्रथममण्डलकोणयावें 
‘हृद्वन्दी हीति बीजम्। द्वितीयमण्डलकोणयावें कौं हीति बीजम्। तृतीयमण्डलकोणयावें हीं हीति बीजम्। चतुर्थमण्डलकोणयावें 
क्रिष्णाद्वितयरुद्धं हृद्वन्दी हीति बीजम्। पञ्चमण्डलकोणयावें १०००कारानं हृद्वन्दी हीति बीजम्। 
एवमेऽण कोणेण बलीविहिर्मलरुपुं चेतनीनिति। ‘दिश्यु त्रिशु’ तस्मणप्रतिदिशायु मन्त्रे वश्यमांकनम्। कस्या? 
‘अस्मिन्यो’ अस्मिन्योविष्टिवेत्या:। ‘बली:’ तस्मणप्रतिदिशायु। ‘बलीविहिरु’ अस्मिन्यो वाक्यमण्डलवेच। 
अस्मिन्योविष्टोद्दारः—

इत्याज्ञानकर्षणमाहाराः धृतरास्तम्बलविशासिद्धेषुम्।
यत्रं पापे खर्षतामुष्णे दिनन्त्रे दीपसिरवासिद्धतम्॥ ३ ॥

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1 द्रकार हीति ख पाठ:। 2 र: र: र: रा रा रा हीति ख पाठ:। 3 दत्तवे हीति ख पाठ:।

4 आक्षणितमन्द्राजनानं करोति यत्रं खविराधिततम्।
इति भोकत्वाविष्टं जीविकशामिताधित्यस्यन्तनं तथा यशोऽगुरुते॥। तदकारापि दयाते। सा यथा—‘आक्षणित’ 
आचर्ययुम्। करायाम्? ‘इत्त्राजजनानं’ श्वर्यसिद्धानाथमन्नानम्। करोति कष्टे। किं तदा? ‘यत्रं’ 
प्रति कथितनम्॥। विनियोगम्? ‘खविराधितत्’ खविराधिकायात्तम्॥।
हंदूकालेच्या धर्ममध्ये 'हंदू' क्षेत्रात राजनीतिक, धर्मशास्त्र, विचारधारा व विद्वेद्याचे विषय आहे.

नृत्य, स्नान, मातृत्व व विशेषतः धार्मिक निषेधाचे विषयांतर मानावे आहे.

हंदू धर्माच्या निषेधांतर, दर्शनांतर व विचारधारांतर 'हंदू' शब्दाच्या विशेषांतर विषयांतर मानावे आहे.

1. वेष्ठाच्या हंदूत विचारांतर आहे.
2. धार्मिक निषेधांतर आहे.
3. साहित्याच्या विषयांतर आहे.

हंदू धर्माच्या विचारांतर 'हंदू' शब्दाच्या विशेषांतर विषयांतर मानावे आहे.

हंदू धर्माच्या निषेधांतर, दर्शनांतर व विचारधारांतर 'हंदू' शब्दाच्या विशेषांतर विषयांतर मानावे आहे.

हंदू धर्माच्या निषेधांतर, दर्शनांतर व विचारधारांतर 'हंदू' शब्दाच्या विशेषांतर विषयांतर मानावे आहे.
शविष्ठणे वैरवण्णाश्वान्तकेलये  

‘अनुपकोष्ठाय’ शिलितं ज्ञातसमस्याकोष्ठाय। ‘कलाकृत’ पादशकलाभिनिर्मितम्। किम्? ‘नामस्य’ 

शुचनार्थ हृदकारम। कथमभूतम्? ‘अद्भुतनिर्द्वय’ तद्विर्भूकारभवन्येऽकोष्ठायवद्यत्। ‘कोष्ठा’ तदनिपुन्त 

कोष्ठयुक्ताश्वालाभिनिर्मितावर्तमाय। प्रथमकोष्ठे ३, द्वितीयकोष्ठे को, तृतीयकोष्ठे हि, चतुर्थकोष्ठे कलं, 

पञ्चमकोष्ठे रः, षष्ठिकोष्ठे र:। 

कृष्णशुचनमस्य ज्वालाश्च अविलिक्ष्य प्रभुकर्त्ता भूषणरूपे। 

‘विदिरक्षतोऽस्मात्साधारार्थवन्धतमः॥ ७॥’

‘कृष्णशुचनकस्य’ असितमधवस्य। ‘ज्वालाश्च’ तदंकुरकोष्ठाणज्ञातिः। ‘अविलिक्ष्य’ प्रकर्षणि विरद्धतः। केन? ‘प्रभुकर्त्ता’ तदविब्रह्मवन्धत्। ‘ज्वालाश्च’ विदिरक्षते। ‘तस्य’ तापस्य पिते। ‘साधाराः’ साधाः 

विलिनये। ‘अनुच्छेद’ समानचितः। कामू? ‘अनुक्रमः’ वनिताम॥

अथवा रजस्वलाया वल्ले संविलिक्ष्य जलजनागिन्यः। 

पुनः विवाह वर्ति तदीयादानप्रवर्तारीः॥ ८॥

‘अथवा’ अन्यन्त प्रकर्षणे वा। रजस्वलाया: पुष्पस्यः। ‘वल्ले’ तद्यथे। ‘संविलिक्ष्य’ प्राकृत्वकास्थिः 

विलिनये पुनः। ‘जलजनागिन्यः’ ‘जलाभवसर्पिणः’। ‘पुनः विवाह 

वर्ति’ नागिन्यः। पुष्पे युद्धमये विलिम्य वस्ति हस्ता। ‘तदोप्त’ तदयुक्तप्राप्तिर्भविषयः। ‘अथवेत’ 

समानचितः। कामू? ‘नारायणः’ वनिताम॥

हृष्टाकारकये प्रविलिक्ष्य नाम पद्मकृष्णकेव बहुराविलेख्यम्। 

कोष्ठे पुर्व तत्रे चिन्तु शार्यकृष्णेऽपि पुनःसमध्यरः विशेषः॥ ९॥

हृष्टाकारकये शुचनार्थापिचरणे। ‘अविलिक्ष्य’ प्रकर्षणि विलिनय। किमू? ‘नामस्य’ देवदरायनाम। ‘पद्म 

कृष्णकथम’ पद्मकृष्णम्। ‘वहिः’ तद्विर्भूकारो वहिः। ‘असिते’ समानताविलेख्यम्। ‘कोष्ठे’ पद्मकृष्णेऽपि। तत्तथे 

हृष्टाकारम्। ‘चिन्तु’ व ‘अधोगतप्राकृष्णकथम्’, उदविगतकृष्णेऽपि, एवं कृष्णथे हृदकारये विलिनये। ‘उदविगतकृष्णेऽपि’ 

पार्थकृष्णेऽपि। ‘पुनः’ पथाथः। ‘यथै’ यथै यथै इति विशेषः। ‘अत्रेऽ’ विशेषः’, अधोगतमध्यकृष्णो इं विशेषः। 

‘चौ’ चतुर्थम्॥

पार्यशेषस्य कृष्णशिवलालस्यं मन्त्रात्रतं वायुपुरं च बाणो। 

कृष्णशिवमन्त्रम् विश्वामित्रसर्वजननानां करोति यत्रं शविरातितमम॥ १०॥

‘पार्यशेषस्य कृष्णशिवलालस्यं’ प्रक्तवृक्षेऽपि पार्यशेषस्य आः कौः। ‘मन्त्रात्रतं’ प्रक्तवृक्षेऽपि: 

विश्वामित्रसर्वजननेऽविलेख्यम्। ‘वायुपुरं च बाणो’ तदमन्त्रविलेख्यः। प्रवेशो वायुमन्त्रम। ‘च’ समुच्चये। ‘आपद्वी’ 

आकृतिष्ठम्। कामू? ‘इत्रमर्द्यानां’ स्वप्तिक्षणीयः। ‘करोरि’ कुर्ले। किम् तत्? ‘यन्त्रस्य’ कष्ठित- 

पद्मकर्षणम्। ‘विनिविष्ठम्’ ‘शविरातितम्’ शविरातितमानां तापितम॥

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11 गुरुके ‘पुजनत्स्य’ इति पाठो द्वयते, टिप्पणियाः स खरस्तर्वम् इति तत्स्याः निदेष्टे।
वलयमन्त्रोद्वरः—उ हृद्यां हस्ति ओळू को यथू निस्त्यविन्यासे। मददवे! मदनावरे! असुकृण मम वस्माकृष्टि कृष्ण कुँ रं से वौष्ट्र।

भिक्षित्वा तापने वा समाशानोज्वलिपरे।

tadādhyādharatārāsvadāprājñatī। ११।

'भिक्षित्वा' आलिष्टः। क? 'तापने' ताष्ठविनिर्भितपत्रे। 'वा' अथवा। 'समाशानोज्वलिपरे' समाशानजनित-विनये। 'तद्वस्त' इष्टाजनापातसम:। 'स्तुत्य' उन्नतकारस:। 'विव' 'श्रीविष्णु' अहार्य समाशानायारः। 'प्रेपिते' एते: अधमालिविद्ये: तापपने प्रेपिते सति।

हृद्ये हड़तन्युक्तं हृदकारः नामसंयुक्तम्। १२।

'हृद्ये' आस्ये हृदकारः। 'योगी वेदर' योगिनिमये करे। 'हस्तः' करे। कण्ठप्रवते हस्तः इति। 'समाशाने नामः' नामयेष्वे कलायितः। 'हृद्ये हड़तन्युक्तं हृदकारः' हृदप्रदेशो अथवा वै तत्त्वप्रवते इति।

नामितः कलूकारः वेदराग्नि मस्तके च संविनिष्ठेत्।

स्कन्धमणिवन्धकृष्णप्रदे तत्त्व प्रयोक्त्वम्। १३।

'नामितः कलूकारः' नामेरप्रदेशो कलूकारः। 'वेदराग्नि' वेदुक्त आयुरविदार्थि: उपकरः। त 'मस्तके च' शीर्षे च संविनिष्ठेत्। 'स्कन्धमणिवन्धकृष्णप्रदे तत्त्व प्रयोक्त्वम्' रक्षथप्रदेशो मणिवन्धप्रदेशो कृष्णप्रदेशो पद्धत्त्वप्रदेशो। एतेषु प्रदेशेऽः हृदकारः प्रणवेण योजनियः।

हस्ततदे यथूकारः सन्धिष्ठु शाखायु शेषतो रेरान।

त्रिपुषितवस्थितम् तद्वाचाप्रदेशो। १४।

कोष्ठाद् भुवनाग्नि कोष्ठावान्तरानिविष्टिकृतः द्विजः।

कर्त्यं पद्धावत्या मन्येन करोतु तद्वाचाः। १५।

'हस्ततदे यथूकारः' करतो यथूकारः विनेता। 'सन्धिष्ठु शाखायु' हस्तपाददिशात्साहायु 'शेषत:। अत्यणिविष्टिकृतः। रेरानः' रकारान्ति विनेता। 'त्रिपुषितवस्थितम्' एतत्त्वमेणो द्वितृत्त्वपावलिकाविद्ये: प्रदेशे।

१ वृद्धित ख पाठः। २ वृद्धित ख पाठः। ३ वेदायं इति ख पाठः।
अभिमन्दलन्त्रिसम्पूर्ण कुर्यात्। अन्यं निर्माणात्मकपुराणं तद्रक्षरकालविश्लेषः। नदीशुष्कं नवकोषके नुमलनाम्नामं हंसकारं लिखेत्। कृष्णामान्तरिसनिर्मित्लिखितं शीर्षम् कोषप्रेषु तदन्तरेषु च निश्चिताकारः। वल्यं बेशनम्। पद्मावत्यं। पद्मावतीदेव्यं। मन्नेचणं वस्यमाणान्त्रेषु। करोहुं कुर्यात्। तदाश्च। तमसाणधारवे। वल्यमनन्त्रेषु।

हे ही ३। हस्ताद्वार। पनाम। प्रधिनिः। अमुकाः मम वर्याकृत्वं कुल कुल संतोषं।

अकुशरोध्यं कुर्यात्। तद्वाराय भारवथा त्रिधा वेष्टथम।

यावकमलयजचन्दनकामसीराधिरूद्ध लिखेद। चन्द्रम। १६।।

‘अकुशरोध्यं कुर्यात्’ कोषकारः कुर्यात्। कः। “तदाश्च” तनमसाणधारवे। प्रधिनिः भारवथा हंसकारं निधा वेष्टथम। विशिष्टावलियाम। ‘यावक’ अक्षमहं। अल्यवेजः। धित्राधाम्। ‘जन्माम्’ रक्षजन्माम्।

क्रियायाम् कुलुमम्। इत्यदि युगप्रेषु यत्तै: ‘इदे लिखेद। चन्द्रम्’ एताः कृष्णान्त्रेषु लिखेत्।

विष्णु रजस्वलाया: खदिराजारण तापयेद धीमान।

कःते अभिमित्तिविनिजीकृत्वं सातसूधनेः। १७।।

‘विष्णु रजस्वलाया:’ पुष्पत्वा वसने लिखिता। ‘खदिराजारण तापयेद’ खदिराजबलचन्दनारणारणी तापने कुर्यात्। कः? ‘धीमान’ बुधाभ्रमान्। ‘अभिमित्तिविनिजीकृत्वम्’ अभिनेत्तायाकृत्वम्। ‘कःते’ कुर्यात्। कथम्? ‘सातसूधनेः’ सातसदित्वाः।

रविदुग्मादिचित्रिष्टे युवतिकपालेः यथा लिखेद चन्द्रम।

पुष्पाकृप्तै: च पुष्पाकपाले चन्द्रमवेदम्। १८।।

‘रविदुग्मादि’ आकृतिः। अन्यं युवतिकपाले। घुड़स्वारक्षविदः। विलेषते। बहुरेषणः चिन्ते। करसनन्? युवतिकपाले। अवथा। प्राकृतितत्त्वस्वालवामेव अनेन प्रकारः। च लिखेद। चन्द्रभवेदम् सातसत्त्वाः।

पुष्पाकृष्टै: च पुष्पकपालीष्टेः ‘पुनः’ पञ्चात्। ‘नवकमले। पुष्पकपाले। चन्द्रमवेदम्’ एते चन्द्रम् लिखेत्।

नाम तत्वचिन्तिते बहिरालिखित्व्यविशिष्टिकृतम्।

रेवह्वञ्जुते वमशनांजनकपरे लिखितेदिदम्।

तापयेत खदिराजीना हिंसकुमाराविशिष्टद्रा।

दानवत्त्वलं बलादिनसकैम्रदिविलहाम। १९।।

कःते अभिमित्तिविनिजीकृत्वं सातसूधनेः। २। विदेशमिति इति ख पाठः।
अज्ञाताप्रणायीकरः ६ ॥

'नाम' देवदत्तनाम, कथम्बृतम्? 'तत्सविगमितम्' हृदकारस्यस्थितम्, 'बहुः' हृदकाराद् बहुः प्रदेशे।
'आलिखेत्' समस्ता आङ्कितेत्। किम्? 'शिष्यमण्डलम्' अभिसम्बन्धलम् 'रसमन्धरम्' रक्षरसप्रवलिनः
तद्विष्मण्डले वाहे वेद्यम्। 'इदम्' एतद् यन्त्रम् तिलिखेत् लिखेत्। क? 'स्मानज्ञकस्मिरे' प्रेतवनकर्षे।
कैलिखेत्? 'हिमकुश्मादिभिः' करूरारसीरासिदुगन्धदेवे: 'आदराद्' आदरः। किं कुर्याद्? 'तपस्वेत्' तापने
कुर्याद्। केन? 'खंदरासिना' खरिकराक्षजनितासिना। 'ानाशति' समानाशति। काम्? 'अबलाम्' वनिताम्।
कथम्? 'बहुत' बलात्कारे। किमत्रात्तेन? 'दनसस्ते' सस्मितसः। 'मदविद्वाम्' मदनाकुलिताम्॥

वर्णमालाघातः—

ॐ नमो भगवते! चढ़ि! कार्यानि। समग्रपरम्परावते जननाशाकर्षेः आकाशव भृहोऽर र दशौः
संवृप्ते देवदत्तभा हुर्यं चे चे ॥

इत्युभयभापकविशेषः प्रसिद्धिमिश्रितिविचित्रः

मैौंप्रमाणात्कल्यः इज्ञाताप्रणायीकरः

षष्ठः परिच्छेदः ॥ ६ ॥
समो वसीकरणयन्त्रपरिच्छेदः ।

हसाक्तातिविधानं जवयज्ज्वलयाविन्यतं क्रमं ।
बिन्दुयुतं स्वपरिष्कृतमाधूर्यमोभमध्यगतम् ॥ १ ॥

'हसाक्ताम्' हंस इति पदेनातत्-बैठितम्। किं तत्? 'अभियानाम्' देवदत्तनाम। 'जवयज्ज्वलयाविन्यतं' षड वषं वषं वषं वष्णुवर्षं अक्षरः एतर्नित्वं-बुधम्। किं तत्? 'कूटम्' शकारम्। पुनः कथमभूतम्? 'बिन्दुयुतम्' अनुस्वारसंयुक्तम्, एवं क्रिययों इति पिण्डं हंसपदाद्विभिर्देशम्। पुनर्ष परिष्कृतम्? 'स्वपरिष्कृतम्' पिण्डाद्, बहः: स्वरैवबैठितम्। पुनः कथमभूतम्? 'अष्टदलमोभमध्यगतम्' अष्टदलक्षणमें स्थितम् ॥

तेजो हं सोम सुभा हंस: स्वाहितं दिन्दुशु प्रिषेत। आपेिणाद्विदेवीषि पिण्डं यत् कर्मकालिनितम् ॥ २ ॥

'तेजो हं सोम सुभा हंस: स्वाहा' तेजः-वैकारः। हंस: हंस इति पदम, 'स्वाहा' स्वाहा इति पदम। एवं हंस: क्षत्रियं हंस: स्वाहा इत्येवविचित्रमें दिन्दुशु 'प्राप्यार्दितुष' बुध-पण्डुरुप्यों लिखितेः। 'आपेिणाद्विदेवीषि' पवात आपेिणाद्विदेवीषियस्मात्तुर्दशु पिण्डं यत् कर्मकालिनितम्' यत् कर्मकालिनितमं रिखितं। क्रिययों इति पिण्डं विद्विकुपचुरुप्यों लिखितेः।

भूयं सुभिद्र्वैविचित्रित्य तत् सिक्यक्रेष परिवेष्ट ।
नूतनपठेमुक्तं तदनं स्वायतेद् धीमानं ॥ ३ ॥

'भूयं' भूयं 'सुभिद्र्वैविचित्रित्यः' कुदकक्षुपेतूविदुर्यनृत्वं:। 'बिल्लिध्वनी' बिल्लिध्वनिलिखितं, 'तत्' तत्तत्त्रिनित- यन्त्रम् 'सिक्यक्रेष' मधुरिफ्रेतेन 'परिवेष्ट' सम्प्रथाकु आवेष्ट। 'नूतनपठेमुक्तं' नवकुम्भे। कथमभूते? 'अस्तुपुरूषं' श्रीस्वायतं बगड़ूदृपुरूषं। 'तदु यन्त्रं' तत् सिक्यक्रेष वैदिकतं तन्नम् 'स्वायतेश' निरंप्लेत्। क्रि? 'धीमानं' नुक्ताणवं ॥

तन्दुरस्वरूमृगयमाणमयम्यपरि तस्य संस्थापय ।
श्रीपारशुरायसहितं करोति दाहज्ज्वस्यामम् ॥ ४ ॥

'तन्दुरपूर्णम्' शालस्यक्षत्तमानं। 'मृगयमाणमयम्' युथो निधिपतायम्। 'अधि' पश्चात्, 'उपरि तस्य' पूर्णक्षमस्यापरि 'संस्थापयं' मध्येक विकालितं। कथम्? 'श्रीपारशुरायसहितं' तन्दुरस्य श्रीपारशुराय- जिन्त्रतिमायुक्तम्। एवं विधानेन कते सति करोति कुलेः। कथम्? 'दाहज्ज्वस्यामम्' दाहज्ज्वस्य शानितम् ॥

श्रीखण्डेन तदानिलीत्य पायथेत कांस्यभाजने ।
महादाहज्ज्वस्तं तक्षणोपशायंति ॥ ५ ॥

ः बिल्लिध्वनि इति ङ्ङ पाठः
सतमो वशीकरणवन्थ्रपरिच्छेदः ॥

'श्रीकप्पेन' मधामेण 'तत्त' प्राकृतिकत्वन्न' 'ग्लोधित' लिखिता 'पायेत्' आत्मे पायेत्।
तत्त क संक्षिप्ता ? 'कार्यभाषने' कार्यनिर्मितपत्रे। कम् ? 'महादाहञ्जरमल्लम्' तीमोण्डणरजण्ड्रीतमः।
'तद्द' दाहञ्जरम् 'श्लोणम्' निमित्तमार्गस्त्र 'उपकाय्यति' उपशंसं आरोग्यः।

मन्त्रोद्वारः—३ इस्वर्यः हैं क्षमा क्षमा हंसः असिबायसा स्वाहा।
'क्षेत्रस्वदुःञ्जरम्' सनाम तद्वादआघाप्रयुक्ताच्छपिनम्।
पनेशु पवारसुले वेष्ठे तदारीयपलबेन॥ ६॥

'क्षेत्रस्वदुःञ्जरम्' हे' क्षेत्रे, 'तत्त्व' हाःकारस्, 'केत्र' कक्षारस्, 'हस्तु' ठाकरः, तैः 'क्षत्रम्' एभिधनकोरैवष्टितम्। कि तत्? 'स्वनाम' स्वस्विनयम्। 'तद्वादआघागे' तद्वादआघारि:प्रस्ते। 'अष्ट- दलायमपरम्' अष्टदलमङ्ग्यवम्। 'परेशु' परेशु पवारसुलेञ्जरम् पवारसुलेयद्व्या विशिष्टमूलमन्त्रम्
'वेष्ठे तद्' तद्, यन्त्रे वेष्ठीनयम्। केन? 'आरीयपलबेन' संवृष्टि इति पलबेन॥

मन्त्रोद्वारः—३ हैं हैं हस्तक्रम् प्रस्ते। पदक्रिति। नमः।

यन्त्रे तत्त्वादिशाधिशेषः विशिष्ट्य यन्त्रे फलके वदस्य।
ग्लोचनासंयुक्तकुमारि: साध्यस्य नामार्थछन्दने।

'यन्त्रम्' एतत् केशितवन्त्रम्। 'तत्' तस्मात्वचारनाञ्चनरम् 'च:' समुच्चे। 'अद्दशाहित्वकेस्तियम्' अद्दशाहित्वकेस्तियम् वेष्ठे विशिष्ट्य। 'विशिष्ट्य' विशिष्ट्यम् लिखिता 'यन्त्रे' एतत् यन्त्रे। कृ? 'फलके' पदिकायम्। कस्य? 'वदस्य' न्योधष्टक्ष्यम्। कैः कृत्वा? 'ग्लोचनासंयुक्तकुमारि:।' ग्लोचनासंयुक्तकुमारि:। 'साध्यस्य नामार्थछन्दने' साध्यसुजन्यनामाचति यन्त्रे रक्षनार्थछन्दने लक्ष्यम्॥

कृत्वा तत्त्वोऽध्वस्मपूर्ते च श्रीपार्श्वनाथस्य पुरो निवेदय।
सन्न्यासु निग्रहं कर्तवीपुष्यर्वेद्वः जपतु: सुसाध्यम्॥ ८॥

'तत्' तस्मात्वचारनाञ्चनरम्। 'च:' समुच्चे। 'उभयसमपूर्त्व च' साध्यसाधकोलिखितत्वन्तरसमपूर्त्वम्। 'कृत्वा' विशिष्ट्य। 'श्रीपार्श्वनाथस्य' श्रीपार्श्वनाथस्यस्वाच्छपिनम् 'पुरु'। अभे 'निवेद्य' संस्कायम्। कारु? 'सन्न्यासु' ग्रंिधु सन्न्यास। 'निग्रहं' सर्वकालं। 'जपत'। जापे 'क्रूरंत:। कैः? 'कर्तवीपुष्ये।' रज्जकर्तवीपुष्ये।। जपतः पुष्यस्य 'अवस्य' निवेदयं 'चुरायं' सम्यक्साध्यं सत्क्साध्यं 'भेदे' स्थानः।

अन्त्यवृहोऽत्त्वाद्यस्यकरणतवङ्गभित्रम्
इस्वर्णितां ततो द्विगुणीकृताण्डमुखरुषम्।
तेषु पोडा सत्वः: शिरस्यस्न्याते बहि-माययाः परिवेष्टितं श्रवनादिकादिभिरव्रृतम्॥ ९॥

१ कैः इति ख पाठः।
वन्नमाविलिकैदिकं हिमकुशिनागुरुनन्दने--

भूर्भि फलकेष्वया सुभि गोमयन विमाजिते।

प्रत्यं विधिना समं जपतोसुप्रसवेश्चन।

तस्य पादसरोजपत्तदस्यमि: भुवनन्ययम। १०॥

'वन्नमा' एतत्रतियतन्नमृ 'अविविवेद्य' समन्तात् लिखेत। देवै ? 'हिमकुशिनागुरुनन्दने:' कारक-काशीराजारघोरजितसिद्धिसमिति:। करै ? 'भूर्भिः' सूर्यपरिः। 'फलकेः' वदकलके। 'अल्ल्र' अन्येन प्रकारण ना 'सूह' भूर्भिः। 'गोमयने' भूर्भिःपतिगिरात्सक्ता 'विमाजिते' विलिते 'प्रत्यं' दिनं दिनं प्रति 'विधिना' व्यविधानने 'संह' सक 'जयत्' जयं जयंत:। देवै ? 'अकष्णाप्रत्ये:' रजकरवेदयुः।। 'चूर्ण' अत्यथरूः।

'तस्य' अन्येन प्रकारण जपतासत्सय पुनप्रसय। 'पादसरोजपत्तदस्यमि' पादकुमलभस्रस्सतः। दिक्षृः? 'भुवनन्ययम्' जगत्त्रयम् तस्य पुनप्रसय नावाति स्यात् इत्यबिधायः।

मन्त्र:—३ हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं असितावस्य अनाह्वितविषयः नम:।

ब्रह्मान्तरगतं नाम मायया परिवेदितम्।

वेदितं कामारजेन बाह्ये पोदातप्रकरः। ११॥

'ब्रह्मान्तरगतं' एवकारस्यभित्रतम् 'नाम' देवदस्तनाम। कथम्भूतम्? 'मायया परिवेदितम्' हृंकारेण परिवेदितम्। पुनर्विवे हृंकारेण, विवे: 'कामारजेन' कार्तिकारेण 'वेदितं' परिवेदितम्। 'बाह्रे' कर्तिकारबाह्रे 'पोदातप्रकरे' पोदातप्रकरः।

पञ्च बाणान्त न्येतेः तेन्तु स्वाहान्तोकारार्पकान।

तेवचुः मायया वेद्यं क्रोकारेण निरोधयेतृ॥ १२॥

'पञ्च बाणान्त' ओ ठौँ ठौँ ठौँ ठौँ साहि: इति पञ्च बाणान्त 'न्येतेः' स्थापयेन। केवूः? 'तेन्तु' प्रत्येके

१ मायया तत्र विधा वेद्यं इति ख पाठः।
भूर्यपत्रे पदे वासिप विलिखेच हिमादिभि:।

हाँ हाँ हाँ ल्लू सकाराट्यमत्रं क्रोमकरं जपेत:॥ १३॥

‘भूर्यपत्रे’ भूर्यपत्रे पदे वा वासिप विलिखेच हिमादिभि:। क्रोमकरं जनजोधरमसि:॥

आधूरकमल्लमि: स्वरम् ततः दर्शनु विलिखेच हिमादिभि:।

पुनर्पद्यद्वालसुजभिवरकरणं ततो देश्यम्॥ १४॥

‘आधूरकमल्लमि:’ आधूरकमल्लमि: क्रोमकरं स्वरम् ततः ‘विलिखेच हिमादिभि:’।

शृङ्गादशरत्संगदेश्यां क्रोमकरं तहदेशु सुरमिवः।

हाँ हाँ वल्लू हाँ वल्लू सकाराट्यमत्रं यन्त्र चेद्येऽपि परित:॥ १५॥

‘शृङ्गादशरत्संगदेश्यां’ पूर्वक्रम्यपत्रभिः पौड़दालन्त: पद्य विलिखेच। क्रोमकरं चेद्येऽपि परित:॥

तद्रोधेऽक्षत्रियमि: जपत: श्रृङ्गादशरत्संगदेश्यां क्रोमकरं यन्त्र चेद्येऽपि परित:॥ १६॥

‘तद्रोधेऽक्षत्रियमि:’ नागरामलोकः शुम्यति वश्यलोकः॥ १७॥

‘तद्रोधेऽक्षत्रियमि:’ नागरामलोकः शुम्यति वश्यलोकः॥

‘अपेक्षाकृत्य अविनिष्ठेऽपि आदित्यचन्द्राय: वेष्टीयमि:।’ जपत: शृङ्गादशरत्संगदेश्यां क्रोमकरं यन्त्र चेद्येऽपि परित:॥

‘अपेक्षाकृत्य अविनिष्ठेऽपि आदित्यचन्द्राय: वेष्टीयमि:।’ जपत: शृङ्गादशरत्संगदेश्यां क्रोमकरं यन्त्र चेद्येऽपि परित:॥
मन्त्रः—उ नमो महावरो अर्धिनेष्ट्वभृत्तिः अर्धिनेष्ट्वभृत्तिः अर्धिनेष्ट्वभृत्तिः अर्धिनेष्ट्वभृत्तिः अर्धिनेष्ट्वभृत्तिः अर्धिनेष्ट्वभृत्तिः अर्धिनेष्ट्वभृत्तिः अर्धिनेष्ट्वभृत्तिः अर्धिनेष्ट्वभृत्तिः

स्मर्चुनयुतं दर्श्यं तत्वनेत्राक्रवन्दितम।
बाह्यर्यत्वमन्मपोजं नित्याेंविच्छे! मद्रवे! ॥ १८ ॥

मदनातुरे! बश्चि विलिहेत स्वाहान्नविनयपूर्वेण।
प्रिशुद्वनवस्यवस्यं प्रतिदिनसं भवति संख्यः ॥ १९ ॥

‘स्मर्चुनयुतं’ हृंका कारुपत्तम। किं तत? ‘श्चयं’ हक्करम। एवं हक्करी इति बीजम। पुन: कथम्मुतम? ‘तत्वनेत्राक्रवन्दितम’ हृंकारेण कारणेऽवेदितम। ‘बाह्यर्यत्वमन्मपोजं’ अत्यद्यकार्जनम् अवैधद्यकार्जना लिखितत।

नित्याविच्छे! मद्रवे! मदनातुरे! वषपुः इति मन्त्रं तद्भवेण लिखितत। ‘स्वाहान्नविनयपूर्वेण’
स्वाहान्नविनयपूर्वेण ऐकर्यारे पूर्व हुत्वा विलिहेत।
‘प्रिशुद्वनवस्यवस्यं’ अवैधद्यकारणम् ‘अवैधद्यकारणम्’
दिने दिने इति ‘बचति’ स्वाहत। ‘संख्यः’ सम्यगं जयं कुर्वत्: पुष्पस्य।

मन्त्रोऽद्धाः—उ हक्करी हृं ऐ नित्याविच्छे! मद्रवे! मदनातुरे! समासुड़ी वस्याठ्यं डरू डरू वषपुः स्वाहा।

वर्णान्त भ्रमनुस्तम वामवपरिसंस्थितं वसुदधान्यम।
दिशु विदिशु च मायाज्ञववसीं ततो लेख्यम् ॥ २० ॥

‘वर्णान्त’ वर्णस्याण्तो वर्णान्तः हक्करः तं हक्करः।
कथम्मुतम? ‘भ्रमनुस्तम’ कर्कारुपितम।
हक्करी इति। ‘वामवपरिसंहितम’ ऐकरसम्भवत् विदितम।
‘वसुदधान्यम’ ऐकराराद वहितर्यद्यकारणम्।
‘दिशु विदिशु च मायाज्ञववसीं’ प्राच्याविन्दुदिनशास्त्र हृंकारीकं, आमेयाविन्दुविद्याः च ऐकरसीणम्
ततो लेख्यम्’ तस्मातेष्वनीयम्।

‘श्रीलोक्ष्यन्वमण यन्त्र सर्वदा पूजयन्यदृश।
हस्ते बद्रे करोत्येव श्रीलोक्यज्ञमोहनम्॥ २१ ॥

‘श्रीलोक्ष्यन्वमण’ श्रीलोक्यज्ञतंत्रनन्तरावृतिः कर्माद्वितिश्यम्।
‘अवस्बन्ध’ सर्वकां पूजयित इतिः।
‘हस्ते बद्रे’ वाहुष्को बद्रे करोत्येव अवव्यया
करोत्येव करोत्येव।
‘श्रीलोक्यज्ञमोहनम्’ श्रीलोक्यज्ञतंत्रनन्तरावृतिः
नर्त्तवृतिः मोहनम्।

मन्त्रोऽद्धाः—उ ऐ ऐ देवदात्स्य सर्वजनवर्त्यं कुरू कुरू वषपुः

अभयुगन्ते केष्मि अभ माते अभ विजयं च मुनयदृश।
मोहवं पूर्णीं स्वाहा मन्त्रोऽद्धाय प्रणवपूर्वकं तः ॥ २२ ॥
वषीकरणयन्त्राधिकार: ७।

‘अर्मुःकर्म’ अर्म अर्म इत्यदर्याम्। ‘केशि अर्म’ केशि अर्म केशि अर्मेति पदव्ययम्। ‘माते अर्म’ माते अर्म माते अर्मेति पदव्ययम्। ‘विभाग’ विभाग विभागेति पदव्ययम्। ‘च’: समृथये। ‘मुखपदम्’ मुख मुखेति पदव्ययम्। ‘मोहय’ मोहय मोहय मोहय इति पदव्ययम्। ‘दूर’: समूः। ‘स्वाह’ स्वाहितपदम्। ‘मन्नोदयम्’ अर्म मन्नोदयम्।

अस्त् मन्नोदयः—उ अर्म अर्म केशि अर्म केशि अर्म माते अर्म माते अर्म विभाग विभाग मुख मुख मोहय स्वाहा।

एतैं लक्ष्मौकं भूमिसम्प्रासर्येवः।

क्षिपे गृहदेहमामकाठानिन्द्रा जनः कुले। २३।

‘एते’ कथातमनृषण। ‘लक्ष्मर्यु’ एवं लक्ष्मः। ‘भूमिसम्प्रासर्येवः’ भूमिसे सम्प्रासर्येव। ‘जत्वा’ जर्य कुलः। ‘क्षिपे’ निक्षिपे सति। कः? ‘गृहदेहमाम्’ गृहदेहमामेव। कः करोति? ‘अक्षालिन्द्रः’ आक्षालिन्द्रः। ‘जनः’ लोकः। ‘कुले’ कुर्वात॥

मृत्विनिवासाभायः पारद्यालक्षकस्य निरिक्षितम्।

तदरक्षपिघितवले विकवारुः निरामरणः। २४॥

‘मृत्विनिवासा’ पवत्वासर्येवः। कस्यः? ‘माध्यमः’ द्विजकुमःवृत्तः। ‘पारद्यालक्षकस्य’ ततः।

पारद्यालक्षकस्य निरिक्षितवले समन्तानिक्षितम्। कः? ‘तदरक्षपिघितवले’ तस्मातः रक्षायार्यप्रेक्षितस्य। कस्यः?

‘विश्रामः’ रक्षायः। ‘निरामरणः’ आमरणरिक्षितम॥

प्रणवं विचे मोहे स्वाहान्त सततक्षजापेयः।

एकाकिणी निशायवा सिद्यति सा यश्यिणी रण्डा। २५॥

‘प्रणवं’ धृतारशी। कष्टमुः? ‘विचे मोहे स्वाहान्त’ विचे मोहे स्वाहान्तकर्त्तम्। ‘सततक्षजापेयः’

सततक्षजापेयः। एकाकिणी एकाकिणी स्वातः। ‘निशायवा’ रात्रिः। ‘सिद्यति’ सिद्धि आप्रवति।

कासी? ‘यश्यिणी रण्डा’ तस्रण्डा यश्यिणी॥ मन्नः:—उ विचे मोहे स्वाहा॥

यत् साधकानिक्षितेषु तत् तस्मेव बलसु सा ददायेव।

श्रोकं प्रयान्ति रण्डा: सवर्ष अपि मुखनत्तिन्यः। २६॥

‘यत् साधकानिक्षितेषु’ तत् किष्ठित्य साधकप्रयोगः मनोविलितम्। ‘तद्’ तदसु ‘तसै’ तसै साधकः।

‘सा ददायेव,’ सा यश्यिणी न केवलं वस्त्रं ददाति, अपि तु ‘श्रोकं प्रयान्ति’ श्रोकं गच्छन्ति।

कः? ‘रण्डा’ विचवः। ‘सवर्ष अपि मुखनत्तिन्यः’ समस्तं अपि मुखनामत्तरत्वतिन्यः॥

१ निक्षिपे इति र पाठः।
तत्कथा मन्मथवीजाय तत्तथोपरि विचिन्त्ये ।
पार्श्वायोरें रंपिण्य अभ्रन्तमार्गग्रन्थम् || २७॥

‘तत्तथं’ हाँकारम्। ‘मन्मथवीजाय’ कामदेववीजाय कसौऽरस्य। ‘तत्तथोपरि’ ततः कर्तृकाराहौप्रक्रियेसे हैं हीमिति। ‘पार्श्वोः’ तत्कालकारोभयपार्श्वोः। पुः। ‘ं पिण्डं’ कळकारम्। ‘विचिन्त्ये’ ध्यानं कुर्वित। कथमभूतम्? ‘अभ्रन्तं’ चक्रवर्ध, अन्यर्मान। पुः: कथमभूतम्? ‘अस्मान्यम्’ जपरक्षम्यःवर्मांम् ||

योनी स्थुःम्भं सुर्भिनि विमोहं पातनं ललास्त्यम् ।
लोचनयुगे द्रावं ध्यानेन करोतु वनितानाम् || २८॥

‘योनी स्थुःम्भं’ तदकर्षरजायसे चकरार्के वनितायोनि ध्याने कुः वनिता स्थुःम्भं प्रायति। ‘सूर्भि स्वतन्त्रसे विमोहं’ तदव ध्यानं वनितामार्गसे कुः हे कळमभूतम्। ‘पातनंललास्त्यम्’ तदव ध्यानं वनितालाभसे कुः सति सा बन्धिनीवनति। ‘लोचनयुगे द्रावं’ तदव ध्यानं वनितायोनिसे कुः सति द्रावं भवति। ‘ध्यानेन’ अनेन करित्यानेन। ‘करोतु’ स्थुःम्भविनमयादिव करे कुःवित। कालम्? ‘वनितानाम्’ श्रीनामाः ||

शीर्षस्तुःवद्यङ्गामपि पादे चानंबागमामः योजयम् ।
सम्मोहस्मुलोम्ये विपरिते द्रावणं कुर्वित || २९॥

‘शीर्षस्तुःवद्यङ्गाम’ सस्त्रके आळे वदने ‘हुःहुः’ हतप्रदेशे नामी नामीप्रदेशे। ‘पादे’ पादयोः। ‘च्’ समुचये। ‘अनंतुःवान्यम्’ द्रावः तथा कर्लम् कुलं सः: इति पवङ्गानां। ‘अध योजयम्’ श्रीविद्यं पवङ्गानेव करणेन योजनीयम्। ‘सम्मोहस्मुलोम्ये’ सूर्षशिवादात्त्यने करणेन सम्मोहनम्। ‘विपरिते द्रावणं कुर्वित’ तानेव पवङ्ग वाणां पादादारशमण करणेन मत्तकायणं ध्यानं पवङ्गं कुर्वित। द्रावः कर्लम् नूः सः: इत्यर्स्मुलोमस्थापनेन पवङ्ग वाणां: ||

दद्यात तांबुङ्गवादीने स्वर्गानामस्मित्ततात् ।
शालयेदासवक्तः च स श्रीणा मन्मथो भवेत् || २०॥

‘दद्यात’ दद्यात्। कान्? ‘तांबुङ्गवादीने’ तांबुङ्गवागंगवागंगवाग मालिनी। कथमभूतम्? ‘स्वर्गानामस्मित्ततात्’ कामवाणामस्मित्ततात्। न केवलं तांबुङ्गवादीः श्रीयसे ‘शालयेदासवक्तः’ तत्र तांबुङ्गवागः-दक्षमर्मस्य स्ववदनं प्रकाशवेश्य। ‘सः’ एवविविष: पुःः। ‘श्रीणाम’ वनितानाम्। ‘स्मथव’ कामदेवी ‘भवेत्’। तांबुङ्गवागः मन्नोद्वारः—३ श्रौःश्रौः कर्हूः व: हृक्क्ते प्रति: मन्नोद्वारः। मदनासुः! | सर्वेणां मम वदने कुः कुः वदने।

विचिन्त्येदेव रंपिण्येमेक्स सिंदूरवर्णं वनितावार्ते।
तद् द्रावणं दशिनिपितामानात् रुपाक्षेंगं सताधिनानि मद्ये || २१॥

१ हैं इति ख पाठः।
२ सताहला०६८ः न करोति। क पाठः।
"बिचित्रतेत, विशेषण सिनितेत। कमू? 'एवं लविंद्रकेमु' कलंकाकरमेकमु। कथम्वृतमू? 'सिन्धुर्वर्णी' सिन्धुर्सखसर्वार्ण। क? 'वनितारूङ्ग्रे' खृीणा वोरी। 'तदृशवण' तलिन्तमं श्रवण करोति। कस्मात्?
'शिमीयिपा मात्रारु' भ्याकुलं: शिमीयिपा मात्रारु। न केवल द्रव द्रव मोहे च करोति, 'इयार्येण सत्सिद्धानि मध्ये' सत्सिद्धानां मध्ये युक्तार्जणं करोति।

विवाहासत्तकेशी: कुला रज्जु तथा नरकपालम।
आवेष्ठ्य साधचेदेऽध्वत्तमलेखानस्वादराजः॥ ३२॥
मनुजाखिचर्चिमिरङ्गु कुला तिक्षिपेत पुरोक्षेपुरे।
ज्ञायति मन्मतसर्गात, सत्साहादस्थिजम्बनेः॥ ३३॥
॥ सुगङ्गम ॥

'विवाहासत्तकेशी:' द्विचित्रीयोऽहः। 'कुला रज्जुमु' त्वद्विकरोऽहः। रज्जुऽहः। 'तत्त्वा' रज्जवः। 'नरकपालं' दुःखपल्पुत्रम्। 'आवेष्ठ्य' समन्तार्, वेषेयविना। 'साधचेदेऽध्वत्तमलेखानस्वादराजः,' साधचेदेऽध्वतसाधारानस्वादराजः।
'ग्रामजातिचिर्चिमिरङ्गम्' नगराच्युतविमिरङ्गम्। 'कुला' विधाय। 'तत्त्वः' मलादद्वीरुणम्।
'निक्षिपेत मथायेत। क? 'पुरोक्षेपुरे' प्रायुक्तकुपाल्पुरे। 'उज्ञायति' साधचेदेऽध्वत्रेण रहस्यात। कस्मात्?
'मन्मतसर्गात' एँ चंदेरुऽ! इत्यादिमन्नथि निचनतात। कथमः? 'सत्साहात' सत्सिद्धभूतं:। केन? 'अस्थिन्यानेन' पुहुमातीवंकस्मथनेः।

मन्त्रोद्वः—के चंदेरुऽ! चंदकुदारं अमुक्त ज्वरेण हृष्ट गृह मार्ग मार्ग हृ फः चे चे॥
चंदेरारये होमान्त सजीवे विनयादिना।
सहस्दस्यं मन्त्रे पूर्वारमारणपुप्पकः॥ ३४॥

'चंदेरारये' चंदेरारयेव धीरम्। 'होमात्मम्' स्राहायमहात्मम्।
'सजीवे' समवज्ञेत्वात्। कथम्? 'विनयादिना' तेकारुणेत्वात्। 'सहस्दस्यं' दशासहस्यं। कोडसी? 'मन्त्री' मन्त्रवामी। कथम्? 'पूर्वम्' पूवेनायाम।
के: ? 'अणस्यपुप्पकः' रन्तकार्यायुप्पे॥

मन्त्रोद्वः—के चंदेरारये स्वाहा। ज्ञात सहस्दस्य (१००००)
टान्त्रकारणसमानमान्ताद्विक्षरितं नाम।
शीतोष्णज्वलहर्षं स्वादुचकिंचिमायुनिधिस्वितम्॥ ३५॥

'टान्त्रवकार' टान्त्रः—टकारः। वकरः—व इत्यार्हम्। 'शान्तनम्' दैवकारम्। 'जातो' हवकारः।
'अद्वितिशिर्वाणेहतमं' अद्वितिशिर्वाणेरविवेधनेते: तकारायुपायम्बिः: 'प्रभवितम्' प्रक्षेपं वेषितम्। किं तत्र?
'नाम' ज्वरःधीर्योपुष्पनाम। 'शीतोष्णज्वलहर्षं स्वादुचकिंचिमायुनिधिस्वितं' एतद्, बन्न उत्तुक्रमेष्ये निक्षिप्तं शीतुक्रमहर्षं स्वाहा, तदैव बन्ने शीतुक्रमं निक्षिप्तं उष्णज्वलहर्षं स्वाहा॥

इदानीं होमद्रव्यविनाानामधिखियते—

१ 'सत्साहोम्यानं करोति' सतिद्विसानां मध्ये युक्तार्जणं करोति। क पाठः।
२ कुपालपुपे इति ख पाठः।
सचिवर्गे भेरवप्रशास्तिकलये [शोका: ७२७—

तत्त्व मन्नथक्षीजरय तत्तुपीर विचिन्त्येत।
पार्श्विकोरे दुःपिण्डं अमन्तस्यस्मर्यत्रम्॥ २७॥

‘तत्त्वं’ हृदकाराम्। ‘मन्नथक्षीजरस्य’ कामदेवक्षीजरस्य कर्त्त्वारस्य। ‘तत्तुपीर’ तत्: कर्त्तुपारायणप्रविष्टेवे हृद होमंति। ‘पार्श्विकोरे’ तत्त्वान्यकारारायणप्रविष्टेवे १० ‘से पिण्डं’ बृहकाराम्। ‘विचिन्त्येत’ ध्यानं कर्मात। किममूलाम्? ‘अमन्त’ चक्रवर्त, आयमान्तं। नु: किममूलाम्? ‘अहानस्यस्माः’ जनार्कुषस्वर्णं॥

योनिः क्षोभं मूर्त्तिः विशेषं पातनं द्वानस्य।
लोचनसुमये द्रावं ध्यानेन करोतु वनितानाम्॥ २८॥

‘योनिः क्षोभं’ तद्वर्तकमानं कर्त्तारायणे वनितायोणी ध्यानं करेऽवनिता क्षोभं प्रयाति। ‘मूर्त्तिः विशेषं’ विशेषं ध्यानं वनितायोणे संन्यस्ते श्री मोहनम्। ‘पातनं द्वानस्य’ तदेव ध्यानं वनितायोणे संन्यस्ते सति सा बिहोतिभवति। ‘लोचनसुमयं द्रावम्’ तदेव ध्यानं वनितायोणे संन्यस्ते सति सतिः श्रवः भवति। ‘ध्यानेन’ अनेन कवित्यकामे। ‘करोतु’ क्षोभेन्यादि कर्मं कर्त्तत। कामाम्? ‘वनितानाम’ क्रीणाम॥

शीर्षस्यहंद्यनागी पादेऽचानुपकारर्य योज्यम्।
सम्मोहनमसंज्ञाये विपरिते द्रावणं कुर्यात॥ २९॥

‘शीर्षस्य’ संज्ञायेऽचानुपकारर्य ‘हुँदे’ हत्यस्वतं ‘नामौ’ नामश्रवणेव। ‘पादे’ प्रायोः। ‘चः’ सखुचने।
‘अनुपामसंज्ञायेऽचानुपकारर्य ‘चचन्तदृशं कलं हुँदृशं संज्ञाय।’ इति पब्रावणात। ‘अच योज्यम्’ शीर्षसंज्ञाय पवस्थानेव कर्मणं योज्यायम्।
‘सम्मोहनमसंज्ञायेऽचानुपकारर्य सम्मोहनम।’ ‘विपरिते द्रावणं कुर्यात’ तानेव पव बाणाः
पवस्थानेव कर्मणेन मस्तकस्मर्यं ध्यातं द्रावणं कुर्यात। श्राट्ठये कलं हुँदृशं संज्ञाय। इत्यज्ञानसंज्ञायेऽचानुपकारर्य पव बाणाः॥

द्रावणं ताम्बूलग्नार्दीनं सर्वनामाणित्यस्त।
श्लायेदास्वतसंहें च संज्ञाय मन्नयो भवेत॥ ३०॥

‘द्रावणं’ द्रावण। कान्? ‘ताम्बूलग्नार्दीनं’ ताम्बूलग्नार्दीनस्य भवेत। कथमूलान्त्र? ‘सर्वनामाणित्यस्त’ कामवाणस्य अणित्यस्त। न केवलं ताम्बूलार्दीनस्य केतनं ‘श्लायेदास्वतसंहें’ तन्मन्नेवनो- द्रमिन्य्यं स्ववदनं प्रशालयेषु। ‘सं:’ एवेनविधः: पुष्पं। ‘संज्ञाय’ वनितानामु। ‘मन्नथ’ कामदेवी ‘भवेत’।

तत्पुनस्यस्माण सन्तोषादार्यं—त्रिक्षणं कलं हुँदृशं संज्ञायं नित्यक्षिणे। मदवदिवे। मदनातुरे। ‘सन्तोषादार्यं मम वत्से कुह कुह कर्त्य।’

विचिन्त्येदेव लुप्तवेदेवं सिन्धुवर्णं वनितावर्ज्ये॥

तद् द्रावणं द्वितिनिपातमात्रत: श्वायानेन सत्सदिनानि मथे॥ ३१॥

१ हृद: इति क पाठ।
२ सताहतोद्वायनं करोति। क पाठ।
वर्णकर्णन्यायाधीकारः ॥ ७॥

‘विचिन्तयेत’ विद्वेषेण विचित्रयेत्। कथं? ‘एव लघुभोजकम्’ क्रेकारभोजकम्। कथमभूतम्? ‘सिद्धभवि’ सिद्धसत्सहस्वम्। क? ‘विनितावर्तेय’ ब्रह्मा ब्रह्मा। ‘तद्व भवितं’ तबितनं भवितं करोति। कसमात्? ‘दश्चिन्तिपतमात्राः’ ध्यानकर्तः: दश्चिन्तिपतमात्राः। न केवल द्रव्यं खो च करोति, ’’चायक्षणं सत्तदिनानि मध्ये‘ सत्तदिनानि मध्ये च्यायक्षणं करोति।

श्राक्षणस्तककेवः कुला जनू तथा नक्षपालम्।
आवेष्णाः साध्येऽहोडङ्गलक्षणकपादरशः ॥ ३२॥

मनुजायितचण्डचिरं शुभतिष्मित्व पुरोकपुते।
व्यवस्तित मन्नसरणात् सताहाद्द्वमथयननेन ॥ ३३॥

‘श्राक्षणस्तककेवः’ द्रौपदिवरोहः। ’’कुला जनूधवम्‘ तडीप्पनस्वः: रज्जुः कुला। ’’तया‘ रज्ज्वा। ’’नक्षपालं‘ जनूङ्गपश्चम्। ‘आवेष्णाः’ समन्तात्, वेश्विना। साध्येऽहोडङ्गलक्षणकपादरवरजः: साध्युपूजय शरीरोद्वरंनात्मकस्तोऽहोडङ्गलक्षणादुपश्चम्, व्यक्ती साध्युपूजय चेतुपालकम्।’’कुला‘ विधायत। ’’तद्द्व‘ मन्याद्विगुणम्।
‘किष्टेप्’ श्रमयत। क? ’’पुरोकपुतेः’ प्रवधुक्तकपालपुते। ’’उत्सवतित‘ साध्युपूजय उत्सवतित। कसमात्?
‘मन्नसरणात्’ च चण्डेषयह! इत्यादिमन्नसरणात्नात्। कथं? ’’सताहात्‘ सत्तदिनमययः। केतं! ’’अधिमथयनेन‘ पुरुवस्तियम्नैत्रकमथयननेन।

मन्नोदयः—क्षणेषयह! चुन्डकुटरणेः अयुक्तं उत्सवं हृद यहं यहं मारय मारय हृद फ्ू वे वे।

चण्डेषयहाय हीमान्तं सज्जन्त विनिययादिना।

साहसदृशकं मन्नी पूवमाकुमारणपुष्केः ॥ ३४॥

‘चण्डेषयहाय’ चण्डेषयहायेति पद्मः।’’हीमान्तम्‘ भीवालव्यमनतम्। ’’सज्जपेत्‘ सम्यज्जपेत्। कथमः?
‘विनिययादिना’ श्रुकारपुरुषः। ’’साहसदृशकं‘ दशतासहस्ताः। कोसः? ’’मन्नी‘ मन्नसरणस्थः। कथम? ’’पूवम्‘ पूववियमयमाः।
कः? ’’अपगुणपुष्के‘ रक्षकस्वत्वपुष्के।

मन्नोदयः—क्षणेषयहाय स्वयम्। जय्य साहसदृश (१००००)

दाताकर्णवणज्जानताम्भविश्वेष्टिय नामः।

श्रीतोष्णज्वरहस्य स्क्यामुक्खीयामध्यनिनिश्चित्मम् ॥ ३५॥

‘दाताकर्ण’ दातं—टकारः। वकरारः इत्वहस्य। ’’प्रणनम्‘ अक्षम्म हि। ’’जान्तो–उमारः।
‘अर्धशिरस्वेधितमस्म’ अर्धशिरस्वेधितमस्म। ’’ज्ञातारः उथापनकर्णे भवितामः: ’’प्रवेदितमस्म’ प्रवेदितमस्म। कश तत्त्व? ’’नाम‘ ज्ञातुङ्गव्यस्थदर्शनम्। ’’श्रीतोष्णज्वरहस्य स्क्यामुक्खीयामध्यनिनिश्चित्मत्’ एत्तवं यत्र उथापनकर्णे भवितामः: श्रीतोष्णज्वरहस्य स्वयम्। तदेव यत्र श्रीतोष्णज्वरहस्य स्वयम् उत्तरविहरण्य स्वयम्।

इदमानि होमकथाप्राचार्यमभवने—

१ ‘सताहाद्वमस्वस्य च’ सत्तदिनस्य मध्ये च्यायक्षणं करोति। क पाठः।
२ कपालपुते इति ख पाठः।
सचिवरणे यैस्यप्रबोधकल्पे

शाल्यक्षतप्रवृक्षरामलयज्ञहोमेन शाल्यिक पुष्म।
कर्तीरुपण्यवनात् श्रीणां कुर्याद् वशीकरणम्। ॥ ३६ ॥

शाल्यक्षतप्रवृक्षरामलयज्ञहोमेन कल्माकाठस्येत्वन्युविचारिन्यमवध्वननेन। 'शाल्यिकं पुष्मं' शाल्यिकार्म पुष्मिकर्मच व वृष्णान। 'कर्तीरुपण्यवनात्। 'श्रीणा' वनितानाम्। 'वशीकरणं' वशाकर्ममु कुर्यात्।

महिषाक्षप्रवृक्षहोमाव्र प्रतिदिनवसं भवति परजनकोसः।
कषुकफलप्रवृक्षवनात् राजानो वशमायानित्त। ॥ ३७ ॥

महिषाक्षप्रवृक्षहोमाव्र परुक्षप्रवृक्षवनात्। 'प्रतिदिनवसं भवति परजनकोसः' दिनं दिनं प्रति परजनकोसोभवति। 'कषुकफलप्रवृक्षवनात्' पुष्पफलनागिर्रिप्रवृक्षवनात्। 'राजानो वशमायानित्तं' सवं पारिश्रम वशं गत्युन्नित्त।

तित्तिथानां होमायार्जुयूरतभवति धान्यधनवृद्धिः।
महिषसुरहोमाव्र सघुतादु वशया नियोगिजना। ॥ ३८ ॥

तित्तिथानां होमायां होमेन्: 'तित्तिथायायथवतैः। कथमं? 'होमेन्: 'होमेन्। 'वशति धान्यधनवृद्धिः' धान्यधनवृद्धिः स्यात्। 'महिषसुरहोमाव्र' महिषसुरहोमाव्र। कथमभूतात्? 'सघुतात्' गवाज्युक्तात्। 'वशया नियोजिना:। नियोजिना वशया भवति।

धृतुरुपन्धवतहनिकर्महोमात् वशति खेचरी वशया।
वटवक्षिणी च वोमाद भवति वशया ब्रह्मणपणाम्। ॥ ३९ ॥

धृतुरुपन्धवतहनिकर्महोमात्: आज्ञयुतायाद्वेशस्मृतीनात्। 'भवति' स्यात्। 'खेचरी' खेचरी नाम देवी। 'वशया' वशया भवतीत्वेऽः। 'वटवक्षिणी च' वटवक्षिणी नाम देवी न। 'ब्रह्मणपणाम्' पलाशपणाम।
होमात् होमात्। 'भवति वशया' वशीभवति।

गुह्यब्रह्मविभधराजज्ञेयान्यितविकारप्रकृत्यातिैः।
एकोदरजातानामपि 'भवति परस्परं वैरस्। ॥ ४० ॥

'गुह्यब्रह्म' आगारब्रह्म। 'निम्बर' निम्बिन्द्: 'राजी' राजस्यवं:। 'कव्यम्' सामस्यम्। 'अन्यदात्' एतैतेकते:।
'कारकपक्षक्रियातिैः:। वास्तवपक्षक्रियातिैः। 'एकोदरजातानाम्' एकोदरसमस्यक्रियापणाम्। 'अदि' नियोजिने। परस्परं वैरस्। 'भवति' जात्।

प्रेतवनश्यसिद्धितिबितिकारस्यस्यमानाम।
होमेन भवति मरण पक्षाहाद्य वैरिलोकस्य। ॥ ४१ ॥

'प्रेतवनश्यसिद्धितिबितिकारस्यस्यमानाम्' इश्वराणिधिशुक्तधात्रस्यस्यमानाम। 'होमेन' होमेन।
'भवति' जात्। किं तत्? 'मरणम्' पक्षाहाद्य कथम्? 'पक्षाहात्' पक्षिनमचत:। कथम्? 'वैरिलोकस्य' श्राङ्गशत।
इश्वराणिधिशुक्तधात्रस्यसिद्धितिबितिकारस्यमानाम।
मैत्रेयप्रवातकल्पस्य पर्यम्यमेवाधिकारः।
सम्म: परिच्छेदः। ॥ ७ ॥
अष्टमो दर्शादिनिमित्तपरिच्छेदः ॥ ८ ॥

सिद्धार्थि सहस्रजात्मेदेशाषुपि: प्रणवपूर्वोत्स्तानामः।
दर्शाईनिमित्तमन्त्रस्ते चुष्टे चूर्ते प्रभुतिनोत्स्तार्यः ॥ १ ॥

‘सिद्धार्थि’ सिद्धि प्राप्तिः। कृ: ? ‘सहस्रजाति’। कथम: ? ‘शास्त्रपूर्वोत्स्तानि’। पुनः
कथमूति: ? ‘प्रणवपूर्वोत्स्तानि’। ततार्थस्त्तत्त्वावत्तान्यः। ‘दर्शाईनिमित्तमन्त्र’ आदि निमित्तमन्त्रः उपाध्यः।
मन्त्रावधः—३ चदे चुष्टे चूर्ते। कुमारिकोत्तरे प्रबिध्वं यथाभूतं यथाभूतं यथास्त्त्ततः ॥ न विनम्रय
ममाश्च पृथ्वी पूर्ण स्वात्ता॥

सत्तवारामिनिमित्तगदुर्घ सायतेऽकु मारिकोऽः।
ब्राह्मणकुलकृत्योस्तोत्योऽः सत्तवस्त्रः ॥ २ ॥

‘सततायामिनिमित्तमः’ कथितमन्त्रेण सततायामिनिमित्तमः। किंम! ‘गोत्रधमः’ गोत्रधीमः। ‘पार्येऽत’
पार्येऽत पार्येऽत। ‘कुमारिकोऽ’ कथमः। किंविविधिष्ठतः? ‘ब्राह्मणकुलकृत्योऽ’। विप्रविविधिष्ठतः। पुनः
कथमूति: ? ‘सततायामः’। ततार्थस्त्तत्ततः। ‘ततोऽष्टाः’। उपाध्यः॥

संस्कारं ततः प्रातेवः ताथायामः प्रेक्षादीनः।
भूस्मायातिगोमयस्मार्जितस्तृतेऽस्थितः स्वित्ता ॥ ३ ॥

‘संस्कारं’ सम्बन्धस्तृतिवः। ‘ततः’ स्वानानन्तरमः। ‘प्रातः’ प्रभावस्तृतिवः। द्वित्वा ‘ताथायामः’ कुमारिभाषणः।
‘अथ’ प्रथातः। ‘प्रसूतावि:’ पुरुषकालशुद्धनागीनः। ‘भूस्माय’ प्रथिवः। ‘अप्रतितमः’ न परिपूर्तमः। ‘गोवर्धः’
श्रुतः। ‘सम्भाजित भूतेऽत’ तेन गोवर्धनः सम्भाजितभूतेऽस्थितः। ‘स्वित्ता’ उपञ्जः॥

चतुरसमद्वश्यं कलो गन्धोद्वेद्य परिपूर्तमः।
तत्स्सौपौर्यदेशः निवेशयेत् पन्थिमायात्सुखः ॥ ४ ॥

‘चतुरसमद्वशः’ सम्वन्धसमद्वशत्स्त्ततः। कः तमः? ‘कलोऽमः’ परिपूर्तमः। कथमूति?
‘गन्धोद्वेद्य परिपूर्तमः’ सुन्दरधिव्यातिगोत्रेऽदेशः परिपूर्तमः। ‘तत्स्सौपौर्य’ तत्स्सौपौर्यात्स्त्ततः। ‘आदैः’ दर्शामः।
‘निवेशयेत्’ ध्यानार्थः। कथमः? ‘पन्थिमायात्सुखः’ प्रतीच्यायात्सुखः॥

तद्धिमुखः प्राक्षसितकु मारिकायुगलमथ निवेशय ततः।
तद्धिमुखः वृजेकारं चित्त्येत् प्रणवसपूतितमः ॥ ५ ॥

‘अथ’ प्रथातः। ‘तद्धिमुखः’ तद्धिमुखः। ‘प्राक्षसितकु मारिकायुगलमथ’ पूवः स्वानादिकसाध्विपितकन्तः।
गुममः। ‘निवेशः’ तन्माधेऽसंस्थाय। ‘ततः’ प्रथातः। ‘तद्धिमुखः’ तद्धिमुखः। ‘इसी’ कारं
क्षमिति बीजावशः। ‘चित्त्येत्’ चित्त्येत् ध्यायेत्। कथम? ‘प्रणवसपूतितमः’ उक्तारसपूर्तगते। ३ दैहूः
‘इसी’ कारसपूतितमः॥

१ दैहूः दैहूः भन्नति इति स पाठः।
श्रीमंडलवत् सौम्यं तन्मन्त्रमनुसः स्वयं तिष्ठत्।
आदर्शवीकर्ष्यमाणं कुमारीकाक्युगलं पुष्यत्॥ ६॥

'श्रीमंडलवत् सौम्यं' चन्द्रमंडलवत्सोम्याहम्। 'तन्मन्त्रम' वधुमणमन्त्रम्। 'अनुस्मारं स्वयं
तिष्ठत्' मन्त्रवायत्तमना तिष्ठत्। 'आदर्शवीकर्ष्यमाणं कुमारीकाक्युगलं' कन्यकाक्युगलम्। 'पुष्यत्' प्रश्वयम्॥

यदृ द्वारे यञ्जुर्तं ताथ्यं तत्र रूपं वचो यथा।
खंडः जलाङ्करे ततु सत्यं नान्यथा भवेत्॥ ७॥

'यदृ द्वारे' यथात् तत्र द्वारे। 'वच्छुद्धतम' यथात् तत्र श्रुतम्। 'ताथ्यम' कुमारिकायम्। 'तत्' सुक्रादिनिमित्ते। 'हुयं वचो यथा' बेन प्रकारेण द्वारे हुयं, आकारितं चेतनम्। क? 'खंडः जलाङ्करे' खंडः हुयंनिमित्ते, जलपूर्वकऽस्य, दर्पणनिमित्ते। 'तत् सत्यम्' यदृ द्वारे, यञ्जुर्तं ततु सत्यं तत्र द्वारे। 'नान्यथा भवेत्' अनं
प्रकारणातस्य किमपि न भवति॥

दर्पणाः क्षणार्धेऽदिनिमित्तमवलोकयेत।
सिद्ध्यात्मकसहस्त्रः मन्त्रो जापेन मन्त्रिनाम। ८॥

'दर्पणाः क्षणार्धेऽदिनिमित्तमवलोकयेत' निरीक्षित। 'सिद्ध्यात्' सिद्ध्यात् प्राप्तित। 'अग्रसहस्त्रः' सहस्त्रादेशन।
करूः? 'मन्त्र' वधुमणमन्त्रं। 'जापेन' जापेन। केशाम्? 'मन्त्रिनाम्' मन्त्रवायत्तमन्।
तदाराममन्त्रे: त्रै नमो मेह महामेह, ए नमो गौरी महागौरी, ए नम: काली महाकाली, ए इन्द्रे
महादुरे, ए जये महाजये, ए नमो विजये महाविजये, ए नम: पण्ड्यसमु महापण्ड्यसमु, अब्दार अवतार
देवि अवतार अवतारे स्वाहा॥

द्वारा दर्भास्त्रण दुग्राहारं पुरा कुमारिकयोः।
संस्थाप्य ततः प्रातःवालाः स्त्रुक्षणार्धी। ९॥

'द्वारा। किम्? 'दर्भास्त्रणम' दर्भास्यम्। 'दुग्राहारम' क्रोधाहरम्। कथम्? 'पुरा' निष्ठु प्रथमगमे।
कयो? 'कुमारिकयोः'। 'तत: ' तदन्त्यतम। 'अत: ' प्रभातसमे। 'संस्थाप्य' सम्भवस्यसिद्धा। 'प्रवलवायशः
भुजापार्थी' प्रत्यक्षहरांद्राय।

कलशादर्श्कुमारीस्यानेव विनयसदिम मन्त्रम।
विनयं गजवशकरणं क्षणीश्वूकारस्यान्तम। १०॥

'कलशादर्श्कुमारीस्यानेव' कलशादर्श्यान्ते, दर्पणशापने, कुमारीशापने, एते स्वाहा। अत: पथाद।

१ यथै द्वारे इति ख पाठः।
२ हृद श्वाहा इति ख पाठः।
निमित्ताधिकारः ८।

‘विन्यसितः’। कयम्? ‘इमः मन्नमः’ वर्णमाणमन्नमः। ‘विनयं गजवक्षरणं क्षो श्रीर्क्षकर्मणामान्तमः’ उक्तां विनयं
इति सङ्क्षणम्, गजवक्षरणं-कोङ्कारम्, धाकारम्, क्षीरारम्, शृङ्गारम् ‘होमान्तम्’ स्त्राहासद्रान्तम्॥
स्थानं तथास्थानमन्नर्दनः—जै को श्रीर्क्षकर्मणामः। एतर्नमः तथा स्थानं तथा विनयसितः॥

प्रणवर्दिपकः स्थित्वभिन्नम् कुमारिकाकुचस्य।
अशितं तयोः द्वादशं धृतेन सम्मिश्रितानां पुष्पान्॥ ११॥

‘प्रणवर्दिपकः’ उक्तां तद् हां हृदं हृदं हृदं इति पद्मान्तः। ‘अभिमन्त्र्य’ मन्नमविस्ता। क? ‘कुमारिकाकुचस्य’
कर्मणामस्य कुमारिकाकुचस्य। ‘तयों’ इत्यः उक्ताः। ‘धृती’ इत्यः कुमारिकाकुचस्य। ‘धृताः’
द्वादशाः। कान्? ‘पुष्पाः’ गोपेक्षा। कथामभृताः। ‘धृतेन सम्मिश्रितानां’ आज्ञायुक्ता॥

आलकण्यकं प्रिन्तहतस्य निरीक्षयेद् रूपम्।
कर्मिविद्यतेतिनेनाध्यनः नगरणेन॥ १२॥

‘आलकण्यकं प्रिन्तहतस्य’ मन्नस्यक्षणकर्ममुख्ते। ‘निरीक्षयेद्’ अवलोकनेत्। कित्? ‘हर्मम्’
प्रतिविश्वम्। केन? ‘कर्मिविद्यतेति’ हस्ताभ्याम् महंत्वदंते। कथामभृताः। ‘अध्यनानिदेशम्’
मन्नमप्रहेत्ते तैलायमात्रते अनुभु निमित्तमभिः॥

प्रणवः पिङ्गलुयुक्तं पण्णतिद्वितयं महाविचेतयम्।
टान्त्रयं च होमो दर्पणमन्नो जिनाहिष्टः॥ १३॥

‘प्रणवः’ उक्ताः। ‘पिङ्गलुयुक्तं’ पिङ्गल पिङ्गलेक्तिन्द्रद्रान्तम्। ‘पण्णतिद्वितयं’ च पण्णतिद्वितयहृदर्शत् च।
‘महाविचेतयम्’ इत्यं महाविचेतयं। ‘टान्त्रयं’ टान्त्रयं। ‘च’ होम: स्वाहा। इति ‘दर्पणमन्नं’ आदर्शमन्नः।
‘जिनाहिष्टः’ जिनेक्तिर्प्रणयितः॥ मन्नः—जै पिङ्गल पिङ्गल पण्णतिद्विति च ठठ स्वाहा॥

‘जायं भानुसहः सितपुष्पेन्द्रकिरणसङ्क्षराः।
सिद्धान्तं द्वाशाहोमादार्शनिमित्तमन्नायः॥ १४॥

‘जायं’ जयम्। ‘भानुसहः’ द्वादशान्तं। केन? ‘सितपुष्पं’ श्रेष्ठप्रसुः। कथामभृताः। ‘चन्द्रकिरणसङ्क्षराः’
चन्द्रकिरणसङ्क्षराः। ‘सिद्धान्तं’ सिद्ध यथा। केन? ‘द्वाशाहोमानं’ द्वाशाहोमानं द्वाशाहोमानं। ‘आदर्शनिमित्तमन्नायः’
अयं मन्नः। दर्पणनिमित्तत्तपनम्॥

चितरसमानेकोंविशालितायान् समर्थं दर्पणं पूर्णम्।
शास्त्रसंपीतिरस्थितनवामुपरिश्रुण्यनवकम्॥ १५॥

１ महाविचेत ३ ३३: इति ख पाठः।

1 विद्यामेव इति क पाठः।
सतिष्ठेने भैरवप्राणालेम्  
श्लोकाः ७१७—

‘वचतमस्मैनौक्वचित्तिरार्’। ‘सम्पर्’ मर्दिन्या। कम्युः दर्शणम्। ‘शाल्यक्षोपरिचित’ कल्मक्षत-पुजोपरिचिता। ‘नावायुपरियाृणनवकुम्रे’ अग्रदुर्परियाृणनवकुम्रे।

tं प्रतिनिधिः तस्मिन्नेकुःकोद्रूकुक्तकन्यकायुगलम्।

त्रिपु कवृच्छयतन्ति स्नातं धवलाम्बरोपतेतूम्। १६।

‘तं प्रतिनिधिः’ तं आदी कुमास्योपरि संस्कार। ‘तस्मिन’ तक्षकम्बसमी। ‘एककुलोद्धृतकन्यकायुगलम्’

एककुलजनितकन्यकायुगलम्। किधिविधिसहं। ‘त्रिपु कवृच्छयतन्ति’ भ्रात्राविरिविच्छेद्यान्ति मथे सत्कन्यकायुगलं प्रायेः,

तबेरुम्। पुनः कथमभूतम्? ‘स्नातम्’ कृततलाम्याम्। ‘वर्गम्बरोपतेतूम्’ ‘वेतवर्गिधानान्वितम्’।

अथायः गन्धन्तदुललिनिविवाक्षणमादिभिः: कल्याम्।

dत्तवा ताम्बूलधादिन सुदिव्य तथायः १७।

‘अथायः’ सम्युः धस्चित्तिः। कैः? ‘गन्धउतललिनिविवाक्षणमादिभिः’ गन्धायाविल्बिविविच्छेदेण-

न्द्रये।। ‘तत्त्वं’ तस्मात्। ‘कल्याम्’ पूर्णकम्बम्। ‘दत्तवा ताम्बूलधादिन’ ताम्बूलधास्तकुक्तसमाविन् तस्ता। ‘आदिः दुर्गः

विसेत्।। ‘ताभायम्’ कुमारिकम्बम्।

मन्नः प्रपद्तसित्तयुः कुमारिकायुगलकं तथा पृःचेतेऽ।

दद्य शुद्यं च कथयति रूपं वचनं च सुकु रातेऽ। १८।

‘मन्नः प्रपद्त’ मन्नः उच्चारयतिः। ‘तिदेतव’ निबेतत। ‘कुमारिकायुगलकम्’ कन्यकायुगलम्। ‘तथा’ तेन

प्रकरेण। ‘च्छेतेऽ’ प्रथे चुक्तिः। ‘दद्य शुद्यं च कथयति’ यद्य हद्य चछुष्टं तस्वे कथयति। ‘हद्य वचनं

च सुकु रातेऽ’ आदिः यथा यद्य हद्य चछुष्टं वचनं च तक्षकम्ब। २०।

इदानी वीपनिधिः कथयते—

अष्टसहैदैतिपुणैः: श्रीवीरायाधिजिनिपुरत:।

जसे गुन्दरकेदवी सिद्धचतिः मन्नः सद्गंभरः।।१९।

‘अष्टसहैः’ सहेष्ठाः।। ‘जातपुणैः’ मातातिप्रभृती।। ‘श्रीवीरायाधिजिनिपुरतः’ श्रीवर्द्धमानसामाजिमिन्दिनाविन्।

‘जाते’ जायेऽ च हतेऽ सति। ‘गुन्दरकेदवी’ गुन्दरकेदवी देवी।। ‘सिद्धचतिः’ सिद्धि प्राप्तिः। केवल च मन्नः

वस्मयमान-मन्नः। कथम्? ‘सद्गंभरः’ सद्गंभिरविवेशेऽ।

आराधनामनोदारः—उँ गुन्दर! परमसुन्दर! स्वाहा।

ब्राह्मदिसुद्दरिशवाभः होमान्तं कर्णिकान्ते।

अष्टरेवृपुरु सर्वेऽपुः लिखेतूपरसुन्दरी। २०।

‘ब्राह्मदिसुद्दरिशवाभः’ उक्तसाधु सुद्दरिशवाभः। ‘होमान्तं’ स्वाहान्तम्। ‘कर्णिकान्ते’ उँ गुन्दर! स्वाहा! इति
निमित्ताधिकारः ७।।

कर्णिकामनते लिखेन। 'अध्यज्ञु सचेतु' तत्कर्मिकाबहि:अतोर्थे अध्यज्ञेन। 'लिखेन, परसुमंद्री' ॥ परसुमंद्री
स्वाभू इति पद्य प्रत्येक सर्वदेशु लिङ्गेन ॥

कृष्णात्मातृत्वान्येन कृष्णाकर्मस्तिकाते पाठे ॥
अतत्वक्रितवर्यम् दीपे न्यगृहविहिभे ॥ २१॥

'कृष्णात्मातृत्वान्येन' कृष्णात्मानोब्धुतोलसम्पूर्णे । पुनः कथम्पूर्ते । 'कृष्णाकर्मस्तिकाते' कुम्भकर्मारां
गृहोभित्वान्येन हृदे। कस्मिन्? 'पाथरे' दीपयात्रे। 'अतत्वक्रितवर्यम्' अतत्वक्रितविज्ञितात्वात् । 'दीपे'
प्रवेशे । कथम्पूर्ते । 'न्यगृहविहिभे' वदत्रुक्षाक्राणाणितमादिविप्रज्ज्वले। कुमारिक्राणस्वाध्यायेन प्राक्षितिविद्यान-
वज्झायते कर्तव्यम् ॥

दृष्टानी कर्मपिशाचीविधानममिलीयते —

अर्चन पिशाचिन सुखे! स्वाहान्त: प्रणवपूर्वकोशियः।
सिद्धायति च लक्ष्मजाप्तात कर्मपिशाचीयः मन्त्रः ॥ २२॥

'अर्चन पिशाचिच सुखे!' अर्चन पिशाची सुखे! इति पद्यः। 'स्वाहान्तः' स्वाहास्वाद्यः। पुनः कथम्पूर्त:?
'प्रणवपूर्वकोशियः' उक्तासादि कूलोबाचितः। 'सिद्धायति च लक्ष्मजाप्तात' लक्ष्ममाणजाप्तात सिद्धि प्राप्तिः।
'कर्मपिशाचीयः मन्त्रः' अर्थे मन्त्रः कर्मपिशाची नाम स्वातः॥

मन्त्रोद्वारः—२१ 'अर्चन पिशाचिच सुखे! स्वाहा ||

मन्त्रपरिजसकृतं हनुमन्तकणिर्ष्युगलमालियः।
सुस्मय कर्ममूले कथयति यविनिन्तं कार्यम् ॥ २३॥

'मन्त्रपरिजसकृतं' कर्मपिशाचिचिनमत्रेनिवर्तितचिरि-विविधिरिममिलनित्वं कुष्ठे उदकयेषितम्। 'हनुमन्तकणिर्ष्युग
gलमालियः' एततो तोने पिशाचिन हनुमणंधनंणुगलेवादयस्मानी केषितत्वं। 'सुस्मयः' निरितस्यः। 'कर्ममूले'
अर्चनमूले। 'कथयति' वदति। 'यविनिन्तं कार्यं' यदृ अतीतानात्तकातवसानेतस्त्र्योजनम्।

२ शिशिवायुमुण्डलस्य सनामेखारातप्पगतम् ॥ २४॥

'शिशिवायुमुण्डलस्य' मथः लक्ष्म श्रुताकर्ष नसुद्दशकलाः च श्रीकारः तैः। 'अन्वितम्' आश्रवः
मयूयुक्ताचतुदशकलाचिनितम्। कथम्। 'कृष्णीजकः' कृष्णाकार्षजिकम्। एवं श्रुत्यूऽ हृदं श्रीम्। 'विलीक्षेत्र'
एतुः श्रीजाकारस्ते लिङ्गेत। कथम्। 'शिशिवायुमुण्डलस्य' अभिमुन्यायुपमस्थितम्। पुनरथिपि कथम्पूर्तः?
'सनामेखारातप्पगतम्' देवदत्तनामाविनितत्त्रादपये स्थितम् ॥

१ २ हैं अर्चन पिशाचिच इति ख पाठः।
२ मलयूक्तकर्ष इति ख पाठः।
মার্তেন্দ্রিকর্ময় ত্রিকৃত্যখণ্ডনসম্বন্ধমূল্যম:।

আলিপ্য ললাস্য গৃহিণা কৃতে গৃহাভিগম।॥ ২৫ ॥

‘মার্তেন্দ্রিকর্ময়’ অক্ষরে, স্বত্বিশিষ্টম:। ত্রিকৃত্যঃ প্রসিদ্ধঃ, ’হয়নঃ’ অক্ষরঃ, ’সংগ্রহঃ’
গৃহচ্ছুঃ।। ইত্যবিশেষঃ: ’আলিপ্যঃ’ তথাকথিতম:। ’ললাসই’ ভাষারসম:। কেশাম:। ’গৃহিণা’ যুগীতপুস্তকায়ম:। ’কৃতে’ কোনত:। কম?: ’গৃহাভিগম’ গৃহাভিগম।॥

কুন্তিগন্ধমতাস্তক্ষরঃ কৃতা সিতাকৃত্তলেন।
সচিবায় পাদানানাকস্তুন্নেণ চ বর্তিতি কায়া ॥ ২৬ ॥

’কুন্তি’ মনসিলা, ’নন্দক:’ প্রসিদ্ধঃ, ’তালহম’ গোদরচ্ছুর্ণম: , ’কৃতা’ এতেহে ব্যায়ামান: চূর্ণ: কৃতস:। ’সিতাকৃত্তলেন’ ভৈরাবিনিন্দতবদানেন। ’সচিবায়’ ত্রচুর্ণ তন্তরময়াসম সত্যবিবিধিতাঃ, কেবল তেন ’পদ্মানালসংযুক্তে চ’
পাদানানাকস্তুন্নেণ পরিবিষ্ঠ চ। ’বর্তিতি কায়া’ কনন প্রকারেণ বর্তিতে বর্ত্ত্বা ॥

সা করুতাত্ত্বায় তথা প্রদীপ বিশোষয়েনমন্ত্র:।

যত্রায়োমঃ মগ্নমদীপস্ত্রানিতি বসুরাশী:।॥ ২৭:॥

’সা করুত্তত্ত্বায়’ সা কৃতা করিত: কৃহুহীনা মাননীয়া। ’তসা‘ এত্যধিকতয়া। ’প্রদীপ:‘ প্রকাশিত:-
বিপমো। ’বিকৃষ্ণতদে’ প্রজ্ঞাবোধেত্ত: ক?: ’মনসী’ মনস্তরী। ’যত্রায়োমঃ’ মগ্নমদীপস্ত্রানিতি: তত্ত্বতৎ স্থতে তথিগোঃ অর্থসূক্ষ্মঃ গচ্ছতি ’ত্রানিতি বসুরাশী:’ তসমনো স্থতে সুমধূরসিলাস্তিতি জ্ঞাতয়া।॥

বিনয়বিজ্ঞপ্তিতাত্ত্বিকিতিদিশায়া সমত্বঙ্গমন্ত্রপদম:।

প্রপঠনু মনসা মন্ত্র প্রদীপমালিকায়েনমন্ত্র:।॥ ২৮:॥

’বিনয়বি’ উক্তকর্মূ প্রজ্ঞালত্ত্বিতিদিশায়াঃ ইতি পদমো। পুনঃ কামঘূঃতমো। ’মহামোণ্ডলত্যন্ত্রপদমো’
স্বায়াভাববাদনতমো। ’প্রপঠনু মনসা মন্ত্রো এতি বিশিষ্টমঃ মানসেনাধিশীলন। ’প্রদীপ:’ প্রোক্তঃ কৃপন:।
’আলোকস্যত:’ বিলোক্ষেত্ত:। ক?: ’মনসী’ মনস্তরী।॥

মন্ত্রোক্ষার:—ঐ প্রজ্ঞালত্ত্বিতিদিশায়া স্বায়। ইতি দীপতিত: অর্থোত্তরে ছ্রিনিত্যা বা প্রতিবিধ্য সংস্থায়াবলোকনন্ত্র:।

প্রায়োর্যোশনদীনামহবাধাপ্রসূনামকার:।
’যত্রিকৃত্য’ নারাচ্ছিত তিতিগুণিত তিথ্যা পুনর্মাণিতমো।
বুংচালিতনামকামহরুমফল কৈষ্ঠস্বত্ত্ব: সুপ্রিয়:।
 রেতন: তথ্যমহিমহীতে যুদ্ধরূপন্যায়জর্জর্জস্বরূপঃ।॥ ২৯:॥

১ ই প্রজ্ঞালতি ইতি স পাঠ:।
निमित्ताचिकार: ८।

‘प्राय’ बाल्यवस्त्रेति त्रिविप्रायमेवे नामिकम्। ‘उद्रोश’ सार्वभौमानां राज्यां मधे नामिकं। ‘नव’ ग्राहसमाहिकिनां मधे नामिकं। ‘नवभाग’ आदित्यातिस्वरुपाणां मधे नामिकम्। ‘नम’ धन्दारितश्वैर्तानां मधे नामिकं। ‘व्याधि’ वातपि घातामोदावानां मधे नामिकं। ‘प्रसु’ मधिकारितश्चतपाविद्युपाणां मधे नामिकम्। अक्षराणि प्रायादिपुष्पातानां प्रश्नकिसत्सकस्यायम्। ‘एकीइक्रिया’ ताति सर्वस्येवंकाणां कृता। ‘नकृतित’ तदनुशास्त्राविष्या विशेषयांमयो जोगिता। ‘प्रतिविधितं’ तदसत्तरातु स्त्रियाविधितं कृता। ‘तिथिः पुराभिनिम्नम्’ भुवः पथातु स्त्रियाविधितं पदवशिशवं संस्कृत्वं भयं। ‘द्वादश’ क्रमेतेत् कस्मात्। ‘उद्यात्तु’ महावाणेषात्। कि? ‘श्रुण्यानुमको’ श्रुण्यानुमको। कस्मिनां साहिष्ठाने। श्रुण्यानुमको श्रुण्यानुमको वर्ग्या, समाही विन्दिकं वर्ग्या। कि? ‘प्रतिवी’ धीमान। ‘एतत् तथो’ एतत् प्रश्नकिसत्सकस्यायम्। ‘इति’ असिन पर्य्ये। ‘उदिते’ प्रतिविधिद्। कि? सुनिविर्तेः सुनिविर्तेः। कर्मभूमीः। मन्त्रायुग्नानन्धकुम्भीः। भवन्येत्र: एव अभाजनि तेषां च चत्वारितेन्द्राविष्यायते। किं च। इति प्रथ:।

अर्द्धनृरेखाग्रं त्रिशृंगेन मधे च सम्यक्ष्रिपितात्मकिः धीमान।
कश्यःमारणवार्तिपदिन्ते तु यस्मिन मुकाग्नो व्यवविलोक्तात्सौ॥ ३०॥

‘अर्द्धनृरेखाग्रं’ अर्द्धनृरेखाग्रं त्रिशृंगेन। कि? ततो? ‘श्रुण्यानुमको’ श्रुण्यानुमको, न केवलचन्द्र-बाराकारं त्रिशृंगेन। ‘मधे च’ तदनुशास्त्राविष्यांक्र पर्यंत श्रुण्यानुमको। ‘सम्यक्ष्रिपितात्मकिः’ जनमद्विभक्तिः श्रुण्यानुमको श्रुण्यानुमको। कि? ‘धीमान’ बुध्विमानाः। ‘कश्यः’ नक्तत्राः। ‘अमारणवार्तिपदिन्ते तु’ अमारणवार्तिपदिन्ते। किंतु यस्मिन मुकाग्नो: अर्द्धनृरेखाग्रं त्रिशृंगेन नक्तत्राः। ‘अन्यायायेते’ सन्तित्वात्॥

कुला तदादि विगण्यं युग्मं विन्यात मधे च तेषु परारजयं पद्धः बहिः-स्थितेः॥ ३१॥

‘कुला तदादि’ तदनुशास्त्रपदिन्ते यस्मिन नक्तत्राः मुकाग्निश्रिपितात्मकत्र तत्तक्षत्र त्रिशृंगेन रेखायेते संस्थाय वनलक्ष्मातदि कुला। ‘विगण्यं’ किं? ‘युग्मं’ यस्मिन नक्तत्राः यथा युगमानव्यमाये वनलक्ष्मातदि तदनुशास्त्रपदिन्ते यस्मिन नक्तत्राः। ‘श्रुण्यानुमको मुकाग्नाः’ जनमद्विभक्तिः तदनुशास्त्राविष्याते यथा भवति तदा मुकाग्नाः। ‘विन्यात’ तदादि किंतु यत्र यथा युगमानव्यमाये वनलक्ष्मातदि तेषु तेषु यथा। ‘परारजयं पद्धः बहिः-स्थितेः’ अर्द्धनृरेखाग्रं त्रिशृंगेन यथेः पद्धः परारजयं। स्थितेः॥

॥ इति युद्धप्रकरणेऽद्र्द्धनृरेखाकरकम्॥

दिशी विदिशी तदुभयात्सर्वाचिकारां दिशातु पृथ्वः मन्थे।
कर्मा वातां बालां नासिको पृण्यामिवर्त्याः।॥ ३२॥

‘दिशी विदिशी’ दिशातु विदिशाः। ‘तदुभयात्सर्वाचिकारां’ तदुभयात्सर्वाचिकारां तदुभयात्सर्वाचिकारां उल्लाषात्सर्वाचिकाराः। ‘दिशातु’ कर्माः। ‘पृथ्वः’ प्रश्नकिस्तथापितेः। कि? ‘मन्थे’ मन्थावे। कथम्? ‘कर्माः’ यथाकर्माः। ‘वातां बालां’ नासिको। ‘दिशी पृथ्वः’ विदिशी पृथ्वः कर्माः। ‘दिशातु’ तदुभयात्सर्वाचिकारां। ‘मन्थे’ जस्ते। ‘पृण्यामिवर्त्याः’ सम्पूण्यामिवर्त्याः॥

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वर्णमात्रां दम्पत्योरेकीकृत्य त्रिभाजितः।
शृण्येनैकत मृत्युः सन्तुप्तो नार्यो द्रव्यः ्निर्दिष्टेऽ पूर्वः।

‘वर्णमात्रां’ वर्णः कक्षारिहारकार्पयंतः; मात्रां अभारादिशेषदश्वः। कथोः? ‘दम्पत्योऽ’ श्रीयुः। ‘एकीकृतः’ तथोऽसिद्धार्थमात्रां पश्चपूष्ठ विशिष्टेऽ तः; सर्वो एकस्थाने कृतोऽ। ‘त्रिभाजितः’ तां राशि घेणे विभाजितः। ‘शृण्येनैकत’ तद्रागोदितान्धेन एकेन च। ‘मृत्युः’ पुष्पस्य मृत्युः। ‘नार्यः घेणे’ तदुद्दर्ताेश्च नार्यः मृत्युः। ‘निर्दिष्टेऽ’ कथयेत॥

इत्युभयमात्राविवेकश्री महिषेणस्वरिविविचिते
मैरपश्चावत्कल्पे निमित्ताधिकारः।

अष्टमः परिच्छेदः॥ ८॥
नाम: कृयादिवसयौषधपरिच्छेदः । ९

लर्कों कुद्मोसीरं नागकेसराणार्जिकाः।

एलामनः विलाकुक्तं तगरोल्लरोचना:। ॥ १॥

'ल्वाहं' देवकुशम। 'कुशम' वाह्लकम। 'उसीरं' श्रेतवालकम। 'नागकेसरं' चाम्पेयम। 'श्रीजिका:
श्रेत्यस्वाय:। 'एलां' गुणंवीकरं। 'मनःशिला' कुन्दी। 'कुशम' वाणि। 'तगरं' पिण्डतगरम। 'उत्पलं' श्रेतकमलम।
'रोचना' पिलाणा॥

श्रीखण्डतुलसीपिरवी पत्रक कुटजान्वितम।
सर्व समामादाय नक्षत्रे गुप्तानाम। ॥ २॥

'श्रीखण्डः' मालावाहम्। 'तुलसी' सरसरा। 'पिलाणा' गणन्दल्यम। 'पदकं' प्रसिद्धम। 'कुटम्बिन्वते' इन्न्यावान्वितम। 'सर्व समामादाय' एतत् सर्व समाभां गुणहीला। 'नक्षत्रे पुरुषानाम' गुप्तानाम् नक्षत्रे॥

कन्य्या पेशेवरं सर्व हिमशुद्देन वारिणा।
कुरु चन्द्रोदये जाते तिलकं जनमोहनम। ॥ ३॥

'कन्य्या' कुमारीं। 'पेशेवरं' सचूचण्येत। 'सर्वं' तत् सर्वमौषधम। केन? 'हिमशुद्देन वारिणा' हिमाज्ञनितोद्विते। 'कुरु' कस्मिन्? 'चन्द्रोदये जाते', अग्नितोद्विते जाते। किः? 'तिलकं' विदेशकम।
कथमृतम्? 'जनमोहनम्' जनवशकम्॥

बर्हिषिवाप्पातिकुसागरमान्यालक्षकस्य मथम।
निजपदमरोपेत चूणं विनमां वशीकृते। ॥ ४॥

'बर्हिषिवा' मसूरभिक्षा, 'सितगुशा' चेतसुपुरी। 'गोरम्भ' प्रसिद्ध दभुक्षकस्य मथम्, अर्थग्रहकस्य कविद।
'निजपदमरोपेत' रसक्रियपदमरोपेतम। 'चूणं' एतद् द्वियाम्बि तदमुच्छूच्छ्रीम। 'विनमां' विप्रम।
'वशीकृते' वशिकोरति॥

कर्तीरसुजजाशीजारीदण्डीन्द्रवक्षणी—

गोविभिषिनसलखनां विधाय विनितक बहुः। ॥ ५॥

'कर्तीर' रक्षामारजया, 'सुजजाशी' सर्पाशीजाया, 'जारी' पुंजाजारी, 'दण्डी' ब्रह्मचारीजाया, 'इन्द्र-वाणी' विशालचाया, 'गोविभिषिन' अश्वपुष्पी, प्रदयुक्तिविके, 'सहजानां' समन्तात्त्विनितानं एतंस द्वारणां चूणं संपेत। 'विधाय बलिका बहुः' बहुक्रिष्ट विनितक: कुरुः॥

१ सर्षपः इति ग पाठः। २ पिद्या इतिह ग पाठः। ३ सुभा इति ग पाठः।
वर्काबिः सम्म शिप्ला तच्छाः सुभावाय।
पक्तता स्वमुत्तरतो ददात खायेः श्रीजनमोहनम्।|| ६ ||

‘वर्काबिः सम्म शिप्ला’ प्रकटतविकाबिः सम्म शिप्ला क्षेपिता। किम्? ‘तच्छाः’ सयुद्दलबन्धम्।
क? ‘सुभावाय’ मनोङ्गाङ्गा। ‘पक्तता’ पार्क्ष हुला। कथम्? ‘स्वमुत्तरते’ निजमूत्रतः। ‘ददात खायेः’
अन्नादिधु ददात। ‘श्रीजनमोहनम्’ वनिताजनमोहनः स्यात्।||

मृत्तमुजगवदनमथे तद्वरिकां सत्यिभाय सितुमुखः।
र्द्दजातसिम्भामास्येक्य दिनष्ठयं यावत।|| ७ ||

‘मृत्तमुजगवदनमथे’ पश्चत्त्वाप्रात्त्ववात्सि परायणमथे। ‘तद्वरिकां’ समहामल्मः। ‘सन्निधाय’ सन्निधिभाय।
‘सितुमुखः’ शेत्तरिकाम्। किविन्दिचाम्? ‘र्द्दजातसिम्भामाः’ श्रद्दारसुकाम्। ‘आकृत्य दिनष्ठयं यावते’
एतन्मूलतः तत्तत्त्वप्रेये दिनष्ठयं यावते संस्यायं। पथातु ‘आकृत्य’ तिष्ठिष्य।

लाङ्गिकाया: कन्दे गोमयालिसे रिलिष्मेंदूर्भुम।
परिभाषयं शृंवीपायसा स्वम्भैः: पश्चात्सम्भैः।|| ८ ||

‘लाङ्गिकाया: कन्दे’ कल्हायाः: कन्दे उत्सवे तत्र द्यसुम्बुम्बे। कथम्भैत्रे? ‘गोमयालिसे’ गोसक्रता
परिभाषय। ‘रिलिष्मेंदूर्भुम’ साक्षितःश्चरवाच्चपुरुण् तत्तत्त्वप्रेये निक्रियेत। किं द्रुता? ‘परिभाषय’ तत्त्वे
सम्भवायिता। केन? ‘शृंवीपायसा’ श्रृंवीपायिनः न केवलं शृंवीपायेन भावम्। ‘स्वम्भैः: पश्चात्
सम्भैः।’ सक्रियपश्चात्जनितनङ्गत्रः पर्वतिशयिता।

नेत्रश्रोत्रमथे शुकं दन्ताधिहामलः तथा।
वस्त्यकर्मण्यं मन्त्रणः पश्चात्सम्भैः।|| ९ ||

‘नेत्रश्रोत्रमथे’ लोचनम्। ‘श्रोत्र’ ार्धणम्। ‘तथोर्ध्वम्। ‘शुकं’ श्रीजनम्। ’दन्ता’ रदन्। ‘जिष्ठा’ रस्ता ‘मलं’
अनुभवमल्। ‘तथा’ तेन प्रकरणेऽ। ‘वस्त्यकर्मण्यं’ श्रीवस्त्यकर्मकरणे। ’मन्त्रणः’ मन्त्रविविधः।
‘पश्चात्सम्भैः’ पश्चात्सम्भैः एवं पश्चात्सम्भैः कथम्भैः।

पक्तता चूणिमिद्द पश्चात्सम्भैः परस्परसम्।
ददात खायासपादेषु श्रीपुरुसोभ परस्परसम्।|| १० ||

‘पक्तता’ पार्क्ष हुला। ‘चूणिमिद्द’ एत्तकानिततुष्म। ‘पश्चात्’ तदन्तरसम्। ‘जग्धदसूपकां’ सकल्जनां
वस्त्रकर्मम्। ‘परे’ अतिजायेन। ’ददात’ ददात। केषु? । खायासपादेषु खायासपादेषु। कथम्? ‘श्रीपुरुसोभ’
श्रीपुरुसोभ। कथम्? ‘परस्परस्म’ एकधातु वस्त्रीभवम्।

पश्चात्सम्भैः परिभाषय।
लिताद्विविद्यतिशिरोनन्तनमोहाद्वृत्ति।|| ११ ||
वशीकरणतत्त्वात्माधिकार: ९।

'पश्चपस्तम्यपस्या' व्रजपथ-उद्यन-अक्षय-पल्लव-वटी, वटथाणे वैद्यनिकं वदनतं केनितं,
इति पश्चस्त्रायत्वितरी:। न केवलं पश्चस्त्रार्थवितरीतव 'पोतवर्णकारिण: क्रममंचेलिकारिण:। 'परिमाध्यम'
पश्चस्त्राग्निति: परिमाध्यम: क्रमलोकाज्ञसुश्रसायमीत्वपक्षकारिण:। इति पश्चस्त्रायत्व। 'ललितलेखपत:।'। 'श्रवन-जनमोहकद्वार, ग्वानितं' मुक्तान्तरविलितजत्वानां सोहिष्ठानां निष्ठात।

विषुषिक्षिकनकृतलीलिनीपिशाचिकाचूर्णमकर्चदेहमवस्य।
उन्मतकबाल्यकालं कसुकत्वं तद्वरं कुरुश्वदेहमकर्च। १२॥

'विषुषिक:।' विषुषिकिका। 'कनक' क्रमवर्ष: 'हुलिनी' कलिहिलिनी 'पिवाचिकिः' कपिळ-सखाका, 'चूर्ण:।
एतेअं चतुर्थस्यां चूर्णम्। 'अभ्युदेशभवम्' स्वमूखाम्। 'उन्मतकबाल्यकालं' एतवर्ध्यायां चूर्ण: समुदासहितं
क्रमधतुरसम्बन्धासहितं चतुर्वर्षालयकालस्य दिनश्यतं। 'कसुकत्वं' पुरुषस्त्राम। 'तद्वरं कुरुश्वं' तत्कसुककलं खादने दत्ते
ब्रह्मवर्षं केनितं।

कसुकत्वं अकुरुणितं दिनार्थविलेयनं संघम।
कनकविषुषिक्षिकलीलिनीचुर्ण: प्रयोकं संक्षिप्तवा(प्र) ॥ १३॥

'कसुकत्वं' पुरुषस्त्राम। 'अकुरुणितं' सपासे स्थापितम्। 'तस्मात' सर्वमुखात्म। 'दिनश्यत्वं संघमः'
तत्कसुककलं दिनश्यत्वानन्तरं गुहितवा। 'कनकविषुषिक्षिकलीलिनीचुर्ण:।' धंतूरस्मृतिः, विषुषिकिकाचुर्ण, हिलिसी-
चुर्णम्, 'प्रयोकं' पुष्पवर्षकद्वार, 'संक्षिप्तवा(प्र)' निष्ठात।

खरुगतानुप्राणिरः कमुष: परिमाध्यम: योजयेत्व खाद।
अबलाजनवशाकरणं मदनकुलकं समुहिष्ठम् ॥ १४॥

'खरुगतानुप्राणिरः।' रामात्रानुप्राणिरः। 'कमुष:।' परिपार्था। 'परिमाध्यमः' बायाय, 'कनकचूर्ण: खादुन्नेन
भायं, विषुषिक्षिकचूर्ण: तुगुदुन्नेन भायं, हिलिसीचूर्ण दुगुदुन्नेन भायमिति कमेण तत्कसुकस्त्राम दिनश्यत्वं
भावानाम्, 'योजयेत्व खादे' एतत्किलसिद्धं कसुककलं सदृशं तःन्नेन: योजानां।' 'अबलाजनवशाकरणं मदनकुलकं'
ब्रीजनानां वशीकरणं अनादश्यानाममस्यं कसुकत्मु। 'समुहिष्ठं' सम्प्रविष्ठितम्।

पुत्रजातीकुदससर्पुरुषोभिनीकामीकुष्मण।
कृष्ण: गोरोचनाहितिकेरसर्गरद्यती च कसुकम् ॥ १५॥

'पुत्रजातीं' प्रसिद्धा, 'कुमाः' कामिरसम, 'सर्पुरुषी' चेतवाणपुरुषी, 'मोहनी' चतपरित्रिका, 'शामी' शेताहन्नी,
'कृष्ण' कसुकम्। 'गोरोचना' पिल्ला, 'अहितिकेर' नागकेरसम, 'तमार' पिष्टिकेरसम, 'रद्यती' प्रतीतु। 'कृष्णे'
चन्द्रान्वितम।

कृत्वेष्या चूर्ण यायकमये तत: परिश्रिषय।
पद्धति: वाच्यं रुतं: कार्यं पुनःनस्ते। ॥ १६॥
मनुष्य भूस्मृति न प्रवचीनतम स्वभावम् ॥ १७॥

मनुष्य भूस्मृति कस्त न प्रवचीनतम स्वभावम् ॥ १८॥

कलालिङ्गितनये हस्तवा तां बौद्धतिह मनोदिपि ।
नरसम्प्रजितनयं भूपायास्त्य यान्ति वशम् ॥ १९॥

कलालिङ्गितनयं कमजोताजिते नेत्रे । हय्यविलोकय । तां कामिनी । वास्तवतिह मनोदिपि कामंदेयौधपि वसं यानि। नरसम्प्रजितनयं । भूपायास्त्य यान्ति वशम् ॥

विशमुक्तिकम्पूर्त राजासब्बराणिः ततः पिष्म ।
तदरसम्बावितपर्यं पिशाचयुदरस्यगतम् ॥ २०॥

१ प्राणाय: इति ।
२ '३ ऐवः विवेचनेत् कमजोतानुभोद्य स्वाधिशेष: कर्मयशादत्तमहन्तम् । इति ख ग पाठ: ।
३ भूस्मृति इति ।
४ वशयतिह मनोदिपि इति ।
५ नरसम्प्रजितनयं भूपायास्त्य यान्ति वशम् ।
विषमुखः विषमुखः। ‘कनकमूलः’ प्रलयमूलः। ‘राजाध्यमन्त्र’ राजाध्यमन्त्रीको। ततः विषमुः।
विषमुः। ‘तत्समाहितपरं’ तत्समाहितपरं भवितं तत्समाहितपरं। ‘पिशाचधर्म’ पिशाचधर्म।
‘उदरस्थल्यः’ उदरस्थल्यः गते सति पुस्तिन्य पिशाचधर्म।

चिन्तामणिक्रिष्टपलापिशाचिकासादीचितमभिधिः।
नृपकाले मातृकृष्ण कामनकार्यस्रुतिवर्त्त्। ॥ २१ ॥

‘चिन्तामणिक्रिष्ट’ इत्योऽत, कुण्डलिनिपाया उद्याः। ‘इतिहासम्’ इति। सर्वनिष्ठा। ‘पिशाचिका’ क्रिष्टपलाच्छुः।
‘सादीचितमभिधिः’ सादीचितमभिधिः निर्मिति। कस्मिन्न? ‘नृपकाले’ नरकपाले। ‘मातृकृष्णन’ सस्मान्त्रणां
गृहे। ‘कामनकार्यस्रुतिवर्त्त’ अरण्योपविषाचितकृष्णन निर्मिति।

धार्यः कृष्णाध्यामकथैन्वेश-महाध्योतसृष्टम।
तेन त्रितमस्मर्जनमपि कुर्याद्वृद्धीम्भर्यम्। ॥ २२ ॥

‘धार्यः’ धर्मत्वम्। ‘कृष्णाध्यामः’ कृष्णाध्यामः कृष्णाध्यामः ना। किम्? ‘अर्जनः’ कर्जलम्। ‘एतत्’
एतकर्जलम्। ‘महाध्योतसृष्टं’ महाध्योतसृष्टं। ‘तेन त्रितमस्मिन्’ अनेन प्रकारेण हतकर्जलम् न केनन्
त्रिशूले कुर्याद्वृद्धी। ‘अर्जनमपि कुर्याद्वृद्धी’ नयननांजननपिरुपर्यं। किमद्विः? ‘अधिकारीमयम्’ एतद्विः प्रतिपक्षकश्च
भयोत्पन्नान्।

तत्कर्जलोद्वृद्धमनः!—३ नमो भगवति! हिंदिंवाचानिः! अखलाम्याधिपिर! नह्यतमंडलपश्चिमेके
शुद्ध रणस्ते पहरणुभेच्च आयतामिदं! पावामिदं सितुमिदं जोडिमिदं सहस्रमुहस्ति कुर्याद्वृद्धी प्रातिपत्र! स्वाहा।
॥ प्रातिपत्रः। कर्जलाभार्यान्। प्रातिपत्रप्रस्तुतान्। कर्जलाभार्यान्।

चिन्तविहिदरप्रभृतुमयमशाखामध्यौ समाहृत्यः।
अंकोख्तरूपतकदन्तिशालाकाजरायुः। ॥ २३ ॥

‘चिन्तविहिदवस्मृतिफोनवशालाकाजरायुः’ चिन्तविहिदवस्मृतिफोनवशालाकाजरायुः। ‘समाहृत्यः’
सम्माहृत्यः। ‘अंकोख्तरूपः’ अंकोख्तरूपः। ‘स्मृतिफोनः’ स्मृतिफोनः। ‘सम्माहृत्यः’ पार्वतरस्मृतिफोनवशालाकाजरायुः।

ध्रुवनयनमवर्गितगुल्लिकाः कृत्वा त्रिलोकसम्भविताः।
ध्रुवा तामास्मुक्ते पुष्पोपजयत्वमालिताः। ॥ २४ ॥

ध्रुवनयनमवर्गितगुल्लिकाः कृत्वा। उद्वृत्तेनचारुगुल्लितमवर्गसम्भवमयमद्रचुर्यायुः। गुल्लिकाः कृत्वा।
‘त्रिलोकसम्भविताः’ तामास्मुक्ते पुष्पमन्द्रच्छुर्यायुः। अर्कोठिकृतविहिदविभृतिः भागघातलोकाः। समयगृहितां कृत्वा।
‘ध्रुवा तामास्मुक्ते’ तां त्रिलोकसम्भवितां गुल्लिकां स्वयं धारिताः। ‘पुष्पः’ पुसान। ‘अद्रयत्वः’ अद्रयत्वमावम।
‘धारणः’ धारणः।

१ हूँ फूट धे धे स्वाहा इति ख पाठः।
सविचरणे भैरवप्रावशस्ति कल्ये [श्लोका: ९२५—

सितशरुणकामूलं घुला सितकोकिलकाठबीजं च।
बनवसलासपिंढं वीर्यस्तमं मुखे संस्थम्॥ २५॥

‘सितशरुणकामूलं’ शेततानारुद्यमूलम्। ‘घुला’ ग्रहोत्तमं। ‘सितकोकिलकाठबीजं च’ शेततानारुद्यमूलम्।
‘बनवसलासपिंढं’ अरण्योदय (३) पौडकारसेन वेदिते बनवसलासपिंढं इति, कुणाराकाठराय कारति। ‘वीर्यस्तमं’
शुक्लसम्बम्। ‘घुले संख्य्ये’ पुखसुखे संस्थम्॥

कृष्णजुडंदेश्वदक्षिणज्ञाया: शल्यकंदमयाय।
बद्दे कटिपदेशे वीर्यस्तमं नूणं कुस्ते॥ २६॥

‘कृष्णजुडंदेश्वदक्षिणज्ञाया:’ कुरणजीवितक्षिणज्ञाया। ‘शल्यकंदं’ तददिक्षिणम्। ‘आदाय’ ग्रहोत्तमं।
‘बद्दे कटिपदेशे’ पुश्क: कटिपदेशे बद्दम्। ‘नूण’ मदुप्रयाणम्। ‘वीर्यस्तमं’ कुस्ते करोति॥

कपिलाघृणेन बोधिन्द्रप: सुरगोपषुर्गनसम्भलित:।
स्तम्भयति पुष्कर्यविन रत्यारम्भे निदासमये॥ २७॥

‘कपिलाघृणेन’ कपिलाघृणेन। ‘बोधिन्द्रप:’ प्रजाभिन्द्रप। ‘सुरगोपषुर्गनसम्भलित:’ इत्र-गोपप्राप्तवर्त्तनथतमयी। स दीप: कि करोतिवाह शतान्तरस्वयं रत्यारम्भ: करोति। किम्? ‘पुष्कर्यविन’
नूणवैकृत्यम्। कसिम? ‘रत्यारम्भे’ कुस्तारम्भे। क? ‘निदासमये’ ब्रजिसामये॥

गुनरिपिदिकानामविषयकुदरमातुरिक्तसे:।
क्रुद्दानामालिनेयं कुस्ते श्रीऽि भगद्रावम्॥ २८॥

‘गुनरिपिदिकानाम’ मालातितस्वयंभावम्। ‘पिदिकानाम’ महासृष्टि। ‘सूरण’ अरण्यवेतसूर्यकन्दः। ‘कुद्रां’ चन्द्रः।
‘षुष्णकिण’ भीमसृष्टि। तेषां रसः। ‘हला’। कमः। ‘वालाकुद्रेयं’ श्वालिनेयेम्। ‘श्रीण:’ वनितानाम।
‘भगद्रावः’ भगद्रावलिप्यकुस्ते॥

मूलं शेततापरर्गस्य कुजेरदिविशिं संस्थितम्।
उत्तरालिकरं ब्राह्मण श्रीरस्वं वृद्धवाददिवित॥ २९॥

‘मूलं शेततापरर्गस्य’ शेततापरर्गस्य मूलम्। कथमूलम्? ‘कुजेरदिविशिं संस्थितम्।’ ‘उत्तरालिकरं’
उत्तरालिकरं—उत्तरामन्त्रां—उत्तरामार्गदेशिक्षणं।
‘बाड़’ ग्रहोत्तमं। ‘श्रीरस्वं’ मस्तने स्थितम्। ‘शून-वाददिवित’ शूने विवादे विजये करोति॥

अवन्यवर्तितनागे हर्षविन निलक्षीते ततो धिगुणम्।
सुनिक्तकलमधुरस्त्रोभीतमयवस्मिन्तंम स्तम्भम्॥ ३०॥
वशिष्करणतन्त्राधिकारः ७०।

‘अग्न्यवातितनानं’ अभिना वहिते नामे। ‘हस्तिवृ’ पारदर्शम्। ‘निधिन्तः ततो द्रिघुणे’ ततः
नागेयमागारं द्रिघुणे अभिन्तेत। ‘मुनि’। रक्षायंस्ति। ‘कसरक्षः’ कुण्डचबूर्यः। ‘नागनरि’। नागदर्शनकर्षः। ‘स्त्रोतश्चध्मत्वसिद्धश्’ कंगुरुवसिद्धश् च। ‘तन्मये’ तत्तास्वयंनागमेर्यं सर्वंरूपदीनिषायम्।

‘डैकेन मद्यपिल्ला गणियांति मदनवलयं कुलव।
रतिसमये वनितानां रतिदर्पणिनाशनं कुर्यात्॥ १९॥

‘डैकेन’ निर्देषण। ‘मद्यपिल्ला’ पुनरंपि मद्रं कुलव। कस्य: डैकेन? ‘गणियांति?’ कणिकारशक्तेष्य।
‘मदनवलयं कुलव’ स्मरणस्य स्थिर्या कुलव। ‘रतिसमये’ गुरुतकाळे। ‘बनितान’ ब्रीणाम्। ‘रतिदर्पणिनाशनं’
गुरुदेशभिनिनाशनम्। ‘कुर्यात्’ गत्वत॥

‘व्याश्रीब्रह्मीपिल्लारस्मयतिधोकणप्रभारं’
कपिन्द्रान्तुवज्यक्षीम्पिल्लारस्मिन्तिकारणिठूर्यं॥ २२॥

‘व्याश्रीब्रह्मीपिल्लारस्मयतिधोकणप्रभारं’
‘स्मृतीर्या’ वेदस्यं प्रभारं। ‘स्मृतीर्या’ अभिन्तं। ‘व्यासप्रभारं’ आदिरुचिष्ययं
प्रभारं। ‘कपिन्द्रन’ विशालश्च। ‘व्यासप्रभारं’ ब्रह्मियं
प्रभारं। ‘पिल्लारस्मिन्तिकारणिठूर्यं’ भाषानि। ‘अभिन्तं’ ग्राहयं। ‘चूर्णं’
केशाचिद्यां॥

अग्न्यवातितनानं नवारं भावेद्द्विणेन्तः ये।
स्मरवल्यं कुलवं बनितानां ग्राहणं कुर्येत॥ २३॥

‘अग्न्यवातितनानं’। ‘नवारं’ नवसंबल्यावर्यं। ‘भावेद्द्विणेम्’ भावना कुर्यात्। ‘अण:’?’ ‘द्विणेन्तः’। एतत्स्यितः
प्रभारं। ‘स्मरवल्यं कुलवं’ अनेन प्रकारण मदनवलयं कुलव। ‘बनितान’ ब्रीणाम्। ‘ग्राहण:’ भगवनिश्चयं
‘कुर्येत्’ गत्वत॥

भानुमरजनसंव्यासप्रभारस्तुक्रमहीतदीनारायण।
अभूवरङ्गुप्रभारस्मिन्तिकारणिठूर्यं॥ २४॥

‘भानुमरजनसंव्यास:’ ग्राहणस्य:। पोषकस्य:। चतुर्वितासिद्धशा। ‘प्रभारस्तुक्रमहीतदीनारायण:’ एवं
विश्रामस्यक्षात्मकोपरायणपरायणावहीतदीनारायण:। ‘अभूवरङ्गुप्रभारस्मिन्तिकारणिठूर्यं’
‘अभूवरङ्गु’ समाप्तरसः। ‘राजहेतु:’ कुमारीस्त:। ‘गृहक्षेत्र:’ नामीन्त:। एतत्: रॆ:। पारदस्य:। कुर्यात्॥

शालिरेखार्करिणीकषोदित्यनामपार्मर्गकीर्तिकाम्।
चूर्ण: सहसैंविवासितिनिनां परिमथयेत। सत्तम॥ २५॥

‘शालिरेखा’ वाल्कुरीवर्यं। ‘सर्जनशी’ गर्दजकर्षणी, करणिन्तप्रकार:। ‘कषोदित्यनां’ कषोदित्यनां
कषोदित्यनां। ‘अभागम्’। प्रतेक्युप्तप्रबृजम्। ‘कनक’ कुण्डचभूतः। ‘चूर्ण:’ सहसैंविवासितिनिनां।
एति: चूर्ण:। सहात्प्रतेक एकविवासितिनिनां। ‘परिमथयेत’ सत्तम:। कषोदित्यनां मदर्येव॥

१ सम्भक: इति ख पाठः।
सतिवरणे श्रैण्यप्राप्तात्तिकः

निशायाम कांशिकापूर्णं दत्ता योः सन्तैशैतेत्।
बालं मध्यं गत्रायां योः सन्तैशैयं तक्कालां।

'निशायां' राजी। 'कांशिकापूर्णं दत्ता' आरक्षिणपूर्णं दत्ता। 'योः सन्तैशैतेत्' तद्विपरं सत्यियानी
प्रेक्षितेऽत्। 'बालं मध्यं गत्रायां योः सन्तैशैयं तक्कालां' बालक्रिया द्वाराणयायाप्रमाणस्यत्रज्ञानं मम्म-समाप्त्याप्रियं योः भाषणायाप्रमाणस्यत्रज्ञानं गत्रायाप्रियं चतुर्विनितायाप्रमाणस्यत्रज्ञानं इति द्वारा प्रेक्षितेऽत्।

नीरसतां बिध्राणं योः सन्तैशंगे मद्विद्यान्तां।

ग्राविष्टति तार्किकमपयेः ज्ञानार्थयोगस्तु।

'नीरसतां बिध्राणं' निर्द्देशमार्थं धार्मर्थं। 'योः' बिध्रम। 'रात्रिंशारे' ह्रदतराशेः। 'मद्विद्यान्तां' योः वनमद्विद्यान्तमाः। 'ग्राविष्टति तार्किकमपयं' ग्राविष्टकारणं धार्मर्थं। 'योः ज्ञानार्थयोगस्तु' हृत-पुनः
एवः। -कवितप्रसनके नृत्यक्ष्यकारणं। इति ज्ञानार्थयोगविधानम्।

सोमामायात्तिर्मूलं कपिकलिङ्गोंजनेन परिप्रेक्ष्य।

निजसिद्धान्तिकारणं संप्रस्थतिं शाक्तिनीतिः।

'सोमामायात्तिर्मूलं' उत्तराधिर्दगतायायम्। कथा:।। 'कपिकलिङ्गों' प्रयत्नं। कथम्यूऽ मूलम्। 'गो-जनेन परिप्रेक्ष्' वोमूक्तेन वर्तितम्। 'निजसिद्धान्तिकारणं' स्वक्षियविविधकं प्रत्येकम्। 'सम्प्रस्थति शाक्तिनीतिः' स्वक्षियथितकं शाक्तिनीतिकारणम् तदेव प्रस्थतिः।

आदित्याभ्रक्तदिव्यसम्बन्धियपररतिविष्णुवामाम्।

दिन्यसत्मनं सुण्डीचूर्णं च मक्ष्येत् धीमान्।

'आदित्याभ्रक्तदिव्यसम्बन्धियाः' आदित्यतन्त्रदिव्यसत्मनः। 'मरिचिपिपिलिकामाम्' उषणमहाराज्ञीवृत्ती।
मक्ष्येत्। दिन्यसत्मनः तु कपिलकाब्धि कर्षादि। 'दिन्यसत्मनं' दिन्यसत्मनाधिकारण। 'सुण्डीचूर्णं च मक्ष्येत्' संहीथपीचूर्णं मक्ष्येत्। क: 'धीमान्' बुधमानः।

लक्षरीकोर्मेकसां करिष्टं स्तम्भं करोऽयेः।

शास्त्रिनोरेण्युग्लदिव्यसत्मानो भवेऽयेः।

'लक्षरीकोर्मेकसां' लक्षरीकोर्मेकसां। 'भेक्वसा' हरिवसा। 'करिष्टं' तटस्थमनि तदौक्षया इति।
'स्तम्भं करोऽयेः' अभिसम्भो भवेऽयेः। 'शास्त्रिनोरेण्युग्लदिव्यसत्मानो भवेऽयेः' शास्त्रिनोरेण्युग्लदिव्यसत्मानो भवेऽयेः।

[1] भेक्वसा इति ख पाठः।
विद्याकन्तन्नाथाधिकारः ९ ॥

निर्गुणितका च सिद्धार्थं युह्मारेक्ष्यवापणे।
बद्धं पुन्यार्क्षोगेन जायते क्रयविक्रयम् ॥ ४१ ॥

‘निर्गुणितका’ सितभूतकेशी। ‘सिद्धार्थं’ स्वेतसेष्याः। ‘युह्मारेक्ष्यवापणे’ सवेतसेष्याः। ‘अथवा आपणे’ विषयो।
‘बद्धं पुन्यार्क्षोगेन’ पुण्यवक्ष्यां रविवारणं योगं बद्धं चेत। ‘जायते क्रयविक्रयं’ वस्तुक्रयविक्रयं भवत्येव ॥

पिताति प्रसूतसमेव जपाप्रसूतं विमध्य कल्लिक्या।
न विभरति तस्मां प्रसूतं घृतेस्वि तस्या: न गर्भं स्यावे ॥ ४२ ॥

‘पिताति’ पानं करोति। ‘प्रसूतसमेव’ दिन्रत्रयपप्पकोले। ‘किम्’ ‘जपाप्रसूतं’ जपाकृत्यम। ‘सि’ कृत्वा।
‘विभरति’ विशेषेण मद्धितवा। कथा? ‘कल्लिक्या’ सोविरेष्य। ‘सि’ नारी। ‘प्रसूतं’ पुर्वं। ‘न विभरति’ न
भारवित। ‘घृतेस्वि’ नदि कथमध्य पुर्वं भरति तथापि। ‘तस्या’ न गर्भं स्यावे। तस्या बनितया गर्भं-
सम्भवो न भवत्येव ॥

इत्युभयभाषाकविशेषेऽश्रीमण्डिकेणस्वरूपिनिर्विचार्ये
मैरपिप्पासावतिक्ये क्ष्यतन्नाथाधिकारो नाम

नवमः परिच्छेदः ॥ ९ ॥
दसमः गार्ग्यतन्त्राधिकार परिच्छेदः १०

संस्रवस्यायां रक्षा शोभा च वन्याः सत्वमां।
विज्ञानाय सचोद्यं स्तिष्काणिदशन्दं च ॥ १ ॥

'सरस्यं' दशस्य सभोभः। 'अस्रवस्यं' दशस्य शरीरास्थरस्यास्यं। 'रक्षा शरीरस्यास्यं।
'शोभा शोभाय' दशस्य शरीर्भववेशस्यास्यं। कविराजस्य तमस्य दशस्य शरीरास्थरस्यास्यं।
'विज्ञानाय' तविश्वस्यास्यं। 'सचोद्यं' चुम्भवेश सह वर्तमान इति सचोद्यं, दशप्रताधिकानकादि
कौशिकानुम्। 'स्तिष्काणिदशवे च' स्तिष्काणिदशवेशस्यास्यं चतुर्विन्नामिष्यास्यास्यं वर्तमान इति सम्बन्धः ॥

प्रथमसतावस्यास्यास्यं।

समविश्वस्यामाक्षराभिमाणि दूते शक्तिविदिकारो च वहुमानो।

दशस्य जीवितवं तद्विश्वस्यास्यं श्रृव्यं विन्ध्यात ॥ २ ॥

समविश्वस्यामाक्षराभिमाणि दूते शक्तिविदिकारो च वहुमानो। चतुर्विन्नामिष्यास्यं श्रव्यं विन्ध्यात ॥

'दशस्य जीवितवं तद्विश्वस्यास्यं श्रृव्यं विन्ध्यात' समविश्वस्यामाक्षराभिमाणि दूते श्रव्यं वहुमानो।
'कविराजस्य तमस्य दशस्य शरीरस्यास्यं।' श्रव्यं वहुमानो इति शवर्षवैवेशस्यास्यं दशस्य सभोभं न विकेते इति विन्ध्यात ॥

दृतमुखोध्वितवर्णानि द्रिगुणीक्रयं त्रिभुजीर्द्रागमानि।

श्रुत्येऽद्विश्रिपति च श्रुतिजीवितमाधिक्षेत्र स्रावः ॥ ३ ॥

दृतमुखोध्वितवर्णानि द्रिगुणीक्रयं त्रिभुजीर्द्रागमानि। 'त्रिभुजीर्द्रागमानि' तद्विश्वस्यास्यं राविलं त्रिभुजीर्द्रागमानि।
'श्रुत्येऽद्विश्रिपति च तद्विश्वस्यास्यं राविलं त्रिभुजीर्द्रागमानि। 'दशस्य जीवितवं तद्विश्वस्यास्यं श्रृव्यं विन्ध्यात' समाकृतिमाधिक्षेत्र स्रावः दशस्य सभोभं निहोस्त्रिसाधितेषानिः ॥

'दशस्य जीवितवं तद्विश्वस्यास्यं श्रृव्यं विन्ध्यात' समाकृतिमाधिक्षेत्र स्रावः दशस्य सभोभं निहोस्त्रिसाधितेषानिः ॥

'दशस्य जीवितवं तद्विश्वस्यास्यं श्रृव्यं बिन्ध्यात' समाकृतिमाधिक्षेत्र स्रावः दशस्य सभोभं निहोस्त्रिसाधितेषानिः ॥

'दशस्य जीवितवं तद्विश्वस्यास्यं श्रृव्यं बिन्ध्यात' समाकृतिमाधिक्षेत्र स्रावः दशस्य सभोभं निहोस्त्रिसाधितेषानिः ॥

'दशस्य जीवितवं तद्विश्वस्यास्यं श्रृव्यं बिन्ध्यात' समाकृतिमाधिक्षेत्र स्रावः दशस्य सभोभं निहोस्त्रिसाधितेषानिः ॥

प्रथमसतायः ॥

अतः परमस्वास्याबिध्विक्यते—

श्विप्पुः इथैव बीजानि विन्यस्ते पादनाभिन्यामिस्यामकानि विन्यस्ते पादनाभिन्यामिस्यामकानि विन्यस्ते पादनाभिन्यामिस्यामकानि परिचायकः ॥ ५ ॥
'सिप ते स्वाहा शीलानि' सिप ते स्वाहित पवित्र शीलानि। 'विन्यसेत' विशिष्टेण स्वापेते। केषु?
'पादनामित्यूक्षीयिनी' पादव्रये, नामभी, हृत्ये, आसी, महाको श्रेयेतुष शाक्षेतुष। कथमोत्पीति शीलानि?
'पीततित्वकाव्यासित्वकाव्यासित्विपक्षानि' पीत-हस्तिनामिनि, श्वेतेपि-श्वेतवानि, काबन्य-कुर्णवानि, असिते-कुर्णवानि,
सुरचाली-इग्रधिरुपि, निसन्धानि-सर्वाशानि। एवं पवर्णोष्णीजनि 'परिपाच्या' 'शिशु' शीलां पीतवानि' 'प' बीजे शेतवानि नामभी, ते बीजे काभनयो हृति, श्वा इति बीजे कुर्णवानि आसी, 'हा' इति बीजे इग्रधिरुप्ति
स्वर्थं, एवं कमये पवर्णस्य स्वाक्षेतुष विन्यसेत।

अत: परं रक्षाविशान्य कथ्यतेः—

पवां चतुर्दशोऽपेत सूतान्ते नामसंस्युतम।

दशेषु श्रेष्ठुतानि मायया परिवेशिताम् ॥ ६ ॥

'पश्चे' कछ्यम्। 'चतुर्दशोऽपेत' चतुःध्यायकम्। 'भूतान्ते' धूलानि-प्रविलुप्ते जोवार्याकाशानां शीलानि तेषामानं आकाशो हुक्तं,
ते हुक्तं कर्णकामये। कथमौम्? 'नामसंस्युतं' दशाःनामगंधकम्। 'दस्छु' बहुःशिष्य-चतुर्दशे।
'कवित्वज्ञि' शिप ते स्वाहित चतुर्दशोऽपेत लिखितम्। 'मायया परिवेशितां' तत्सहायोपारे हृतारं लिखित शिष्य
परिवेशितां दबातत् गच्छे ब्रह्मचारी। अथवा चन्दने दशाःस्य ख्याते एतानां लिखितम्। इति रक्षाविशान्य।

इदानी स्तोभकरणार्ये—

वहिन्मत्वः मिष्यमीपवन्योमारे दह्पचद्वयं योज्यम्।
स्तोभयुगां तस्तोभ मध्यमिकाचालनारङ्गवति। ॥ ७ ॥

'शिष्य:' चक्तः। 'जाँते' पक्षः। 'भूमि:' क्षिप्तः। 'पवनः' स्वाक्षः। 'श्लोम' हुक्तः। 'अभें' एलेवा
प्रविलुप्तजातारणामे। 'दह्पचद्वयं योज्यम्' दह बहेति पदर्थं योज्यं, तदाभ्य ज्ञाति पदर्थं योजनीयम्।
'स्तोभयुगां' स्तोभं स्तोभेति पददर्शम्। 'स्तोभं' अनेन मन्नौपाराणाहातेन (!) दशवेवः। कथम्?
'मध्यमिकाचालनात्' मध्यमाःकुमारावतान्द्रात्। 'भविष्य' जाते॥

मन्नौपारां—३ पक्ष त्वाः दह दह पद पद स्तोभं स्तोभं। इति स्तोभवनन्तः॥

॥ इति स्तोभभच्चानस्॥

इदानी विष्टस्तम्भमनुमिथ्ये—

आचार्ये भृगुसे मध्ये जलविहिमास्ते योज्यम्।
स्तम्भयुगां तस्मभो वामकारङ्गचालनत: ॥ ८ ॥

'आचार्ये भृगुजे' मन्नादौ मन्नान्ते प्रविलुप्तीमेव-क्षिप्तं इति। 'मध्ये जलविहिमास्ते योज्यं' मन्नास्ये प
३ स्वेति बीजान्तः योजनीयम्। 'स्तम्भयुगां' तदेत्रे स्तम्भेति पददर्शम्। 'स्तम्भम्' अनेन कथित-
मन्नौपाराणेन विलापस्तथस्तः भविष्य। कथम्? 'वामकारङ्गचालनत्' श्वामकारङ्गचालनेन।

९ श्रीमायकारमैवेशितं इति ख पाठः। 'श्रीमायकारमैवेशितं श्रुमम्' इत्यषः पाठः॥
गैरवप्रभावातीकल्ये ॥

शिशुविधा:—क्षितिं च स्वाभि स्तम्भय स्तम्भय ॥ वियस्तम्भनमनः ॥

द्राक्षनी निन्दितिकरणमस्मिदनेते—

जलभूमिवधिमाहरुपगेन: संप्लाववद्वयोपेति:।

भवति च वियाप्सारस्तर्जन्याधायालाद्विचरात। ॥ १०।।

'जघन' वकारः। 'भूमि' विकारः। 'वंध्नि' वकारः। 'पवनि' वकारः। 'गमनि' हाकारः। इति पञ्च-बीजाक्रि:।

कष्ममिन्ति:। 'संप्लाववद्वयोपेति:। संप्लावय संप्लावय पद्द्वयान्वितः। 'भवति' स्वाहेष ॥ कः?

'वियाप्सार:' विन्यविद्वाधीर्मणम। कस्मात्? 'तर्जन्याधायालात' स्वामकरत्रजन्याधायालानात। कस्मूः? 'अक्षरात' जीत्वः। अतः: मन्त्रोद्वारः:—पक्षे ३ स्वाभि संप्लावय संप्लावय ॥ इति वियाप्सारः।

द्राक्षनीमन्यश्रविन्यवज्ञवस्पणातमात्रकृतिक्षिपितः—

मस्त्वप्रभारिवायामपदं संक्रमवज्जितित्यः।

चालनवायामविकित्य नितारं विषवंकगो भवति ॥ १०।।

'भस्त्र' स्वाहे:। 'भोगि' उकारः। 'वाहिक' पकारः। 'घाम' विकारः। 'योगम' हाकारः। 'संक्रमवज्जितित्यः' संक्रम संक्रम ब्रज स्त्रिया पद्मायम।

'चालनवायामविकित्य' स्वामकरत्रायामविकित्यालामने:। नितारा अतिशयेन।

'विषवंकगो भवति' परं प्रति विषवंकगो भवति ॥

स्वा ३ पः क्षित हा संक्रम संक्रम ब्रज स्त्रिया विषवंकगोमन्यः:।

नागावेशः—

योगजलविध्वपनदक्षिणितियुतमन्याधायविद्वारेशः।

सं क्षितः प ह: पः क्षितः प ह: पञ्ञन कनिष्ठाचालनान: ॥ ११।।

'योगम' हाकारः। 'जघन' पकारः। 'वन्ध्नि' उकारः। 'पवनि' स्वाहे:। 'क्षिति: विकारः। 'युतमन्यः' युतमन्यः।

'भवति' एतकृत्यवस्त्रात्त्रायाल्पः। 'धन्यः' पञ्ञनात्। 'आवेशः' प्रवस्तरी नागावेशः।

'सं क्षितः प ह: पः क्षितः प ह: इति। 'पञ्ञन' एतन्मन्यपञ्ञने:। कस्मात्? 'कनिष्ठाचालनात:' बामकरंनिष्ठाचालनानात।

मन्त्रोद्वारः:—हा ३ पः स्वाभि सं क्षितः प ह: पः क्षितः प ह: इति पदे नागावेशमनः:।

कर्णजापेने भेषण निन्दिवं कुस्ते नयम।

विष 'सुवर्णहरिपु' दष्टयो तोयाभिषेकः: ॥ १२।।

'कर्णजापेन' दष्टपुरुषस्य कर्णजापेन:। 'भेषणा' भेषणेवक्त्व विष:। 'निन्दिवं तुस्ते' निन्दिवं तुस्ते।

'तरं' दश्य पुरुषम्। 'विष 'सुवर्णरेखापि' अर्थं पञ्ञन: सुवर्णरेखा विष:। 'दस्त्य' पुर्वे। 'तोयाभिषेकः:'

सुवर्णरेखानामविद्यामसुभंविन्दिताद्विक्षिणेकं निन्दिवं करोति।

१ क्षिति ३ स्वाभि स्तम्भय स्तम्भय निन्दिवं कुस्ते ३ स्वाभि संप्लावय संप्लावय। अथं वियाप्सारमनः।

इति ख्यात: ॥
गाःहक्तमाधिकारः १०।
भेष्कोन्यामोद्वा—३ एकहि एकले भेष्को विविधालक्षणकरण्ये ततु मंत्र आमोसाहूं हुङ्गारविष नासिः खावर जनगम क्षितिम अंगजे ३ फड।। इति कर्मजाप्या भेष्कोविष्या। प्राकृतमयः।।
अतः सुविरेकसमोद्वा—३ सुविरेक्षे! कुटिलमहेश्वरिणः! स्वाहा।।
इति तोषिर्मित्रिकरणुक्षेत्रे विचा।
सूतरक्तमरणोदसरमन्त्रे घटाराहु मन्नितं कुल्ला।
पादादिविभितत्वाराणिपतनाजवावती विषणहाः।। १३।।
‘भू’ क्षितिम ‘जले’ प। ‘महर’ स्वा। ‘नमोक्षरे’ हा। ‘मन्त्रणे’ क्षितिम प। स्वा हृद्यक्षरचतुष्यमन्त्रे। ‘घटाराहु मन्नितं कुल्ला’ कलशोदक्षमनेन मन्त्रणाामित्वमन्त्रे। कुल्ला। ‘पादादिविभितत्वाराणिपतनान्द’ आयादमस्तकादिक्तुत–जलधारणानातू।। ‘अभति’ स्वाहा। ‘बिषणहाः’ दशस्य विश्वाहा:।
मन्नोद्वा—क्षितिम स्वाहा।। इति निःविशेषकरणमयः।।

इदानीमदिविचाराधिकारममफिष्ठीयते—

अनन्तो वासुकिस्तकः करोः पद्मसंज्ञकः।
महासरोजनामा च श्रीपालपञ्चायत्य कुलिः।। १४।।

‘अनन्तो वासुकिस्तकः’ अनन्तनामा नामः; वासुकिन्यामा नामः; तस्यको नाम नामः। ‘करोः’ करोः करोः करोः नाम नामः। ‘पद्मसंज्ञकः’ पद्मनामा नामः। ‘महासरोजनामा च’ महापश्चापनामाः। ‘श्रीपालपञ्चायत्य’ श्रीपालपञ्चायत्य नाम नामः। ‘तस्य कुलिः’ तेन प्रकारेन कुलिको नाम नामः। इत्यादिविचाराधिकारानां नामानि निःपितानि।।
अतः परे तेषां नानांकुल–जातिको वर्ण–विवृत्ति–व्याख्याः यस्यकुलसध्विक्यते।

श्रीयकुलसंस्थेनु वासुकिश्वरः धराविषो रक्तौ।
करोक्रिपार्थपार्थी शुद्धी क्रुणाः च वासुकियुगरी।। १५।।

‘श्रीयकुलसंस्थेनु’ श्रीयकुलसभानाः। को ? ‘वासुकिश्वरः’ वासुकिश्वरपालनागाः। ‘धराविषो’ तौ ह्रूँ प्रथ्विविष्यनिताः। ‘रक्तौ’ रक्तवर्णाः। ‘करोक्रिपार्थपार्थी’ अर्थ–पद्धारुत्करोक्रिपार्थपार्थी। ‘श्रीयकुलसंस्थेनु’ ‘क्रुणाः’ तौ ह्रूँ क्रुणावर्णाः। च नसुवसे। ‘वासुकियुगरी’ तौ ह्रूँ अद्वितियविष्णुताः।।

विभावनन्तकृताः कवित्यो नान्तकातुस्मुखाः।
तत्कस्माधारोजाः वैश्याः पीती मुखती।। १६।।

‘अनन्तकृताः’ अनन्तकृतिकालनामाः। ‘वैश्याः’ विप्रकुलसम्पूर्णः। ‘कवित्यो’ अद्वितियविष्णुताः।
‘नान्तकातुस्मुखाः’ सफ्टकरणसंहः। ‘तत्कस्माधारोजाः’ तत्कस्माधारपालनामाः। ‘वैश्याः’ वैश्यकुलक्रिपाः।
‘पीती’ पीतवर्णाः। ‘मुखती’ वासुकिविष्णुताः। इत्यादिविचाराधिकारानां कुलविष्णुविश्वक्याः प्रतिपादिताः। जयजयिनराथानां देवकुलक्रिपाः आश्रिताः प्रथिकर्ष्याः न नरस्ते इग्नेत्तमकमः न प्रतिपादिताः।।

१ हृः देवदत्त्य विंशं दृसं दृशं हुं फडः इति ख पाठ:।।
पार्थिविविषेण गुरुता जठाते देहस्य सभिपातातवम्
रालाकण्ठनिरोषो गलनं दंशस्य तोषयितात्

‘पार्थिविविषेण’ गुरुः जठाते देहस्य सभिपातातवम्।
‘रालाकण्ठनिरोषो’ गलनं दंशस्य तोषयितात्।

गण्डोइस्मता दश्थपाटवं भवति वहतिविषोपायात्
विच्छायातान्योषणमापि मार्तागर्द्वीपे गण्नीहि

‘गण्डोइस्मता’ दश्थपाटवं नेत्रोपरिचारकम्।
‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्।
‘विच्छायाता’ शरीरे हुष्ठविषयं, ‘आपणेन बहुविषयविषयौ’
वदने निरदेशकमापि।

‘गण्डोइस्मता दश्थपाटवं नेत्रोपरिचारकम्।
‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्।

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‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्।

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‘गण्डोइस्मता’ दश्थपाटवं नेत्रोपरिचारकम्।
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‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्।

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‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्।

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‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्।

‘गण्डोइस्मता’ दश्थपाटवं नेत्रोपरिचारकम्।
‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्।

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‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्।

‘गण्डोइस्मता’ दश्थपाटवं नेत्रोपरिचारकम्।
‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्।

‘गण्डोइस्मता’ दश्थपाटवं नेत्रोपरिचारकम्।
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‘गण्डोइस्मता’ दश्थपाटवं नेत्रोपरिचारकम्।
‘विच्छायाता’ आपणेन बहुविषयविषयौ चिन्हं स्यात्。
नियुतजपात संसिध्यति दशाशाहोमेन फणिसार्णिन्द्रि:।
प्रणवादी: स्वाहान्त: चिरिचिरिश्रिवन्दादिको मन्त्र:॥ २२॥

'नियुतजपात' क्षत्रजपात। 'संसिध्यति' सम्रवः सिद्धि प्राप्तोति। केन? 'दशाशाहोमेन' दशकःसाह्वचनेन।

'फणिसार्णिन्द्रि:' नागाकर्षणम्। 'प्रणवादि: स्वाहान्त:' अन्वाराद: स्वाहाश्रव्यान्त:। 'चिरिचिरिश्रिवन्दादिको मन्त्र:'
2
चिरिचिरि इति शब्दाद्यं मन्त्र:॥

मन्त्रोद्धर:—३ चिरि चिरि इति श्रवाणि! एहि एहि कड़ कड़ स्वाहा॥ इति नागाकर्षणमन्त्र:॥
इत्यादि नागप्रेषणमन्त्रविधानमनमंसकोन्याते—

नागप्रेषणमन्त्रोऽश्रीतिसहारदेशाशाहोमेन।
सिध्यति जाप्येन पुन: शोणितकरवीपुष्याणम्॥ २३॥

'नागप्रेषणमन्त्र:' नागानि श्रुतस्मृरकरकन्त्रस्थापनमन्त्रः। 'अश्रीतिसहारे:' अश्रीतिसहारक्षेत्रभागः। जाप्ये।
कथंमभूतेन? 'दशाशाहोमेन' अश्रुसाह्वचनेन। 'सिध्यति' सिद्धि प्राप्तोति। 'पुनः' पदाताः। केवि?: 'शोणितकरवीपुष्याणम्' रक्षरक्षीपुष्याणम्॥

नागप्रेषणमन्त्रोद्धर:—३ नमो नागप्रेषणः। रक्षाभिध्रुवंदियुढः! उच्छिष्ठ्यतःस्वते।! एहि एहि
भवति! हुं फड़ स्वाहा॥ नागप्रेषणमन्त्र:॥

वल्मीकिनकते होमं कुयाँतु त्रिमहुर्णितम्।
मन्त्रसिद्धादि तमाज़यः प्रेष्येदुरगोश्वरस्॥ २४॥

'वल्मीकिनकते' वामतुस्मृत्येन:। 'होमं' हवनम्। 'कुयातं' करोतु। 'त्रिमहुर्णितं' श्रीराज्यकर्मणिविशिष्ट
प्रामारीत्तुप्रस्थलाणितम्। 'मन्त्रसिद्धाते' एवत्विधानेन इत्तमत्त्रसिद्धाते प्राप्ताः। 'तमाज़यः' ते नागस्वरमाहां
कुर्वा। 'प्रेष्येदुरगोश्वर' नागेश्वरे श्रुतकर्मकर्णे प्रस्थपायेत्।। नागप्रेषण-कर्मकरण-जय-होमविधानमसहितम्॥

प्रेषितोज्ञनेर्नाति मा कस्यापि पुरो वदे:॥
अन्यमन्त्रेण मा गच्छ मानवं मश्यायुक्तम्॥ २५॥

'प्रेषितः' प्रस्थापितः। कः? 'अहि' नागः। केन? 'अनेन' मन्त्रवदिना। 'इति' एवम्। 'कस्यापि
पुरो मा वदे:' कस्यापि पुरस्यायाम्रः मा भावस्य। 'अन्यमन्त्रेण मा गच्छ' एतन्मन्त्रं विहाव्य अन्यमन्त्रेण
त्वं मा गच्छ। 'भास्यं मश्यायुक्तं' अभुंकुर्युपपुर्वं भक्तय॥ इति नागप्रेषणविधानम्॥

१ प्रणवादिश्वाहान्तविरिधिश्रिवन्दादिको मन्त्रः इति ग पुस्तके पाठः॥
२ चिरि चिरि इति ग पाठः॥
फणिद्धस्य शरीरादोऽवाहास्मन्त्रतो विषय हवा।
सोमं श्रव्वहङ्गादाने हृत धनेण पातयेत्। ॥ २५ ॥
‘फणिद्धस्य शरीरात्’ सर्वदशस्य पुरुषस्य शरीरात्। ‘ः स्वाहा मन्त्रण्।’ः स्वाहिति वश्यमाणमन्त्रात्।
‘विषयोऽद्य पुरुषविहेडः विषयोऽद्य पुरुषविहेडः’ हवा। अपशुत। कथमुः? ‘सोमं अवटो’ अस्मृतं अवमोच्यमुः। कस्मात्?
‘ललाटात्’ भालस्थलात्। ‘हृते’ प्रेषकथमुः। ‘धनेण पातयेत्’ पात्यित्वे। ॥
‘एतमन्योऽहारःः’ ‘ः स्वाहा इत्यनेन मन्त्रेण वियोऽहारः’।
‘ौ’ नमो भगवते वज्रलुप्पय स्वाहा रक्तादि कुलिः हृते पातय पातय मर मर धर धर ठठ ठठ हु फठ चे चे। ॥
इति ूतपातलमन्त्र: ॥

ौ लामोः फठ मन्त्रोऽस्रायणः पतति भोगिना दृढः।
ौ होमादिफळन्तो द्युष्टिचादनो मन्त्र: ॥ २७ ॥
‘ौ लामोः फठ मन्त्रोऽस्रायणः।’ इत्यनेन मन्त्रोऽस्रणेन भूसै पतति। कः? ‘भोगिना दृढः’ सर्वः 
द्युष्टिचादः। ‘ौ होमादिफळन्तोः’ः स्वाहा शब्दसार्थि हवा। फठशब्दण्डात्: वश्यमाणमन्त्र:।
‘द्युष्टिचादनाः’ मन्त्रः। पतितद्युष्टिचारस्य शरीरोपिरन्नियादाहारमन्त्र:।
मन्योऽहारःः। ‘ौ लामोः फठ हु इति द्युष्टिचादनमन्त्र:।
ौ स्वाहा हु हु हु हु हु इति पतित हु हु हु हु हु इति पतित हु हु हु हु हु इति द्युष्टिचादनमन्त्र:।

पवनमोऽक्षरमन्नेणाकृत्य च धावते ततो वश्यमुः।
अनुवहारित तत्स्पदे यथा पत: पतति तत्रासौ। ॥ २८ ॥

‘पवनमोऽक्षरमन्नेणः’ स्वाहित्यक्षरमन्नेणः। ‘आकृत्य’ तद्युष्टिचादनपद्याकृत्यः। ‘धावते’ धावने 
करोति। ‘तत्’ तत्मात्। ‘वद्य आचारिनपद्यमुः।’ अनुवहारित तत्स्पदे तद्युष्टिचादन: य: पुरुषो धाववति 
तत्स्पदे यथा: अनुवहारित। ‘यथा पत: पतति तत्रासौ’ बन्धमणूः स्थै तद्युष्टिचादन: पतति तस्थासौ 
दृढः: पतति। स्वाहिति द्युष्टिचादित्यारक्षणमन्त्र:।

मन्नेणान्तते फणिविषयुतो भवति जलितेन श्रेने।
अपहरति निजस्यानादशितेपि विषयं न सक्षमेने। ॥ २६ ॥

‘मन्नेणान्तते’ अनेन कन्यादशितेपि। ‘फणिविषयुतो भवति’ सर्वं विषयुतो भवति। कन? ‘जलितेन’
वश्यमाणमन्त्रपद्यवृत्तो। ‘श्रेने:’ शैतिपि। ‘अपहरति निजस्यानादशितेपि’ स्वाहित्यक्षरमन्नेण भवति।
‘विषयेश्चीतेपि विषयं न सक्षमेने’ सर्वं भक्षितेश्चीतेपि सति तत्स्य पुरुषविषयी विषयेश्चीतेपि। न भवतीति निर्विविषीकरणमुः।

१ श्रूः श्रूः श्रूः इति ख पाठः।
गार्हस्तयाधिकारः १०।

मन्त्रोद्वारः—३ नमो भगवते पाश्चतिष्ठतार्हाः हृदयः महाण्डः पद्धारः शिवाहसः कोपाहसः उर्गेशाहसः पक्षः महाविषमकः हृदि फलः॥ इति नियितिकरणमन्तः॥

तेजो नमः सहस्रादि मन्त्रः प्रपक्तः ।
अनुयाति ततः गृह याहिःकुष्टे निवरते॥ ३०॥

‘तेजो नमः सहस्रादि मन्त्रः प्रपक्तः’ ३ नमः सहस्रजिनः। इत्यादि मन्त्रः प्रपक्तः पुनःस्य । ‘फणी’ नरः।‘अनुयाति ततः गृहे’ तन्मन्त्रपन्नतपुस्य सुखमुग्धार्हः॥ ‘याहिःकुष्टे निवरते’ स एव सर्वः पुनःस्य याहिःकुष्टे व्यावुष्ठाः गच्छति॥

तन्मन्त्रोद्वारः—३ नमो सहस्रजिनः! कुमुदभोजिनः! दीर्घकृष्णिनः! उचिष्कभक्षिनः! स्वाहा॥

इति नागसहायमन्तः॥

१२ हृदि श्रावः ग्राहः हृदि द्रान्तितितेन फणिमुखस्तम्भः ।
हृदि द्रान्तितेन गमने द्विषः हृदि श्रावः द्रान्तितेन भक्षार्हः॥ ३१॥

‘३ हृदि श्रावः ग्राहः हृदि’ । ‘द्रान्तितितेन द्रान्तितितेन मन्त्रीः। ‘फणिमुखस्तम्भः’ अनेन मन्त्रीः सर्पमुखस्तम्भमो भवितः । ‘३ हृदि श्रावः द्रान्तितेन गमने’ हृदि द्रान्तितेन मन्त्रीः सर्पमुखस्तम्भमो भवितः। ‘हृदि हृदि श्रावः द्रान्तितेन भक्षार्हः’ सर्पमुख हृदि हृदि द्रान्तितेन मन्त्रीः भक्षार्हः ॥

इति फणिमुख-गतिः-उपस्थ्यात्मनंविधः॥

वामं सुरण्येश्वरा गार्हास्यात्माः ।
स्वाहान्तः मन्त्रमुखाय कुण्डलीकरणं कुरु॥ ३२॥

‘वामं सुरण्येश्वरा’ ३ सुरण्येश्वरा इति पदम। ‘गार्हास्यात्माः’ सुरण्येश्वरादन्तरे। गार्हास्यात्माः पदम। ‘स्वाहान्तः मन्त्रमुखाय’ स्वाहान्तः मन्त्रमुखाये। ‘कुण्डलीकरणं कुरुः’ मन्त्रोद्वारः—३ सुरण्येश्वरा गार्हास्यात्माः कुण्डलीकरणं कुरु कुरु स्वाहा॥

सम्रणम् स्वाहान्तो ललक्षलस्युतः करोपेषः ।
मन्त्रो घट्रेवेशं क्षणेन नागेश्वरस्यापि॥ ३३॥

‘सम्रणम् स्वाहान्तो’ कुक्षरादि स्वाहाशङ्कान्तः । ‘ललक्षलस्युतः’ ललक्षलस्युतः इत्यशः। ‘करोपेषः कुरुः। ‘एषः मन्त्रः’ एतत्तुष्टमन्त्रः। ‘क्षणोऽन्तः कुम्भ्रेवेशः। ‘क्षणेन क्षणमाणेशः।
कस्य? ‘नागेश्वरस्यापि’ नागेश्वरस्यापि क्षणेन घट्रेवेशं करोपेषः॥

मन्त्रोद्वारः—३ ललक्षलस्य स्वाहा॥ फणिकुम्भ्रेवेशनमन्तः॥

१२ हृदि हृदि गार्हास्य द्रान्तितेन तन्मन्त्राय कुष्टेन रेखाम।
भूजगो मरणावस्थाः न लुधवे तरं कदाचिद्धिपि॥ ३४॥

१ फले स्वाहा इति ख पाठः।
कपिक्षेत्रसभामृतकालिका प्रणवादिनील परिज्ञाता।

लेख्यास्तत्योपदेशातः खटिकासरः शानेरः। ९५।।

'कपिक्षेत्रसभामृतकालिका' कण्डकरीसेन सप्ताहार भाविता खटिका। 'प्रणवादिनील परिज्ञाता' सा खटिका प्रणवादिनील-नीलमन्त्रेन संभ. ज्ञाता। 'लेख्यास्तत' खटिकाय लेखनीयः। कथमु? 'उपदेशातः' उपदेशपूर्वेन। कः? 'खटिकासरः' तत्त्काविभिन्नसरः। कसिन? 'शानेरः' शानेरीने।

मन्नोद्भरः—इति नीलविषमाहृत्तियिसरसंक्षुमणाणि! साहा। इति विषमकालयमन्त्रः।

यो हन्यार तद्भवं खटिकासरम् दशति नात्र सन्देहः।

हस्त्वा करतलद्वस्तन मूर्छ्वति विषवेदनाकुलितः। ९६।।

'यो हन्यार तद्भवं खटिकासरम् दशति नात्र सन्देहः' अत्र खटिकासरविवाहेन सन्देहाणि न कार्यः। 'हस्त्वा करतलद्वस्तन' तत्सर्दमादं दर्शते दस्त्वा। 'मूर्छ्वति' पुत्रो मूर्छ्वी प्राप्तोति। कथमुतः?

'विषवेदनाकुलितः' विषजनितवेदनाकुलितः। इति खटिकासरम्कोतुकिचाकनाम्।

इँौ कुँ ग्राँ नीँ ठ: मन्वेण विषें हूँकारसम्यक्य सव्यः।

सूर्य द्वाशवलोक्य मक्षयेत पुराकातः ततः। ९७।।

अतः परे मूलविषमविवाहममसद्यवतः—

'इँ ग्राँ नीँ ठ: मन्वेण' अनेन मन्वेण। 'विषेः' स्थानविषम्। कथमुतम्? 'हूँकारसम्यक्य' कर-तलहुँकारसम्यक्ये सिद्धं विष्य कपितमन्त्रेन। 'ज्ञाता' अभिमन्त्रः। 'सूर्यः' रात्रः। 'द्वाशवलोक्य' द्रष्टाय निरीक्षयः। 'भक्तयेत' विषविश्व दुर्लोकः। काथम्? 'पुरकातः ततः' पुरकायोगः।

मन्नोद्भरः—इति ग्राँ नीँ ठः। इति विषमकालयमन्त्रः।

प्रतिप्रकाश दत्तवर्त्याः व्हात्ता नीलनिम विषमः।

ग्लः ह्यं मन्नयिला तु तत् तत् च धेति मन्निणा। ९८।।

'प्रतिप्रकाश' शानुकोलयः। 'दत्तवर्त्याः' देवस्मृतः। 'व्हात्ता' ध्यान करवा। कथमुतम्? 'नीलनिम' नील-वर्णस्वस्यम्। किम्? 'विषेः' मूलविषम्। कि हस्त्वा? 'कुँ ह्यं मन्नयिला' इतिमन्त्रेणसर्मणेयः। 'तु' पुनः।

'ततः' ग्लः ह्यं इति बीजदण्डः। 'धेति' चे चे इति पदं सुपिलः। केन? 'मन्निणा' मन्नवादिनः।

मन्नोद्भरः—इति ग्लः ह्यं चे चे। इति प्रतिप्रकाश नीलयानन्न युक्तिविद्यामन्त्रः।
गारुडतन्त्राधिकारः १०।

मुनिहयन्नायोपशा कन्या कदुतुमिखा कुमारी च।
विरक्तकुकुकुम्बन्येन शनि विषय नस्यपानेन। ॥ ३९॥

‘मुनि’ अर्थात्। ‘हयन्ना’ अर्थात्। ‘पोषा’ देवनारी। ‘कन्या’ ककोकी। ‘कदुतुमिखा’
कुकुकुम्बन्येन। ‘कुमारी’ गुणन्यात्। ‘विरक्तकुकुकुम्बन्येन’ शनि विषयं। ‘कुकुम्बन्येन’
इन्द्रजीवं। ‘शनि’ नाशयति। ‘विषयं’ स्त्रावरजज्ञाविषयं। कथम्? ‘नस्यपानेन’ एवत्रीषयानां
नस्यपानेन च चर्च विषयं नाशयति।

द्विपलभूतचतुष्कं रविहुर्धं च्छमतस्फलोपेतं।
वृद्धिकविपस्सदां बदरीतःस्वदस्योगात॥ ४०॥

‘द्विपलभूतचतुष्कं’ द्विरुपस्सद्युतचतुष्कम्। ‘रविहुर्धं’ मारणीक्षम्। ‘च्छमतस्फलोपेतम्’ च्छमतकः
फलचिद्धान्वितम्। ‘वृद्धिकविपस्सदां’ वृद्धिकविपस्सदां अर्थात्। 'वृद्धिकविपस्सदां' 'बदरीतःस्वदस्योगात्'
पुष्यको उष्णोपगतकः च्छमतवन्तिवदरीति श्रुता। तद्रीवध्रवयोऽद्रुः चतुः अर्थकष्टेऽनोल्तयं
अधोगत-कष्टेऽन अन्योक्ष्यं संकामति॥

पद्कोणभवनमध्ये कुकुलां यो लिखेद्युः विषयं।
तत्र न नित्यति नागो दिलिखिते नागारिकनेन। ॥ ४१॥

‘पद्कोणभवनमध्ये’ पद्कोणं ककस्मि। ‘कुकुलां’ कुकुलात्मामेव यत्र:। ‘यो लिखेद्युः’ या: ककोपि
मन्नवादी लिखेद्युः। क? ‘मुः’ गृहोहेश्वरम्, स्वासोत्राऽन्। काम्? ‘विषयं’ कुकुलात्मामेव विषयं। ‘तत्र’
नतिष्कम् युः। ‘न नित्यति’ न नित्यति। क? : ‘नाग:’ सर्प:। कस्मिन् युः सति। ‘दिलिखिते’ सति। केन?
‘नागारिकनेन’ गदावनेन॥

मन्न:—उ कुकुले। हें पुष्प॥

इदानीं मण्डलरुपायमभिविन्यते—

चतुरूमं मण्डलमतिरमणीयं प्रज्ञावर्णचूर्णेन।

प्रविलिंय चतुःकोणे तोयभुतानम स्थापयेत् कलशानु। ॥ ४२॥

‘चतुरूमं’ समानतुरसम्। ‘मण्डलं’ वक्षयमाप्पमण्डलम्। ‘अतिरिक्तकायं’ अस्यन्तयोभमानम्। ‘प्रज्ञावर्णचूर्णेन’
श्रेयस्यसम्पुर्दितं विषयमण्डलम्। ‘प्रविलिंय’ प्रविलिंय लिखिता। ‘चतुःकोणे’ तन्मण्डलस्तुःकोणे।
‘तोयभुतान’ जलपरिपूर्णाः। स्थापयेत्। कान्? ‘कलशानु’ कुम्भानु॥

तस्योपरि विपुरुततुं मण्डलम्भिरुपायमभिविन्यिकारीणम्।
चन्द्रोयक्षतिरगणारण्यार्योपेतम्। ॥ ४३॥

‘तस्योपरि’ तन्मण्डलोपरि। ‘विपुरुततुं’ अतिविलक्षणम्। ‘मण्डपम्’। कथमभूताम्। ‘अतिवरस्मण- माधिकारीणम्’। पुनः कथमभूताम्। ‘चन्द्रोयक्षतिरगणारण्यार्योपेतम्’ वितानमथजन्तन्द्रमालाभिलक्षणायात्मिको
विशिष्टवर्णाविन्यतम्॥
सतिवरणे भैरवप्रभातीस्तीकल्ये

पञ्चपरमेष्मिन्तं प्रयेकं प्रणवपूर्वीहोमान्तं।
अष्टदशकमलमध्ये हिमकुत्तमल्योजैविरिलेत्।

पञ्चपरमेष्मिन्तं भार्तीसिद्धान्ताऽपाथवस्वास्साधुनां मन्त्रम।
अशुं च कथमभूतम्? प्रयेकं प्रणवस्याक।
प्रणवपूर्वीहोमान्तं। एकारदिकासहायान्तं।
अष्टदशकमलमध्ये। अष्टदशकमलमध्ये—अष्टदशकमलमध्ये।
हिमकुत्तमल्योजः। करुणकारीस्वरीन्नचः।
‘विलितेत्’ विशेषेन लिखेत्॥

मस्त्रोढः—अ अर्थः: स्वाहा, अ सिद्धेयः: स्वाहा, अ सुरीः: स्वाहा, अ पाठकेयः: स्वाहा, अ सर्वसापुः: स्वाहा।
इति पञ्चपरमेष्मिन्तं मन्त्रं करिकामध्ये लिखेत्॥

पुर्वाग्न्यादिदु द्वारज्यादिजम्भादिदेवता छेता:

tदशकिणिदिर्गमे हेममयी पादुकां देव्या:॥ ३५॥

‘पुर्वाग्न्यादिदु’ पुर्वाग्न्यादिदिर्गमे आमृतयादिजुविन्दिदिर्गमे।
‘हेममयी’ तन्मयेन्दरि दशकिणिदिर्गमे।
‘पादुकां देव्या’ पादुकां देव्या।

स्थापनकम्—ज्यो स्वाहेति प्राच्यं विपन्न १, ३ विजये स्वाहेति दशकिणियाय विपन्न २, ३ अर्थिे
स्वाहेति प्राच्यं विपन्न १, ३ अर्थिे स्वाहेति प्राच्यं विपन्न २, ३ स्वाहेति प्राच्यं विपन्न ५, ३
स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न २, ३ स्वाहेति प्राच्यं विपन्न ५, ३
स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३
स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३
स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३
स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३
स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३
स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३
स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३
स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३
स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३
स्वाहेति प्राच्यं विपन्न ५, ३ स्वाहेति प्राच्यं विपन्न १, ३ स्वाहेति प्राच्यं विपन्न ५, ३

अथक्षण्य गन्धन्तुलकुसुमनविवेचाप्रादीपधूपति:।
परमेश्विनं च मन्त्रं शैरवप्रभाताश्वादी:॥ ४६॥

‘अघ्यविच’ अतिपुःज। कै। ‘गण्धन्तुलकुसुमनविवेचाप्रादीपधूपति:।’ श्रीगण्धाक्षतुलकुसुमनविवेचाप्रादीपधूपति:।
‘परमेश्विनं च मन्त्रं’ पञ्चपरमेष्मिन्तं। ‘अघ्यविच’ पूजःसिता। ‘पूजःसिता शैरव-
प्रभाताशवादीवादी:। पादोऽस्वाप्नाकिे अर्थः पूजःसिता॥

परसमयजनविभर्तं शिश्यं जिनसमयेवदेवगृहक्तम्।
कृतव्राहाल्पाङ्गं संस्कृतं मण्डलाभिमुखम्॥ ४७॥

‘परसमयजनविभर्तं’ भिद्याशासनलोकविभर्तं। ‘शिश्यं’ बिनेयम्। पुनः: कथमभूतम्। ‘जिनसमय-
देवगृहक्तम्’ जिनशासनदेवतालुकब्धक्तम्। ‘कृतव्राहाल्पाङ्गं’ कृत्तो कृतव्राहाल्पाङ्गं बनेतात् कृतव्राहाल्पाङ्गं तमसः
कृतव्राहाल्पाङ्गं। पुनः: कथमभूतम्। ‘संवर्गम्’ समक्षातम्। ‘मण्डलाभिमुखम्’ उद्वारतमण्डलाभिमुखम्॥

संबाध्य चतुःकलिः: सहिष्णुवैस्तं ततोऽन्यवासदी:।
दत्तच तस्मान मन्त्रं नवेदेयतं, गुसुकुलायातम्॥ ४८॥

१ कमायतम् ख पाठः।
भवतापि न दात्यः सम्यक्लविवर्जिताय पुरुषाय।
किंतु गुह्देवसमयिः प्रभुमे गुणसमेताय। ॥ ५० ॥

‘भवतापि’ वाचापि। ‘न दात्यः’ न देयः। कस्मे ? ‘सम्यक्लविवर्जिताय’ सम्यक्लविविहीनाय।
‘पुरुषाय’ नाराय। ‘किंतु’ अस्वाय। ‘गुह्देवसमयिः प्रभुमे’ गुह्देवसमेवे अभियुक्ताय।
‘गुणसमेताय’ सकलगुणसंयुक्ताय एवंगुणविविकाय पुरुषाय दात्यः।

लोभादयवा सेहारास्यसि चेदयसमयाभक्ताय।
बालब्रह्मोमुनिवधपाय यत्र् विष्णुति ते। ॥ ५१ ॥

‘लोभात्’ अभ्यवसिष्यात्। अत्रवा ‘सेहारा’ व्यामोहात्। ‘सेहासि चेदय’ यदि इन्मां विवा ‘दास्यसि।
कस्मे ? ‘अन्यसमयभक्ताय’ परसमयभक्तियुक्ताय। तदा ‘बालब्रह्मोमुनिवधपाय यत्’ वालकब्रजनमुनिवधम-हननेन यत् पापम्। ‘तद्रविष्णुति’ ते। ‘तत्’ पापम् तव भविष्यति।

इत्येव श्रावयितव तत् सक्षिप्तो गुह्देवयोः।
मन्त्री सम्पर्येयमन्त्रे मन्त्रसाधनयोगतां। ॥ ५२ ॥

‘तै’ मन्त्रामाहक्तू। ‘इत्येव श्रावयितव’ इत्यनेन प्रकारणाः पायथं कारवितवाः। कथम् ? ‘सक्षिप्तो गुह-
देवयोः’ गुह्देवयोः। ‘मन्त्री’ मन्त्रचारी। ‘सम्पर्येयम्’ नियोजयेत्। कथम् ? ‘मन्त्रम्’ गुह्दार्मयागिते
मन्त्रम्। कथम् ? ‘मन्त्रसाधनयोगता’ मन्त्राराधनयोगायोगताः।

प्रशासितः——

सकलनुपुष्कुटमुहिष्ठितचरणायुः: श्रीमद्रजितसंगमणी।
जयतु दुरितापहरी भव्योपभवाणिवोत्तरी। ॥ ५३ ॥

१ मवा क पाठः
तद्विचरणे भैरवप्राप्ततीकरणे

‘सकलन्त्रधुक्तप्रितिमनुष्ठितं कुलभूषानोगुमुक्तप्रज्ञापिताय विन्दुः।’ श्रीमद्ब्रजम्योजनेन श्रीमद्ब्रजम्योजनेन श्रीमद्ब्रजम्योजनेन श्रीमद्ब्रजम्योजनेन श्रीमद्ब्रजम्योजनेन श्रीमद्ब्रजम्योजनेन।

‘जयदु’ सवेक्षणं वर्त्तमाणं। ‘दुर्गतिपापारी’ पापपापारी। पुनः कथमभूतं? ‘भयोधरासनानोचराय’ भयानकसमुद्रस्तरं संसारसमुद्रस्तरं।

जिनसमयागमवेदी गुहंतसंसारकानोचराय।

कर्मेन्वन्दुहनपुस्तन्तिचित्यं। कनकसेनागणेन। || ५४

‘जिनसमयागमवेदी’ जिनेन्वन्दुहनसमयसत्ता माओऽति। ‘हर्षसंस्करकानोचराय’ दुर्गतिपापारी-न्यूनसंस्करकानोचराय।

कर्मेन्वन्दुहनपुस्तन्तिचित्यं। कनकसेनागणेन। || ५५

‘चारिन्मुख्यितां निसहुः महिष्यकुर्मयानहुः।

तत्त्विन्यो जिनसेनो ब्रह्मूव भव्यात्मयामांसुः।’

कष्ठयुतः ‘जिनसेनं’ कनकसेनाचर्यं। कष्ठयुतः ‘ब्रह्मूव’ सहायं। कष्ठयुतः ‘भव्यात्मयामांसुः।’

तद्विचरणोऽजनिगमिन्यं सरस्वतीतद्वयवसादः।

तेनोत्तीतां भैरवदेवताया कल्यं समासेन चतुःशतेन। || ५६

‘तद्विचरणं’ जिनसेनाचर्यं। शिष्यं। ‘अजनि’ जातः। कष्ठयुतः। ‘महिष्यकुर्मयानहुः।’

सरस्वतीतद्वयवसादः। सरस्वतीदिव्यं। सकाशात् प्रात्रवसादः। ‘तेन’ महिष्यचर्यं। उदितः। कष्ठयुतः।

‘भैरवदेवताया’ भैरवप्राप्ततीकरणे। कल्यं मन्त्रवादसमूहः। समासेन संक्रियेण। चतुःशतेन चतुःशते संक्रियेण मन्त्रकल्यं।

याब्दाविमहीनिहतर्गताङ्गीगाणप्रज्ञानढिनिविठ्ठाय।

तिष्ठित तावदस्तात् भैरवप्राप्ततीकरण। || ५७

‘याब्द’ याब्दकल्पकर्मण्यम्। ‘याविन्यो’ समुद्रम्। ‘सहस्त्रपुर’ कुक्तवृद्धम्। ’तारागण’ नक्षत्रस्मृतम्। ‘गगन’ आकाशम्। ‘कन्ध’ कर्कघातः। ‘दितिन्यिन्’ मार्गितः। एते वायुर्द्वयं सरस्वतिकल्पितः ‘तिष्ठित’ स्थायित्वम्। तावद् तावद् तावद् सरस्वतिकल्पम्। ‘आस्ताम’ लिङ्गः। ‘भैरवप्राप्ततीकरणः’ भैरवप्राप्ततीकरणः मन्त्रकल्यं।

इत्येकम्पत्ताधिभोजखर्षाश्रीमहिष्यकुर्मयानस्तीर्थिति

भैरवप्राप्ततीकरणः समासः।
परिशिष्टानि
परिचित्त १
शंताम्रकर्त्तासुबृहमणिश्रीश्रीश्रीश्रीश्रीश्रीनन्दनविचित्रितं
अद्वृतपद्मावतीकल्पः

श्रीपाश्चात्तायं नमः
शाकटेश्वरपूज्यं तृतीयं प्रकरणम् ॥

पूर्व: पूर्वांसिद्धः स्तनं: श्राभवंभूषितः सूक्ष्मः
पूर्वहृदालसंहस्यो नासाभ्रम्यस्तदग्रुहः ॥ १ ॥
निस्मलिन्जयंद्वी स्तितं मण्डली निरूप्यं वायुं ॥
आपूर्यं शानयमं रेवश्चिविन्य: ततस्तमूलम् ॥ २ ॥
उद्धिष्ठं च धृष्टिशक्याकरणं विश्वं पापरेण्यं ॥
आत्मानं कमेद्धपुजुस्योपरि स्थितं स्मरितं ॥ ३ ॥

विषयः क्षुद्रम्

दीपदिधारिकरणं तु तदयो ज्ञात्वत्मानरेफः च
निजहृदेऽथ चाकारं विचिन्ततेद्यारिकरणं ॥ ४ ॥
प्रविच्छिन्त्यं धकारं तद्रेवस्यावधं वायुरुपेण
दन्तेधमानामस्यविशेषं बुज्जनाभोजनमविनक्त ॥ ५ ॥
भस्मभूतमकारकं जियामकाजोपसरी तस्येव
मेघाकरणं ततस्यं बुज्जनारबोजावाहको ॥ ६ ॥
वर्ष्यांमुन्तमुनुकाकर्त्तालिन्तद्योपनिकरणं
पञ्चमानं संस्मरितेऽपरितो मण्डली च वृत्तः ॥ ७ ॥

विषयः क्षुद्रम् ॥
विक्रृष्टनममलकमलं तदसुतभाषोज्ञवं सदा विक्रमम्।
तत्त्रतिकमध्ये गतं सुधोज्ञवात्मानमजुनमम्॥ ८॥
पर्याससत्संयमार्थितं व्यासाथ दृष्टि करवलेन्।
पोष्कन्धामस्वरुपं तत्त्रतिकमध्यूपरकूलम्॥ ९॥
'पविन्निज्ञातेवायुस्तपत्तिपरि संस्थाप्य पाठ्रेजिज्ञातायम्।
निषिदबलकलक्षणांपरं चिन्हस्वतंत्रसिद्धातिशयोपेतम्॥ १०॥
पापरुपधानानुस्मादां विनियोजितसंस्थिताय पंपत॥
तत्रज्ञरेतु महद्वीवादिक्जननीगणं नयण॥ ११॥
तत्तथारता रोहिनिमुख्याय द्रष्ट्रप्रेयता। क्रमः।
‘द्रो’ विन्यस्य च मन्त्री धानविधानं करोतु सदा॥ १२॥
चतुर्भिः कलाकपाम्।
अहितिसिद्धार्थात्पाप्यायान। सर्वत्रसाधुयः।
अहुक्तात्मकत्वे न संन्यस्य वाचन्तान। १३॥
होमातः। प्रणवमोकुल्या। पञ्चपरसमिष्ठमहात्माः।
हाँ हाँ हूँ हाँ हाँ। धारणीजः। प्रात्यावितेशप्रवतः॥ १४॥
शीते वाराण पञ्चक्षुम्वितेशमाणमाणमाण अविद्यतार्तेः।
सर्वकर्मेण तैरपि व्यासमुख्यातिधिःक्षणं मन्तः॥ १५॥
लक्ष्यास्यकराभ्यं श्रीनय हृदयं शिरःशिखा वाराण।
कविकृत्त्वा च तैरपि मुख्य मन्त्रं ततो भायेतु॥ १६॥
चतुर्भिः कलाकपाम्॥

dr̥t̥i śakalādhikāvyaḥ samātātāh kṣīrīdhūpyo mobile-
prakaraṇaśrīdeśaphalātya{nāṭaḥ}।
lakṣḍaṇvujitāḥ vājaṁ prāntināḥāntāḥ च
tadva rāṣṭru māṇḍri dēvīp∪jākam hi॥ १७॥

dr̥t̥i svetāmbarar̥caśuddhaśamāvidhīyashabdārpaṇāya-
śrīpaścandāsmāśāṁtēṣu sūṣṭa nāṇyadikāvyaḥ॥
śakalikarajalakṣṇaḥ daśītekam ॥ ३॥

1 vāma। 2 caśānta। 3 akara। 4 'अर्धिज्ञातयं' इत्यावशीर्षितं कथयो। 5 śīrṣ, vāda, hṛday, nāma:, pādaś caṛi mukhābhijñapakam। 6 āvāpaśrasnānām n caṛi dṛṣṭi gṛhačchānām मे।
उधानवने जिनवरहिर्विनीतेतेघवा पुलिने ।

नगकटके निन्तिनकदेशे वासन्नय संस्थाय || 1 ||

अरम्भरवज "कुट्ठरशामि: कलामिरविवुकते: ।

प्रान्याविदुष्टिविकर्त्तेषु पूर्वे मन्नी करोतु शुचि: || 2 ||

गुम्मू ||

ध्यायेत पीतमङ्केन्द्र राजुस्व (?) बजरपार्यं सख्य ।

परितो हुप्पस्यरधेयतमतु तत: सिंध्यर्थी: || 3 ||

स्यात्मध्यंतु हुप्पस्यु हियस्यु तहुत्यु कोशिष् ।

मन्त्राविद्वातिहरिनिति कायं सर्वेष मन्त्रविद्यम || 4 ||

वाति ग्रहादुपी पूर्तितस्वक्त्वा पांडु हि चेतु तवानु तु ।

आशााबन्धं मन्नं कृयाविद्वं पुरा गवितम् || 5 ||

आकर्षं वसन्ते पीये वाक्षप्रसुषापम ।

प्रान्याविदुष्टिरे मारणमथ शारिति शार्टि: मन्त्रविद: || 6 ||

हेमस्याण्ते पौधारसिद्ध ये कुरेन्दिरतं नियतम ।

सहायतालोकमूदृति महतं ते घुज्यीया हि || 7 ||

पूवारंगं दुर्धवं वसन्ते मध्यवे प्रीतमप्रवर्ते ।

प्रान्याविदुष्टि प्रदौफे विषिणि खयं तथाध्यनिविठा || 8 ||

हेमस्याप्यापाण्ते मन्त्रविदो वदुरसन्विरघम ।

कर्मचारां: कालः इतिहार सिंधिय गाति तो हिः सिंधियम || 9 ||

पद्यविष्णु विरर्थे केचिदु पुनस्ये चैत्याय विचयनित ।

पद्यमङ्कारिविधायं संभवं सम्मानतन्त्रविवं: || 10 ||

वदयिर्भिदायं पूवारं वद्यवे प्रीतमप्रवर्ती ।

उषात्मनपराण्ते सन्ध्यायं माररणं तद्रः || 11 ||

शान्तित्वमंडराण्ते प्रात: पौधारसधमनित: बुधः ।

अन्योरषार्कमस्ये वदये तत: करोतु सदा || 12 ||

कुकुष्ठे "तोरजः-कूण-स्वरतक-पवि-भद्रपीठकाव्यायिन् ।

हेमण्य-शाम्यावचरण-वशीकरण-रोर्च-वध-वधसमये || 13 ||

पवि-कमले-"बोध-वधय-शाम्यावचरण-धि: वधानु: ।

वध-वधय-शान्ति-विकरणा-रोयावचरणे || 14 ||

1 क्राह्से: 2 अनुदचरसितजनीयसरहत्तानो भस्माणं कलं इति सक्ष्मा भवति. 3 पदमू || 4 आस-नानि || 5 बोधे विद्यपस्य युग्म।
शान्तयुक्तनात्मकरणम्-विभेद्याकृतिः-वदय-हास्यम्।

उद्धिते-मच्छर-वदु-यम-तोमाजञ्जुरिष्व् नैवेति पुष्यते।॥ १५॥

रोधः-प्रथम-विचारण-दीपन-पुलवसमुहः किवते।

बधः-नाशा-हित-स्तम्भनः-शान्ति-विश्वेषण-वशीकृतिविधानम्।॥ १६॥

आन्ति मध्ये चान्ति नामतिबोधि हि रोध आल्यात्।

वर्णान्तरितं प्रवर्ण द्विजेन्द्राम्ये विद्रेष्यते।॥ १७॥

आन्ति दीपनमान्ते सुप्रभा-समपुरं तद्निरगमः।

पवं पद्मकार्किताश्वं मन्त्र जगेन्द्रम्।॥ १८॥

भ्रान्तिरियापराकृतकुशमयान वाग्येजिन्तिनाधिमध्।

हृदं पान्तयुतं पदवाले नम पद्मादिनं मन्त्रम्।॥ १९॥

हृदं मन्त्रान्ते जाये समये सदृश मम: ताजः।

स्याहे तु होमकाले मन्त्रान्तो कम: प्रेतः।॥ २०॥

बधये वषपुष्टी फड्ड्ड हुः हृदे च शान्तिके स्याहा।

आश्रयी बौद्धे देहे पौढ़ी द्वेषति मन्त्री ते॥ २१॥

अङ्गित्रकालहुकिमण्डोऽस्तिन संविवर्यते।

मोराभिमारा शान्तिकवशीकारःक्रियःकर्णविचार॥ २२॥

पूर्णाचार्यस्नितम् दलितं मन्त्रेनिघन सतवारं हि।

भृगुस्यकरणादिना शुरुदा विद्रहातु सिद्धे मन्त्री॥ २३॥

निर्दोषपदमलं धौंत शुरविवारिणा च विविधः।

त्रोचनचन्द्रकुशकुशमनसंपर्ब्रुतिकुशमितिकस्सम्।॥ २४॥

निनांति मर्ति मन्त्री शान्तप्रकाशिधुन्तकालिन्।

मोरावलवनिवरतो माल्यस्मां यथे सत् तत्॥ २५॥

सोहोर्वनपालसत्पत्तकालविविधं विदुर्दः।

विशस्य निभेतिहादुमर समपुरसात्मत्वयुक्तकर्णकालिन्॥ २६॥ युगमम्॥

पूर्वाधिनेनैवेशपक्षिमवायुतरसदिशकुर्क्रमः॥

तत्त्वाविन्दमोगटत्तुं सृष्टि स्थायिः क्रमाशिलितम्॥ २७॥

श्रीवामुनिकम्भायारणेनेत्रम् नम एव पाताले।

स्वायं नमोदरविविधिविलासं नम एव तत्॥ २८॥

१ पक्षिम-वायव्यक्रोण-प्रक्षाल-आनेव-द्रुश्य-उत्तर-पूर्वदिश। २ उपचारम् । ३ गोरीहा । ४
ईश-इष्टाधिकर। ५ अष्टका: । ६ वाग्यीज-एखारः, मयु तु हौं, श्रींधरेहूँ धरणेनीताम्, पातालयः
नमः इत्यादि: । ७ श्रींहूँ इत्यादि नमः ।
किपुत्तिविशिष्टुपाल्नः सत्वपरमाष्ट्रशिवकमः।
नीलोत्पलवल्लिकों सत्त्वकं न्यस्त्र पार्श्वजिनम्। २९।
तदाधः सुधाकङ्कवलोऽसुधुक्ता लोचनामित्रोपेताम्।
मन्नारामिनः न्यसेतृ श्रीसुभंगापन्नवति बेरोज्यः। ३०॥
गुगमः तप्युथः वनस्पतिस्तुष्टिः। 'ते'जो-'माया-समारिकुष्यनम्।
नित्याभिशः निस्राधा भद्रा स्थानमाचात्र त्रयऽहारः। ३१॥
स्थानमः तत्त्वितो भूत्प्यश्चत्तनमः। श्रुषुर्यामन्त्रवणाश्।
कामः-कुसुमाजालनः भवेःकं 'वाणपुरविका'क्योमः। ३२॥
पोद्धरकोऽतृप्तः सायाधानमोक्ताः। रमः।
रोश्यन्या प्रक्षरी 'पविपुरः' श्रुबलेकुश्य चक्रा। ३३॥
मानवदुः काती महायुताजन्याः च गौरी स्वा।
गत्यारी जाठथरी बृंगेऽऽता मानवी तथाज्ञ्युक्ताः। ३४॥
मानससान्निग्ना भवेऽस्यते चेति दैवता दृष्टिः।
श्रियुः यथलयमेऽतृप्ताः दृष्टेऽपत विनाशेवतः। स्युः। ३५॥
करिराजप्रकाशन्यालिकाभिः शोणितांप्रथाश्च।
केशिक्षण्डः कहभृतमुक्तभरणम् महारतः। ३६॥
कृष्णो विजयः सिद्धः दुश्चिन्यरो दशा भवेऽवी सहया।
सिद्धार्थ्येर्ति नमः प्राणया हीमादिफङ्टे। ३७॥
"तदुपरि युगवर्ये श्रीवेश्यः।" लक्ष्यत्रुविविषः।
"मायाविजयः विजया च जगन्त्यपराजिता च मन्त्रा च। ३८॥
भ्रा गद्दा च करळिका च योगिन्यथ गिर्भा च।
सा नन्दोऽतो अमला कमला प्रवा भारथायोगिन्यः। ३९॥
"सुधुषुते जन्मः मेण्यान्य बिचन्ता वियुता परा च जम्मा च।
स्तम्या दम्या मोदः सिद्धिति नमोन्तकाचेति। ४०॥
पश्चिमवल्लेऽतः पशचायत्यर्शः। सुभागः।
तुर्यासहस्रा निजनिजित्यक्षुष्टुः। स्युः ससोमसुखः। ४१॥
बेलस्यस्यश्राधारसां प्रत्येकमसित परिकारः।
पश्चिमात्तस्यस्युक्तेऽकेत्तवः। गृहवचनात्। ४२॥

१ तेजः ्ञति अदेकारः। २ अहः काँ सिनयः नमः। ३ कामवाण इत्यादि। ४ हृंगोद्घीणी
नमः। ५ वश्चक्खः, वाजाबक्ती। ६ शुद्धवालवेः। ७ पद्मावतः। ८ हृंजयः नमः। ९ महाभोगिनी।
सुञ्जन्याः, सुषुः।
पद्म(ष)वल्लो तदुपरि पराशरवा हि पद्मशत्चेत्य:।
नानांरणचिभूषितगाना न्यासाः सुखपुषुताः।॥४३॥
सतमश्चव्ये वेद्या दुर्भेन विशालस्वमानं स्यात्।
प्रश्येकं परिवर्तस्तुर्यसहस्रो महासुभात्:॥४४॥
वेद्या अद्यमवशो द्वार्थः ध्रीमणमधुपरिवारः।
पशुसहस्रो वैरं संस्कायो नित्रिमिरुस्त:॥४५॥
'पशुवदवाशुरास्यां हि: श्रुतालेख तत्र सुनस्त्रेयः।'
व्यज्ञनवारः सूच्या रक्षमः स्खाया धुवं स्वस्ता:॥४६॥
द्वैतामेवद्वात्स्तमत्स्वैतत्त्वात्प्रत्यक्षारास्विका ज्याला।
वच्छान्तमो धिभिना ध्रीमायाकामवीजङ्गुष्वाशः॥४७॥
रचि-शचि-मद्यः-तुच्छ-युक्ष-युक्ष-गानेशर-राहु-केतवाशः।
"तेजस्मृतिपुर्वानांनमोद्धस्ताच्छ भ्रातः क्रममः॥४८॥
वाग्वीजक्षीत्वधारानामः शुस्त्रवन्तवालुकिनाः।"
तद्भक-क्षरोत्क-कमल-महाकमल-राजस-कुलि-ज्योतिश्च:॥४९॥
श्रीमद्वदनवुसुराः गुरवः व्यासः क्रमेष्ट तद्वस्तु।
निष्णुकथिता: शिष्यवर्णमितभोजनकिरिकुणः॥५०॥
संश्चायैवं मण्डलवेदवितानसंस्माधितो ध्यायेऽतु।
इत्यावेवतानं भुजास्तृस्तृशातिसंस्माधितानं सावरेत्।
"नाभ्युदगतापरकसमनालास्तिधितं सुधायुधामः।'
श्रीपािहिस्मृतितमस्वरात्सितरस्त्राहुमाः॥५१॥
पत्ताकुशवाच्चकसमभूषितंमुजचतुथ्यां श्राहमः।
अभोजासनलस्या श्रीपपां देवतां सिध्यशी:॥५२॥
श्रुभामेश्वरपरिधानः वन्त्केोत्वाभवसांस्तदमः।
प्यालविधानमनात्स्त्राईपां देवतां सिध्यशी:।(व्यालेतु)॥५३॥
चतुष्मिः कलापकमः।

पश्चोपचारपुजामस्येति करोदु चालानमः।
स्थितिसिद्धिगक्षरणः तृ पूजां विसर्जिनं ग्राह:॥५४॥
आदिभीजावः वेद्या द्वन्दवपनमेषि पद्म संवच्छोः।
आवलानमद्वा मन्त्रेण करोदु हस्तानाध्यः॥५५॥

१ जनो वर्धिताः। २ इत्यि। ३ अः हृः कर्म प्रत्यक्षिताय नमः। ४ अः हृः राजेन नमः।
इतिप्रत्याध्यापना। ५ अः हृः वाणुनिन्दन्ता नमः।
तिष्ठत्वित्य भान्तिब्धूति स्थितिक्षति समारचतु
मम सन्मिहिता भव भव सन्मिहित कामां च सन्मिहितः करे।।
पूजानीवृ युक्तयुग्म नम हत्ति पूजानि विधानाने तद्भव॥
सन्मिहित गच्छित्य चतुर्य चतुर्य विलेजनने तद्भव॥
पूर्वकर्मलोकोपमुत्तमानान्न विलेजनन्न च तथा॥
पूजाभिमुखीकरणस्थायिनासम्ये च कुमारः कोसे॥
मन्ये धर्मे धर्मे धर्मे स्वाभू तेषां तेषां तेषां पूजादि॥
कर्मसिद्धं मण्डलं क्रमं कार्यं धर्मं विचिन्ता॥
सञ्ज्ञा लक्षणेण पुरुपैर्वत्यादिभि सदा ब्रह्म॥
भूतायाकामोक्ष्यं संस्तादो धौतसंहः॥
सद्यांश्चाप्तुस्मृतमधुरम्युग्मस्पूनको होमः॥
मन्योज्यारामं नीर्जनिक्ष्याप्रस्थानानवमुक्ते॥
शरीरस्मित्सात्त्वाधुतिनित्यातः।
देवो निमेयलिंगतैतीत्रिनाशित्यत्तुलत्रज्ञ॥
सत्येऽन्ति धीप्रशं तत्त्वसत्त्ववैर्य राजमर्तिविपुरुष॥
नानासिद्धिमेति दुःखाति नियतं क्षणादेव॥
भूतोर्वेताभाः करारक्षालकालीयोगिनः।
उर्लकसात्सात्त्वाभांकसत्त्वं तदात्त्विधिविपन्तं॥
चिन्तितनार्यमक्षिनिनेतिपुरुशार्पवार्जातमः॥
चिन्तितशशालिनि-पौष्टिकमिदापि चचमेवेतु तस्य॥
अतुदिनानानिनि क्षणं मण्डलं तथा: सन्मिहितं तीनवकुलसूचिकरेष्व्यामानं प्रकाशः।।
सिद्ध बद्धमित्राः सारसीमार्गाः सरति वदोपि कामं स्वाभू करे ततो प्रकाशम॥।
पार्षदविविक्षण पान्धम् प्रकरणम् ॥ ५ ॥

श्रवणचरणचक्षुः पाणिनासामप्रकाशत्
क्षितकुलिनिषुः पटकवर्षमाणम् ॥
हुर्मिजज्ञविन्थं श्रेष्ठसर्दह्रुःकुः
कुत्सुमर्गजजेश्वरूपं पार्ष व्रजास्तम् ॥ २ ॥
अतिशयितकुलुः छिजलकणविरूः
कुतुलमधमालं नकासितिमाणाम् ॥
अरण्युक्तिर्भवसं गात्रदेशाङ्गसं
रमः प्रति तद्वपारं मण्डले दुश्यपास्य ॥ १ ॥
मलयजरसिंहसं दुश्यपास्य माले
तद्वपारास्त्र युक्या तत्त्रेकासितिगुहा ॥
चरण युगलकायो व्यस्त्यं तस्य खन्त्रं
विमलखतिकष्टिलं तस्मूद्धुलक्षुक्तः ॥ ३ ॥
'भ्रमितमतमदनान्त्योऽध्यक्षेऽपुरवशिष्युष्यां
विचारविचित्रतत्रं विद्यु न्यस्तं तद्वेष ॥

देवतां दुःस्मयं पद्माणवहस्तातन्तः
क्षितिविमलमकृणांमाधारस्मिन्नेषण युक्तः ॥ ५ ॥
शुमाधुरभितर्गं बीयते तस्य मन्नात
तदवु जल्लमास्य मण्डलस्याप्रतः खन्त्रः ॥
स्तुताविरितसमुहबंधस्यं तथा देवी
वित्तिविदिवेद्याद्रा मत्त्रापोच्यङ्गाशत ॥ ६ ॥
जने प्रशावर्तितं तयमुद्धवूळना त्वं व गौरीतं श्रीवे
तारा बौद्धश्च त्वं प्रक्षितिरितं मता देवि साध्वागममै त्वम ॥
गायत्री महामायें त्वमेव च विमले कौशिके त्वं व बज्जा
व्यासं विभिन्न त्येनेति स्फुरुस्वशयं मेस्वतु पत्ते ! नमस्ते ॥ ६ ॥
पातानं हुस्तलेन प्रवलबल्युजा देवि भ्रमिताशापीता
पीयुः सारसितमार्गकरसं द्वाैतां चाद्यमानः ॥
अं अं ते अं मात्रयुःः कुस्त्रे भूतितिमहाधुष्ण्वसारिच्चके !
सचः रात्रेण सत्तरं च चतुर्कार्यः वेष्याखामाण्डे ॥ ७ ॥
चण्डी चण्डीधारकेश्वरकल्लकस्मात्कुष्ठाशाशतारे!
 तारे! तारावतारे! विविषितद्विती! देवी! पत्ने! लोके! 
हीं देवीं मनवृत्तें! वल्लभकरै! वीरमेधेशि! दुः!

dुः: क्षणुमते! तव! बहनु! वरे! दुशुकारे! वहन्ते: || 8 ||
45 हृद्धीकारान् सिवंदो हुनंधविजिज्ञवाचार्यावाहातिमुने।
 हृ दुः हृ हु हु हु हु हु हु हु घन्याध्वविजिज्ञवाचार्यावाहातिमुने।
ब्रीष्णे! वेदि! वेणाहू नयुषरमालं कस्म लिपि व्रजये।
 हीं परं तत्त्रं! लोके! परमतमं! अवर्मि! ब्रीष्णे! 

dरातां खोभस्ति धरणितधम् कपयन्ति हुनेगादुः।
 बराबर! विनोस्यनी जातिजलस्तरम्वधातिकुमारहमिः
 भाग्यचारण देवि! नुमतुल्युणे! गोरि! हुः! हुः! हुः! 
 हृद्धीकारान् देवृधु धरभणवमिंते साम्रेतपिनिकील || 10 ||
वेय्ये! व्यक्ते! परसुभकरे! इंगुपुणाधिक्षे! 
सोसेके! निषक्षे! कलितकलिम्वे! भवस्मुदुप्स्ततन्त्रे।
निवे! निम्बे! सुरूः! इतसमयस्ये! भिन्न भिन्न प्रभिन्न
 हृ हृ बोजन आय आय प्रवर्यवरे! देवि! नुस्त्रं समस्तस्त्रं।
19 ||
ब्रीष्णे! देवि! धीरे! मधवमदने! करतने! पुजाचे!
साधीके! कारस्ते! परमतमं! रचने! देतने! 

dिन:श्रे! कृमिजिस! रत्नरत्ने! उद्टर्ववसं ज्यलंति। 
46 दं मनराणि दोषे वह वह दहने श्रीमय श्रीमय द्राक्ष || 12 ||
रे रे रे रे कृष्ण दोषा बलुकसब्जा जातसर्ण सदृंष्टि। 
चण्डोर्ण बाहुमण्ड! स्पर्शित परमद्रामणों व: पुरस्तात्। 
नो वेदुन्नेत्र चश्म यस्ययंत्रार्थश्चान्वियं देवी।
युपावेतरपञ्चरुक्षुकुटिगट्ट! पलेनेत्या क्षणे: 

dो! मो! कोटिर्गायश श्रुवाचिविविधमस्वयंत्रोच्चशाश्वाय।
रक्षाध्वंसतुभ्र्यग्रामनपयोभूमिनाकांवाव्यवः।

dूरादु दूरं प्रदेशं भजत निजमं! बीजमात्रव दूरं। 
नो चेतु! घुट्सममूली! ग्रहितां पदभहि स्थाणुमात्रव बाल्यम्। 
14 ||
एकां! देवि! श्रीजन तव हुऱ्णनं विनाशार्ताति। 
यो या! लोकद्विमुक्ति समर्थित करे...सर्मं व्यम्मं द्वा। 
मात्राध्वचीचीवल्लरुपिष्ठव्याहारी......पते।
स्त्रूर्जन्धेशाहिवणे सस्तुमाहिर्दिन! श्वर्यकृमायितिध: || 15 ||
अदूरपत्प्रावतीकरे [क्रोका: ५१६]

श्रीमदभगवदगीतायांतीतिक्रिया वर्तितानि सुधारणी करी भाषा देवि। गृह तपानि
भाषा देवि। परमगुरु तपानि भाषा देवि। महाराज श्री पार्थनाथ करी भाषा देवि।
सत पाताळ फोडिज, नव नागुकुटि अस्मृत पान करी आविष्ट बगिर देवि। देवि।
स्तम्भानि, देवि। मोहिनि, देवि। दीपिनि, देवि। तुष्ट्वोषिनि, देवि। दौष-निविर्द्धि, देवि। द्रावणास्वरूप करु तेजु, अगण्यपण्यास्कृत्यन्यपण्यानिधि। देवि।
अविचलवाचा युधिष्ठिरि, देवि। जिनाशसंप्रदायः करि, देवि। महाराज श्रीपार्थनाथ
महामुखि, देवि। हुपाकारः करि, देविः खसुरि, देविः प्रातानिविधिः, देविः
अौ आौ कै मन्नमूर्ति, देविः प्राताविधि, चनि चनि कुपि कुपि हृदकारे गात्री
चाहि चाहि, बाहुं चाहि चाहि, शैर्ष्य चाहि बाहि, सात्तोपानि हि चाहि चाहि, कटि
कटि किपि किपि कमावय कमावय कमावय कमावय कमावय कमावय हृदैः मण्डलमये प्रस्वाधय
प्रस्वाधय यदितृत हम्नानानु आणि आणि रव्वहोकानु आणि आणि पातालाल्या आणि आणि
हृः देव बहु कोडि रोगराग सैवि सैवि।

tadbhuhsūryaphale: saraspāri-
regnāmālāghārāmātābhāmyārāṃ samnān: ।

dhitādurbhāvāt pāhāvāt pūjāvāt sāveṣākāryān
yadipī vaṅgāt varāhī candau tābh bhavachey satyam ॥ १६ ॥

vībhāṣaṅga: dhārākāri:
pravāhātyāt vā rośa mātṛkā: ।
pravrāhātyāt vā vā ṣe kīl mātṛkā: ।
pravrāhātyāt vā vā vā pravāhātyāt vā vā ॥ १७ ॥

dhitā dhiśvetāmābhāvānāmānisoṣṭhiyośnoṣṭhābhāvāya-
vidyābhāvānāmānisoṣṭhiyośnoṣṭhābhāvāya-
pānāvātākāriṃ kāmarūpa ॥ ८ ॥
दोषविक्षण परं प्रकरणम् इः ॥ ६ ॥

हृद्कारं प्रणव्ययन पुरितं तन्नामगम् बहि-
वेष्यं पोडयस्मि कलामिनिगते भिं च वर्णाष्ट्रिमः।
तत्तनात् श्रुतं भामात्मानं शाय्यालं युद्धास्तांसपूर्वे-
सुमनातां लक्ष्मीं सेवेन्तं भाच्ये न्यस्योन्नदिने। ॥ १ ॥

ॐ हृ सांण्डवने नमस्तं निधने! मध्ये तथा उऽकीकरि-
कुण्डिकामि पण मन्त्र उदितो जन्मा शातं कृतमम्।
भूतप्रेमातिशारणकिनिर्णयेऽप्रसूति। द्रव्यं:
स्याद् हते कलिन्दुस्पते शान्तावदि कार्ये पुनः। ॥ २ ॥

मानं विषमां ज्ञुद्रुतं गतं नामं: कलाबिकं
हृष्ट्यां मध्यवसानेव निबितं सुर्यं च मिथा वेभवात्।
दोषां शिल्मय धीरं तु दुःखपुग्मी दैलं ठं एवं शतं
जप्तवेतु तिल्या शिल्मया सिद्धांकोंक्षेपस्ति के भारितम्। ॥ ३ ॥

ररररररुपादेश: सत्युपादेश: हृं क्षुर्
निकृठांवरणं स्विकुलयस्ते समस्ते।
श्रमसुसुरशिशिरामाजिते यत्न तथा
न भवति भर्मुच्छैः तस्य भार्यायंतवादि। ॥ ४ ॥

रेल्लासत्विपदितात्तरवेव रेल्लासात्मवेदितं
दुः रांगुण बहिं त्वन्विनयमाणो तेजोजधा प्रान्तरे।
तन्मुख्यप्रेमिकसानोबोधमहम्मात्मितिः पश्च हुं
फटेः स्वाहकमतो हिमाविक्षममुस्तवथन्यः कुः। ॥ ५ ॥

घच्छविपुरणेयसान्युतकोपि यस्तु
द्वन्देन्तससाधैरेवचेवेऽ यत्न तथा।
भवति हि परस्पूर्ते आशेवत् तव्य
यदि नहि पवित्रवेदि शान्ते स्यात् तवा तत्वः। ॥ ६ ॥

ॐ शिशा पं स्वाहा य: व: व: ठ: ठ: ठ: स्त्राः स्त्रीं स्त्रृं: स्त्रॆत्र स्त्रैं स्त्रू: हुः
पूज्यंस्मायात्।
अन्नज्ञेयां विद्या गतिभाषार्थिकाले|
गन्धर्विप्रायणातियुज्जिता तनियोजिते। ॥ ७ ॥
ऊर्चांवा रयुंतं जकारतसहितं हलं (क्षु) कार्यीजं लिखे-<br>केवळं हों प्रामाण्य हूं फडसिपुटके नाम्नय युतं तद्वृधि:।<br>संन्यसं वसुवायुमण्डलंगतं कुण्डेवथा पट्टके<br>पद्यंतं नरभवनगण्यकामेरैण चानोट्येत्।॥ ८ ॥

मन्नः--

अं है सं: वं क्षः हल्ल्स्यू हाँ हाँ प्राँ हूं फटू अं स्वरं झ्रू झ्रूं<br>शाकविनां निमं प्य कुरु कुरु हं फटू।॥ ९ ॥

तलेवं प्रलेयं यानि शाकविनाभूतराशिसः।
भूजस्वयंबं रसेयं हनि तां कुरुक्षामिहः॥ १०॥

पुष्पाशिखुदो बापि कमान्त्रेण मन्त्रिणा।
दोषम सुरतं पौर्वं बञ्ज्यना सम्प्रस्थते॥ ११॥

तत्परिशलामायाय शाकविनाभनहस्यन्यधम्।
मुका तलेव पानं च यानि ते दोषस्मृते॥ १२॥

क्ष्यीकुमर हीकुमर श्रीकुमर श्रूकुमर घ्रूकुमर ङ्स्मृकुमर ङ्स्मृकुमर<
ख्यान्। पुष्पमन्तः॥ १३॥

अं भाँ भाँ भाँ चाँ चाँ झ्राँ झ्राँ झ्राँ झ्राँ हं हं हं हं हं
हं रे रे सं: सं: गुम्युलमन्तः॥ १४॥

निखिलमध्य विधानं पुर्वंचर दोषपाने

स्वरुणकुमाणालोकयं पच प्रमेयं।
तदः वधनेवदशन कार्यं हि कार्यं
निजकनिजकमन्त्राक्षेति सर्वं तद्भयति॥ १५॥

श्र्यु श्र्यु श्र्यु श्र्यु श्र्यु श्र्यु श्र्यु श्र्यु । शाकविनातः।
बापुलाजाब चर्किसि महदकां पति गतो तोड़ि, वृहि सुखि गांठि बोड़ि, थं
घां था तोड़ि, जेण समुद्र पगारिधा अयुध किडकिलाद उन्निन्दखि हसुमन्तः। प्रवणद
झांडीक पाणि। नासित देशु नासित दुःख्य न सिद्धि बांधि बांधि आपणा पायतालि बांधि
हसुमन्तः। प्रवंद कदांडीकपाणि। बांधि बांधि जः जः जः आं अधोरय नमः रें फटू
ख्यान्। हनि बन्धमन्तः।

अं है दिनिधि दिनिधि दिनिधि दिनिधि माणिक्यः। चेटमार्कर्ण्य भार्कर्ण्य मार्गः
मार्ग ज्यूरय ज्यूरय हूं फटू ख्यानं। शोषणानावतार-परबिधात्तेदुस्मन्तः।

अनमो भगवते पास्त्रवानाय पश्चात्तीतिनिधिः धर्मोरोकस्मस्तात्य स्वर्ण-
पद्यविनाशाय परिवाच्चुदनाय परमन्त्रप्रमाणानाय स्वर्यदौषिणीवलनाय आकाशानु. बन्ध बन्ध, पातालानु बन्ध बन्ध, देवानु बन्ध बन्ध, देवानु बन्ध बन्ध, गणानु बन्ध
बन्ध, कफ्लज्ञान, बन्ध बन्ध, उचितक्षेत्रानुसार बन्ध बन्ध, चप्पलप्रमाण बन्ध बन्ध, भागवन्! क्षेत्रपाल! प्रामं बन्ध बन्ध, यक्षान् बन्ध बन्ध, राशिसान् बन्ध बन्ध, शाकिमी बन्ध बन्ध, दाकिमी बन्ध बन्ध, ताकिमी बन्ध बन्ध, जाकिमी बन्ध बन्ध, ग्रन्थावलंकारासार बन्ध बन्ध, व्यंजनावलंकारासार बन्ध बन्ध, औषधिवलंकारासार बन्ध बन्ध, भूखरी बन्ध बन्ध, नागार बन्ध बन्ध, वर्णराङ्गसार बन्ध बन्ध, ह्योंटिगान् बन्ध बन्ध, शुद्ध-रहानानुसार बन्ध बन्ध, व्यंतरणानुसार बन्ध बन्ध, आकाशविशेष बन्ध बन्ध, जलविशेष बन्ध बन्ध, त्वद्विराहिनी बन्ध बन्ध, बन्ध, गोपादित्य बन्ध बन्ध, पराहित्य-यथाहित्य-चातु-र्थिक-न्यूयर-राशिज्यूर-सर्वेज्यूर-राज्या-ज्यूर-नातिक-पेतिक-राघिप-सावितातिक-सर्वंद्रेत-देवकह-मातवह-मन्त्रह-कामिनकह उच्चेत्तय उच्चेत्तय, धिस्फोट-तय विस्फोटय, सर्वेश्वरान् सर्वभूतान् हन हन, दह दह, पच पच, भस्मी कुरु कुरु।

|| मालामन्त्र: ||

अध्याय——

अनंतो भगवते इत्तमानाश कपिलोचनविज्ञानुभूते। उद्धििहंसुस-लक्ष्मणरुपीसहन-श्रीप-मध्यम। हुमापौलैन्यभूमिः। अज्जनासुत। सरथोकारिन। वालंक्षेत्रारिन। आकाशां बन्ध बन्ध, हस्तादि पूर्ववर्त्य मालामन्त्र:। योगोक्तर।

तथा मालामान्यते दोषोपायेन क्षेपक्षेति।

अनंतो भगवते पाख्यंनायाः दुहानकनलकरिक्रमालक्षणमनोतालककलकंटीरयाः
गरीछुपाहकृतयाधिकालकनमहान्वितानविधयाः। असारसंसारपारावरातानतानादाय बनु-क्षेत्रातिश्चिदसरांमहान्विता। चतुर्वर्षसरोजाध्यविष्याः। देवि! विस्फोटकायऽपि चारसुद्धे! पालनिवार! प्रेम! सपार्थे इत्युत्प्रभूतेऽोऽपि फलवर्त्याकाशकुचंतूहुसु! देवि! भैरवेऽ! भैरवरुपायातेऽ! तारे! तारवातेऽ! देवि! शैवे! रेग्लोचनावतारे।
कार्यायशेषेतालककल्कहमेशातोतिप्रश्चातसाक्षरसाततानान्यस्यांविधिकृतत्रोसज्ञानिधित्वेऽहीनेऽधातुसु। मी! मी! भीमाश्चुलिसातिकान्तवधिकार्यासाप्रस्थरुपुराणचलक्तिरीतित्तेको-क्ष्ट्रियातिक्षेत्रिकार्यातिशालिमानुभूते! भैरवपि! 
भा! भै! विकटनकारिपार्वतालकराच्छ! ब्रह्मचर्यातिक्षेत्रिकार्यातिशालिमानुभूते। भैरव-भै! भै! विकटनकारिपार्वतालकराच्छ! ब्रह्मचर्यातिक्षेत्रिकार्यातिशालिमानुभूते!
બંધુકારણબદન દેવન! પાટેશ્વારતા અભાવતા ભારસહજાણાનબદનનાદમાટતકેલ
કેસય કેસય લોખય લોખય ઘૂરમાય ઘૂરમાય બાલય બાલય ભોમભોમ આ કોન હી-
કારભે! દેવન! શ્રમિત પ્રતાપિત! ઐંહેલાક સહય! લોખય લોખય દોખય લોખય
ઉડાસય ઉડાસય લોખય લોખય વજનસુચાવાનારાણી સફોટય સફોટ અહેલાનાત-
રેલા શહેરાં યોઢય યોઢય નાગપાલન સવાઈ મોટય મોટય મોટય ભજન ભજન અં જવાઇ-
ઝિઝારલ રાલે! રાલે રૂમે! સવાઈ મોટય મોટય મોટય નાગપાલન માટે માટે માટે માટે માટે માટે દેવન! દેવન! દેવન!
કસિની-કસિની-માનમરની! કસિની-કસિનીકસિનીકસિનીકસિની
વિનિ! હી જય જય! \ 

બિંદચાંતરાતાવિબૃદિષાયિતિરથકારતસિયાતા: \ 

অঃ অনুচ্ছেদ: কন্তক: স্থায়ী নিজস্ব নিষেধ করে।
তত্ত্বচতুর্থ: হিংস: কমান্তক্ষণকালের বেঁধে মন্তন।

প্রতিস্ফটিসংখ্যিতঃ দোষতাত্ত্বিক হয়ে মন্তন।

মন্তন:—

অঃ নমর চালায় বাচয় জাতায় হন হন যুদ্ধ যুদ্ধ যুদ্ধ যুদ্ধ ভূত ভূত ভূত
হী হী হী হী হী হী হী হী হী হী হী হী হী হী হী হী হী হী
চালায় জাতায় জাতায় জাতায় জাতায় জাতায় জাতায় জাতায় জাতায় জাতায় জাতায়
ভাড়ারাবাড়িতে বাহর বাহর বাহর সবাহ। মন্ত্রিতৃত্যু জাতায় দোষতাত্ত্বিক।

অথবা—

সুবর্ণরাণী কন্তক: বিদ্রোহিত বিচ্ছিন্নত্বমু।
যোধনস্রাপাচরিত্র হয় ইত্যেকতমু।

হিংস: কমান্তক্ষণকালে অধীনতা পুরস্কার জানতায়, উদ্ধত বিশ্বাসিত স্বদর্শন
কহিখিলিলস্য স্কারারূপী অহমদবক্ষ চুরি মূলসমূহ চুরি মূলসমূহ চুরি মূল
চুরি, কাবার্ডি চুরি চুরি চুরি হীরা হীরা সভ্যতার বিস্মানাণ হই চুরি চুরি সুদর্শন।

বিশ্বাসিত অধীনতা সুরক্ষিত: সরোহ সরোহ বিদের বিদে (??) যাবতু
চিন্তান ভবত ভবত সাত
সিদ্ধো ভবতু সর্বকার্যকরস্তথাযমু।

হইতি অধীনতামরাচনাঃ হিংসিমুখিতায়যশোমুক্ত:—
Pাচাইয়চাচ্চনারূপকার্যমুভূতপ্রাপ্ত:—
বর্তনির্দোষবর্ত: বর্তনশ্রেষ্ঠ: সমাপ্তমু।}
परिशिष्ट २
श्रीइन्द्रनिधिविरचितं
श्रीपद्ग्रावतीपूजनम्।

अ| नमो भगवते पार्थेनाथाय ह्रीपद्ग्रावतीसहिताय धरणोर्भेदेनसहिताय सत्योपसगः-
चिन्यासकाय परिवर्योहिष्ठकाय परमश्विनाशाय परदोषिनिवेद्य आकाशान् बन्ध बन्ध, राक्षसान् बन्ध बन्ध, पातालान् बन्ध बन्ध, देवान् बन्ध बन्ध, देवान् बन्ध बन्ध, गणान् बन्ध बन्ध, उषिदान् बन्ध बन्ध, कमलान् बन्ध बन्ध, चण्डालसहान् बन्ध बन्ध, क्षेत्रपालन् बन्ध बन्ध, प्रहान् बन्ध बन्ध, यक्षान् बन्ध बन्ध, राक्षसान् बन्ध बन्ध, शाकिनी: बन्ध बन्ध, याकिनी: बन्ध बन्ध, दाकिनी: बन्ध बन्ध, प्रहुलुक-कान् बन्ध बन्ध, दित्ययोगिनी: बन्ध बन्ध, खेचरी: बन्ध बन्ध, भूचरी: बन्ध बन्ध, नाथान् बन्ध बन्ध, कर्णराक्षसान् बन्ध बन्ध, कोटिकानान् बन्ध बन्ध, पुरुलमहान् बन्ध बन्ध, आकाशावेची: बन्ध बन्ध, जलदेवी: बन्ध बन्ध, स्थलदेवी: बन्ध बन्ध, गोत्रदेवी: बन्ध बन्ध, पकाहिंकं बन्ध बन्ध, ह्रदाहिंकं बन्ध बन्ध, नित्यज्वं बन्ध बन्ध, दत्तीज्वं बन्ध बन्ध, सर्वज्वं, वेदाज्वं, मध्याक्ष्वं, वात-पैटिक-खेमिक-सागिस्त-पातिक-सर्वेद्विकत-मानवस्तु-मन्नकत फार्मेण उच्छेदय, विस्वोकतान् सर्वेदोषान् सर्वे-
भूतान् हन हन, वह वह, पच पच, भस्मीकुहु कुरु स्वाहा। पतन्मालामः॥

अ| गुप्तपादुकारपर्यंतं: पूजाकः॥

प्रथम भुगृणिनवः--
भध मनस्थायपावेंकं आतम: सकलाकरणं कार्यम्।
अ| अस्मै! अस्तोपृवेच! अस्मूतवाच्यी अमृतं स्रावय स्रावय स्वाहा। वार १०८
दिक्षततमः॥

अ| अरझे! चिरजे! अशुद्विविषोधिनि मृण शोधये शोधये स्वाहा। वार १०८
चिरितिचिर दिक्षततमः॥
मायाबीजेन तिलकं कार्तम्। निजदेहे पञ्च तत्त्वोपजानि न्येतेद्।
श्रीप अँ स्वाहा अनुलोम विलोम वार ॥
अँ अँ हुर्राय नमः, अँ क्रोऽ दिशारेस स्वाहा। अँ हाँ शिखाये बापुर्द, अँ अँ कब-वायरु हु। अँ क्रोऽ नेत्राय वष्ट, अँ हाँ अखाय फट, करे असं प्रियते अँ हाँ अखाय फटम् त्रि त्रि अक्ष्यासः।
अँ अँ अखुराय नमः, अँ क्रोऽ तत्रज्ञे स्वाहा, अँ हाँ मध्यमाये बोपुर्, अँ अँ अनामिकाये हु। अँ क्रोऽ कनिष्ठाकाये वष्ट, अँ हाँ करतले, पुष्टे फट स्वाहा।
त्रि त्रि कर्त्यासः।
अर्थकर्त्यां अर्थार्थापुर्जः, प्रच्छन्दायणं च। स्वामपूजः मूलमन्त्रेण। अँ अँ परेन्यो गुरुपादुकायो नमः। अपरापरेन्यो गुरुपादुकायो नमः।
त्रि गुरुपादस्तिपुजः।
अँ अँ हाँ क्रोऽ नित्ये नमः। अँ अँ क्रोऽ हाँ बिख्ये नमः। अँ अँ क्रोऽ हाँ मेदे नमः। अँ अँ क्रोऽ हाँ उभावेदे नमः। अँ अँ क्रोऽ हाँ इग्वे नमः। अँ अँ क्रोऽ हाँ इव नमः। अँ अँ क्रोऽ हाँ मातुलिख्याय नमः। अँ अँ क्रोऽ हाँ वर्त्ताय नमः। अँ अँ क्रोऽ हाँ हृती भू। पञ्चवाणी नमः। अँ अँ क्रोऽ हाँ अखुराय नमः। अँ अँ क्रोऽ हाँ धनुर्याय नमः।
श्रीपूर्णगिरिपौड़ श्रीकुमारर्तुपौड़, श्रीकुमारर्तुपौड़ समुख स्वामस्या गुरुपादस्तिपुजः।
अँ कृपा नमः। वार ॥ पठित्वा पुढ़म पुड़वते।
अध्यात्मविज्ञाम्—
अँ अँ भगवान्ते। बेविय। पढ़े अथ सतिष्ठिता भव, अथ तिछ तिछ, पूजां ग्रुणां ग्रुणां गुणह स्वाहा।
अँ पञ्चनाथाये आगच्छ आगच्छ पूजां गुणां ग्रुणां ग्रुणां स्वाहा।
अँ पञ्चकवार्त्ये " आगच्छ आगच्छ पूजां गुणां ग्रुणां ग्रुणां स्वाहा।
अँ ही ग्रुणकलाये आगच्छ आगच्छ पूजां गुणां ग्रुणां ग्रुणां स्वाहा।
अँ ही मदनोन्मदर्शी आगच्छ आगच्छ पूजां गुणां ग्रुणां ग्रुणां स्वाहा।
अँ ही तमोदाराये आगच्छ आगच्छ पूजां गुणां ग्रुणां ग्रुणां स्वाहा।
अँ ही पञ्चवार्त्ये आगच्छ आगच्छ पूजां गुणां ग्रुणां ग्रुणां स्वाहा।
अँ ही श्रीलक्ष्यायहोरविहीन आगच्छ आगच्छ पूजां गुणां ग्रुणां ग्रुणां स्वाहा।
त्रि दूतिकागुरुस्थापना।
योगिनिः ६४ स्थापना। पुजासिद्ध ८४ स्थापना। पञ्चप्राप्तोम्बराये अँ अँ ८४ रेतका आगच्छ आगच्छ पूजां ग्रुणां ग्रुणां ग्रुणां स्वाहा।
रेतकपूजा।
पद्मायोत्तरपाठ्य अं ही सिद्धामुण्ड तथा सिद्धविनायक ! आगच्छ आगच्छ पूजां गुरु गुरु स्वाहा।
पद्म सरिता भण्डे अं ही आं कैं ही शरी कृष्ण हूँ मैं. शेषः कृपानाथ: संपरिकार: आगच्छातु आगच्छातु पूजां गुरुंतु गुरुंतु स्वाहा।
पद्मवीणारी समाधिः अं आं कैं ही अद्याविशिष्टक्षेत्राणि अधिष्ठीत्वाविरुद्धाः सरितकाणि आगच्छातु आगच्छातु पूजां गुरुंतु गुरुंतु स्वाहा। नक्षत्रपुजा।
पद्मवीणारी समाधिः अं आं कैं ही अद्याविशिष्टक्षेत्राणि अधिष्ठीत्वाविरुद्धाः सरितकाणि आगच्छातु आगच्छातु पूजां गुरुंतु गुरुंतु स्वाहा।
पद्मायोत्तरपाठ्य अं ही शेषः कृपानाथः संपरिकारः आगच्छ आगच्छ पूजां गुरु गुरु स्वाहा।
अं ही दं द्यानाय आगच्छ आगच्छ पूजां गुरुं गुरु स्वाहा।
अं ही रं आगनेयाय आगच्छ आगच्छ पूजां गुरु गुरु स्वाहा।
अं ही बं यमाय आगच्छ आगच्छ पूजां गुरु गुरु स्वाहा।
अं ही नामाय आगच्छ आगच्छ पूजां गुरु गुरु स्वाहा।
अं ही वं वर्णाय आगच्छ आगच्छ पूजां गुरु गुरु स्वाहा।
अं ही लं कुरुराय आगच्छ आगच्छ पूजां गुरुं गुरु स्वाहा।
अं ही हः ईशानाय आगच्छ आगच्छ पूजां गुरुं गुरु स्वाहा।
अं ही उः उर्णादर्नाय आगच्छ आगच्छ पूजां गुरुं गुरु स्वाहा।
अं ही अद्यावर्णाय। आगच्छ आगच्छ पूजां गुरु गुरु स्वाहा।
अं ही दिति दिक्षापूजा।
अं ही अदितिः तद्यादेहारे प्रतिहारः आगच्छ आगच्छ पूजां गुरु गुरु स्वाहा।
अं ही अदितिः आदेहारे प्रतिहारः आगच्छ आगच्छ। अं ही जयाय परस्महारे प्रतिहारः आगच्छ आगच्छ। अं ही विजयाय उपदेहारे प्रतिहारः आगच्छ आगच्छ पूजां गुरुं गुरु स्वाहाः।
अं ही दिति दिति प्रतिहारीपूजा।
प्राक्त: आनेयकोषाक्रियायिनी अं ही संयोग आगच्छ आगच्छ, नैतिककोषाक्रियायिनी उत्स आय पूजाः आगच्छ, बायकोषाक्रियायिनी अं ही रथवा पूजाः आगच्छ। शिवाय अं ही कृष्णाय। आगच्छ आगच्छ। द्वितीयमान।
अं एकः अं ही यथाधिक्यात। आगच्छ आगच्छ निवृज्जितमुद्रा १ सुरमुद्राः २ परमेश्वरमुद्रा ३ करस्पुटमुद्रा ४ असलिमुद्रा ५ मुद्रापक्षे दर्शियता पुनर्द्वें, पुनर्द्वें न्यासः, तपेसः, अर्थादानं, संपूजाकाम। देवीमुद्रायांचे देवया अन्नपूजा तद्विरुद्धाः संस्थानाः ताः पूजनीया। सोहित: पद्मवाणपूजा सर्वज्ञापक्षे दर्शियता आतिशाहिचित्रितो विधाय क्षमेन । 'आदाहांतो' अं नमो महावति ! प्रभावति ! स्वस्थायं गच्छ गच्छ हृं फद्। विषयं वामकरेण संहारसुद्रय। अन्जनपुष्प आशियं समयुक्त्य स्वहृदि स्थापेत्।
परिशिष्ट ३
रक्तपञ्चावतीकल्पः।

अ हृं कँझो पश्चि! पञ्चवति! महाप्रेम। पञ्चहुस्ते! पौरानो श्रोमय श्रोमय, राज्ञ: श्रोमय श्रोमय, प्रजा: श्रोमय श्रोमय, हृं: श्रोमय श्रोमय, हृं पञ्चवति! पाया:, पादु-कापूयाः नमः।

बिन ६३ त्रिविषेण यावत् रक्तपञ्च ६३ जापः। सुमंगलोली ६३ होमः, रक्तश्रेणी-मध्यां कुज्जकमलिबितां वा पञ्चवतीमूनार्ण वृहत्पतिविवरे धूम-धूम-शरक्षा-रक्त-धारके अवक्षता: पञ्चारुतयो देया:)।

रक्तपञ्चावतीपूजनश्रुधः—

पूजा ४०, पत्त ४००, नालिकेर ४०, ठाड़ ४००, सितपत्र नवरहापाणी पृथ १००, खाजा ४००, खुदाली ३५०, पञ्चधारालाली माणा ५, द्रक्षा होर १०, खरेक सेर ५, अलोड सेर १०, भारसोड ४००, सारसिंहा ६४, टोपरण ६४, भांड सेर ५, केरार ठांक ८, कड़ुर्ग गा. २, कस्तूरी गा. १ गोरेवन गा. ३, खुबड सेर १०, रक्तभाण सेरतं २, आम्बादुल पञ्चवतीमूर्ति सुखर्षुमय, जिन्दुद्रा, वृक्षिणा ६४, भाजन १ सुखर्षुमय, पृथ ९, शालका रूपमय १, नव नैवेद्यानि पकवानश्रुधानि।

खाजा २१, खाजला २१, ठाड़ २१, द्विधरा २१, सांकुली २१, मांडी २१, मरकी २१, घूंघरा २१, बांकुची २१,
नांदलिया माणा २, नैवेद्यानि, पीछ माणा २, बाकुला सेर २१, क्रूर सेर २१, घूजा सेर २१, पूढ़ीली सेर २१, घेबर २१, वटक २१, करणज हति।
कुपेवक घट १, उभयशिलानि बेटू, दम्म समुड़, कोरियपलं—
चेपूला सेर १, चोखा सेर १, शाला सेर १, चणा सेर १, जव सेर १, तिल सेर १, जुंग्लरी सेर १, सुदूर सेर १, सत धान्यानि।
अथ फलानि—

बीजोऽ १, नालियर ३, केळां २१, बाड़म ३, आँवा २१, सेलडी २१, पश्चायुत इत्यादि ॥

पट्टकोण मण्डळ चाळून पट्टकोणपट्टाकाराचिंत तद्द्राह्यो हदिककस्योपरि अग्रवर्धन प्रशाय-भाविक नावाचे जिथे चे येवेछ. तह्यात्तमः कोणमकार ईशानकोणे धीरार्थ्यास्थ्य प्रतिमा, अर्थायकोणे पदार्थी चतुर्भुजा, नैर्त्यकोणे अः अग्रस्थयस्तरालय नमः. वाय-त्वकोणे पादुकायुम्ब विलिक्ष्य अः ही युक्तपुढे नमः इति प्राकारान्तमण्डलवाङ्का- पुजारंगतिः: । अः आः केाः ही निम्न नमः पदिमकोणे १, अः आः केाः ही मदे! नमः! ईशानकोणे २, अः आः केाः ही द्राये नमः अत्रिकोणे ३, अः आः केाः ही जिलाने नमः वाय-त्वकोणे ४, अः आः केाः ही उन्माये नमः पूर्वकोणे ५, अः आः केाः ही द्राये नमः नैर्त्यकोणे ६, इतिपट्टकोणपूजा।

अः ही महतुताय स्वार्थः: दृश्यो १, ही दुस्कृं ह्या द्राय द्राय केेली त्वक बाणेयो नमः: ईशाने २, अः ही आपस्यास्तरः पदिमे ३, अः ही वर्द्यास्तरः उत्तरे ४, अः ही केाः अड्डयास्तरः नमः आपूर्वायम ५, अः ही घनुर्य नमः नैर्त्यकोणे ६, इति पट्टकोणान्तराल- कार्य्यामभ्रम्यः।

अः ही जये स्वाहा १ पूर्वः अः ही जम्बे स्वाहा २ भाने, अः ही जिज्ञे स्वाहा ३ दृश्यो, अः ही स्तम्भे स्वाहा नैर्त्यकोणे ४, अः ही अजिते स्वाहा पदिमे ५, अः ही स्तम्भिनि स्वाहा चायने ६, अः ही अपराजिते स्वाहा उत्तरे ७ अः ही मोधे स्वाहा ईशाने ८

हाँ ही हूँ हूँ हीः वार २ सक्रीयकड़मः।

अः नमो भगवति! देवि! प्राववित्व! ही धुः भि क्रो हस स्वाहा।

अः नमो भगवति! देवि! प्राववित्व! ही गन्धायदीसन प्रतीच्छ प्रतीच्छ स्वाहा।

पूँ केली हूँ! प्राववित्व! मम सर्वा जगदो वदये कुरु कुरु ही सं वृत्त, रजकण- वोरपुप्प्य: सहस्र १० तन: सिद्धति, वर्द्यास्तरः भवति।

इति प्राकारच्यं देवी द्वितीयाचकारणम्।

अः ही प्राववित्व! पद्मने: ही मम शातिते कुरु कुरु स्वाहा। दक्ष १ जायाः। सम्भूक क्रमं पूजा। दक्षायामनगरं द्वारे द्वारे द्वारे द्वारे! अः नमो भगवते पादश्रवन्द्राय बैलेक्ष्यविजयलंक्ष्या सुरुर्वचन्वकर्ण्यमद्वलस्तराय नीवार्णय कर्मकान- त्तरोज्यमल्याममतः तंत्रधरीच्छत्याय प्रारम्भमानस्तराय ततप्रारम्भविन्दस्वाद्यायक- वैक्रार्थंकोणे! मानवदेवाव्यविनिवकत्रकार्यमुक्तमण्डलीयमुखमन्थरक्षितादस्तिंधिपिते।
रत्नप्रभातीकल्पे

सेवकजनवाचिततांगृहार्थयुक्तनाधीतंतांमाणिकामेवजूतकल्पते। विभुक्तसंजयकुसुमाविशलकारकादशिकाधक्षतांतकात्मकम्हन्तसत्संभांमहाकालसत्संभां। कृतीनिर्धरितरोद्योगोपवेचे। शरणागतांमाणिकारिणि। वैयोवस्त्रविवाहिणि। भूतप्रेतप्रमाणाचक्षुशासनाकाशें
जलस्थलदेवतादिपीरिञिणि। मात्रमुद्धरनेत्रस्त्रोग्ममहाशक्तिनीयोगिनीमुद्धरनेत्रालेखनी। पीडामातितपारिस्थितिमायंचोण्डेदिनि। परस्त्वविधिवर्षिणि। स्थािवरज्ञमातिशिष्युखरिणि। सिद्धशालीलहािोगमुखदुष्टच्यायंपदारिणि! कालवासहरभगवनवरषेष्मवातिशिष्यमहस्युज्ज्वलांति
कण्ठकालक्रस्यदयुक्तस्थितमुखरोगविधिवर्षिणि। चोरानसुलाज्ञश्रवारुक्तेशिष्युखरिणि। प्रातीहिक-व्याहिक-वैत्तिक-मुद्ध-वैत्तिक-सातिशिक-पैरिक-ज्वरोपाधिकरिणि।
श्रीमुनिजनमोदिनि। भगवति। श्रीप्रभाति। पहि यदि आग्रेण आग्रेण प्रसादं कृतं कृतं। सर्वेक्षंकरः। श्रीप्रभाती-आहानस्तोषयम्।

अं पेक्ष मल्हीं हृदस्तूलीं हि हृदस्तूलीं देिवि। प्रमाणिति। नमः। ग्रहणवते सूर्येण सुगन्धनदिव्यें
रक्षा कार्यं। अगम्या गर्मीं भवति। पूजाक्लेषे नमः। होमक्लेषे स्वाहा, शान्तो श्रवणा,
अमुकं वदं कृतं कृतं वघो, अमुकं आकर्षेय आकर्षेय सं वीरं, अमुकं विधिं कृतं
कृतं फुं, अमुकं उत्तरात्य उत्तरात्य फुं फरं, अमुकं ज्वरेण ग्रुटं ग्रुं भे भे।

इति पर्दस्तंकरं यथे पवारत्या। सर्वेक्षाले पूजनीयम्।
परिशिष्ट ४
श्रीपञ्चश्रवणावतीन्तपेयापनम्

नमः श्रीपञ्चश्रवणाथाय मोक्षलक्ष्मीनिवासिने ।
वश्ये पञ्चश्रवणात्माः चतुर्विशेषतात्मकः (संख्य्या) ॥१॥
मण्डलं कार्येत् तु क्षरिष्णुवैशिष्ट्यकोणकम् ।
पञ्चश्रवण महारथं रत्नप्रभा समन्वितम् ॥२॥
आश्चर्घ्यपुष्टि पूजां पद्मातु स्वच्छरपूजनम् ।
देवतापूजनं कुर्यादृश्य कर्मकामार्थसाधनम् ॥३॥
कुष्म्यनुष्माच्छावं श्रमं पूजां तस्य विशेषपदार्थिनीम् ।
वासिन्तार्थुक्षिणः दुःखात पशौ प्रसन्न सुखदिनानी ॥४॥

इस्ते लोकाः पूजन्यन्ति भगवति महति देवविशाः पञ्चश्रवणं
देवश्रवणाकाराला जिनपदविश्वास उग्रतेजातिमानी (?) ।
तेषां सा पापहती निरुपमसुखद्व दुःखदर्पेक्षः
द्वार्यी स्वर्णासुर्यायं (न) धर्मियपरिवर्तविदेरवानाधिसेवया ॥५॥
इस्ते पूजन्ति मनकामानि तेषां जनां सुखदयकानि ।
पञ्चश्रवणात्म परं परिरं सचं फलादन दुःखाति पूजां ॥६॥
इस्ते प्रथमं निरुपमपुष्पा जालः ।

अथ श्रीपञ्चश्रवणाथस्तवनम्

ह्रेष्मे पञ्चश्रवणाथं धरणंपरित्युं देवश्रवणानं
ह्रेष्मकारं ब्रीजमतं जगदन्तिममं सर्वोपदन्तयाहारी ।
अः ह्रेष्मे हृद्दिर्कारणानं अवहरति महाभिविरं जनानाम ।
व्यालीढे पादपिङ्क कमठाङ्कमाति माहं पञ्चश्रवणाथम् ॥१०॥
अ दही अहं श्रीपार्श्वनाथाय अन्तःतावतत्व संवापदस्य स्वादा। आहानम्।
अ दही अहं श्रीपार्श्वनाथाय अन्तः लिङ्ग लिङ्ग ठ: ठ: स्वादा। स्थापनमन्तः।
अ दही श्रीपार्श्वनाथाय अन्तः मम सत्विहितो मव मव चपदस्य स्वादा।
सत्चिदानन्दनम्।

अथाध्यक्षम्।

हृदीकारबीजं भूरिहृदतेजं गुणाधिकरायं सुराधिपूज्यम्।
श्रीराधिपुजारिमः काशीरुपंतेर्मकलसध्वारेणजिनमध्यमारिः॥
अ दही सकलमयादीनायं हृदीकाराय विभवविष्णुहरणयाय जतम्॥१॥

हु दहीकारानामि पर स्तोत्रायां जनानां सुखदयनक सिद्धारसारम्॥
ब्रम्हणस्वर्णपर्वतमुखेर्वसप्रसुतापद्धारेतिज्ञम् पुज्यारिः॥

गन्धम्॥२॥
अ दही देवमयं वामदेवीसुतं अववदे पवृ निमित्तं पार्श्वनाथम्॥
श्रीराधिपने: समं तपशुवीरचन्द्रदेशेतरेतत्सायमापारे:॥

अस्वतम्॥३॥

क्रु हु रक्ष रक्ष मेघसतिमां हाँ हु हु: वदनसुपक्षवन्धनम्॥
जपाजितमोगरचमकपुष्पी रणामुर्गलब्धमतेर्मस्मशमुक्त देखे:॥

पुप्पम॥४॥

वमं हंसवायं सुखवीजमन्त्र शुभवाद्रविवरितं पार्श्वनाथम्॥
वटाजजकैमोऽके: शाखिमते: गतेन्द्रपाने वहु अस्मापारे:॥

नैवेद्यम्॥५॥

क्रमां क्रमां बीजसारहरिहर्षवर्णः हरमोहच्छाण्त जिनाधिपूज्यम्॥
ज्ञानपथसुताद्विक्षूरुपकः: शिशारिक्षवर्णन्यायप्रस्ते:॥

दीपम्॥६॥

सं यं यं: प्रस्तूतं हतं शाक्तिनरः महकृतरकम् दहन रघुरसम्॥

रसदृशूपूषिः: कुष्णागुहूपूषिः: सुगधाभिताद्विः जिनं पुज्यारिः॥

धूपम्॥७॥

सती सती वस्तिनां जगतीयुज्यावां हतादुप्रृतवं गताभीरश्रुपम्॥

फलेविदमेर्द्रकारकमनाअतिहास: जिनं पुजितं श्रीफलेविदियुष्टे:॥

फलम्॥८॥

आचार्यमेवतै: पुप्पांश्चार्दुपूषिः: फलेयं:॥

कालाधिपर्वतमेकनायतियाद्र: श्रीजित्वनाथम्॥

इत्यं मनं नित्यं प्रयत्नं तस्मिन् सिद्धि च प्रेमेयम्।

वामासुतं पश्चासेवं भक्तिभावमार्चितं च॥
अथ स्तोत्रम्

श्रीमहेन्द्रनवनुमामित्वं व्याहते

प्रध्यातमित्रात: स वितरतु सुखं संस्तुवे पार्श्वनाथम् ॥ १ ॥

हां हीं हूं हैं विभावनमालकर्षणिकामान्तमूूूू। विमनच च
हं सं ते बीजमन्त्रं: गुरुसङ्कार्जगः हंमराजोणवरः।

क्र्ष्ण क्षी क्र्ष्ण रमात्मसत्वंभिता ज्योतिश्वैवधायपतिमर्थम्
क्र्ष्ण क्र्ष्णं शं स्तितागुरुमयं संस्तुवे पार्श्वनाथम् ॥ २ ॥

हीकारे रेष्फुकं रत्रावनरं देवलस्तं प्रयक्तं
हीं हीं कतो वहां (हांहां) समेतं विपदमार्कालधशकोऽश्रति हूं हूं ते।

धुं धुं धुं धूविभव्यवित्वमित्रभंजत्वमोऽहंवसाकुः
वेरण्यं च पतं विजनादशिपस्ते! संस्तुवे पार्श्वनाथम् ॥ ३ ॥

आं कों हीं समवंकं कुरु कुरु सरसं क्रामं तितं तितं
हुं हुं रक्त रक्त प्रकारितमहामेधापारितस्य:।

हां हीं हुं द्राक्षेयेन द्राव हन हन फदु फदु वप्पदु बन्ध बन्ध
स्वादियं च पद्लं विजनादशिपस्ते संस्तुवे पार्श्वनाथम् ॥ ४ ॥

हं सं ख्री क्र्ष्ण सहसं क्षीरंकक्षंडिवंतवं: प्रसूतं—
ह्रीं श्रीं हां: घांहंसं हर्हंसं पशुपी: पार्श्वनाथम्।

पंवं एसं: पवंमं संसर सरसवासं संस्कारातिमन्त्रं:
स्नायस्तने पतल्लि: प्रवेदित निनुष्कं संस्तुवे पार्श्वनाथम् ॥'॥

क्र्ष्णं क्र्ष्णं क्र्ष्णं शं: रेते...दपति चिनुम्बुऽवलङ्ग्यं: प्रदीमवे:
हाहाकारोप्रणादेत्रप्रहेतद्रहसिश्वैकसुक्लपीवीरे:अन्येके:।

पिण्ज्ञश्चैवहिस्तेवियमिविचक्षणात्कृत्तेनस्तीष्णानद्रत्रं—
सूति: च:ते: पिण्ज्ञानरथङ्कतमोऽपद्रवक्षितातरं ॥६॥

क्र्ष्ण क्र्ष्ण श्राक्षेत्रीनां सवंति हरपं त्रिधितसुङ्कुंडः
क्र्ष्णं क्र्ष्णं व दिव्यजिवादकतस्तित्विपुरं सम्बलं संविधितं।

फदु फदु लाम्बिरं प्रहर्षमधयोधातनं बेच पार्श्व
स्तोत्राद्वारतपादमतरतवें: संस्तुवे पार्श्वनाथम् ॥७॥

स्त्रां स्त्रां स्त्रां यथेऽऽगंत: स्त्रां स्त्रां: प्रवलुकवलुः मन्त्रिबंजं जिनेनाव्रू
यं रेतं रेतं सं रं: प्रमहः...महितं पार्श्वेवचालिनेवम्।
कां क्रीं कृ। क्रैं क। जजसजजजज जर्जीजजं देहं
ईं ईं ईं ईं ईं ईं ससमुदिरिं हससतुबे पायःनाथमः ॥ 8 ॥
हिं तं मन्नःकःश्रूयं वचनमुनयमः पायःनाथमः सनिंतं
विख्यातिस्वादिन्द्रःमनयजज्वरे पायंगापनोऽदिः
प्रोत्सङ्गंजःकाध्वयमिःविविषितमुखवन्यसं व्यायामीं—
रायंगित्वयोऽकु रो भवति यःसूत्रं स्ताति तत्स्पातिः ॥ 9 ॥
अथ जयमाला।
बनः तं जिनपायःनाथमः ॥ रतं रतं रतं
वीं वीं मतं दुःकःवरमः योरोऽसा पार्श्वमः ॥
देवेन्द्राधिपं खनाधिपं वन्याधिपातीसुंतं
पदिनीसिद्धांशस्त्रं भयंहरे नायेन्द्रेऽसा जितिः ॥ 11॥
अमरनाथाणाधिपवनं मुनिजजःआतिषोिःस्वितास्थमः ॥ 22॥
भवकन्त्रभवसायामः वाक्यामुतरस्वपः भूमिः ॥ 32॥
कृष्णोपसः कृष्णेरः जिताःसमा जनास्त्रं अत्यंत्येश्वरमः ॥
कुण्डलकुण्डलीनीति ति ति ति ति ति ति ति
वारितमेधाब्रह्मजमः ॥ 33॥
कमर्यमहतासमवः भयंमवरणसुपुरसुङ्गमः ॥
कैवल्यानविलीनत्त्वं वोनकंतलोकोत्त्वपथमः ॥ 44॥
राजिःमवसरणसुङ्गनिधानं चामरं तस्तं तस्तं तस्तं ॥
सुरारुप्पेचरसिद्धां तीसं ह्वाद्रभासार्वदिति समदुःष्ठमः ॥ 52॥
धर्मरूकुण्डलीन सातिः तृणायाधिपाविविधिः ॥
जननृतारणसमन्दस्तुः भवत्कमालवाम्यस्वपुरसुङ्गमः ॥ 66॥
देवी नाकतिस वामे विशालं रक्षतु शासनमुष्कमजालमः
वस्त्रणिद्विषा तोहदु नागराजं विश्वनारायणदेरविराजमः ॥ 7॥
इवक्षःविन्दु पार्श्वं ह्वाद्रमं अतन्तस्तुष्कम्याङ्गमः ॥
ये नयारि बिकारं पूर्णति ते मनं चर्चित सफल कहति ॥ 8॥
नाग नायिणी अतिशय धारी उर्ध्वं दृष्टो जनमुखारी।
कृपोरेण दुःखिनारी वंचित्वत्र अतिरेक्ष भारी ॥ 9॥
धच्चा ( माहिनीं !)
आपदविविधारी निपासोऽक्ष्यकारी
श्रमकस्मपदधारी सिद्धितकामसुरी
जलधुरविधीपूरींनमधायण्विसरी—
जितायमुतरस्वपः पूर्णतं भावमकत्या ॥ 9॥ ॐ हं कैं महादेरे ॥
अथ धरणेन्द्रपूजा।

धरणेयक्षविलक्षितवास० (?) स्वितथ्रोध(त)कच्छपवाने!
श्रीदशवन्तपार्श्विज्ञाकम प्रजातमोहिमणि सदलं श्रिया।॥

श्री हृद कौं धरणेन्द्राय अश्वातरवातर सं वैष्टृ वच्चाय। आह्मनम्।

अथ तिष्ठ तिष्ठ ठः ठः स्थापनम्।

अथ मम सत्त्विष्ठो भव भव नवद सत्त्विधापनम्।

अथाष्टकम्।

अम्मोभुजारस्वणा भोगलिधिसर्वधुवतः।

फणीन्द्र पूजितं मक्तया सर्वविच्छायमधारिणम्॥ श्री हृद कौं धरणेन्द्राय जलं।

चन्दनः कुसुमः कारस्वर्हार्द्रञ्जगन्धिमिः।

फणीन्द्र पूजितं मक्तया सर्वविच्छायमधारिणम्॥

तन्तुः पाण्डुः हातः कुक्कुशोरसमवः।

फणीन्द्र पूजितं मक्तया सर्वविच्छायमधारिणम्॥

मन्दुराचरणः जातिपुष्पवाह्यहकः।

फणीन्द्र पूजितं मक्तया सर्वविच्छायमधारिणम्॥

मण्डलेकमुद्रकेरे सोमभाजनसंगितं।

फणीन्द्र पूजितं मक्तया सर्वविच्छायमधारिणम्॥

कापुरदेवंक्षस्तितिरहितदीपः।

फणीन्द्र सर्वचिं दीपम्॥

पनसे नारिङ्गलक्षकर्मीपदलखः।

फलम्॥

कुण्डागुप्तपुष्पवायुविक्रमशुद्राः।

धूपम्॥

जलः गदाधतेर्वर्धिनेन्द्राचिं सुवा।

अङ्गम्॥

श्रीपाप्पेनाथपुरुषं सेवयमानं पद्मावती मुहितं चाहिमन्यवामभागम्।

थोरेपसंगीनं निजजातकं तं देशवृद्धितं प्रभजामि नित्यम्॥

श्रीपाप्पेनाथं जलं॥

[ धरणेन्द्रपूजा ]

[ अथ धरणेन्द्रपूजा ]

[ अथाष्टकम् ]

[ नैवेद्यम् ]

[ धूपम् ]

[ अङ्गम् ]

[ धूपम् ]

[ अङ्गम् ]

[ अथाष्टकम् ]

[ नैवेद्यम् ]

[ धूपम् ]

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[ अङ्गम् ]
परिवर्तन ५
श्रीपद्यावतीस्तोत्रम्

श्रीमद्भाृष्णकस्तुमुक्तादलीलामाणिक्यमाला
भोजनबोधकरालास्मृतिमुक्तिकाव्याकूँडारविन्दे
व्यायामार्कीकरुष्यस्फुरतिस्तंभिनःविभाजितारोपणस्निकी
अः ओः ही मन्त्रः! स्वर्गकालीमः! रक्ष मा देवि! पंचे ॥३॥
भिस्मा पातालमूलं चंद्रचलनेवतः
व्यालीलाकारः
विधुझ्वंप्रसंध्वमहरणान्त्रितैस्तरस्तुमुज्जेस्तर्ज्जुदती
वैश्येन्द्रकूर्वन्यापकंतकर्ताविनिन्दे
सण्णीमादासे
मायाजीमूत्रमाहाकुरकितगते
रक्ष मा देवि! पंचे ॥४॥
कृजस्तोपंकलाश्चलुमधविनुष्टिन्ते
कृष्णस्तोपसर्गः
विष्णुवच्यतप्रमुनार्गतिक्षणीकवाःकरस्यम्
भास्वदेहेऽन्यूतु मद्विज्ञानो विभृती पास्यभूतः
सा देवी पश्चातः विधातयु महाजामर्य मामकिनम् ॥५॥
चुश्री काली करारी परिज्ञानसिद्धे
चन्द चापुष्पी नित्ये
कर्ष कर्ष चुश्री श्रणां प्रवतिपुनिवधे ही महामन्त्रुपरे ॥
अं श्री श्री श्रीमद्विबुध्युक्तिपुर्वत्त्रास्तोत्रहस्तेये
इर्म इर्मू इच्छा च्रमच्छे सतीशतमुखरे! रक्ष मां देवि! पंचे ॥६॥
चलनास्त्राकाशकारो! सतन्तरकलामुच्चारास्त्रीकः
मोहोधरेरंतरार्कान्तकुमारस्कृमदान्तीपूल्युपलाभे ॥
हृद हृद हृद हृद हृद समोक्ते भुजनवशक्षरे
कोपास्नो द्रापनी तवां
आं हृद ऊँ प्रवहस्ते कुरू कुरू घटने रक्ष मा देवि! पंचे ॥७॥
लीलाद्वालोलीलोलोपद्वारनयने ! प्रज्वलद्वारवानन-प्रोज्वलालस्पुषुण्डरसुपर्द्वास्यकालोपद्वारनयने !।

हाँ ही है हिं हरस्ती हरहरहरवुकारीमैकनादेवी ! पक्षे ! प्रासादस्थेय व्यपनय दुरितं देवी ! देवेन्द्रनये !॥६॥

कोष वं हं सहांसे कुबलकलितोदामस्थीप्रवन्ते !

आं श्रीं भूं ज्रं पवित्रे विशिष्टरथवले प्रक्षरण्तीर्थगरी !।

व्यालयाबादजुटे प्रवस्थवमहाकालकूट हरस्ती

हा हा हुकारानादे ! कुतकरकमले ! रश्म मां देवी ! पक्षे !॥७॥

प्रात्यावर्तकृ श्रीनारित्थनमहाकालसिन्दुरूपी-सूर्यगामणाणिः विश्ववर्तमूलवर्तपाराविन्दे !।

चक्रचन्द्रासिधारामपदंपुरोकु ष्ठे कुण्डलोपपदग हः !

आं श्रीं भूं थ्रः समरती महाजगन्ने ! रश्म मां देवी ! पक्षे !॥७॥

विस्तीं पक्षगोत्रे कमलदलविताकोते कामगुप्ते

लंकाकीरीकिमेते प्रहसितवतने दिव्यमहे ! प्रसन्ने !।

रकः रजनोत्पश्चः प्रतिवहसि सदा वामभे कामराजः

हंसरुद्दे ! त्रिनेत्रे ! भगवति ! वरवे ! रश्म मां देवी ! पक्षे !॥९॥

पद्कोणे वाममधे प्रणतयुगुते वामभे कामराजः

हंसरुद्दे सबंद्री विविकुकमले कणिकामें निधाय !

निर्मे निरोजः मद्वैदेवः इति सहिदं सांकेवे पाकाभस्ते !

ध्यानानु संकेस्वर्तकारित्यसुमतवासः हरस्ती रश्म मां देवी ! पक्षे !॥२०॥

आं आं श्रीं भूं पवित्रे श्रीनारित्थनपदपुरोकु ष्ठे वचनमधे हंससि

हरस्ती श्रीं प्रत्यावर्तके स्वरपरिकिलेवायुना वेदितादाः !।

श्रीं जेपे रक्तपृथ्वीपति मणिमतां शोभियो वीर्यमाणा

चन्द्राकां चालयन्ति सपद्रि जनहिते रश्म मां देवी ! पक्षे !॥२१॥

गंगारुद्धरेल्प्रभल्पिन्यसङ्कुणामहसुकसुरुपः

सहस्लांकशापस्यकन्नपारा भक्तयामरैरवित्ता !।

सः पुष्पितारिजाभिचिं वियुं वापुंविवाती

सा मां पात वस्त्र प्रसज्जयता पद्यकारी देवता !॥२२॥

जिज्ञासे नातिकान्ते इति मनसि दशोः कण्योपातिमधोः

सकन्ते कण्ते ललंगे चित्तरसि च भुजयोः पृष्ठिपार्थमधे श्रेोः !।

सर्वस्मोपाशुद्धियोगयोगमाण विनयसङ्क स्वरूपः

ध्यामः सर्वकालं प्रणयतयर्गतं पार्थपनायेतिशाश्चर्म !॥२३॥
श्रीप्राणातीसांगम

प्रक्षाणी काळरात्रि भगवति वरदेः। चण्ड्र चानुचिन्द्र निल्ये

मात्रङ्गी गोरिचारि भृतिमतिविजये कीर्तिहीमुख्यपश्चे द।।

संग्रामे श्रुतमच्छे जलजवलजले बेष्टिते तैः स्वराखः

क्षणि दृष्टि भृति भृतकारिके भयतरिपनिचेर रश्म मा देवि देवि। पश्चे।।

भृतिभाषणचन्द्रचंद्र्विमुख्मृगमेकसंख्याकामे

चन्द्रामोहतिविजयाण्वणमुख्यचंद्रके दृश्न्येन राधाश्रीदिसु।

वक्ष्यं रिपुमारसविश्वभयहुः। श्रोमाताराय विषाः

लक्ष्मीलक्षणभारतीगुरुमुखातमानी के देवते।।

क्षणि: कोर्णक्राण्वेदमुखल्ललकित्ये विज्ञानाराजचत्रः

शक्तिः शाल्येविश्वातुर्वर्षराश्विद्धरुमुखितवः।।

पार्श्वः पाण्यधिशेषिदहितेऽवर्षराशेषमानः

हुँगळ संहारणि वरसुमदड़ते। रश्म मा देवि। पश्चे।।

यस्या देवनिर्दैमरगपिंगकोनी: निदिठ्रवद्वन्द्वः

सिद्धनिर्दैमर्यश्चैतन्यरुक्ततेऽप्रसल्यारविन्दे।।

सौर्ये सौभाग्यलक्ष्मीद्वितीयकिल्ले। पश्चक्याणमाले।

अन्ये। काले समाधि प्रक्षेप परमं रश्म मा देवि। पश्चे।।

धूपेनेश्वरनतपःतः: शुभसहानगः: समध्नातिकः

नानावर्णफळमशिवित्वसरसरितीमोहरितः।।

पुण्येनेश्वरधामसुकु मकर भक्तयुक्ते: प्रदाता

राज्ये हेतु श्रुतणे भगवति वरदेः। रश्म मा देवि। पश्चे।।

छुद्रोपद्वरोगोशोकहरणी दारिद्र्यविभ्रामी

व्याध्यायाहः वरसुमद्दहरा देशप्रभामाचर्वः।

पातालाधिपतिपिप्या प्रणयनी विच्छन्निमण: प्राणिनां

श्रीमत्याश्रीजीनेशशास्त्रसुरी पश्चावती देबता।।

तारा तं सुग्नतामे भगवती गाउरीति श्रैवागमे

वज्रा कौत्तकशाल्ले जिनमते पश्चावती विश्रुता।।

गायत्री श्रुतशाशिनां प्रक्षुलित्युक्ताळ मात्रायायामे

मात्रारति। किं प्रभूतमभित्वाणं समस्तं त्या॥२०॥

पाताले क्राणात विष विषधरा परसंति प्रक्षण्डाजा

स्वप्नमीपतिपदोवाणाण: सुर्यन्ती चदद्गुणा।।

कल्पेन्द्रा: स्तुतिप्रसंप्रजननता मुक्तमणि चुम्बता

सा श्रीलोक्यन्तता मता निगुच्छने स्तुत्या स्तुता सर्वसा॥२१॥
सञ्जाता कणवीरकरकुकुमे: पुष्पसे समं सचिनुते: ।
सञ्चिऱ्युगुणुगुलोधगमधुभसे कुष्ठे ब्रह्मकोणे हुळे ।
होमायर्कुतगोडशालकुरकुला वपसे दशाङ्गेंजरेरे ।
तं वाचं वचसीह देवि! सहसा पञ्चावती देवता॥२२॥
हीकार्यांशुक्तमे पुनरिपि वलयं गोइशावण्पूर्वः ।
वाहा कण्ठेर्विष्यं कमलनरस्यमं मूर्ममन्त्रमयुक्तम ।
साक्षात् जैतोक्यवस्त्रं पुरुषवधां हर्तृतोसमनुजन्नन्दनराजः ।
...पतल्वहुरं परस्मण्डिपं पातु मः पाष्ठ्याणाः॥२३॥
प्रोतुकलक्कुन्नादे कमलकुलसे मालकीमालिपूर्वे ।
पालधे भूधारणा कुतरणक्विणते रम्यहस्तांकाररावे ।
गुजाकाण्डीकलापे पुष्पगृहितिदेवे तुच्छमध्यप्रेषेतो ।
हा हा हा इंकारनादे! हुतकरकमले! रश मां देवि! पृष्ठे!॥२४॥
विवे पशे सुलगे स्तनसुधुसे स्कारहारपोलिके ।
के हृदे: कड़णाचर्विहियचितेर्वििहुचतितवहुचुंद्रभचण्डे।।
भाले हुम्ब्यहे स्फुरण्मणियाणाः: कुष्ठीयद्वःप्रकणे ।
आः स्वी युघः स्मरती गजपतिमने! रश मां देवि! पृष्ठे!॥२५॥
या मन्भागमवधुविहमानविचितनोल्लासप्रसादार्धार्णाः ।
या इगावस्वस्तक्षरिणगणग्रंथसद्वस्तानुक्षेता ।
आयुधविधकरं ज्वरात्महरसं सर्ववस्तिविद्रवोतः ।
सल्प: प्रत्यकर्णी भगवती पञ्चावती सङ्कुले॥२६॥
पञ्चावता पञ्चलायताश्री पञ्चावता पञ्चमुरावुयपा ।
पञ्चमभा पञ्चविजनेन्द्रशक्ता पञ्चावती पातु फणीन्द्रपनी॥२७॥
मातं! पश्रिनि! पञ्चमाचिबे! पञ्चप्रसुलावने! ।
पृष्ठे! पञ्चनमिधे! परिलोकप्राशाश्री! पञ्चावने!॥
पञ्चामोदिन! पञ्चकालितिवर्ते! पञ्चप्रसुलाविचिते! ।
पञ्चामोदिन! पञ्चनामिधिले! पञ्चावती पादि मामु॥२८॥
या देवी चितुरु परुसस्य श्रीमहात्मा श्रीमहादा ।
या देवी सम्बंधो समस्तमुखे सहजयें कामवा ।
तारा मानविमर्मती भगवती देवी च पञ्चावती ।
तास्ता: सच्चिनास्तमेवन नित्यं मायेति तुष्यं नम्॥२९॥
जुरुत्वान्तद्विनद्वः ज्युविले: पादाश्च यम्मोचनं
स्त्रेमेश्वराचार्यतीतिस्याम्

ञणमणि

दारिद्र्याचार्यहोरोगशोकामेव सौभाग्यलक्षणां ये भक्त्वा मुख संस्तरति मनुजास्ते देवि ! नामस्रावम् ॥ २१॥

भक्तानां देवि सिद्धि मम सकलमयं देवि ! दूरोकुल तवं सर्वं धार्मिकानां सततनियतं वाजिष्ठं पूर्वस्य ॥

सतिरावन्धौ निम्मग्नं प्रगुणगणयुं जीवराधिं च देवहि श्रीमजेन्द्रस्य प्रकटय विमं देवि ! प्रावति ! त्वम् ॥ २२॥

दिव्यं स्तोत्रं पवित्रं पद्मरपहतान्त्र भक्तिपूर्वं त्रिसनवं लक्ष्मीतिआम्ययं दूसितकलिमलं महर्षं महज्ञानाम् ॥

पूज्य कल्याणमां जनयति सततं पार्श्वनाथप्रसादाद् देवी प्राववती न : प्राप्तितवदय या स्तुता दानवेन्द्रेतः ॥२३॥

पदितं महणिं गुणितं जयविजयप्राप्तनवं परमम् ।

सर्वाण्याचिरं जयं पवित्र रिपुवाणमस्य स्तोत्रम् ॥२४॥

आयं चोपद्रवं हृति द्वितीयं भूतनाशनम् ।

ङ्गीयेन चार्मीयं हृति चतुर्यं रिपुवाणमस्य ॥२५॥

पश्च पञ्जजनानां च तारीकारं भवेदू भवम् ।

पछ्छे चोचार्यं हृति सतमे रिपुवाणमस्य ॥२६॥

अत्योदेहा चापमे च नवमें सर्वकार्येण्णतु ।

इधा भवनितं तत्त्वं च विकार्षक्तान्धिनायम् ॥२७॥

आहारं नैव जानामि न जानामि विसर्जनम् ।

पूजावेच्छ नैव जानामि तं गतिः प्रसेभविरि ! ॥२८॥

अथाहारनमः

श्रीपारशुराचार्य ! जिननायक ! रत्नचूर्णः ।

पायुकोशरोगालघितुंकुञ्जकः ।

प्राववती त्रिनयना श्रीकणात्यसं ।

प्राववती जयति शासनपुण्यस्मीः ॥

अं एवं च अरुणवर्षेष्ठाणस्मृण्येत्तरं स्वायत्ववहनान्युगविद्विधसपरिवारानु नमो- ।

स्तुते हि प्राववति ! देवि ! अत्राचार्यं गच्छ तिथि तिथि तः तः मम सजिद्धिता महं महं घर्षेण स्वाहा ।
अथाष्टकमः

अ हि ह्रि मन्भुपये ! विलेघजननुते ! देवदेवेवेन्द्रचन्द्रे !
चशक्तिभावकाले ! क्षणिककलिमुने ! हारनीदारणीरे ! ॥
मीमे ! मीमाःशशसे भवभयहरणे ! भैरवे ! भीमरुपे
हाँ हि हुँकारनारे ! विशालजलभरस्त्वं यजे देवि ! पश्चे ! ॥१॥
अ हि ह्रि पर्वते जलं १
हा पश्ची(क्षि)विष्यकं सुरचररमणीचरचितेवेनकरुपे !
कोणं वं ज्ञ निधेरं धरितवधरे योगिनी योगमाने !
हं हंसं स्वर्गजायित्र प्रतितिनिमत्वे ! प्रस्तुतात्माप्रभुसे
दैवयेनैव्र्यायमाने ! विमलसिलिजस्तवं यजे देवि ! पश्चे ! ॥२॥

गन्धर्वः २

dैवयेत्याधिरिः धर्मनिमित्तपद्धुः ! भक्तिपूर्व जितल्यः
यस्यः सिद्धेष निध्रेण कालोष्णमयाधृष्टिः प्रक्ष्ये !
आं हं उं तं आ आ आ गृह गृह गृहान्ते संहरे स्त्रवरे लोके
tेव्राहिड्यामाने क्षत्रयवल्लभरस्त्वं यजे देवि ! पश्चे ! ॥३॥
अश्वतमः

श्रां श्रीं श्रुं श्रुं स्मृतुपे ! इन विधमविं स्थावरं जाह्रं वा
एस्वरे सांख्यतांत तत्व चरणयुगे स्वभावारातारे !
अवश्यकरुपे ! प्रणतनवरे ! भ्राहस्ते ! स्मृतुपे !
पंक्तिगोगनिन्द्रगम्ये सुरभिगुमकमे ! तवं यजे देवि ! पश्चे ! ॥४॥

पुष्पमः

पूणि विविशानशोभानश्राधारवले वायुविस्रव प्रस्तै!
रम्यः स्वब्रदेश स्वकाल्ये विहितसनिकरे चन्द्रदकारार्ये !
आर्यसित्वाभवाज्यं दिनमुस्तं कल्म्र्र्यं श्लेष्ठग्रान्ति
आं श्रीं श्रुं मन्त्रहुपे ! विमलचन्द्ररूपस्तवं यजे देवि ! पश्े ! ॥५॥

नैवेद्यमः

भास्वतप्रदानसनस्ते ! जितयषकरे ! पश्चस्ते ! पश्चस्ते !
आं श्रीं प्रूं प्रूं प्राविशे ! हर हर दुरितं दुर्युस्मुज्जेणे ! ॥
वाचाल भावभक्त्य तिरुश्रुतवक्तिभः प्रत्यहं पूजनपदे !
चन्द्रे चन्द्रदकारारे मुमतिगुमनिमित्तस्तवं यजे देवि पश्चे ! ॥६॥

दीपमः

[Page 5]
नस्त्रीभूतःस्तितीश्रवणवर्मणितोपिृपःपारापरिके! 
पञ्चाये पञ्चने पञ्च गजपतिगमने हङ्गशुक्ये विमाने।
कौर्तिम्ब्रेश्वर्धिचके किभुस्मन्यविभे! गौरिगंगापारिके।
वेप बेप शरणे गुरुरमिभरवसं यजः कैवि! पञ्चे! ||9||

धूपमू ||

वियुज्ज्वालाप्रतित्र प्रवर्मणिमयामक्ष्मां कराले
रस्ये कृतां धरणी विनम्रस्ततं संककं सार्दं च।
नामेन्द्रिण्ड्रवर्येवान्निमुजने संस्त्वता देवदेवि।
पञ्चचे! तथा फलधेण्यातु मम लदा निर्मत्तमःस्तित। ||88||

फलमू ||

श्रीमन्महाचिन्तुकलृणेः मन्त्रांमाओऽक्षीयकुवन्चिन्वेः।
शुभाङ्गुःके श्रवणमनिभांगो(?) यजामहे पञ्चगराजदेवि। ||99||

शुभावस्रमू ||

काशीसुद्रविन्त्वरसुनिच्छाये: केवुरसुजुकुडहे-
मण्डलीराज्ञसुद्रविन्त्वरसुजुकुडङ्गालिबिरकारास्तै:।
अश्रुबाधिनकर्मांकहितिविन्दुद्विकेवाेके भूषणे:
सदरास्तुसुकान्तिविशष्युके: सम्पूजयमो वचन्मू ||100||

पोडेशाभरणमू ||

वारिम्भिनणःक्रान्ततपूर्णावर्द्मेदीपेपुपाफलावः।
कर्त्तिः ही श्री क्षण सुवीपवर्मन्त्रे द्रवी प्रां चे हुं दु हं यन्त्रस्थमचे।||111||

अर्धमू ||

अम्भोमिन्चित्वयमन्वितकुलकल्त्रेंगौंधावःस्तितोऽधे:।
कुम्भाविन्चित्वविन्यसशुद्रविन्त्वरसुजुकुडङ्ग: काश्यपुः।।
सुस्वात्तंत्रिनकेर्विनितिस्तितिविन्त्वरसुजुकुइनके।
कल्पाणानांभाजां विमल गुणवति पूजयामोश्चित्वे। ||121||

पौराण्यसमू ||

अध प्रत्येकपूजा।

श्रीसद्ध्यपाणिणितार्किक्षणमक्षं ज्ञानायुर्व नाम जगत्सिद्धमू।
वेदोक्तवथां भवनाराजां च प्रशालितं तत्त्वयुक्तयथाय च।||111||

अं भो कर्त्तिः ही सम्यक्ष्याधारणे जलं ।
भित्रा सुपातालमूलं च शांकं क्षुद्रं किवा किःहूर्युक्तं कम्पमू।
सुवामोभाजः कर्मनुवा च अचाल्यं श्राङ्गं जनामहेन कारि। ||122||
कमलकरसुसंस्थं भीमरुपं च दैवीं
भक्तिमधुनिनिवारं सन्यभोगं च नाशीं।

जिनचरणशुभदिस्यं पञ्चिनीनामसारं
व्यवस्थुतरसवलं चारितराधिवाद्यम् ॥३॥

ॐ अौ कैः हृं तृतीयस्तन्यकरकमलुदारिणे जलं ॥

परमतमदृहारिनं! चक्रवामाध्यारिनं!
भवत्रमबलुतारी भूतपूर्वताशिवारी।

निबिलसुगुणतिः हेयजीवधारिः
धरणिःधरसुपतिः पञ्चिः पूजयामिः ॥५॥

ॐ अौ कैः हृं तुर्यवामकरकमलुदारिणे जलं ॥

रिपुगणहिंदुस्सः दैत्यनेत्रार्द्धः महितदयमसारः सुनिजातादिवश्चकृम्।
स्वविद्विज्ञारणिजछत्रदैव्यादिर्हानि सर्वस्मृतगुणावर्तिन सूजितं पञ्चिनामी।

ॐ अौ कैः हृं पञ्चमविद्विज्ञारणिजछत्रवर्तितं जलं ॥५॥

दमाक्रमरारिः गाध्यं घोषश्च अर्कवलसुपलीकशोण्पतानंतेदी।
भवजनितवर्दुः मेधितं वृंदावनं सुखसरस्वतेऽवर्ते बिचितं पञ्चशेवि।

ॐ अौ कैः हृं दमाक्रमारणिजछत्रवर्ति जलं ॥६॥

कपालपाणिविद्विज्ञारणामां दैत्यनेत्रपूजित सह सह च्यत्तरीमिः।
श्रीरामनायमं रक्षितानं तथा पूजयामि मन्त्रपारिशिलास्वर्गेऽः ॥७॥

ॐ अौ कैः हृं कपालपाणिप्राहूते जलं ॥८॥

पञ्चाशवत्तायुधपरिकरः तेजःपुरुणं रसायकालभय्यामनस्यापाणी।
पिण्डोपारे जवलावाध्याररेतरं स्मारकामुख्यं गणितमयम् पूजयामि ॥८॥

ॐ अौ कैः हृं नवमवामकरकमलुदारिणे जलं ॥८॥

रक्तप्रभा रक्तरुपनेर्विधः चन्द्रयाम्या प्रवत्तपकारी।
टुम्बःनां चक्षुताच्चतं च नौद्रां पञ्चावति पूजयामि ॥९॥

ॐ अौ कैः हृं पञ्चस्तम्भं जलं ॥९॥

मुशालमयुधवासिनिः श्रुतिसुरासुमुप्रित्वहार्तितम्।
विचवनायणदैत्यगाणिचिं भजतु पार्वतीज्ञानार्याधिकासम् ॥१०॥

ॐ अौ कैः हृं मुशालमायुधसिने जलं ॥१०॥

लाण्डकशश्रमयुधस्पर्णं भजतु पाणिसुस्तविनानाजितम्।
सकलप्राणिविद्यापर्योजितं पूजितपादसुप्रित्वद्वतम् ॥११॥
अ आ के हि सत्यहस्तद्वारारिणे जलं ॥११॥
वहिकुमारे वामकरसंस्थे जविंदतेजं कलुषचिरागम् ।
निर्देशमागवक्रियापालितं तं पद्मचित्तलग्नुद्वारे जलं ॥१२॥
अ आ के हि वामपावकज्ञालिने जलं ॥१२॥
वक्षणेवे धूलत्वमाला चारितितशाहु तुपलयुक्तम् ।
व्यतरभूतपितामहेशाविष्टो समवलयाहं नृत्तिजितपादम् ॥१३॥
अ आ के हि वक्षणेवे भिषणोरिणे जलं ॥१३॥
तारामण्डलमाक्यं निजकरे वामाधामयकं
तारास्थं गणे विचुम्बितपरे वद्यं क्रं वलयुक्तम् ।
येवं वहनं यथागतेव तथाच कामाश्चं
तां देवीं सम पूजयामि सतिः रक्षकं मम ॥१४॥
अ आ के हि वामकरसाधनमूलपिते जलं ॥१४॥
जिष्ठातिष्ठवदशिष्ठिपणिरां त्रिलोककलाविद्वारणेवमानम् ।
भस्माभूतपिलेरसपवरसं तमस्यामार्थी विनिधारकोक्तोष्यकारी ॥१५॥
अ आ के हि सत्यहस्तत्रिष्ठानारिणे जलं ॥१५॥
फरस्खलमहामातिकोमलं अरिजण्मात्रस्विनिमेश्वकम् ।
परशुवामकरं वरवनिर्दिकं यजुरं देवगणं वरन्ध्राकं ॥१६॥
अ आ के हि वामकरसारिणे जलं ॥१६॥
विष्यरे: चलु सेवितद्विश्वं प्रवलदलिक्तरतिपुनाभिमन ।
उरस्तुकमहायमनाधिने परम्परेकरकं मनुष्यजिते ॥१७॥
अ आ के हि वक्षणस्फोक्तारिणे जलं ॥१७॥
मुदुगरानाशनरुपन्यशे चामकरे स्थितसब्दुप्ररूपम् ।
भक्तिजना: सुख द्वारं प्रचुरं पूजयवनवधव्यथुपूरुपम् ॥१८॥
अ आ के हि चामसुदुगरक्षिने जलं ॥१८॥
दण्डान्वितं दण्डकलाम्म सूर्यव संवायस्वाणी ददुपितारी ।
शाक्यायुं दण्डान्तिकशानि जलादिपुजयविभिन्न च भक्त्या ॥१९॥
अ आ के हि सत्यहस्तद्वारारिणे जलं ॥१९॥
सलागपाशवरूपमहस्ते श्रिमु विनिधारिणपशास्मग्नोके ।
पशावतीद्रिद्धयुमकारङ्कि सतूं तं पूजयामि भवताकु पुजाविन्न ॥२०॥
अ आ के हि वामकरफणायप्रसारिणे जलं ॥२०॥
परिशिष्ट मपणकारातीलस्तोत्रम्

उपलब्धामपरिष्णितवस्तुसङ्केतितप्रयत्नाचतुरस्तुवर्धनाभ्याम्।
हंसारूढः गमनकुटकारद्वारश्रीपाणिन्युक्तम् जनमचन्द्रशाखम्।
॥२१॥
अं तेन तेन हि दक्षिणादिपाणिन्युद्धाराणि जलेऽ॥२२॥
वृक्षप्रचण्डकरसंगीतात्वामभोजे जमुद्रीपावसमककल्यात्रस्यजमुद्रूक्षम्।
श्रवणे विद्वानसंख्यसंगतिस्वशिष्टत प्रायत्नविशिष्ट पूजयामि।
॥२३॥
अं तेन तेन हि वामकारुधुप्रचण्डकृष्णाय जलेऽ॥२२॥
क्षणं कोऽखुपकः मुशालंदल्पणिन्यविष्णुराचकवं
शक्त्या शाल्यात् निःशुले खपरभमरः नागपासा च द्रविं।
पाणिन मुद्रं च फरसकमलादुहुः पच्छण्डिः
वञ्चः वुख्यं चायुधं दुरकदुपिरं पूजनं स्वेयसिद्धवै।
॥२३॥
पूणाधिक्षू।

अथ जापः कथयते—
अं हूँ हूँ हूँ हूँ हूँ हूँ हूँ हूँ हूँ हूँ दातास्य मम शान्ति कुः कुः प्रावत्ये नमः
स्वाहा। चार र१०८ तथा र१०००

अथ जयमाला।

प्रेमादलं विशुद्धद्वयनं सतेजसा भास्करं
ह्मिजं जिनशशसी भगवतीभूजातुविशिष्टः।
चंत्रोकं भूषि वालयति वधुवा देवं निहल्यं वदा
हे देवि! मम दुःखनाशनपर नुभं नमः स्वातु मुदा।
॥१॥
श्रीपार्वताप्रजावसेवितचरणं प्रायवतीजनमभयंहरणम्।
पाणिनितिरक्रमविष्णुस्तिं भवजलतारण परभयवहितम्॥२॥
वामभागविष्णुगणस्य देवतानन्दविशदन्तकृष्णमः।
हंसारूढकुटकारणाः गमनं दुपहर जनन्यथमोहूः।
॥३॥
चन्द्रविष्णुशिवालिङ्गां तेपमामायुथविष्णुप्राप्ताः।
दक्षिणकर ब्रजायुधसोहे वाम भाग अंकुश मनोमोहे।
॥४॥
कमलचक्रक्रितसारं दमस्त्वभोमा वामकर्तारम्।
चारकपालभुद्रुपकांस बायणमुशालंदलाविष्णुश्रास्त्रसम्॥५॥
शस्त्रविष्णुविनांदगान्धरणं भिष्ममालावर्णकृष्णयाम्याम्।
तारामण्डलगणनविवेशाः दक्षिणकरोभितिविशुद्धम्॥६॥
फरसनामुद्धुराचारण्डं स्वयंस्तुदृढ्यवर्तनवर्णम्।

नागपाशपाशपारविशालं अंहिपसणकल्पमजातमः ॥७॥
पवं आयुधप्रहणगरिः दुर्जनजल्लाधनुपुसः ।
कामिनामनस्कल्पमभूता पूजित वद्वारति देवी इः ॥८॥
षोधिवाएतपणस्तुनाग्निकस्य कर्माकर्षरशोभितेषु ।
चन्द्राकारसुखममुखमुस्तेजः देवनमिवदिवशमाजः ॥९॥
पद्मावति देवी चरणपविंचं अश्रिवधागेत्तेमस्वामः ।
भावसहिता पूजित नर तारी तेपं धनकणसंपन्ति भारी ॥१०॥
घना—
विविधां कविनाथे दुष्पार्दिवानाशी ।
कल्लिमलबभक्षाली भव्यजीविकाली ।
असुरमन्निवारी देवनारेत्तरारी ।
जिन्नुमन्नपेतेः ब्रह्मण्यायिनिपूजयः ॥११॥
अः श्री लोकारुपः विश्वविभूषणायेः सकलजनानित्वकारिकायः श्री पद्मावतः
जयमालायेय निर्वपापनिति स्वाहा ।

रक्षापर्वेदकस्य स्वस्तिप्राप्ति अवश्यापि श्री श्रीपुराणं
नामावशेषोदिवाशिनी अधवरात्रेन रक्षिका ।
रक्षानां धनुर्धक्या दुस्यं वाच्याचिन्तितामः:
श्रीलोकायित्वंवर्धायता पद्मावती पातु तः ॥१२॥

इत्यादिश्रीवाचः

सवस्तिक्षणामभ्रस्तु स्मरक्षणामस्तु वः ।
यावधन्द्विवानायो तावतु वद्वारति पुजाः ॥१३॥

तेजः जना: पूजन्ति पूजां पद्मावती जिनान्विता ।
तेजः जना: सुखमायान्ति यावंसेरजिनावः ॥१४॥

अः नमो भगवति! विभुमनवानवरी सर्वभूतभूपिते पद्मनन्वः
पद्मावतिनि! पद्मावतिनि! पद्मावति! पद्मावति! हृदी हृण कुष कुष कुष कुष कुष, मम
सवेशानित्व कुष कुष कुष कुष कुष, मम सवेशावत्य कुष कुष कुष, सर्वेशानित्व कुष कुष कुष, मम सर्वे-
श्रीवाचकं कुष कुष कुष कुष कुष, मम सर्वेशामुखप्रस्थार्यं हर हर, सवेशावत्यं चिन्द्र चिन्द्र चिन्द्र, सर्वे-
श्रीवाचारं चिन्द्र चिन्द्र चिन्द्र चिन्द्र, सर्वेशामुखं चिन्द्र चिन्द्र, सर्वेशाहिन्द्र चिन्द्र चिन्द्र, श्रीपावतिनि
चिन्द्र चिन्द्र, श्रीपावतिनि प्रभुवालोमोजश्री नमो दुस्याय देवी नमः ॥ अः हृदी हृण हृदी हृण: नमो
स्वाहा । सर्वेशावत्यं परापुरवत्यं सर्वे ॥ अः श्री लोकारुपः विश्वविभूषणायेः सकलजनानित्वकारिकायः
त्रिपुरकामलाचिनी दुर्जनमतिविनाशिनी त्रेतोक्यक्षोभिनी श्रीपार्वत्नाथोपसर्गहरिणी हृद्यु मम दुहान सनन् हन हह, मम सर्वकायां मात्र साधृय साधृय हु फट स्वाहा।

अः केँ हीरी हृद्यु सपो देवी! मम सर्वजगहां सुभ कुरुक वनविज्ञान नाशय नाशय पुरशोभोस्त्र कुरुक कुरुक, ही संबोधत स्वाहा।

अः अधिक हृद्यु द्रूं में; डूं ठीकरी रुंदे सं; छुर्ती पश्चाती सर्वपुरजनान श्रोभम श्रोभम मम पादयो; पातय पातय; आकर्षणी ही नमः।

अः हृद्रायन्तवर्षा द्रवी द्रवी द्रवी द्रवी द्रवी द्रवी द्रवी द्रवी हन हन नच पच पचच पचच� वह वह वह वह वह वह वह वह वह वह वह वह वह वह हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृद्राय हृ�
कठी कठी बॉली बॉली प्रचण्डे ! चलिचलिबलिते ! चालिनी बजाहस्ते !
यं यं रं रं कराते ! मनु मनु मनुले देवि ! मां रक्ष परें ! ॥५॥
आँ श्री श्रूं मर्दमेंँ ! प्रहणचवये ! स्तम्भनी कामरूपे !
व्रृं व्रृं व्रृं बजाहस्ते ! मणिमुकुटमये ! पोतिवंद्राकराते ! ॥
व्लॊ बॉली बॉली प्रहासस्त्रे ! जजजजजजये ! कालिनी कालमुद्रे !
दिव्ये ! दिव्यावतारे ! कुरु कुरु बदने ! देवि ! मां रक्ष परें ! ॥६॥
म्लॊ बॉली म्लॊ दिव्यरूपे ! चुरुचुरु चुरुते चारणी चाहनेते !
व्री हीं कठीकारपिण्डे ! ललितलवने ! पद्मिनी लम्बजिते ! ॥
पादं बाहुं सहिते ! कहलकरहसे ! मात्रमकाशकामामि !
जां जां जा नागकन्ये ! चिमुकुरन्विजये ! देवि ! मां रक्ष परें ! ॥७॥
अ बॉली आँ बजाहस्ते ! गामगनमने ! कामिनीमन्तरीसे !
पोसे पदमप्रवासि ! सुरगणनमति ! पश्चप्रवाचछन्नेते !
बॉली न्लॊ बॉली रमोरैत कुरु कुरु बदने ! तन्महादख्हाले !
बरं हं सं भान्तिव्रीजं प्रहसत्ववने ! देवि ! मां रक्ष परें ! ॥८॥
अं हं सं पक्कजास्ते ! ललितलवने ! रक्षप्रामाबणें !
जूं में हीं मोहनीये ! बिलिहिरस्मणे ! मर्द मर्द प्रमर्दे !
दुष्टीकामध्यकारे दह दह वहने हीं ललाटायतापि !
हीं हीं हीं हं प्रस्तों ! प्रहसत्ववने ! देवि ! मां रक्ष परें ! ॥९॥
परिचित. ६
द्रिप्पशाशदक्षरपरिमिता समभावा
श्री पद्मावतीस्तुति:

अं अं अंकाराध्यं निर्मुखन्यायः शक्तिस्या प्रस्थापित
नादानात्मास्य निजनिनिश्चिप्ट निर्मय निर्माताः।
मं मं मं मुङ्कस्तत्र सकलजयशरं सर्वभूतिभविषयं
प्रं प्रं प्रं पद्मादेवि! प्रकटघटमयं चन्द्रितं नाथः! तत्वचे ॥१॥
सं सं सं सं सं सिद्धिवात्ता हर हर हर्ती स्वेपणं हर्तनी
अं अं अं अं अं अं अं अं अं कालनमयं अक्रांकPrāmdya
आं आं आं आं अपदशिकं अपममकरं अर्धितं आदृशकः
प्रं प्रं प्रं पद्मादेवि! प्रकटघटमयं चन्द्रितं नाथतल्लचे ॥२॥
ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं
परमसिद्धिमयं आदिमाता कुमारी
अं अं अं उपस्थतः अकलकलितं आदिवारण्डमण्डे! ।
ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं
राजकीयला रमणिर्दिष्टिः रूपसा रमनी
प्रं प्रं प्रं पद्मादेवि! प्रकटघटमयं चन्द्रितं नाथः तत्वचे ॥३॥
ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं
इं इं रुपरीणि तिरितिरिविंतरं रक्षेयं धरनी
लं लं लं कोलोलन्त लवलिक्लिष्टं लोकलिलाल्लां ।
लं लं लं लविचारानं वृविविठ्ठिता दुर्गति घोरपुष्प
प्रं प्रं प्रं पद्मादेवि! प्रकटघटमयं चन्द्रितं नाथः तत्वचे ॥४॥
ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं ईं
श्रीभ्रुन्यावता त्रिपदवती निर्मुखपानन्तशकः
अं अं अंकारवर्गं सकलसिद्धिमयं देवखेत्रवन्यः! ।
अं अं अं अं आदिमाता अभितर अभितर आदिवारणायमुः
प्रं प्रं प्रं पद्मादेवि! प्रकटघटमयं चन्द्रितं नाथः तत्वचे ॥५॥

म यं मं मालयपुष्पीः सुगमद्वरचितां मोतिकैः शोभयमानं
यं यं यं ज्योतिरंगेऽर्गमिणिग्रीतां ज्योतिरं दृश्यः !
रं रं रं रक्तवर्णं रचिरचितां रक्तरक्षणंति
प्रं प्रं प्रं पञ्जदेवी ! प्रकटघंटमयं वनि नाथवते !!१४॥
हं हं हं लोकमाता विभुवनजननी रुहाविषुरुजननी
यं यं यं वेदशक्तिचिरमवर्जयं वज्रवज्रांकुल्लिनामु।
हं हं हं श्यामसुपपी शिखरगिरिमयं शाखरी शं करति
प्रं प्रं प्रं पञ्जदेवी ! प्रकटघंटमयं वनि नाथवते !!१५॥
पं पं पं पदममदेवे पटदरचितां दृश्यं वहनात्
हं हं हं हं सिद्धि शत् शुकलपदमवे ! सिद्धियोगं भजन्ति।
हं हं हं हं हं योकारणे हरिहरि शिख मे सर्वपुष्पे प्रपुजयं
प्रं प्रं प्रं पञ्जदेवी ! प्रकटघंटमयं वनि नाथवते !!१६॥
तं कं सं कं नोमोतकं पदमतलयं तृणद्वेषे ! प्रचण्डे!
क्रं क्रं क्रं क्रं क्रं कलपम् ! किलिकिलिकिलिके किलकलिके समत्रेः।
प्रं प्रं प्रं प्रं पञ्जदेवोऽनं पददुरजस्ते करतश्च दृश्यति
प्रं प्रं प्रं पञ्जदेवी ! प्रकटघंटस्यं वनि नाथवते !!१७॥
प्रं प्रं प्रं प्रं गोदचकं गुरुरुकुरु गर्भगम्यं गगि
तं सं सं ज्वालमाला ज्वलनजंजनतां ज्यातिज्ञातास्वरूपं।
प्रं प्रं प्रं तारिनाति तारिनातितिरि तारिता महतर्नेः
प्रं प्रं प्रं पञ्जदेवी ! प्रकटघंटस्यं वनि नाथवते ! !!१८॥
दं दं दं दं श्रावणंति सकलभ्यभयामत्र भूर्यपदा भजतिः
प्रं प्रं प्रं प्रं पञ्जदेवी ! प्रकटघंटस्यं वनि नाथवते !!१९॥
भं भं भं भं भं भं भं भं भं भं भं भं भं भं भं भं भं भं भं
अन्त्रेः गौमरः प्रमं प्रमं पञ्जदेवी ! प्रकटघंटस्यं वनि नाथवते !!२०॥
भं भं भं भं भं भं भं मनवसूतिशुम्पनात्मयं अविनं योगान्तः
श्रं श्रं श्रं ज्योतिर्मृति घटवर्कमये ! वचनात्रे ! स्वरूपः।
भं भं भं भं भं भं भं भं भं भं भं भं भं भं भं भं भं भं
सिद्धियोम गोदचकपरे पार्श्वनाथ प्रतापातः
प्रं प्रं प्रं पञ्जदेवी ! प्रकटघंटस्यं वनि नाथवते !!२१॥
हं हं हं हं हं य यी य यी यी यी यी यी यी यी यी यी यी यी यी
हं हं हं हं कल्लं कल्लं कल्लं तिरं कर्मसंयुक्तजायं
अः अः अः अः कल्लं कल्लं कल्लं कर्मसंयुक्तजायं जन्तति।
अनःकारे सर्वीये समर्पिति नात्र चावसाम्यसिद्धि
प्रं प्रं प्रं पञ्जदेवी ! प्रकटघंटस्यं वनि नाथवते !!२२॥
अाचार्यो विद्याग्रन्थनित्वगुण भगवति भगवत्यज्ञोतिर्महं
आयने युतभविक्ष्टमालायुक्त स्वरूपोऽपि।
वृषचन्द्रविश्वमूर्तं गुणवतं जैलोक्यमाता सती
शान्ति मुनिचन्द्रनाथं भजति सति मंचितं तीष्ठामयम्॥२२॥

d्राणी जगद्धरममर्मनी जैयोक्यदेवेभविरी
व्रजा विष्णुमहेश्वराजमहरणी युमेव योगेभविरी।
माती जगद्धरममर्मनी जिमला वापश्चिन्ताधेभविरी
भगवती मुनिचन्द्रमातृ मधुमति मानव आदेश्वरी॥२३॥

d्राणी युगयोनिणी जयवतं मुक्तामपीभूषणं
खात्रिप्रियशुल्कमुकुरपतिसारामनवरी।

d्राणी जगद्धरममर्मनी जिमला वापश्चिन्ताधेभविरी
भगवती कीर्ति बहुतपि जयम्।

d्राणी जगद्धरममर्मनी जिमला वापश्चिन्ताधेभविरी
भगवती कीर्ति बहुतपि जयम्।

d्राणी जगद्धरममर्मनी जिमला वापश्चिन्ताधेभविरी
भगवती कीर्ति बहुतपि जयम्।

॥नारि स्तोत्रमिदं छुडंसस्तने छन्दोमीशविभक्तं च, तथापि श्रवणिन्नात्र संगोप्यतिनेन
बिजलं मनोविनोषद।
परिशिष्ट ७
पद्मावतीमन्त्रामङ्गनायविधि: ।

अं हैं श्रीं अँहे नमिऊँ एस विसहर वसहजिं फुलिंग श्रीं हं (अँहे) नमः । अं ।
अस्य श्रीपार्श्वविन्यासमंत्रस्य पार्श्वौ ऋपिः, गायकृं ठन्दः, श्रीपरेणद्वीपवावती
देवता, माया बोजं, श्रीं शंकि�; अँहे कोलकृः, मम सकलशिरस्विभावथे जपे विनियोगः।

अं हैं श्रीं हं हं भुजङ्गायं नमः ।
नमिऊँ पालविसहर तजत्रैयं नमः ।
वसहजिं मध्यमायं नमः ।
फुलिंग अनामिकायं नमः ।
हैं श्रीं कनिधिकायायं नमः ।
अँहे नमः कर्तलङ्गायायं नमः ।

इति कर्त्यासः ॥

अथाह्न्यासः—

अं हैं श्रीं हं हं देवयाय नमः ।
नमिऊँ पाल विसहर शिरसे स्वाहा ।
वसहजिं शिलायै वपद ।
फुलिंग ककचाय ।
हैं श्रीं नेत्रन्याय वोषत ।
अँहे नमः अहाय फट ।

अथ ध्यानमू—

कमे परजन्मदे च स्वोच्चिते कमे कुर्वेति ।
प्रमुखस्तुस्तमनोन्नति: पार्श्वेनाथ: भ्रियेवस्वृ: ॥
पद्मावतीमन्त्राशास्त्रविधि: । 
[ परिण ७ ]

अ अरह श्री ही नमित्त्र पास विसेहर बलादिकिन पुरुषो हीं श्री अभर्न नमः: । 
॥ श्रीरस्तु ॥

अ अस्मृते अस्मृतोर्भिषे हत्यारिः पूर्वेनेव विद्वितम् ।
अनेन जलम्बमित्रमन्त्र वार ७ वाम हस्तेन आर्मार्थिरे स्पर्शयेत्

जलम्बमित्रमन्त्रम्: ॥१॥

अ नमो भगवते श्रीपाध्वेन्द्राय हीं स्वाहा ।
अनेन मन्त्रेण श्रीपाध्वेन्द्रा पुजयेत् । ॥ पूजामन्त्रः ॥२॥

अ हीं गुरुपादकाष्ठो नमः: गुरुपादकाष्ठम्: ॥ ३ ॥

अ हीं अच्छ स्वश्रेष्टपत्राय नमः: क्षेत्रपालमन्त्रः: ॥ ४ ॥

क्षिप अं स्वाहा हा स्वा अं पशुः। अं हाः हीं हूँ हीं हूँ हाः दृष्टिकोणः। अं हूँ शिर:पाठिमार्गः।

अ हः मरसकोपरः। अं स्त्रणे नेत्रयोः। अं श्रीभी मुखे। अं क्षूरं कपोः। अं
स्त्रणे हृदये। अं श्री: बाहोः। अं क्रोः उदरे। अं हीं कुशाम्।

अ हूँ जन्योः। अं श्री: पादः। अं श्री: हस्तयोः। पुष्टेकः मणिमाद्रे रक्षतु:।
अहंव्यासमन्त्रः।

अ हीं अस्त्राय फूट फूट अस्त्रायनमः। करच्छोटिकामन्त्रः। अहः।

अ नमो भगवति पशुवाति पशु: पशु: हीं स्वाहा। आहारमन्त्रः। अं नमो
भगवति! देवी! पशुः! अप्र: सन्तरिता भव। स्थानमन्त्रः।

अ नमो भगवति! देवी! पशुवाति! हीं गन्धार्दीप: गृहः। गृहः। अनेन मन्त्रेण
पूजयेत्। अर्चनमन्त्रः।

चतुर्द्वा ध्यायेद्वं अभयवर्त्यापायुतसाहिष्ठुः।

अ आः क्रोः हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं हृं देवी! पशुः! अयं सर्व जगद्धो वस्त्रयं कुरु कुरु, सवेँ
विज्ञान: नाशय नाशय, परशौंरं कुरु कुरु, हीं संवायेप्त। मुद्रा वदु:वा पूजानन्दरं
परिज्ञान्य मूलमन्त्रः: नेिहे। अङ्कावयों तु स्वाहानमः। विद्वेषे हुँकारान्तमः। शान्तिके
वैपद्द, पौपिके वैपद्द, वधीकरणे वस्त्रः। पूजायं जापे च रक्तकणीरुपः: 
हार्द्य सहस्र १२००० पूजा जिस्निं जपेतू। सिद्धिमेवू वेशला ५ ध्यायेतू ध्यानकाले
जिस्निंमयः। मूलमन्त्रः।

अ नमो भगवति! देवी! पशुवाति! स्वस्थान: गच्छ गच्छ फूट। विस्वर्जनमन्त्रः।

अ आः क्रोः देवी! पशुः! अं हस्तकी हीं द्रीं द्रीं कहः क्लदः।

प्रभवाणी: अमुक मेघामन्त्र अमुक हीं वस्त्रः। इमः देवी: पशुवाती राजे ताम्रकुल:-
भूतानन: सवें विनयस्य यादमिथ्या देवी तारुङ्ग्यधामामान्त परिक्षितेत्। मन्त्रे यथो-
परि जापः कृत्येत सा खी पादलम्ग ध्यानादृ वशीमवति। आद्य च आयाति।
क्षोभो भवति।

प्राणवतीपुजयात्रायानविधिः समासः

तत्र यथाविधयानं विषयते—

अ नमो भगवति ! देवि ! प्राणवति ! पद्मि पद्मि ही स्वाहा। आहानमन्तः।
अ नमो भगवति ! देवि ! पद्मि ही अत्र सचिवित्व भव भव। ध्यानमन्तः।
अ नमो भगवति ! देवि ! प्राणवति ! ही स्वाहार्दिन् गुरु गुरु। अच्छेनमन्तः।
अ नमो भगवति ! देवि ! पद्मावति ! स्वस्थान गच्छ गच्छ फटू फटू। विसंजनमन्तः।
प्राणवती भम सर्व जगदू वर्ष कुर कुर ही संवेदेष्टः।

पूजायां जापे च रक्तकण्डीपुषः; धार्श्श सहस्र १२००० पूजा त्रिसन्ध्यं सिद्धिभवति।

इति तत्र यथाविधिः।

अ अहूः नमः सिद्धः। अ ही प्राणवते नमः। अ आः आः उः उः कामसः।

सच्रेष्ठे! श्री हंसप्राणवते ही! नमः।

प्राणवती भम सर्व जगदू वर्ष कुर कुर ही संवेदेष्टः।

क्षिप अ झ्यार ही स्वाहा ही स्वाहा। प्रक्ष्य अ ही ही हुः हुः हुः हुः। आत्मसकलकरणमन्तः।
अ आः कः ही! प्राणवती हस्तः देवि! पद्मः नमः। इत्यादि न्यायः।
अ ही झ्याऱ फटू फटू झ्याऱ नमः। करमध्यात्र झोटिका अक्षमः।
अ नमो भगवति! पद्मि पद्मि ही स्वाहा। आहानमन्तः।
अ नमो भगवति! देवि! पद्मि ही अत्र सचिवित्व भव भव। ध्यानमन्तः।
अ नमो भगवति! देवि! पद्मावति! ही स्वाहार्दिन् गुरु गुरु। अच्छेनमन्तः।
अ नमो भगवति! देवि! पद्मावति! स्वस्थान गच्छ गच्छ।

विसंजनमन्तः।

प्राणवती! भम सर्व जगदू वर्ष कुर कुर ही संवेदेष्टः। योग्ये ही कामसः।

अ अहूः आः आः उः उः कामसः।

प्राणवती ही संवेदेष्टः। आहानमन्तः।
अ नमो भगवति! देवि! पद्मि ही स्वाहा। आहानमन्तः।
अ नमो भगवति! देवि! पद्मि ही स्वाहा। आहानमन्तः।

पूजायां जापे च रक्तकण्डीपुषः; धार्श्श सहस्र १२००० पूजा त्रिसन्ध्यं सिद्धिभवति।


॥ इति भ्रीप्रावतीमन्त्राक्रमणि सम्पूर्णांकि ॥
परिशिष्ट ८
श्रीपद्माचलीसहस्त्रनामस्तोत्रम्

प्राणमय परमा भक्तया वेद्या: पान्त्रमुज्जः जिथा।
मानायुक्तसहस्त्रणि द्वैये तत्सर्वे। ॥१॥
श्रीपांवनाधारणसुजोचनिरुक्तं भवाचुस्त्रविचिन्तीकरणां गाढः।
नागेन्द्राधरणिधर्मशरणाम्भूतं मां पारु सा भवते नितरामवेध्य: ॥२॥
प्रवालस्ती प्रवाल्पणं प्रवाःस्तीपि प्रवासी।
प्रवासता प्रवाल्पणं प्रवास्या प्रवालोचना ॥३॥
प्रवाय प्रवाल्प-च प्रवाय प्रवालनिका।
प्रवाल्पाय प्रवालनं द्वारालगोपरालिका ॥४॥
प्रवाल्पिया प्रवालमिन: प्रवाल्परोज्यायिनी।
प्रवाल्पीतरा पूर्ता परित्रा पापनाशिनी। ॥५॥
प्रवाल्स्ती प्रवालिता व वांचती पुरवाशिनी।
प्रवाय प्रवालिता प्रीति: पीतामा परमेश्वरी ॥६॥
पाताळशास्त्रीय पौर्णा प्रस्थयोऽः ब्रह्मचर्य।
प्रवासि प्रासार्वा च परा पारा परंपरा ॥७॥
प्रक्ष्या परमा पूर्णा प्रित्या प्राची प्रतीतिका।
प्रक्ष्यकरा प्राची पारिभ्यं पृष्टीवि पावी ॥८॥
प्रक्ष्या पाल्स्ती पाल्स्ती पारिभ्यं पूर्वस्ती।
प्रासा पायकिनी पीता प्रासप्रायितोचना ॥९॥
पायका पायकिनी पायमाण्यपरालिका।
प्रब्द्धुपुजः प्रियं: पार्यामा मोहिनी ॥१०॥
प्रारम्भम परान्न नरमा पायपोष्यिनी।
पश्चवाणगतिः पौष्टिक पापमूनी पितामह।।१११॥
प्रहेलिकापि प्रत्यक्षा पृथुपापोपनाथानि।।११२॥
पूर्णचन्द्रस्वरूपा पुष्पा पुलोमा पूर्णमा तथा।।११३॥
पत्नी परमानन्दा पणिदता पणिदेतिदत।।११४॥
प्राणुसङ्क्षिप्ता प्रसेवया च प्रभा प्राणकारवतिनी।।११५॥
प्रधाना प्राणिता प्राणथा पद्मा पाठप्रियविजी।।११६॥
पातालस्येश्वरप्राणप्रेयसी प्रणमादि तामः।।११७॥

इति यज्ञावतीशास्त्रम्।

महाज्योतिर्मति माता महामाया महासती।
महादीर्मति मित्रा महाचन्द्री च मङ्गल।।११८॥
महिषी मातृनी मेघा महालक्ष्मीमेनोहर।
महाप्रहाररम्मनाह भृजी मानशालिनी।।२१॥
मार्गात्री मुहृत्ता च मार्गी मघुमती मही।
महेश्वरी महेश्वरा च मुक्तादारविश्रूणा।।३१॥
महामुद्रा मनोजा च महाअशेतारतिमोहिनी।
मघुमन्या मतिमाया मोहिनी च मनसिनिन।।४१॥
माहिमती महावेगाणांत्रा मानहारणी।
महाप्रभा च मद्वा मनवद्या मुनिनन्या।।५१॥
मन्त्रस्पष्टा च मन्त्रशा मन्त्रा मन्त्रसागर।
मघुमन्या महाकाया महाशोला महामुद्रा।।६१॥
महासता महारम्या मनोमेद्रा महासता।
महाकार्तिर्धरा मुक्तकम्मेतात्सहायिनी।।७१॥
मघुवचा मूल्यना च मृगाण्वी च मृगावती।
मृगाण्वी मन्त्रप्रमेराहुकम्मेतात्सहार्याण।।८१॥
मूहलाहारा मूल्यनिना च मनवमात्सहायिनी।
मन्त्राकिनी महाबिवा मयांशा मेघामलिनी।।९१॥
मातामही मन्त्रगति: महाकेशी महीरा।
महोत्साहा महादेवी महिला मानविजी।।१०१॥
महाप्रहारा माती मोक्षमार्गप्राफार्य।।१२१॥
मान्या मानवती मानी मणिणूपुस्तेक्षरा (०शोभिनी)।।१३१॥
मणिकाश्चिम्मरा माता महामतिमार्धार्य।।१४१॥
इंद्रेश्वरी दिज्येघङ्केखे खेन्द्राणि कालहरिणी।।१५२॥
इति महाज्योतिैर्मतीशतम्

जिनमाता जिनेन्द्रा च जयन्ती जगदीशवरी।
जया जयचत्ति जाया जननी जनपालिनी ॥१॥
जगन्माता जगन्मया जगजैशी जगदिता।
जगरा जर्जरा जैशी ययुनाजलभासिनी ॥२॥
योगिनी योगमूला च जगद्राशी जलन्धरा।
योगप्रभुरा ज्वाला ज्योतीहुहा च जालिनी ॥३॥
ज्वालामुखी ज्वालमाला ज्वलिनी च जगदिता।
जैनेश्वरी जिनाधारा जीवनी यशपालिनी ॥४॥
यशोदा ज्यायसी जीर्णा जज्रा ज्वरनाशिनी।
ज्वरहुपा जरा जीर्णो जाबुलाः मयतंजिनी ॥५॥
युगभारा जगन्मिन्त्रा यत्रिणी जनमभूषिणी।
योगेश्वरी च योगाज्ञा योगयुक्ता युगदिजा ॥६॥
रथार्धवासिनी जामवन्द्रकान्तिधरा जया।
नारायणी नमः च निमेया निति नरी ॥७॥
नीलानन्ता निरंकाया निरधारा निराभरा।
नुपवदया निरामाया निःसज्जा नुपवनिन्द्री ॥८॥
नुपधमस्यी नीति: तोत्तल नरपालिनी।
नेना नन्दिवती निष्टा नीरदा नागवद्वभा ॥९॥
नुपप्रिया नन्दिनी च नित्या नेत्रा निरामिया।
नागाध्याया नौका निःकलवः निरागसा ॥१०॥
नागवष्ट्र नागकण्या नागिनी नागकुण्डली।
निद्रा च नागद्रमनी नेत्रा नारायण्याणि ॥११॥
निरंकाया च निरंतर नागाध्येशवद्भा।
निलेंभा च नागसुन्त्वः नित्यानन्दविविधायनी ॥१२॥

इति जिनमातादातम्

वज्रहस्ता च वरदा वज्रश्रीला वरस्थिनी।
वज्रा वज्रायुधा वाणी विजया विभवश्वपायिनी ॥१३॥
वसुद्वा वज्झा बीरा विपया विपश्चिनी।
वसुभरव वरा विश्वा वर्षिनी वायुगामिनी ॥१४॥
बहुरणां बीजयती विद्या बुद्धिमति विभा।
बेधा वामवती वामा विनिध्रा वंशभूषणा ॥३॥
विराज्या विशेषकमा च वेद्रुप्या विभूषणा ।
विशाला वरुणीकल्या वाणिज्या वाटक्षभिमया ॥४॥
वातिनी विद्या वा वाणिज्या वाणिज्यान्विती ।
फन्दा विभिन्दुता वाण विभवेयनिष्कुस्मिन्या ॥५॥
बल्का बीरमता च वस्तुदा वीरनिन्दिनी ।
व्यायात्ता स्वपनी वाणिज्या बलशालिनी ॥६॥
वुधमतात् वेद्यंतात् बन्धुरा बन्धुरुपिणी।
विद्यावती विशालाक्षी वेद्यंतात् विभार्ती ॥७॥
वात्याती विषमा वेंपा वेद्याकोषागारिणी ।
वेद्यंतात्त्वा व्यंका विलोमा वेद्यागारिणी ॥८॥
विशंत्वमता विक्रमा च वंशजा विशंत्वमिहिका ।
वस्तुरपिणी वर्णमां विमलमा विशिष्ठयुक्ता ॥९॥
विशालानी पानिता च विप्रङ्गो वन्धमोक्षिणी।
विपप्रलहस्तवर्गानां विनीता विशिष्ठा विमा ॥१०॥
व्याविक्षनी व्यालोकला च व्यासा व्याविधिनाजिनी।
विमोहा वणस्थ्रोहा वर्णिनां वर्णांमानका ॥११॥
ईश्वरी तोतरा भवद्रा वर्णाली नभोछस्तु ते ।
व्यालेघाणी प्रियप्राणा प्रेरयति वस्तुदायिनी ॥१२॥

इति वज्रहस्ताशतमूल ॥

कामदान कमला काम्या कामाभजा कामसंधिनी।
कलार्थी कलापूर्ण कलाधारा कानीयती ॥१॥
कामभूति कमलायज्ञा कशकार्शुनसविभा।
कार्ययज्ञी कानित्री च कमला कामरुपिणी ॥२॥
कामनी कमलामोदा कम्पा कान्तिकरी प्रिया।
कामसत्का कालिका काली कृमारी कामरुपिणी ॥३॥
कामाकारा कामवेषुः काली कमललोचना।
कुन्तला कनकामा च कामीरा कुम्रुप्रिया ॥४॥
कुपास्ती कुण्डलिनी कुण्डलाकारशायिनी।
कम्बेशा कोमला काली कौलिनी कुलबालिका ॥५॥
कालचक्रयां कल्य कालिका काव्यकारिका। कवित्रियां च कौशाम्भी कार्तिकी कोशवंजनी।
कुशावती किरातामा कौशल्या कालित्ववंजनी।
काव्यपरी कठोरस्था कौशाम्भा कोशवासिनी।
काल्चनी कालहनिकृमारजननोकृति।
कैवल्यदातिनी केका कर्मेवा कालवंजनी।
कालधर्मीता कन्या करणात्यवासिनी।
कल्याणोदिनीः वास ताम्रीजवती करा।
कुतोनी कुंडपुप्पाभा कुंडोरगावाहिणी।
कहित्रिया कामवाणा कमठोपरिशामनी।
कठोरा कठिना कूरा कन्दला कदलीपिया।
कोपिनी कोपुरा च चक्रधर्मीपरिवर्तिती।
कम्बोजनी कालडः पुरा कोद्वेगर्धार्या।
कुटुं कीडवती कीडः कुमाराजन्द्रायनी।
कमलास्तरा केतकी च केतुरुपा कुतुहला।
कोपिनी कोपुरा च कुस्मावासवासिनी।

इति कामदारातमू।

सुस्वाती शरण्या च सहस्राक्षी सरोजना।
चिवासतो सुमारुपा चिवभाया खुता शुमा।
सुमेवार हुमुखी शाल्या साहित्री सायगामनी।
सुरोस्त्रा सुरुः च श्रीरुपा शाल्यावांसिनी।
शाल्या सुधौन्न साध्वी सिंधा साथा सुधामिका।
सारः सरला सारा सुवेपा जशवंजनी।
शंकरी शमिता शुद्रा श्रीमान्या शुभ्रकी।
शुभ्राहारस्ता द्रामा श्रीमा शीतावती शरा।
शीताशा शुभ्रा सरः सुकेशी श्रीठवासिनी।
शालिनी साहित्री सीता सुभिम्मा शिवमेयसी।
सुरुः शोभणां च सुन्दरी सुरसुन्दरी।
शक्तिसुन्दरी सारिका च तेन्या श्रीं। शुभमाचिता।
शिवकृती श्रेणवर्णा शुभामा शुभमाचिती।
सिद्धिका सकलाशोभास्मानी शिवमेयसी।
श्रीमान्वितीसहस्त्रनामस्तोत्रम्

श्रेयस्करी श्रेयसि च शौरि सौदभानी शुचि: ।
सौमागिनी शोषणी च सुरुग्न्या सुमन्धिमिया ॥८॥
सौरभेयि सुयुरभी श्रेतातपध्रारिणी ।
श्रुद्भारिणी सत्यवक्ता सिद्धार्थी० शौचभूतणा ॥८॥
सत्यार्थिनी च सत्यायामा शाची संक्रान्तिसिद्धितः ॥२०॥
सांहारकारिणी सिद्धि सत्यां स्वत्त्वः सफलार्धिभः ॥२०॥
पार्थिवा सिद्धार्थणामा सिद्धार्थितलक्षिमिया ।
सारिणा सुनारा तुष्यं ते नमोस्तु सुयोगिनी ॥२६॥

इति श्रीसरसायनीशातमः ।
वभन्तराने भूपणा च भूषना भूमिपणिया ।
भूमिमायी भूपण्या भुजज्ञेश्वरिया भगा ॥३॥
भुजज्ञेश्वरियभोगा भुजज्ञेश्वरियार्थायिनी ।
भवःभीतिहरा भीमा भूमिश्रायामाध्यायिनी ॥३॥
भारती भवती भोगा भगिनी भोगमन्दिरा ।
भृत्रिका भद्ररूपा च भृतत्त्वा भूतमब्रजिनी ॥३॥
भवानी भृत्त्रेवी भीमा भृत्तमहिनी भोगमन्दिरा ।
भुजिनी भुसुपण्डी च मेवद्री भूमिभूपणा ॥४॥
भ्राचा भायवती भासा भृतिनी भोगवहमा ।
भुक्तिया भक्त्याह्या च भवसागरतरणी ॥५॥
भास्वती भाद्वरा भृतिनिहिद्रा भृतिवथिदिनी ।
भावादा भोग्यदा भोगा भृतिनी भवनायिनी ॥६॥
भीमपणा भद्ररूपा भीमार्यामरी भर्तरी भवा ।
भृत्रिका भाण्डरा भाण्डा भाण्डकी भूमिब्रजिनी ॥७॥
भूमिमाया भूमिनदा भाषा भृतिणी भूमिब्रजिनी ।
भाराकान्ताबिनन्दा च भृतिनी भूमिपणिया ॥८॥
भद्रा भगवती भर्गा वस्तता भगवणिया ।
भृत्रिका भद्ररूपा च भृतिनी भद्ररूपार्थायिनी ॥९॥
वृषभभद्रि भृतिधर्मिष्योत्तर भगपूज्या भ्रेष्ठारी ॥१०॥
भृत्रिका भद्ररूपा च भृतिनी भद्ररूपार्थायिनी ।
भृतिधर्मिष्योत्तर भगपूज्या भ्रेष्ठारी ॥१०॥
भृतिनी भद्ररूपा च भृतिनी भद्ररूपार्थायिनी ।
भृतिनी भद्ररूपा च भृतिनी भद्ररूपार्थायिनी ।
भृतिनी भद्ररूपा च भृतिनी भद्ररूपार्थायिनी ।
इति भवनेन्द्ररीशातम् ॥

लीलावती ललामाया लोहसुद्रा लिपिमित्रा ।
लोकेश्वरी च लोकासा लघुखम्बन्तपालिनी ॥१॥
लीला लीलाधीरा लोला लावण्या ललितार्थिनी ।
लोहसुद्रा लघुमन्तरं लख्षणा लख्ष्यवर्जिता ॥२॥
उमोर्खसी उद्घरी च उद्घरोलोकारीणी ।
उद्घरण्या धरोद्वको धियोदकनिवासिनी ॥३॥
उद्घरायोतमातंसा औरुध्युद्धितार्णी ।
उद्घरोतरवारिध्रो धराधरनिवासिनी ॥४॥
उल्कलिंग्युक्तिलिनी च उल्कलिंग्युक्तिलिनी ।
अंकाराकारत्रं अंकाराकारत्रं अभिवकाररूपिणी ॥५॥
आमोघा सा पूरी चान्तारणिमाणियुगंसंयुता ।
अनादिनिधनासंक्तं चानुलभात्स्त्राहसिनी ॥६॥
अपराध्येविनुबंधरे लोकाल्यात्मितवाहना ।
अनन्दनन्दनः लोका राजसिद्धिमुदानकास ||७॥
अयत्तामन्त्री मूर्तिरजर्जीर्मी जीवहारिणी ।
अधिहत्य राजानागमुद्धारप्रतिनिधिदा ॥८॥
अनुरुपः मूर्तिनी कीषा कैरपालिनी ।
अनोककाशुगा भेया छेया चाकाशगामिनी ॥९॥
अनन्तर साधकाया त्वाज्ञा अनतनाशिनी ।
अतका यवना लहस्या सीता शिशुरवारिणी ॥१ो॥
अधिनाथप्रम्प्राणः नमस्तुभ्यं महेश्वरी ।
आकर्षणाधरा रागा मन्द्रा मोदावधारिणी ॥११॥

इति लीलावतीशातम् ॥
धर्मेष्याय धर्मेत्रा च धर्मिणी धर्मेष्यालिनी।
धाराधरधरधराधरा धात्री धर्मान्धारलिनी।
धोता धृतिधरा धोरा धुनवा च धनुर्धरा।
ब्रह्मा ब्रह्मगोत्रा च ब्रह्मणी ब्रह्मपालिनी।
गड्ढा गोदावरी गौता गायत्री गणपालिनी।
गोवरी गोवरी गुर्वानंगाया गण्यारिणी गुहा।
ब्राह्मी बिषम्भरा बीरा बीणावतवृंचन्ता।
गीतान्याय गम्भरारा गयिनी गजगमिनी।
गरीयसी गुणोपेता गरिष्ठा गरमद्रिनी।
गम्भीरा गुरुरूपा च गीता गर्वपदारिणी।
श्रद्धिणी श्रद्धिणी गोरी गन्धारी गन्धवासना।
गाड़ी प्रसिनी गृहा गोहनी गुणपदारणी।
चक्षुभया चक्षुधरा चित्रणी चित्ररूपिणी।
चंचेणी चतुरा चिता विचरमया चतुरुण्डा।
चंद्रभा चंद्रवर्णा च चंकिणो चंकधारिणी।
चक्रायुथा करधरा चण्डी चंद्रपाराण्णा।

इति त्रिनेत्राशांतम्।
चकेश्वरी चमुक्ष्णिता चापिनी चशुलालिमक।
चंद्रेश्या चंद्रभा चंद्रका चंद्रमण्डला।
चंद्रकान्तिधरणंचंद्रभीषा।
चंद्रसुमुद्रारान्ता चंद्राय्र्मवासिनी।
चंद्रुपेषी चंद्रमुली चंद्रयुणफलमा।
विषवधृष्टेऽविदानन्दा विकाशिनितामपिता।
बच्चास्या च चामुण्डा विन्तना चौरवारंजनी।
चैतयप्रिया चैताल्लिता चिन्तितार्थफलमा।
द्वीरुपा द्विसंगमी हरिकिनी हिस्लालिम।
हालांक्षरा द्वारा द्विसंर्पणं च हरुस्त।
हिमाली हरिता होर। हरिणी हिरमद्रिनी।
गोपिणी गोपीता च दुःखा दुःखिता घरा।
दामिनी दीपिका दुर्गा दुर्गामा दुर्गयोद्यया।
हारिका द्विक्षिणा दीपा दुःखा द्विसंर्पणिता।
दमयति द्वानवति दुःतिद्वाता दिवागतिः।
बरिर्दहा शैरिदूरा द्वारा दुर्गतिनाथिनी॥८॥
दर्प्या दैव्यदासा च दौंशिनी दृश्मण्डः।
दूपमिथा च दूपमा दुपारिदा प्रभोचिनी॥९॥
सुखम्मा सुध्मगति: शक्तिः घनमाला घनतुटि:।
छाया चाहच्छव्यच्छव्यच्छव्यच्छव्या क्षेत्रकिषणी॥१०॥
अभिरी रतिरागिन्त्र रज्जनो रज्जनो रतिनः।
स्थूला स्थूलतरा स्थूला स्थूलतरा स्थूलितिनी॥११॥
स्मिर्ति स्माचतादो द्वीपी घनघोरनाथिनी।
क्षेमदेवी क्षेमचन्द्रा क्षेमद्वी क्षेमचन्द्रिनी॥१२॥
हेलुक्सुमणी शिशा संसाराणेवतारिणी।
खद्दा खद्यानिनी तुष्टं तमसतुष्टं महेश्वरी॥१३॥

इति चक्षुःवरीश्चात्मम॥

निम्यं पुमानं पदति यो निम्यं चिन्तुक्यथा शौचं विधाय विमलं फणिश्चर्ग्याः।
स्तोंस्त्रं ह्यनाथ उदित सुपरिनामम् चायोत्तरं भरतिः सो भुजारिवारः॥१५॥
तत्कालात्मकसन्तोम्यसन्त्वमृतो भुयादूर्ददसनमतीभुददर्श्यायामः।
धूपं विधाय वंच्छलुमाज्ञुक्ष्यकर प्रकाश्य वधुपिः भूप्यमा भन्त्र: प्रहस्तः॥१६॥
न तस्य रात्रिः भयमस्ति क्षित्ताय रोकरोगोपतुल्ज्यातमः।
न राजपीड़ा न च दुर्जनस्य पदावतीस्तोव निमायमतां चै॥१७॥
न बल्यं तस्य न विहितां मर्यं न चारेरकेत्तां विक्रितः।
न मरणात्मकत्वं न केषारीसर्वं यो नित्यपाठी स्तवस्य पदेः॥१८॥
न सन्ताये शाश्वचायुभार: न व्याघ्रानमितुग्विः सतिमोतिः।
पिताचरिणीनां न च दातिनां स्तोंस्त्रं रमायाः: पदतिः यो चै॥१९॥
न राजसानां न च शाकिनीनां न चाप्वा चेतुल दृश्मण्डः।
न चास्य मुलयोभयमसति क्षित्ताय पदावतीस्तोव निमायमतां चै॥२०॥
स्तनं विधाय विचिवद्य मुचिव पार्श्वमः: पुजां करोति भुचिचन्त्रचयेचिविभिः।
पदावती पदजित: तस्य मनोदियतायां नानाविवर्भिः भयमवं सुखसारभूतमः॥२१॥
हेलुक्सुमणम्यहिनक्यया पाठे तथ्युपचाकां भवेदेकचित्तः।
भैरवसप्न्याकारं आदित्यवरे करोतीह भर्ति: सदा पार्श्वभूतः॥२२॥
हेलुक्सुमणम्यहिनक्यया वाजीनुद्वृयार यहेद्य तस्य निम्यं सदा स्वरुपः।
नवीनात्मानां गणात्मक स्त्रियाण्य निम्यं द्विजायाः: सुनामाविष्कार्य चिते॥२३॥
''ममाल्यबुद्ध्या स्वचन्त विघाय करोड़ माृत्योक्षेपराया।
यदर्शमन्थाक्षररुख्यामन्जुतं, विशोधनीयं कुपया हि सदृष्म। ॥१०॥
भो देवि! भो मात! ममापरां, संक्षमयां तत्सतमानविभाने।
माता यथावत्यक्तबराधं संक्षम्यति स्त्रीयपालयनैवकम् ॥११॥
(१) अं हि हि कट्टी बैठै कलकुणक्षामिन्! सिद्धिधियं जगेऽव वश्यमानव अन्य
स्वाहा। ॥ १०८॥
(२) अं हि में हि श्रीगोतमगणराजाय स्वाहा। ॥ श्लोक १॥
(३) अं हि समो चालिदेवि! पश्चाति! आक्षमकर्णि! कामचारि, मोहचारि, अवोदु
बोलावि, अहयुं दिवारि, आणि पांचि धालि दासु अं फदू स्वाहा। ॥
जाप २५ सहस्रं। प्रत्यहं १०८ जापनियम। ।वश्यम। ॥
(४) अं अं हि क्रेण हि हसरुऽते! सराहते। हि सोंह पणावते हि नमः प०। जापो-
यं त्रीपोतस्वं। धृतरथपुरस्वं। रक्षणीयेः। दिन ३ जाप २५ सहस्र क्रीजे। ॥० १२
सहस्र क्रीजे। पंचामृत होम। सराहितिच्छ। नित्यपाठ २१॥
॥ शुभं भवतु॥
परिशिष्ट ९
श्रीपद्वाटतीस्तोत्रम्।

जय जय जगदानन्दणूऽधिः ! जय जय धरणेन्द्रवचने ! सुभोगे !
वंदी ! फणमत्याधारिणेन ! त्ये जय पद्माने ! पंडे ! ॥१॥
बिजया ज्ञातिता त्यं अपराजिता शिवा भौरे।
रम्भा त्यं चेरोट्यं प्रव्यंभंद्रूकाली च ॥२॥
कारी च महाकाली शिवंधरी शाली पणेता।
हिमवतन्या लक्ष्मीनर्तिमतिभुवने भवरी देवी ॥३॥
त्यं बुद्धिनवङ्ग ज्ञातामण्डलिनी भवी बाला।
कामशा जगद्रं अम्मा जगद्रेभव तारा ॥४॥
त्वमसिद्धाद्राध्यायपुर्णा श्वीवंद्रात्मपुरुषोद्विरीजनी।
त्यं भगवतेऽभवानी मातृं राजमात्रेणी। ॥५॥
त्यं भेरवी त्रिनेत्री श्वनस्यं दिनुस्त्राहु सशोधेती।
त्यं वामवनविनीशरवं सरस्वती सत्यदेवी च ॥६॥
ज्ञातामुनि भो बाला पीठा शाकक्षयनी च त्वमन्त्वा।
शीतला घोटला भद्रा वज्रा कृष्णाणी चक्षुर्गारा ॥७॥
चामुण्डी महामाया गायणी सर्वनवन्धवष्टाता।
शुद्धदेवी जिनवाणी त्यं विशा वक्ष्मानान्य ॥८॥
नागकुमारकुमारी देवी कात्यायनी मधुमती च।
कूण्डितिकी हृदिकारी आई माई च बुर्गमा ॥९॥
भोगी चाचन्त्वकी त्यं गर्दनन्दणू नित्या।
प्रहाणी बाहुवली सिंहड़राले समारूहा ॥१०॥
त्यं चैकाशंकानाम अक्षरो व्याकर्त्री पद्मरी माता।
पञ्चदशास्त्रप्रभाः त्यं भुवनस्यस्य सौम्यकरी ॥११॥
बिजगाटशाश्रीरा जनवाच्यविभं राविगारे ॥
सेवकसानिच्छकलाने प्रदुःला भास्वरी सेवा ॥१२॥
श्रीपद्वाटवर्द्यधुजमकंकीनाय ग्रामसना प्रवरकुकुटसर्पयनाः।
दुर्रिघटुऽबिरिपुर्वगिनाशांनोत्का पथावती भवतु मे खलु सा प्रस्थिता ॥१३॥
परिशिष्ट १०
श्रीजिन्द्रभसुरिरविचित्र
पद्मायतीचुतुष्पिदिका।

जिनसासन अधयारि करेवि झायदुं सिरिपउमाब्र देवी।
भवियलोगाण्ड दरे दुर्दहउ सावयजम सदूहु ॥१॥
मनिि भिज्जड़ुर अरुपंगर।
(आंचली)
पासनापयंकंयंकालो। संघविन्दनिज्ञासांकुसलो।
सलिरकरिनमस्तत्तुणामपुणा। पुष्पमवि। सह्द होड पस्यु। ॥२॥
तारंतरल तुष्ट हूयत तिकिण तुहदूलणा भूहुदुण दुणिण।
पियसी पन्रहुपविहते बारण दीसे तुढ़ हर्वय। ॥३॥
पुल्लफालफणिमणिकरजाल दस्तिसि पसाड़ तुस्य करान।
जिणि भीउँ पटितोहिय सह्द विस्त तितिम जिणि जग अबहुहर्द। ॥४॥
कुंडलमंडलमडियगहर अरिस्तंपुणुद्वंनंढ़पंढ़र।
घण्यथानविठिरनिमलढ़दर। पउमाब्र शंद जुग लार। ॥५॥
नेल्लुणियहहियहियस्वतिचक खमुर्दंनंढ़यियरिचक।
मणिकंचणबंधुरहपुड़ पउम्होड़ि हर्वभव संतुउँ। ॥६॥
मेन्नमुखहीतोणिणिपाल अस्तयुःकोमलवेदरके।
जलवणीवुषज्वस्यतमरनीपुमप्वि भू मयगालगमणि। ॥७॥
पाससुकंवरपण्डिकारणणाणि तवचूडविचारवर्धाणि।
पउमपतस्वमणससेर। पउमपवि मां भे अवहीर। ॥८॥
भत्तिकमंडतसुरासुरनमणि मणिकिरोकररंजियचतुरणि।
कि भमहे नरमित वराय आराह्द चुरवर तुढ़ पाय। ॥९॥
ताजु पे च शंकर लौहिय वीयउ शस्वित तद्वरकीपउ।
तह वीयकर जो समरैं मनवंछितफल सो पामें।
भण्डा होगी मसिम्मी गोगी चित्तदास कोदु विषमा ही।
जोड़ि लसहर ईसर उड़त तव कल आमी कोदु विषमा।
शूरांति उपस्थितं सुदुर्मा सहितं वितासं शतीमपं पञ्च परिवर्तित।
हटःहटि उड़ति बिंदु धरेयवः धरण तु ज्ञात्व पुरस्मि देवि।
धुरज़न सल्लनु तुरियस्तरसुतु अमिन्तिसर्गस्वरस्तयम् पवित्र।
धुरुवणिपति जत्व ज्ञानु तु तस्मि पदरणवित तस्मि भूरज़ पक्ष।
द्रित्यस्तरायण पहुँचवण मोहा जािनिन्ति जो कृपायण।
पहि वितास्यक्रमी सरो कमण्डत्र ते लीठाः तराः।
संख्या सिन्धु विश्वास मोहा मारण बोधित उद्वाहारोध।
पहि वि ज्ञानिः लोकपास कल्यण कल्यण न हु भूरि आस।
पदम पणव माया सम्भार्यं नम्मुः अन्तिे वणण वियारि।
जो समरैं अग्रिद्र वर्मावि सन्यसिद्धि ततु परिणाम आवि।
भूरपेयसर्गस्वरस्तयम् दारा सयस्तह दुञ्जन मण परद्राः।
पहि विज्ञु समरेत सदृशा य पुढ़ियी सिर होः।
विज्ञा पस्या लोकपासण वितास्यक्रमी क्रपदूद्वस्मान।
पहि जिन्दगासुरि उवसर्स ऐंंरह परवल अधिनिर्वेदः।
इंस्मास्य सहितं नीलपुक्तनर्मिणि कुंद्रसः पुराणमसतस्वयमः।
भृहुच्छयिणि सुणासीरणि नवावनस्यकोमलरचरणि।
पीणसिद्धिभोजणायथ दानमावसरंसुच्चिन्।
पक्कासि जे नर समरंजि ताहुं तित्तकाश्रिणि को वंतिं।
ब्रें गोप पदरणवित धरणिं कर्षस्व बारस परुषवर्मिलिन्दितु।
पदम पदरमक्तिकर् नाम अन्त सयस्तहम तह हु पुढ़ि मन्त।
जंम ऐंंरह मोहे धरणं जय अपराजिण मितिजय जयति।
चण्डी भूरव तोठत ताह सहार कर्विदिव विविद्याय।
विखरुवाल जोश्रकु चउसिहं भूरपेयसर्गस्वरस्तयमदिदृ।
अच्छवि तुद्राह विग्ध जि करेन्त नामस्तह नासिः तुह देवि।
जे धर्मान्तरि बिन्ता अस्ति ते उवादि इभु सामसुसिः。
निर जलण ऐंंरह तह आण समरागिणि वारस अरिवाण।
पापकर्ती जंति बिःहो भुसौण भववद सम्मु लंभिय सर्विणः।
केदू धरणीयल धण्डे लठहरिनि इस्व विदिस माह।

पुराण फलक
कुलपत्ति सत्साहित दललक्ष्म सत्त्वि जङ्गापरद उच्चखाल
किड़ किड़ि किए उड़ा किड़ि दाड़ मजाह फणिवाह फण अड्गाता।
दढ़ गढ़ निरंग वद्विलिङ पड़ा सुरत जीविय झंगां चढ़ा।
हसोहसोह जलदरपूर धुममह तारायण सतिसूर।
पर्व तुहां जापिण्चर पूर्णिय पदमिणी समर्प तनी सवरण।
भक्षण भुजु अड्गासेवा भुजावाह पिजाह घरेलु।
पदरवसाह कथे वरसार कृंगण खुड़ा मोतीहार।
सत्मारिहृत वर तंबोह सम्मह वंदेयण हल्लोवाल।
चंद्ररसाधिणयुक्तणवरसाह किजाह चुरिह विलेच्वणसार।
घरि बजार तुरियहं ठढ़ी दीशद मयमंभलश्रङ्गहृत्ति।
रहस्यदरिंजमजसूर जाण उठगाव...इकपहाण।
अणुसविसाइ सामरक्य भाविणजज मापिणी अणुरत।
सत्कर्म धार्मिकरजुत्त धारकर्मिकविभाजत।
हन्तहारसहसरकृंति नाम गद्वरण तुहु द्रुपत खुंटि।
बंजरा तुह पय ब्रांसित सुरक्कूररोभ पुत्र लहृति।
निन्दु नक्षत्र जन्म चरित दूहुव वाश्व चढ़हर राज।
जितिकर्म जितेमणी मंत्रि तुज्य पसाईं फलद नियंतु।
तुहु अणुगाह नर पिक्षेवि सिज्जू सोल्देह विज्ञापति।
रुपकंतिसोहिमाणिहाण निव पुक्कःपय अमितियमाण।
कंतिविसाहर हुंधि ते दस्य जाहु पउमि। तु होहिद पस्यण।
तुहु गुण अंत न केणवि मुणिय तहवित तुज्य महु गुणलव धुणिय।
आण जु पाटल जीणित्र गुरु तारे संघमणविज्ञापति।
पउमावह चउगाई पठंत दौड़ पुरिस विरुणियसिरविकेत।
रसम भण्ड नियजासकृपूरि सुर्दीय भवण जिणक्षुरूँ।
Shrutadevi (Saraswati)

"स्रुता देवी श्रीरामस्ते संध्वना नमः इति श्रीरामस्ते श्रीरामस्ते पुराणकार्याः
प्रभात्मयस्य शिखः सत्कार्त्तिवंशी
"
परिप्रेक्ष्यः अहं
श्रीमद्धिष्णुनाथाचार्यविचित्रः
सरस्वतीमन्त्रकल्पः

जगदीशं जिनं देवमभिवन्याभिमिश्रकरः
वर्षे सरस्वतीकल्पं समायाल्प्येंघसाम् ११
अभयान्तरात्मकसामाद्यपत्तकचारिणोऽ
त्रिनेत्रा पातु मा वाणो जटायालेनुमन्दिता २२
लघवाणिप्रसादं महिमेश्वरं स्वरिणा
रच्च्च भारतीकल्पं चवल्पजाप्यतप्रदम: ३३
कसो जितेन्द्रियो मौनी देवताराजनोधमी
निर्भयो निमर्दे मन्त्री शांखेदिस्मनु स प्रशस्यते ४४
पुलिने निमन्तगाते राष्टतारामस्वुः
रष्याकान्तप्रवेशे वा वर्षयो कोलाहारोज्जिते ५५
तत् सिथिवा इत्त्वाः प्रज्ञये देवतारवनमः
कुर्याँतू परंप्रयोगेन सर्वेस्यायापावंजित: ६६
तेजोदद्वयस्याः विज्ञेषु चाघ्यायनीपदमः
तत्त्वं पद्ध दृष्ट्यानि पञ्चस्य स्थानकेष्वमिः ७७

अस्य वद कद्व बागवादनी हाँ छद्याय नमः। अस्य वद कद्व बागवादनी हाँ चिरसेनमः।
अस्य वद कद्व बागवादनी हूँ शिलायय नमः। अस्य वद कद्व बागवादनी हाँ कवचय नमः। अस्य
वद कद्व बागवादनी ह: अक्षाय नमः। इति सकलोऽस्त्रो विधातव्यमः।
रत्नांवंदने द्विराह्मानं द्रुधचमनिपुरविधमः
ध्वायत्वंदमृतमन्त्रेण इत्त्वानस्ततः सुःः। ८८
अ अमृते। अमृतोऽज्ञे! अमृतार्धिणि! अमृतं आवय आवय सं ल तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ तृ
भानसुदये तिमिरमति यथा बिनां
क्षवें विनदयति यथा गरुर्दागमेन ।
तदन्तु समस्तदुरिंति चिरसिद्धिंति मे
देवि ! त्वादियुजलक्षणदुःखीनें ||२०||
गमकल्यं कवित्वं च वासिणिं वाहिता तथा ।
भारति ! त्व्रसदेन जायते अभिवे नृणाम् ||२१\

सरस्वतीस्वतः

जप्यकाले नमःश्रवण्यं मन्त्रस्यान्ते नियोजयेत् ।
होमकाले पुनः स्वाहाम मन्त्रस्यार्यं सदृष्टि श्रमः ||२२\|
सब्रुकानं समादृयं प्रसूतं शान्युद्घया ।
मन्त्रसङचारं सत्तमत्री भवसं मुखिति रेखनात् ||२३\|
वामभयं कामराजं च सारं पालनं संयुतम् ।
बिन्द्रोहारुपुरं मन्त्रं वे पुरं तत्रिगयते ||२४\

dे कः कः हुसैनी नमःः
श्रेष्ठेः पुर्णेभभदु वाचा गोपितेवस्यमोहनम् ।
लक्षणपेन संसिद्धं याति मनः सहोमतः ||२५\|

dे कः हुसैनी मनःः
उभ्याणामदिम सीजं व्रहवीजसमन्वितम् ।
लारं पालनं संयुक्तं माया 'श्रवीजकरम् ||२६\

स्वल्पः हे दे सरस्वत्वः नमःः
मनः जप्ति यो नित्यं जातिकाकुसैरेः ।
रविवस्यसंहक्षः च स्वादू वाचस्पतेः समः ||२७\|
सत लक्षणि यो चिंचां मायामकाकश्रीं जपेत् ।
तस्य सिद्धिं यात्स्ते तपोप्रिन्दुसम्प्रमः ||२८\

dे यं दो जलभूमोजेनाम यत् तत् स्वरूपंतम् ।
बाहेर बिछुस्वलम्मोजकवेशु सकलं नमः ||२९\
सातं सम्पुतरादिष्ठ इः संभेलियुक्तम् ।
अमः पुरुषोपेत सदृभूजं चन्द्रनादिहिमः ||३०\
तिक्ष्ठकेन समावेशं जलपुरिणेन क्षिपेत् ।
वाहयोपस्वानं कुयादु प्रथारीव निवारयेत् ||३१\

नाम त्रिमूर्तिमय्यः कः कः दिखु विचित्रू च ।

श्रान्तिकयन्त्रमः ।
बधिरेन्द्रपुरुष कोण्यांवे जम्मे ! होममालिखेतं ॥३२॥
मोहपि च तथा प्रान्तस्वास्तःकारामस्थितम् ॥
मवेशिता यः पारस्परव्याप्तव्याको शिलिपिण्डलम् ॥३३॥
फलके भूयेश्वरा वा लिखित्या कुकमादिचिन्म ॥
पुज्येद्वृत यः सदा यन्त्र सर्व तत्स्य चारा य जगात् ॥३४॥
बधेयस्यन्यायम् ॥

मान्तं नामवुद्रं द्विरेपसहिंतं बहँ भावेष्टारतं
तद्वाहारसिद्धिमयं विचिन्तितं तद्वाहमपत्रोदरे ॥
कलिन्याम्यन्ता पुर्णकोष मुक्ता भक्तीराजीरथुत
ततं दीपरिवाराम्य विचिन्तसे रस्मापिहात्येत् ॥३५॥
रेफद्वयन सहितं तिंत्य मान्तुयुगमं पङ्ख्यस्वरस्वरचुदावतुदिन्दुयुगम् ॥
वाहे विचिन्त्यपुराणां वेदतान्तं पाण्डितस्विचरंवद्यकरस्य वेद्यमयम् ॥३६॥
पुरं हिरण्येतलं विचिन्त्य तद्वृक्षं पुनः ॥
करोदु मन्त्रवेदं ततोभिन्नयुगम्यमलम् ॥३७॥

तथा ||

अं आँ हीं कें द्वैदेयम्यु जम्में ! मँधे ! र्ररार रे रे सर्वांके
दुः दुः देवदीनात् ह्रद्यं भग वधस्मानय हीं यं वौषट् ॥
ते ताधूस्सयसे हेमगरज्ञाष्ठातिं संयुजा
र्षारास्करपें अविलियेन्त तामस्य पंतेद्वयथा ॥
अ़ड़हरे : विद्वेशः अविलियेन्त सन्न्यासु सन्न्यासेयें
सस्तासामसकन्तं मनोभिन्निपितं मन्त्री हतास्यायेत् ॥३८॥
संहित्याल्ये ज्ञातं ज्ञातं मामाधिपानाभुतं
तत्प्रणेतु तद्वृक्षं अविलियेद्वृत्तास्तोभिन्नयुगम् ।
वृक परात्तरपूरितं बलवितं मन्त्रेण यामादिना
द्रां द्वी भूमू स्मराविजोभिन्निपितं नातजिनावडोभिन्न ॥३९॥
जात्यं साहित्यादिनं भुमभायोवाचालकं भूततवा ।
विद्या नवाकशीर्या तयापस्वयन हर्षसन ॥४०॥
अं हीं आवं कें हीं हीं हीं कैं म्युँ द्रां द्वी
अं कामदी रजोभ होममन्त्रं पर्यया विलिकृष्मात्मकरेपस्येम् ।
सन्दर्भेति सा स्मराविभिन्नाद्वृत्तं भवययश क्रिष्टस्य चिन्मण्डु ॥४१॥
विनयं च चलित्ये चलित्ये रत्न भुमस्युमं होमम् ।
द्राव्यस्यथलं बदलश्चेष्केन जान्येन ॥४२॥
सिन्दूरस्त्रिमं पिण्डमैवंकशरनिमित्तम्।
ध्यातं सत्यिन्दुः योन्यां द्रावयत्यबलं बलात्॥४३॥
समिस्तेतेन कामोपयो जलाशयं स्वरेतलः।
मर्गस्त्राति या पादं सान्यां प्रतिकरोति तमः॥४४॥
मर्गेत् पिण्डलाकामं सूतकेन कुशलितका।
क्षेत्रेण मधुना सार्धं लिङ्केपोवलास्मरः॥४५॥
मधुकुंडसोभायं पिण्डीकामसांगुयतम्।
द्रावकं ज्ञाते द्रावकं लिङ्केपवमात्रः॥४६॥
परवद्देतेन फणिक्षिप्रयं सममातुनिन्दस्य च बीजमिश्रम्।
धूर्णं च द्रावकं द्रावकं स्नेहं स्निलवं च वदन्ति।॥४७॥
कृत्यविरुध्दं लिङ्क राशिविण्डं नामाविवं द्रावकं परम्।
वाहादिकोमतपदेन युनि: पूर्वविप्रेषु ज्ञातिविद्वेषः॥४८॥
अः जयेः स्वाहा। अः विषये स्वाहा। अः अजिते स्वाहा। अः अपराजिते स्वाहा।
जम्मुचालिण्डसमेता जम्माणा: प्रणवपृवहोमान्तः।
द्रावकं लेधेवो योज्या: समरवीजं लोकबेदेवु।॥४९॥
अः भूम्पूर्य समे! स्वाहाः! अः भूम्पूर्य मोहे! स्वाहाः! अः भूम्पूर्य स्तम्भे! स्वाहाः!
अः भूम्पूर्य स्नामानो स्वाहाः। शेषपेनेवु कणी।
त्रिवा भावना बैःपितं कालिण्डं पिण्दें रोचनाकुड़मेंमृगेन।
मधुस्थापितं बैःपितं रक्तसुवेष्टं यति रम्भाणी समाहयेचे॥५०॥
कृत्यविद्वेषः॥५१॥
यन्तं तद्रूत निर्ग्रीवेदू विनितापालं गोरोचनादिधिरन्नत्रं निर्मूलतिः।
सल्यादु निर्तिरं गद्रिगोपिनात्रं देवानाधिक्यं समायवेचि नानाचुः॥५२॥
हीरजिका॥५३॥
रात्रेण भ्रूमूहुतं विश्वेश्वरं कस्तुरिकाधिकरोगुरुपर्वेशं॥
बाले वुं रूपमत्रीब्रह्मणं सीमातनोतां विद्याति मोहम्॥५४॥
ईरजिका॥५५॥
विष्णोः पदे समिमोक्षं रोषवीं मानुष्यसमृद्धं विशेषं सलोदितेन।
कुण्डोऽप्रपूर्य खत्रिक्षणश्च ततं दशरकाममण्डुः कुलेष्विविक्षषणः॥५६॥
हीरजिका॥५७॥
भूमप्रणः सतिविधं मकारवीं हूं स्थानके लिङ्क मलीमलमृगवेश्वरः।
सुतप्रियकारदत्तं निहितं इमशाने दुहुस्य निग्रहमितवं विद्याति यत्॥५८॥
म: ५
यन्त्र विभीतत्तलः किलोहिताः
म् स्थानंके स्त्रिमहतः प्रविष्टिवर्ग बीजम्
संबंधः वायिमहिमसंभवकेणधारः
प्रेताल्पस्मानिष्ठे करोति वैसम् ॥५॥
यः ६
अननपवनवोऽन्बायुगिर्यं सर्धिष्ठे, चिरदिनगरल्लकाक्षम्युक्तंविलिख्यम्।
गणगमगमपक्षणोऽवगाङ्गऽवर्य ध्यायां पवनहर्षमात्युच्वांतं तत् विषब्यात् ॥५॥
यः ७
स्वल्पेन मानुषम्मुखा नकपल्लयमेव पूर्वविभिन्नाङ्गं, बिलिके श्रविजम्।
हेय्यदाहेन बुद्धकाश्यभस्मपूर्णं प्रोचाचार्ये द्विगुरुयुज्यस्तिनुपलितं हन्तिव हन्ताने ॥७॥
हः ८
प्रेतांब्रेष्ये व्योमस्ते विलेखं फडक्ष्यं निमुण्ड्यापरं परं ॥८॥
सिंधाद्ये दिनिके विपशयं वामस्ते काक प्रवारिश्याम् ॥१॥

फू ९
क्रुः फडक्ष्मे निमुण्ड्यापरं वस्त्रप्रत्युतं महतं चिलोऽहः।
पुलं स्वादलकक्षिकेशग्धः घोटानं लोभायणवधु गुवात्सूप्तिपितवस्यकारः ॥९॥
क्राष्ट्यं १०
क्षयान्तकेशं लितं हरितकारायणेन विलिकात्तमुडे क्षितीमण्डलस्यम्।
सुतं तत्त परिख्यतं विभूतं धरायं कुर्यादु प्रकृतिमुखविस्मृत्योऽनिधानम् ॥१०॥
ले ११ रसिजिका द्राक्षशिक्तोद्वारः।
अजियुदे दिल्लेँ स्त्री ऋतू पूर्णप्रोप्रितम्।
ब्रजाक्षरप्रियन्तिखम्मणात्तः काशङ्काणाम् ॥११॥
तर्काद्वारो भृपुः लेञ्जः शिलम्या ताकाव्यना।
कौमस्तम्नं सर्याम् पीतवम्: सुपुरुशितम् ॥१२॥

४४ ग्लोऽ स्यं ठं स्त्रावः।
संस्थिष्य्या नामाप्लाभाज्ञं भे मायाबुतं पोक्शसत्कलामृः।
बली कं तथा द्रामथ योजोमिला दिक्स्येषु प्रतेरु पता क्रमेन ॥६॥
होमं दिल्लेरुकाश्यामृज्ञ्चे: क्रियालयप्रेणु बाहिरमृतं।
भृजं हिमानीविवेकं वर्गाते सोभायमृविद्रुहं कुत्तेश्वानानाम् ॥६॥
सोभायर्स्त्रा।
क्षमामहरसस्पर्णे: पाशाकुशावाणिविरिकाऄके।
प्रणवायिः कुरु महिन्नेः। पत्रः कर्मणुवययम्बग्रमः ॥६॥
अवस्थाय जल्लक्ष्य मल्लिक्ष्य मल्लिक्ष्य हमल्लिक्ष्य हमल्लिक्ष्य भां काँ क्ली काँ क्ली
ढी ढी संवीष्ट निमुजने सारः। सहस्र १२ जपः। द्वाशाशान होमः॥
वदनिविष्णुपार्श्वम् पूर्वमभापराणकृत्।
सम्भव्यार्थानांस्वकार्या भार्यो तायतकपूर्णः।।66॥
वर्धा कालेषु प्रकाशम् पृष्ठे पालिकाः स्वधा।
भक्तिप्रकारम् स्वहः शास्तिकेष्वयत मारणे।।67॥
पीतालसितेः पुष्पे स्तम्भाद्यिप्रभारणे।
शास्तिर्परिकयोः अबित्वेणात्त्वका प्रयत्नः।।68॥
कुर्यादृश्ये वस्तेन वामन वदनाकर्षणमोहनम्।
श्रेष्ठकार्याणि होमे च विशिष्टे विचारणः।।69॥
उदयमेदातानांकृतीज्युक्तकुमारेदातु हृदवदनः।
शास्तिकरोधोद्धारमारणसमपुरुषजनवदये।।70॥
शास्तिपर्वो भवेदद्रोमो दूर्धाराकृष्णवद्धे।
महिस्वरहर्षमोजे पुष्टोमो निगते।।71॥
कर्ष्टिराहृणे पुष्पेण क्षामलोभमुत्तमम्।
होमे: क्रमुकप्राणां राजवद्य विधियते।।72॥
ग्रृहार्यमस्मियमवतः जयेत्वैर्निल्लवणारजिकायुक्तः।
हुतीखसन्त्विविहितात्त्वविषेणो भवति मनुजानम्।।73॥
प्रेतालयमेष्विविक्षणारताकारसममूढः।
सतालवित्तीहोर्मेव ग्रातिरं तुष्कृतिपूर्णम्।।74॥
नेवेपदीपालितस्थिरस्तहः सुवेशमाप्रताभिष्पूज्य देवः।
स्वच्छामेवालस्वत्वहयस्तो मक्खी प्रद्यातन्त सहिरंयमम्।।75॥
चित्रा मयेयं भवते प्रददा त्वया न देशान्यदेशे जनाय।
तच्च आचर्ययत्वा गुरुदेवदातानंत्रो विया चित्तं प्रदेहा।।76॥

श्रीभक्तिप्रकारसारस्वतविचित्रम्—
प्रथमः हृदस्यान: समोन: प्रातः श्रीभारत्यः पूजाः कुंवरा विहिताकर्ष्यारोदन: ततो—
सन्ततिः सन्त्यासमये पुनः स्नाया सर्वनाशपारक्षितं भूतव्य शुचिः भवेत् वस्तु ध्यायितः।
ॐ हृ भूरिसी भूतधारी भूमिभूषित्री कुरु कुरु स्वाहा।

भूमिभूषित्रिमन्डः।
सरस्तीमन्त्रकल्याणः

अ हेम बां मो अरिततां समुच्चिः शुचीभवामि स्वाहा।
अत्मशुद्धिदित्वम् ||

अ हेम यद्व यद्व वानादिनी हेम हुद्राय नमः। हेम शिरसे नमः।
हेम शिराये नमः। हेम कवचाय नमः। हेम अक्षाय नमः।
इति सकलीकरणं विधातवयम्।

ततोप्रायमन्त्रे सरस्वत्याः पूजा किर्तयेते।
अ असृते ! अमृतोद्दवे ! अमृतवारिणी ! अमृतवाहिनी ! अमृतं आयं आयं
वेँ वेँ फँटी फँटी बंटू [बंटू] द्रो द्रो द्रायं द्रायं स्वाहा।

अथ मण्डलस्थापना विधिर्भेते—

अ हेम महाप्रसारसे योगपीठाय नमः।
भीतस्थापनमन्त्रम् ||
अ हेम अमले ! विमले ! सर्वेभ्यं ! विभामिर ! वाणिभविर ! कलमप्पुष्पषिणी स्वाहा।

प्रतिपद्ममन्त्रः

ततो मण्डलपूजा विधीर्भेते। अ सरस्वत्याः नमः। पूजामन्त्रः।
मण्डलोऽनुपिनिकुंड समचतुरं विधिर्भेते अजुक १६ प्रमाणम्। ततो मूलमन्त्रे
जाप १२०००। ततो व्राहंशे होमः। गुणशुद्धौ-मदु-ग्रृह-पुष्पसहितगुटिका चवकमना
माणा १२००० होमः। पिपलपलागासासमिधि:। मूलमन्त्रे करजापूज्य १००००।
ततः सिद्धः।
परिशिष्ट १२
श्रीवणभद्रिसूरिकृतं
श्रीसरस्वतीकल्पः ।

कन्दातू कुण्डलिनी । त्वदीयवपुरो निर्गत्य तन्तुतिविषा
किङ्किच्चुधितमस्मुजं शतदले त्वदृश्यहरणभ्रातः ॥
याज्ञवल्क्ष्णुति । चिन्तयतवीर्यं भूमोदस्य भूमण्डले
तनमपके कविचक्रवर्तिपद्वी छलचलादृश्य चलति ॥१२॥
यस्तवदृश्यक्रममुग्धमण्डलमिलकातितप्रतानोण्णछठ-
चक्रव्रतः करणा चक्रचित्तिकुण्डलयाकुल ॥ ध्याति ॥

वाणि । वाणिविलासमहुरपदप्रागलम्तत्क्षारिणि
गुर्मयुन्मदनर्तकीव सरसं तदवस्त्रविज्ञापे ॥१३॥

devi । त्वदुमुक्तचन्द्रकांतकरक्षथोत्सुदानिष्ठे
स्त्रानान्दतरंकिते पिथितं ये । पीयुप्पाराधरम ॥

ताधांलक्ष्येनकुर्मण्डुत्करणकण्डमुद्रकेन्तो
कर्त्तरंगोमविदिये तं पुनरसो वाणिविलासचलाय ॥१४॥

श्रुमतीरसमुद्रनिगातमहायोगाहिलोलकणामः
श्रीनंदसितारशिन्द्रकुहरे० ब्राह्मणुपुरकणि: ॥

devi । त्वां च निजं च प्रदतं चपुर्यं कालिविषाण्तरं
ब्राह्मणुपुरमविदिये चचच: प्राणामुपुरामचे ॥१५॥

नामीपण्डकुन्ड्रीकु राजदू हतुपुंढरिके गतम्
पीयुप्पाराधिरण्ण । प्रविष्ठती त्वां मातुकामालिनि ॥

द्रष्टा । भारती प्रभवति प्रायेन पुंसो यथा
नित्रेश्चीति शातालयः प्रथयति प्रस्थायुतानं नरः ॥१६॥
ल्यां मुक्तामयस्यभूमिगणां गुणक्षम्बराध्वरां
गौरीं गौरिसुधातरकश्वदलामालोकोषं हस्तप्रवजाते।
वीणापुस्तकमौंकाकाशालयभैताय-जवललकर्तारं
न स्त्रादे कः स्तुलब्रह्मचर्चननात्मानुप्रि-चिन्तामणि। ॥६॥
पश्चेत् स्वां तदुत्त्रिन्दुमण्डलमात्स्वाछं चास्मितो मण्डलम्
यो भ्राह्माण्डकरणाधिपि-तस्मासामृतदोषिरः
स्वच्छंदोषीकं पदावरं नौदेशोऽपित्वालिनासामृतः:
सानन्दसूपाचर्यति कवयमथ्वं चकोरास्वः ॥७॥
तत्त्वेवान्तिरसत्वेकृत्वा मुयं तद्व तत्त्वारोचनान्
तत्त्वेवान्तिरसत्वेकृत्वा मुयं तद्वाचपाधाड़िश्च। ॥
यस्तहर्ष्म विवाचयव्यविरां बाग्येवेत्। वाक्यमयं
शंकुभ्रमणं निष्ठितं स परमान्यां भैतिकनमुद्देशे। ॥८॥
वाग्मेवं स्मर्भीजमेिनतमो यथोति-कलः तदा विही- अरुपादानसुपोषाधिशृंगुणित्रदयानजप्रभाविन्तम्।
तद्रजाः याज्ञवलिकाओऽपरिचितान्यं। दन्त्यान्तरे
हसं कृतयुतं। भेदेववित्वं यत्र तस सारस्वतम्। ॥९॥
अस्में श्रीमतं साँ ततो-पिंच च पुनः। चन्द्री यद्व वाशुवादि-न्येत्समापि हं ततो-पिंच च सरस्वत्यं नमोऽधिकः। पदम।
अश्रान्तं निजभक्तिकविशालो यो व्याप्ति भ्रकुटे-
बुद्धिनालिकायासाधितं स्वादू देवसौ साम्राज्यम्। ॥१०॥
स्तूत्वा मनं सहस्राश्चक्रमलमनुसथ्राय नामभौतोत्यः
स्वेतसनिपोषानां हि च विक्रमिता मात्य नियर्तमास्लाया। ॥
तन्न्यचे चौचीत्रप्रापि-प्रवद्वर्तं परस्तकामो-जयां
वादेवेऽ स्वमुक्तायेऽस्वमुक्तमनुगताः चिन्त्येवद्यारादीम्। ॥११॥
किमिद्ध। चूतिकन्यालिपितैैैः सः भवति विमुक्तस्य चूतिकन्यालिपितैैः
भवति। भवति।। मात्यं।। भवयमायविवा- मैण्डुमुखसूरस्तस्य बाचां विलासं। ॥१२॥

[ ]
अथ मन्त्रकर्मो दिल्ल्यते—अं सर्वस्वयमः नमः। अर्जेनमन्नः।

अं भूरिती भूतपार्थी भूमिभुजः करु करु स्वाहा। भूमिभुजः अं विम- ले। विमलजले। सर्वतीथितले। पा वां इव इवी अशुचि: शुचिभवामि स्वाहा। आत्माभुजः।

अं वदं वदं वाग्वालत्ती हृं शिरसे नमः।
अं महाप्रायसदः हृं योगपीठः नमः।
अं वदं वदं वाग्वालत्ती हृं शिलायः वग्दः।
अं वदं वदं वाग्वालत्ती नेत्रोधः वग्दः।
अं वदं वदं वाग्वालत्ती काव्याय हृं।
अं वदं वदं वाग्वालत्ती। अस्राय फसः। इति सहीकरणमः।
अं अमुके! अमुकोऽजः! अमुन्तः राचयः राचयं पें कठी लेः द्रः द्रः द्रायः द्रायः राचयः।

यो जयेत्तात्कपिकापूर्व्यमाउस्यसंवृत्तविद्रहः।
दशांशसपीतलः य स्याद् वागिन्यसरितः॥११॥
महिमाशल्मागुण्ठेन प्रविनिष्ठतचन्द्रमयातस्यवृद्धिकः।
होस्मिमधुरमुक्तः तुषा देवी वर्ण दते॥२॥

इति शुद्ध श्रीसारस्वतमः।

अधैतप्रवेयक्रमो दिल्ल्यते—

पञ्चाश्रीपञ्चाश्रीस्वर्णात्मकं भगवतस्मृतं: कर्तृप्रयुक्तवशुकवरपणा शिरसि नष्टकोण- कारुकुलकारिता नामो चतुर्दशार्धारिणि लेख्या। ततो नामिपश् कर्णकायं अं कारं दिखेत, पूर्वानंतरदेशु न १ म: २ सि ३ दे ४ इत्यशरणां लेख्यानि। अव- धस्तन्तदश्शिणकरेण पोड़विद्वं परं ज्ञत्वा तत्र कर्णकायं बैकारं दृव्या पूर्वानंतरेशु यमेन पोड़ा द्वारस्रण दिक्षेत, अधस्तन्त्ववामकरेण पञ्चवियश्चतिरं प्रमं ज्ञत्वा तत्रकर्णकायं श्रीकारं दिक्षेत्रया पूर्वानंतरेशु यमेन यमान मातृ द्रारो वर्गवर्णां: पञ्चविय- शतिरेनश्च। अथोपोपरितदशिणकरे अप्रत्वं परं ज्ञत्वा तत् कर्णकायं सौः इति बजं दिक्षेत्रया पूर्वानंतरेशु य-र-ल-व-श-स-ह इत्यद्वि वर्णां लेख्याः। उपत्तन्त्रवामकरेन- उपप्रात्तं परं ज्ञत्वा तत्रकर्णकायं कठी इति बजं दृव्या पूर्वानंतरेशु च १ २ ३ ४ ५ वा ६ दि ७ नि ८ इति वर्णां लेख्याः। शिरःपद्स्कोणे गर्मं हृंकारं दिक्षेत्रया पूर्वानंतरेशु यस् १ २ ३ ४ ५ ६ नां ५ म: ६ पचमशरणीकं लेख्यम्। सर्वं शुक्लानेन पद्वकर्ष्यापां स्वाधिक्य हेयम्।
श्रीसरस्वतीकल्याण: | ॥

मूलमन्त्रामयम-अः धैर्य साँठ काठी बड़ बड़ वाग्वादिनी ही सरस्वती कार्यः ॥

इति पाटसंहिताय मन्त्रं स्मरेत, कर्जायं यथं जातिपुष्पः सहस्राण्यः १२ जापः ॥ गुणगुणुपूर्वकः १२०० विन्धुरमिच्छा: न्त्वा हृद्धम् कार्यः अधिनेन चेष्टेन वा नवरात्रेन कार्यः दीपोद्वादित्वायाः वा ततः सिद्धः ॥

आद्यावतंत्रेण यथै लिख्यते, यथा-

वृत्तं मण्डलं न्त्वा परित: पूर्वां साँठ वाग्वादिनी नमः । ।

तद्विहिरिप्रदः, ततः पूर्वां नित्यः । ।

धैर्य साँठ काठी ॥ ॥

यन्त्रमथे मन्त्रो भगवतीमृत्यिः लेख्या ।

मन्त्रामयम-अ धैर्य साँठ काठी बड़ बड़ वाग्वादिनी । भगवति । सरस्वति । हीं नमः । तत्तमन्त्रस्य पूर्वपेययात्रा कर्जायं चः जातीपुष्पजातिः १२००० ततो द्वांशां-होमो गुणगुणपुरगुणज्ञितपयुपमभागः १२००० पुराणिणी यहीत्वा गुटिका संचू-ष्यते । यन्त्रमथे मन्त्रो भगवतीभवातुविः निश्चित साधनाः चार्यः । जापे नमः । होमे स्वाहा ।

इति श्रीवप्पमहतिसुरेन्द्रामयः ॥

अध पुनः श्रीवप्पमहतिसुरवतिविवाहः महापीठोलां लिख्यते-पूर्वकार्य नमः, । पूर्वकार्य नमः, । यथा कथाणक नमः । ।

वक्रणाकः ॥

धैर्य काठी ॥ ॥

यन्त्रमथे मन्त्रो भगवतीमृत्यिः लेख्या ।

मन्त्रामयम-अ धैर्य साँठ काठी ॥
प्रयाय वषत '५, खालूतः अस्ताय फटू ६,भ ऐं अक्सकलैकरणम्। इति कर्णासः। अक्स्यासः। प्राप्तपूजा, आरमपूजा, मण्डलपूजा, ततः आहारां स्थापनम्।

सत्त्रिधानों सत्त्रीरोधमुद्रा-दर्शनयोगिनिमुद्रा-गोस्तमुद्रा-महामुद्रा इति मुद्रात्रथ् दर्शे। ततो जापः कार्यः। यथाशास्त्रकारवापेण दख्ष्जापः। पुण्यापे चतुर्विनाति-सहस्राणि दिष्क्षि। पूजाविशेषः कष्टिविषा मुद्गिका घृतेन गोदविषा होम-वेतु, त्रिकोणकुड़े हस्तमात्रविस्तरे खाते च ततः सिद्धान्त।

पृष्ठी हृतेः बद्र बद्र वामविन्द। ही नमः। भूमण्डः।

वामवशं प्रथम बोजं हितीयं कुसुमायुधम्।

तद्तियेः जीवसंहं तु सिद्धसारस्ततं पुनः।

वामवीजे समवीजेधिष्मतो ज्योतिःकला तद्वहि-रघुदाश्चरोदक्षिणणिंंदृश्याम्प्राप्तवाचितम्।

तदूर्बीजारकार्क्रियाणांतिभ्यं वनक्ष्यान्ते

हंसं: कृत्यं भवेकविंदं यन्त्रं तु सारस्वतम्।

स्मृत्वा मन्त्रं सहस्रचन्द्रकालमुद्रायां नामीहच्छोतं

चेतं: सिन्योदनातः ह्रदि च विचारतां प्रायं निर्यत्नाम्प्रायत।

तत्तद्भवे चोध्रेवरामस्यद्गरातुपुस्तिकामोजपाणि

वामवीजे तन्मुखाच्छ वसुखमुखातां विच्छेदरकाली।

ततो मध्ये साधन्यम् ततोप्रदेशेः अध्य गोदशारणि क्षत्रीयः

घन्तूः तल्लूः टल्लूः फल्लूः मल्लूः हस्तूः हरि

ततो दादशाध्यायनार्या यथा इं क्, चं चं, टं टं, तं तं, वं वं, रं रं, लं लं, वं वं, सं शं, पं पं, सं सं ह्रत।

हस्त्यालेन मैरवः: प्रोक्ता धीरप्प्रेरणे माताः।

असितासः हर्षाण्डः कौश अध्य दि मैरवः।

ब्रह्माणी माहेश्वरी कौमारी वाराण्दी बैण्यो चामुण्डा चण्डिका महालक्ष्मीः इत्येको माताः। पद्म बोदकालेः बोजासराणि यथा-अहसैं आहसैं। इहसैं इहसैं इहसैं इहसैं इहसैं इहसैं इहसैं इहसैं 

ततो द्रौधशालासराणि यथा क्, चं चं, टं टं, तं तं, वं वं, रं रं, लं लं, वं वं, शं शं, पं पं, सं सं ह्रत।

हस्त्यालेन मैरवः: प्रोक्ता धीरप्प्रेरणे माताः।

असितासं हर्षाण्डः कौश अध्य दि मैरवः।

हस्त्यालेन मैरवः: प्रोक्ता धीरप्प्रेरणे माताः।

असितासः हर्षाण्डः कौश अध्य दि मैरवः।
श्रीसरस्वतीकल्य।

कद्रायिः कद्रायिः पद्रायिः चद्रायिः छद्रायिः छद्रायिः छद्रायिः छद्रायिः छद्रायिः पद्रायिः पद्रायिः पद्रायिः पद्रायिः वद्रायिः

तत्तथतुःपिविलञ्चि आलाइ ईशाई उथाइ अथाई रथाई रेखाइ वौणाई अवशः ताइ १।
आवाई ईशाई उथाई अथाई रथाई पेखाई वौणाई अवशः अंताई २। आवाई ईशाई उथाई अथाई रथाई पेखाई वौणाई अवशः अंताई ३।
आवाई ईशाई उथाई अथाई रथाई पेखाई वौणाई अवशः अंताई ४।
आवाई ईशाई उथाई अथाई रथाई पेखाई वौणाई अवशः अंताई ५।
आवाई ईशाई उथाई अथाई रथाई पेखाई वौणाई अवशः अंताई ६।
आवाई ईशाई उथाई अथाई रथाई पेखाई वौणाई अवशः अंताई ७।
आवाई ईशाई उथाई अथाई रथाई पेखाई वौणाई अवशः अंताई ८।

पण्य पर्य कोन्तनिः हलेपु तत्रैपु दलालिः। हलेपु एः ३ दुःष्ट्य दुःष्ट्य नमः।

में ३ चाचुण्डः। सुपुष्पपहारिणिः नमः।

में ३ जम्मे नमः। एः ३ मोडः नमः। एः ३ स्तम्भने नमः। एः ३ आशापुरायेः नमः।

में ३ वियुज्ञेः। नमः। एः ३ कुण्डलिनी नमः।

एः हृक्षकारविध्वं ऋषिकरणिरदेयं भूरिशी भूतपायी भूमिगुंड्रिः कुरु कुरु स्वाहा।

भूमिगुंड्रिमचः।

में विमले। विमलकल्याय सर्वोऽक्रृतं: स्नानं कुरु कुरु स्वाहा।

स्नायमन्त्रः।

मंतपयायो पतो हयापूष्ण: ति सत्यमगस्मिः।

सो विभय स्थापुत्रो विज्ञानेशो कुले हाद॥

............ीचं दक्षिणवच्चयोगसम्भितम।

सिद्धार्थस्वं: बींजं संहो वे बचनः।

शुचिप्रदेशे पदे पदे बाह्रे सिद्धार्थन करूहे वा दैवय मूर्ति कमलासनस्तथा: देवीचरणसमीपे योजितकर्म स्मृति च आलिल्य देवीप्रतिमा चा भ्रन्तो विन्यस्य देवीपूज्यपूर्वकं वथाशनकि श्रीश्रीदोताशीकुमुदपुष्पायमधुपपूजनपर्यंतवल्लकान्तपक्षास्यतिः साधकः पूज्य.से

सा च स्नाकर्मन च स्नानं च धाता शुचिश्रेयः समपिविन्यात।

तद्धर्यं 'अः विमलाय विमलविध्वाय पां वां श्राहं ही स्वाहा' अनेन मन्त्रेण चार ३ निर्बिन्दुः प्रवेशावृत चरणोऽयमु एवतू हस्ताभ्यां मन्त्रस्नानं कुरुतां चन्द्रकिरणेङ्कुरुस्कृतैं आत्मानमभिविध्यमानं चिन्तयेत्।
"अं भूरिसि! भूतधाती भूमिगुरुदिः कुरु कुरु हुं फूट स्वाहा' अनेन मन्ध्रेन वार ॥ भूमिगुरुदिः कुःर्यात्। ततः—"अं ५ पठि पठि वार ५" अनेन मन्ध्रेन आहारं कुःर्यात्।

drtyotobhautatht deydhahaln sathpana ca karn. tat: cci pabhaskan, n bhimapadeso, u

हृदयः स्वात्सा नानिकायाम, हा दिराः पदरसेपथमन्त्रप्रवेशोपरमेण तदाथ हा ५ ललाटे, स्वात्सा नानिकायाम, u8 हृदयः, प्र १३ नाराय, cci ५ पाणसेन पभमिरेत मन्नाहः

रैरामग्राहं कुःर्यात्, चतुर्विंश नवीच्छोटिकाः च शिखाकर्श विक्षोटाः। गुरुग्रहिण्यात्
pūrvaṃ सूतरमृं जपेत। सूतमन्त्र सहस्र १२ कर्जापे ततः पुष्पजापे सहस्र पुष्पजापे

सत्कालि पुष्पाणि छायासुधः कालि पुष्पाणि सहायासुधः हुमुलेन सह चणक्रमाणाः। गुरुः

कुर्वा हुमुलेन सह कालि पुष्पाणि सहायासुधः हुमुलेन सह चणक्रमाणाः। पायिः

गुरुग्रहिण्यात् सहायासुधः हुमुलेन सह चणक्रमाणाः। पायिः का बलम महान् कार्यः। पूजानजन्तम—अं। पिस्सरमन्त्र: लक्ष्मणापे दिनिनियो

सारसि, ततापि पूर्वकविना दशानिश होम कार्यः, कर्जापे लक्ष १, पुष्पजापे लक्ष १,

होमसहस्र १० उत्सरकियायां कर्जापे लक्ष १ सिद्धि दातन साधकः साधयेत्। प्रहार्ये

भूमियान वुद्धायान बा। प्रकाशमोजना आठतंत्रवर्ज च कुःर्यात्। स्वानेपि बोर्यितः
mulato gacchati, atobervanastu padacchakyavipakrakam skiṣṭayet.

होमकुण्डे अहुकल १६, विस्वारे अहुकल १२।

अं व अं स्वाहा कुण्डस्य स्थापना। आ अं स्वाहा मृत्तिकासंस्कारः।

इ अं स्वाहा जलसंस्कारः। ई अं स्वाहा तारासंस्कारः।

उ अं स्वाहा उम्बासंस्कारः। ऊ अं लिम्बासंस्कारः।

ऋ अं स्वाहा देहसंस्कारः। ठू अं शोथासंस्कारः।

ँ अं स्वाहा अमृतासंस्कारः। धू अं स्वाहा मन्न्त्र पूर्वसंस्कारः।

प अं हीरासनायः नमः। मे अं स्वाहा अनन्ददेवतासनायः नमः।

ओ अं यमाय स्वाहा। ओ अं नैरुताय स्वाहा।

अं अं चक्षुस्य स्वाहा। अं अं चायस्य स्वाहा।

अं अं घनद्राय स्वाहा। अं अं अं ईशानाय स्वाहा।

हुं अं कुण्डदेवतायी स्वाहा। हुं अं स्वाहा पवन कुण्डसंस्कारः।

अं जातवेद्वा आग्नेये आग्नेयो सवाण्य कार्याणि साधय साधय साधय स्वाहा।

आहारानम्।

र अं जेलेन प्रोक्षणम्। र अं अभोक्षणम्।

र अं त्रिमोहनम्। र अं स्वच्छस्मीकरणम्।
श्रीसरस्वतीकर्मः । [ परिः १२ ]

र ॐ कन्यादिज्ञां परिहरिमि । द्रिस्तानिधि पुण्य आभिनित्वा श्रेष्णीयम् ।
अथ वैश्वानरकर्मः—

ॐ हृद्याय नमः । �臾 शिरसे स्वाहा । वैश्वानरकर्मः ।
जिज्ञा-चतुर्दश्च-विनेत्र-पञ्चलकेश-रक्तवर्ण-तत्य नाभिकमलेन मन्त्रो न्यसनीयः ।
होत्वा दृढः ततसे उपरियते ।

वैश्वानराहुलः ॐ जातवेदं सताजितं ! सकलदेवमुखं ! स्वाहा । वार २१ आह्रितं
करणीया । यल्लों बुधुपि जिलें । स्वाहा होमातु पूणाहुति: मूलमन्त्रेन " देवं साखाये
सपरिकाये समस्तवालेवसिंहं द्वारशतानि जापुष्पचर्य्यमुद्गिरिका पूणाहुति: ।
स्वाहा अतेन कौण वर ३ यादुर मन्थे तावरनिदेशं आय्यारया नागवालीपट
 मुखेन पूणाहुति: कार्यं । घृतकर्मं ताम्बूलं नैवेद्यम् । यथोपयीत-विवृत्वेतवत्रखण्डे
 वा दिख्या वान्तातिप्रियाहुति: करणीया ।
अथ विज्ञेयम्—

मूलमन्त्रेन साखाये सपरिकाये देवं सरस्वत्ये नमः । अतेन मन्त्रेन आतमहृदयाय
स्वाहा । वैश्वानराहुलहिपतमतः । देवी ध्यानेनात्मि संस्करणीया पाधार ॐ अखाय फ़ू
इति मन्त्रं चारचुत्यं भिनिवा वार ४ अनिविषं जनं कार्यम् ।
ॐ श्रीमश्व श्रीममा भस्मना तिलकं कार्यम् ।

पुन: हीं श्री कैंठो हैं । ब्रह्म वचा वागाहुतिन्त | भगवति सरस्वति ! तुथं नमः ।
३४ तित सरस्वतं समातम् ।

अन्त् श्रीवैष्णवसरस्वतकल्पोक्तमां चुधूं यन्त्रम् ।, दूरं च द्वितीयमपि यन्त्र आभाना
यान्त्रे दूरं यथाभ् । गुहेक्षेत्र लक्ष्मी पूजनीयम् । सबौ तत्त्वमिव पाठतस्तु

वापीजं समरवीज्ञेप्रि तमो: ज्ञोति: कला तद्भवीः
रायरायराय गोदार्धिणितं धार्याज्ञेयान्तितम् ।
तद्वीजाशिष्करणिरचितायं दुस्स्यान्तरे
हंसं कूटण्टं भवेवविधं यन्त्रं तु सरस्वतम् ।

इति भूलकायम् सन्तोषारस्वतम् ।

tथा—

ॐ वे श्रीमनु सैं ततोपिप च पुनः कळी ब्रह्म वागाहुतिन्त
पत्रमापिप हीं ततोपिप च सरस्वत्ये नमोऽः प्रमु ।
ब्रह्मानं निजभक्तिशक्किवशातो यो ध्यायति प्रसुतं
बुद्धिशानविचारारसरहितं स्वाहेव्यसो साम्रतम्॥

इति मूलमन्त्रोद्वारकाय च।

तथापि गुरुःक्रमवशातः पादान्तराणि ददन्ते तत्र गुरुकम् पव प्रमाणम्। भक्तानां
हि सर्वेषपि फलनीतिः।

अं हि आसिनिः गुरपुरा। अं वाचिनिः! सत्वाचिनिः! वाचवाचिनि वद वद
मम धर्मतः अक्कवाचया हि सत्यं धृति सत्यं वद वद अस्वलितप्रचारं सदेवमनु-
जातिसत्तति हि अंहि अतिनासा नमः स्वाहा।

उत्तमात्तु सिद्धिनमुहिः सारस्वतम्।

इति श्रीनर्मिदारस्वतकल्पः।

चामकं प्रथमं वीजं १ द्वितीयं कुसमायुधम्॥
तृतीयं जीवसंजं च सिद्धसारस्वतं स्मृतम्॥
जीवसंजं समरेन्द्र गुँधे वशसि (वशस्त्रवेदे) कुसमायुधम् ।
विरितस वामवं वीजं शुक्तवर्ण समरेतु भ्रमम्॥

च्रयम्-वीजत्रयमिलयथः।

अं हि मण्डले अगच्छ अगच्छ स्वाहा। आहानम्।
अं हि स्वर्गानं गच्छ गच्छ स्वाहा विसज्जनम्।

अं अनुते। अमृततुम्बे।! अमृतमुनिः। अमृतं सावय सावय। अं हि स्वाहा।
इति सरङ्गकरणम्।

अं नमो भगवो अरिहो भगवे वाणी मयमाणि मम सरीं पवित्र पवित्र
निस्स्तर निस्स्तर स्वाहा।

भूशं जापः। वाक्सिन्द्रिः फलति।

अं नमो हरिपं बंभीं भगवे जसजः मे भगवे मद्विज्ञा। अं बंभी महाबी
भोस्वाहा।

भूशं पूर्वसेवायं जापः। तत्र त्रिसन्य सदा जापः।

क्षिप अं स्वाहिति पश्चतङ्क्वर्ता पूर्वः कायः। भ्राक्षुत्वं च ध्यानम्।
एव विष्यः
सर्वसारस्वतोपयोगी त्रियः।

नमो अरिहितां। नमो सिद्धां। नमो भागवानं। नमो भक्तां। नमो लोप सत्य-
स्वाहाः।

नमो भगवे भुजेवाप संघुसमाययं बारसंगतवय्यणमणीपं सरस्त्तर्यं
श्रीसर्पतिकल्प: [परि १२]

सच्चवाणि! सुर्यद्रव्यान्ते शोभा ओऽभा देवी मम सरीरं पवित्र पुच्छंितस्स मुहं पवित्र साध्वज्ञान्यज्ञान्योरिर्दत्तिरि सिद्धर्मि आशीर्वायत्वेिरि सम्भवताहु-सिद्धी दृष्टिकरी नागान्त्य चारिचर्चा स्वाहा। साक्षर्णश्चारितार्क्य भोक्षायां। अनेन मन्त्रेण कब्जोऽकक्षमं कंगुतैः गजवेलमुरिक्या चार १०० अयोध्यसेवां अथवा अयोध्यासेवां अभिमन्यु पिेष्वेि महामहाभारतिः प्रैथे। अनेन ग्राहीवच्छादिन्यं भक्तीया वाक्सिद्दि:। तथा पुरुषार्थीयं यथाज्ञाति पत्तस्मरण कार्य महाःयं वचनसिद्धिः।

अः नमो अणाठिन्नं तिथ्यपरगालिंि गणहरेहि अणुमणिि द्राक्षशाखचुर्द- शापुर्भाधारिणि श्रुतेविते। सरस्वति। अवतर अवतर सत्यावदिनि हुं फद्द स्वाहा। अनेन पुस्तिकादी वास्केष्यः। लक्ष्मणेण हुंफद्दे च अः ही स्वाहा। इत्युच्छारणे सार- स्वतं उपयुक्ति कर्णभिमतन्त्रां ‘नमो धम्रमस्त नमो कांतिंस्त नमो अजिःस्त इहं मिलि स्वाहां’ चचस्तुः कणों च स्वस्वाधिवर्त्य परस्पर वा पकाते सिथो यत् श्रणश्चिति तत्सवयं भवति। उपयुक्तिन्नः॥

अः अहंमुखमहालवरिनि। पापाःक्षयंकरिः। इत्याज्ञानीलासहोपजावलिते। सरस्वति। मत्यां मनं हन वह दद क्षाः क्षी हुं। क्षरो। क्षरो। क्षारष्यचलने। अमृतसम्बन्धवे। वं हं दुः हर्षिणी ही कली हुस्तैः वद्ध वद्ध वालादिन्यः ही स्वाहा। चन्द्रचन्द्रानुतिक। दीपोत्सवे उपरान्ते शुमेशंििि वा अभिमन्यु देया मेघाकर:। दशि- णाःस्मधे सह स्वर्यं मुखे वत्सा ५० उपण्या श्रोमता।

चन्द्रचन्द्रानुतिका स्चवित्या भक्तिदुतुदिन्तिः शुपषित्वा।
शुमेशंिििर्वहितेत्येशं हेमसुरियुमणा कर्णालः॥
मैं कभी ही हृद्वर्षकर्षये नमः। जापः सहस्त्र ५० सारस्ततम।
अः कभी वद्ध वद्ध वालादिन्यः ही हृद्वर्षकर्षये नमः। अस्य लक्ष्मणे काय्यसिद्दि:। ध्याने च भगवती ग्रेत्वच्छा ध्यात्वमेहिति
परिशिष्ट १२
साधीश्वराय्विरचितं
पठितसिद्धसारस्वतस्वतः ।

व्यासान् समस्तस्तोनिरक्तनानं समस्ता स्थितरा,
याराध्या गुरुभिःस्योरपि गुरुद्वैस्तु या वन्यते ।
देवानामपि देवता चितरतात् वामदेवता देवता
स्वाहान्तः श्रीर ॐ यतः तत्वमुखं यस्यः स मन्त्रो वरः ॥१॥

ॐ हृ श्रीप्रथमा प्रस्थितस्मिहिमा सन्तस्विते हि या
सं सं मध्यविता जगत्त्रयविता सर्वभावात्मिता ।
श्री वल्ली वल्ली चरमा गुणानुपरमा जायते यस्या रमा
विदेषा वरद्विरोजः पतिकरी वाणी तुव्रेते ताभम् ॥२॥

ॐ कर्णः ! वर्णमूल्यपति तनुः कर्णज पति कर्णधवी
हीवादान्तपदं समस्तविपदं छेठी पैदे समपद्राम ।
संसारान्तवतारिणी विजयन्ते विकादेवन्ते शुभे
यस्या सा पदवी सदा शिवचुरे देवीपतंस्वंतः ॥३॥

सर्वाचारविचाराणि प्रतिरिणी नौवीमागवाणि नृणां
वीणावेणुवर्क्षणावितुभगा दुःखांद्रिविद्वाणि ।
सा वाणी प्रवचना महागुणगणा न्यायप्रवीणामपलं
शेषे वस्तरिणी रणीषु निपुणा जैनी पनातु धुषम् ॥४॥

ॐ हृ बीजमुखा विपुलविमुखा संसेविता सन्तुवा
पं क्ली लैरू सहिता सुरद्रमहिता विद्वजनेनेयो हिता ।
विद्या विस्फुटति स्फुट हितरतियंस्या विद्युद्रा ममः
एव ब्रह्मी जिनवचनचक्रमने हीना तु चौलित मम। ॥५॥
हत्यामुक्षपञचाविनिः शुमे! ज्वालासहस्रांशुमे
पापप्रकारिणि! दृष्टधरे! पापं दहत्या गुढ़े। ॥
श्रां हंसी धूँ वर्षीज्रुपयोऽवं वं वं वं स्वावहा
आविकोवन्यमूलोज्ज्वः यदि भवे मे मानसेसे शा भवे। ॥६॥
हस्ते शर्मेदशुस्तिकी विद्वगरी सत्यात्रवं चापवं
लोकानं तुसं तुसं प्रभूतवरदं सज्जानुपूर्वं परमं।
तुभं बालमृणालंकन्तुवलसहस्रविकोचेनं फरं
प्रस्थाता द्वारसेवता विद्वगती सुहं सृणं सुन्तम। ॥७॥
इसो इसोतिगवं वहि ति विभृता यन्मयेया भवेया
यन्त्रं यन्त्रं यदेतत स्फुटति सिततरं सेव वषावशकं।
साधी साधी शिवार्य विभृत्युष्णवा दुर्धरं या धराया
देवी देवीजनाथ्यं रमणं मम सदा मानसेसे मानसे सा। ॥८॥
स्पष्टात पत्त्येरत्वृ ध्यानेन पदुनाप्रक्षम।
अजवङ्गे यो जनस्तस्य मयानायतस्रमवः ॥९॥
परिशिष्ट १४
श्रीजीतन्त्रभूमिसौरिवरीरचितं सारस्वतमन्त्रगमितं
श्रीशारदास्तवनम् ।

ॐ नमःस्वदेशाचन्तकमे ! सयेचियज्ञनप्रभुवङ्गिन्के ॥
षुद्दिमान्यकहलोधिक्षिप्याश्चिद्व ! तुम्यमचियदेवे ! निराम ॥१॥
वृत्ते नमस्ते शोणशोचियो भारते ! क्रमण्यांशांवस्तव 
नम्नांकोपिण्यकुशलांसुधिश्चितजन्मानुसरणामिव ॥२॥
दुर्भाविन्यकबलियो मुमं यथ्योर्लक्ष्यकि तत्तदेव ! सादम् ।
ते विचित्कुकषितिनिर्मात्रतं के न भारते ! भवति भूतः ? ॥३॥
श्रीनायुवस्विद्वधारितत्रमां ये अयति भवतीं तर्मिव 
ते जगानेति ! जातरवारिद्वि निस्तरति तरसा रसायनः ॥४॥
द्यत्स्वाध्यात्मितमिग्नायोर्द्विती ताकेनकर्तननुद्रवंत्रंक्रमः ।
यत्स्य लोचनवकोरहिरो पीयते मुचि स एव पुण्यभानु ॥५॥
विभ्रविक्षिप्तां तङ्गपिंगन्तसेनमन्तरदशा तवद्धितम ।
वर्णमात्रयद्वानन्यकोपांस्य स्वं क्षतर्याम्बुम निःस्वितम ॥६॥
मौक्काभिकलितजागरणज्यपुष्करकाविष्टकरोपासिनिते !
पद्यवाचिनि ! हिमोवलांग वाक्यविनि ! प्रभव नो भवव्यावे ॥७॥
विश्वविभिन्नगुणनेत्रींप्रके ! नेमुर्यो सुप्रितिमोहिश्लवे ।
भक्तिनिमित्तकरदर्दनान्निते ! तुथ्यमस्तु गिरिदेयते नमः ॥८॥
उद्वरतारस्वतमन्त्रगमितं जिनमन्त्राचार्यः पद्धति ये ।
वारदेवतायः स्वूरंत्रदात्र स्वपुर्वति तेनां महुर्योज्ज्वला गिरी ॥९॥
परिशिष्ट १५
देवीस्तोत्रम्

श्रीसरस्वती नमः।

श्री 'शारदे' नमस्तुभ्यं जगद्भवन्दीपिके॥
विद्वजनमुखाम्बोज्जृशिके! मे मुखे वस॥१॥
वागीश्वरि! नमस्तुभ्यं नमस्ते हंससामिति॥
नमस्तुभ्यं जगद्भवगात्कर्ति! नमऽदस्तु ते॥२॥
शक्तिरूपे! नमस्तुभ्यं कवीभवरि! नमऽदस्तु ते॥
नमस्तुभ्यं भगवति! सरस्वति! नमऽदस्तु ते॥३॥
जगन्मुखे नमस्तुभ्यं वरदायिनि! ते नमः॥
नमऽदस्तु तेवःस्वाकादेवि! जगत्यावनि! ते नमः॥४॥
शुक्रास्मरे! नमस्तुभ्यं बाणदायिनि! ते नमः॥
श्रावरूपे! नमस्तुभ्यं ब्रह्मपुर्ति! नमऽदस्तु ते॥५॥
विद्वज्रभवार्तामस्तुभ्यं चीणाधारिणि! ते नमः॥
सुरेश्वरि! नमस्तुभ्यं नमस्ते सुरवन्द्रिते!॥६॥
भाषामयि! नमस्तुभ्यं शुक्हारिणि! ते नमः॥
पञ्जाखिति! नमस्तुभ्यं माताधारिणि! ते नमः॥७॥
पञ्जारूङ्गे! नमस्तुभ्यं पञ्जाधारिणि! ते नमः॥
शुक्करूपे! नमस्तुभ्यं नमक्रियंवरुन्दरि!॥८॥
'धीदायिनि! नमस्तुभ्यं बाणरूङ্গे! नमऽदस्तु ते॥
सुराणिते! नमस्तुभ्यं नमवनेश्वरि! ते नमः॥९॥

१ सरस्वति । २ श्रीदायिनि!
ढळावति! नमस्तुभ्यं यशोव्रतिणिः! ते नमः।
सुखमः! नमस्तुभ्यं नमः सौभाग्यवर्षिणिः! ॥१०॥
चित्विक्षवरी! नमस्तुभ्यं नमस्तेलोकधारिणिः।
जगत्पूर्वे! नमस्तुभ्यं चियां! देहि महामहे! ॥११॥
श्रीदेवते! नमस्तुभ्यं जगदम्भे! नमोऽस्तुते।
महादेवी! नमस्तुभ्यं पुस्तकधारिणिः! ते नमः! ॥१२॥
कामप्रदे! नमस्तुभ्यं श्रीयोगाङ्गायदायिनिः।
सुप्रिक्षत्रे! नमस्तुभ्यं पुष्पियायारिणिः! ते नमः! ॥१३॥
जगदिते! नमस्तुभ्यं नमः संहारकारिणिः।
विधायति! नमस्तुभ्यं चियां! देहि! ढळावति! ॥१४॥

अथ दक्ष्मीनादानी—

महालक्ष्मि! नमस्तुभ्यं गीतवंत्र! नमोऽस्तु ते।
पृष्ठाये! नमस्तुभ्यं नमः! पुष्पविलोचने! ॥१५॥
सुगणाहि! नमस्तुभ्यं पञ्चहस्ते! नमोऽस्तु ते।
नमस्तुभ्यं गजार्धे! विश्वमार्गे! नमोऽस्तु ते! ॥१६॥
शाक्मप्रदे! नमस्तुभ्यं कामधारि! नमोऽस्तु ते।
ध्वसार्थित्रे! नमस्तुभ्यं श्रीदर्शनः! नमोऽस्तु ते! ॥१७॥
हरिविषे! नमस्तुभ्यं यशदायिनिः! ते नमः।
सिन्द्रामे! नमस्तुभ्यं नमः समरंत्वदायिनिः! ॥१८॥
वदन्ते! च! नमस्तुभ्यं वसुदायिनिः! ते नमः।
शिवच्छेते! नमस्तुभ्यं समुस्त्र्द्वेदिषि! देहि। रसे।! ॥१९॥

अथ योगिनीस्वप्नाणि—

गणेशवर! नमस्तुभ्यं विश्वयोगिनिः! ते! नमः।
विश्वहृ! नमस्तुभ्यं महायोगिनिः! ते नमः! ॥२०॥
महाभूर! नमस्तुभ्यं सिद्धयोगिनिः! ते नमः।
चन्द्रवन्दे! नमस्तुभ्यं श्रीक्षेत्रवर! नमोऽस्तु ते! ॥२१॥

१ विधायदवि! महामहे!। २ नमस्ते यशदायिनिः!।
पश्चाविन्द ! नमस्तुभ्यं स्वर्णविनिनं ! ते नमः।
परमेश्वरि! नमस्तुभ्यं कुण्डलिनिः ! नमोऽस्तु ते॥२२॥
कलाविन्द ! नमस्तुभ्यं मन्नद्वाहिनिः ! ते नमः।
मङ्कले ! च नमस्तुभ्यं श्रीजयन्ति ! नमोऽस्तु ते॥२३॥

अग्निन्यानमादिनिः—

वणि! च नमस्तुभ्यं दुग्धं! देवि! नमोऽस्तु ते।
स्वाहारूढः ! नमस्तुभ्यं स्वाहारूढः ! नमोऽस्तु ते॥२४॥
प्रत्येकि ! नमस्तुभ्यं गोत्रदेवि! नमोऽस्तु ते।
शिवे ! क्रुङ्गे! नमस्तुभ्यं नमः कैटपनानिनिः!॥२५॥
कात्यायिनि ! नमस्तुभ्यं नमो धुमरविनाशिनि!।
नारायणिः ! नमस्तुभ्यं नमो महिष्यविनिनि!॥२६॥
सहस्राशि ! नमस्तुभ्यं नममण्डलविनाशिनि!।
तपस्त्रिनि ! नमस्तुभ्यं नमो मुण्डविनाशिनि!॥२७॥
अनिवावले ! नमस्तुभ्यं नमो निशुमखविनिनि!।
भद्रकालि! नमस्तुभ्यं मधुमरिनि! ते नमः॥२८॥
महावले ! नमस्तुभ्यं श्रुधमयिणि! ते नमः।
श्रुतिमयि ! नमस्तुभ्यं रक्षीयजः! नमः॥२९॥
ध्रुतिविनि! नमस्तुभ्यं दैत्यमण्डिनि! ते नमः।
दिवागते ! नमस्तुभ्यं वाहतायिनि! ते नमः॥३०॥
मये! क्रिये! नमस्तुभ्यं श्रीमातिनि! नमोऽस्तु ते।
मधुमति! नमस्तुभ्यं कले! कालि! नमोऽस्तु ते॥३१॥
श्रीमातिनि! नमस्तुभ्यं विजये! च नमोऽस्तु ते।
जये! च नमस्तुभ्यं श्रीशाम्भवः! नमोऽस्तु ते॥३२॥
त्रिनयने! नमस्तुभ्यं नमः श्रदुःरच्छस्मे!।
वाणविनिः! नमस्तुभ्यं श्रीमैरवः! नमोऽस्तु ते॥३३॥
मण्डमयि! नमस्तुभ्यं क्षेत्रमुः! नमोऽस्तु ते।
त्रिपुरे! च नमस्तुभ्यं तारे शबरि! ते नमः॥३४॥
हरसिद्धे! नमस्तुभ्यं ब्रह्माविनि! ते नमः।
भने! भजे! नमस्तुभ्यं कालिके! च नमोऽस्तु ते॥३५॥
उँसे ! नन्दे ! नमस्तुभ्यं समाद्घंदे ! नमोऽस्तु ते ।
श्रीकौमारि ! नमस्तुभ्यं चात्मकारिणि ! ते नमः \|३६\|
दीर्घंचेत्रे ! नमस्तुभ्यं महारंदे ! नमोऽस्तु ते ।
प्रमे ! रोद्रि ! नमस्तुभ्यं सुप्रमे ! ते नमो नमः \|३७\|
महाकृष्णे ! नमस्तुभ्यं श्रमाकारि ! नमोऽस्तु ते ।
सुतारिके ! नमस्तुभ्यं भद्रकारि ! नमोऽस्तु ते \|३८\|
चन्द्राविनि ! नमस्तुभ्यं चन्द्रेविच ! नमोऽस्तु ते ।
नारसिद्धि ! नमस्तुभ्यं महाविचि ! नमोऽस्तु ते \|३९\|
अनिन्दः ! नमस्तुभ्यं सूर्यपुत्रि ! नमोऽस्तु ते ।
सुशीलते ! नमस्तुभ्यं उतारामुखि ! नमोऽस्तु ते \|४०\|
सुमझैः ! नमस्तुभ्यं बैशवारि ! नमोऽस्तु ते ।
धिरुः ! नमस्तुभ्यं श्रीवृक्षवि ! नमोऽस्तु ते \|४१\|
श्रीवारणि ! नमस्तुभ्यं तोतलायं नमो नमः ।
कुसुकुलि ! नमस्तुभ्यं भैरवस्ति ! ते नमः \|४२\|
अधागमोक्तनामानि स्वयमूहानि परिणते ।
कथयन्ते कानि नामानि प्रसिद्धानि तथा न वा \|४३\|
हेमकान्ते ! नमस्तुभ्यं हिङ्कलायं नमो नमः ।
रणविंत्य ! नमस्तुभ्यं वेद्वातनर्मोऽस्तु ते \|४४\|
श्रीमुदानि नमस्तुभ्यं विन्यासिनि ! ते नमः ।
पृथ्वीज्योति नामो नमस्तुभ्यं नमो नारदसीविते ! \|४५\|
प्रहालिनि ! नमस्तुभ्यमण्णायं नमो नमः ।
जैनेवकरि ! नमस्तुभ्यं सिंहगामिनि ! ते नमः \|४६\|
वोद्मात्मनमस्तुभ्यं जिनमातनर्मोऽस्तु ते ।
अंकारे च नमस्तुभ्यं राज्यलक्ष्मि ! नमोऽस्तु ते \|४७\|
सुधाविक्षे ! नमस्तुभ्यं राजनीति ! नमोऽस्तु ते ।
मन्द्राक्षरि ! नमस्तुभ्यं गोजारि ! नमोऽस्तु ते \|४८\|
पताकिनि ! नमस्तुभ्यं भगमालिनि ! ते नमः ।
वज्रायुधे ! नमस्तुभ्यं परापरकले ! नमः \|४९\|

वश्रासते! नमस्तुभ्यं मोक्ष्याविन्य! ते नमः।
शतवाहु! नमस्तुभ्यं कुल्वासिन्य! ते नमः॥५०॥
धीवर्षक्षते! नमस्तुभ्यं नमस्वर्णपराक्षमे!।
महामुखे! नमस्तुभ्यं नमः पद्मकभद्रिन्य!॥५१॥
नमस्तुभ्यं! नमस्तुभ्यं वटोर्भावसिन्य!।
शुमपिष्ये! नमस्तुभ्यं रसाधिन्य! नमो नमः॥५२॥
गहामुद्रे! नमस्तुभ्यं नमस्तुभ्यं नमोऽस्तु! ते।
पुष्पवाणे! नमस्तुभ्यं खगारामिन्य! ते नमः॥५३॥
मधुमते! नमस्तुभ्यं बछुपणे! नमो नमः।।
मदोढ़ते! नमस्तुभ्यं हन्द्वाचक्षुपिन्य! ते नमः॥५४॥
श्रवंसते! नमस्तुभ्यं श्रीवंशिन्य! नमो नमः।।
शरीरिहस्ते! नमस्तुभ्यं नमक्षैरस्तुधारिन्य!॥५५॥
शुमधुरारे! नमस्तुभ्यं नमो मयुराविन्य!।
जलद्वरे! नमस्तुभ्यं सुयाणाय नमो नमः॥५६॥
अन्तर्विन्य! नमस्तुभ्यं चरणयुधदधरे! नमः।।
बुधपिष्ये! नमस्तुभ्यं चेतुनाशिन्य! ते नमः॥५७॥
बहद्रायक्षते! नमस्तुभ्यं वर्धार्यारिन्य! ते नमः।।
बुधपस्वेदे! नमस्तुभ्यं बर्त्तये! नमो नमः॥५८॥
चित्रवृत्ति! नमस्तुभ्यं नमो धर्मपरायणे!।
घण्डचन्द! नमस्तुभ्यं पत्रकोणाये! नमो नमः॥५९॥
जगदृश्ये! नमस्तुभ्यं चिकित्राय नमोऽनमः।।
निराढ्ये! नमस्तुभ्यं सत्यमार्गविधिन्य!॥६०॥
निराघ्ये! नमस्तुभ्यं चुन्भगायाहतावले!।
निराकारे! नमस्तुभ्यं चन्द्रकुन्दहताल्ये!॥६१॥
प्रभावित! नमस्तुभ्यं रोगनाथिन्य! ते नमः।।
तपोपिष्ये! नमस्तुभ्यं सिद्धिविन्य! ते नमः॥६२॥
प्रक्षिप्यके! नमस्तुभ्यं द्रष्टगत्विमोक्षणे!।
तपोद्यक्षे! नमस्तुभ्यं कारावधविमोचने!॥६३॥
मेघमाले! नमस्तुभ्यं अमनाधिन्य! ते नमः।।
हृस्तकम्बारी! नमस्तुभ्यं सामगात्मयन! ते नमः॥६४॥
अ बृंहुः ! नमस्तुभ्यः व्रजः नमोऽस्तु ते ।
नुपपवः ! नमस्तुभ्यः शस्यवर्धिनः ! ते नमः ॥६५॥
नुपतवः ! नमस्तुभ्यः धनवर्धिनः ! ते नमः ।
नुपपलः ! नमस्तुभ्यः लोकवर्धिनः । ते नमः ॥६६॥
नमः सर्वस्वर्मिः ! चर्च्यमालिनः ! ते नमः ।
श्रीवज्ञाणः ! नमस्तुभ्यः चतुराध्रम्याधिनः ! ॥६७॥
शास्त्राधिः ! नमस्तुभ्यः चर्यः शस्याधारिणः ।
तुष्टिः ! च नमस्तुभ्यः पापाताधिनः ! ते नमः ॥६८॥
पुष्टिः ! च नमस्तुभ्यः मात्याताधिनः ! ते नमः ।
धर्मिः ! च नमस्तुभ्यः गायत्रीधिः ! ते नमः ॥६९॥
कविस्यः ! नमस्तुभ्यः चतुर्भिः सर्वस्वर्मः !
जग्जीवः ! नमस्तुभ्यः चर्यः त्रिवर्धिणः ! ॥७०॥
जग्जीवः ! नमस्तुभ्यः मात्यातिणः सर्वः ! नमः ।
मात्याधिः ! नमस्तुभ्यः चतुः सर्वः शस्याधिणः ! ॥७१॥
हंसः ते ! नमस्तुभ्यः परमाध्याताधिणः ।
चतुर्भ्रुः ! नमस्तुभ्यः शस्यवर्धिनः ! ते नमः ॥७२॥
चतुः ! नमस्तुभ्यः चर्यः त्रिवर्धिणः ! ते नमः ।
चतुः समुद्रधिः ! तुथ्यः ब्रह्मः ! नमोऽमः ॥७३॥
कियः ! नमस्तुभ्यः कलिनाधिणः ! ते नमः ।
कविवर्धः ! नमस्तुभ्यः मन्त्रात्मकाधिणः ! ॥७४॥
परिशिष्ट १६
श्रीआम्बिकाष्टकम्

व्यालोलाभमानप्रवणगणरणणिकक्रियाकारणरूपं
भवत्वा सम्नतामयिनकरणणावलयोगलासितेन।
देवी दिव्यामुक्तानं व्यजप्तपदः शोभामानं विमानं
लीलारूढा भ्रमती ज्वञ्जनतनति: पातु मामिक्षिका सः॥१॥

या देवी दिव्यदामाजितेविचुरभन्नामोत्स्त्वादिताला
मात्रमार्णितयमालमात्मदममहोपसिद्धिनिविर्तातः।
समुचातारञ्जुर्गनसत्तगतास्तारकायस्त्कृताः
वज्राद्वारभासा इतिविक्रियः पातु मामिक्षिका सः॥२॥

या कौंबे विहाय स्वपनपरिभावः साधुसनयनेन
स्थानं श्रान्तात्माः श्रमस्वरूपः संधाता चुल्लुकुशम्।
श्रुक्षामी बीक्ष्य पुष्ची इतसुकुशक्षात् प्रार्थयंति फलाणि
किंं तत्वमप्राप्त ताति स्वरुपसिद्धिता पातु मामिक्षिका सः॥३॥

देवी यात्रोपविश्न सर्विङ्गमपति बीक्ष्य कर्मं द्वानां
स्नुतवा श्री रेवतान्त्री व्यवसितमरण साध्यम समर्थी।
आकाशोत्कुश्च्युर्न प्रपतनविधिना दिव्यदेवत्वमासा
अनेन्द्रे पार्थोस्ततनं पातुमामिक्षिका सः॥४॥

या पराणायतस्स गतमदस्त्रं दुष्कृतं स्वं समर्थी
ब्रह्मस्य पिङ्के खरमवकरं केसरालीकरस्तः।
पुष्च्छाकुशोप्यकपायनिकवत्यतं दिव्यसिंहं स्वकान्तं
संहृदा यति नित्यं जिनपतिनिलवे पातु मामिक्षिका सः॥५॥
Goddess Ambika
श्रीअन्नकार्यम्

सन्त्रासालुम्बिक्षता तरलहरितगता बालकांयामुपेताः
ध्याता या सिद्धकामैविष्णुतितरं तरं सार्थकेममिन्नुक्ते।
रक्ता रागानुरक्ते स्फटिकमाणिनिम्भा फलेश्वरविन्नमुबिम्।
पीता लहानलुमाैविविहितजननहिता पातु माममधिका सा॥६॥

बेदी विधाधरेर्द्वैसुरमुर्वाजेण्यधाराविन्या
प्रत्यूषाहितिपती क्षपितानहिमला विभाती विश्वरक्षाम्।
जैनेद्वै शासने या प्रकटवित महोत्साहरक्ष्या स्थवरक्ष्या
नित्यं नाम्ना नराणां चिन्तानिविहितवला पातु माममधिका सा॥७॥

पवं वृत्ताप्रकृत सुतमुखरसुः संस्तुति यः करोति
ध्यानाधीनान्तरामा प्रसामुपयोगतो नित्यमकामगित।
प्रात्मम्हे निश्चायां दयनतत्त्वशो चत्र कुञ्जापि संस्तो
बेदी तत्स्य प्रकामं प्रकटवित पद्मं प्राङ्गम्यां प्रसादम्॥८॥
परिशिष्ट १७
अभिकास्तुतिः।

अः महातिथैरैवतविरिमण्डने! जैनमांगस्थिते! विज्ञभीखण्डने!।
नेमिनाथायज्ञिराजीवसेवारे! तव जयाम्वे! जगजन्तुरक्षकरे!॥१॥
हैं महामन्नबरूँ! स्विवे! श्रावङ्गे! देवि! वाचालसतिकिञ्चिणीनूपरे!।
तारदावलीराजितोऽस्थले! कर्णेदारेकुरिचर्मगण्डस्थले!॥२॥
अभिके! हाँ स्फुरद्रीजविचे! स्वर्य हाँ समागच्छ मे देवि दुःखश्रमः।
हाँ हूँ तं द्राचय द्राचयोपद्वानः हैं दुहृद शुद्दसर्पणकण्ठीरवानः॥३॥
कृतीं प्रचण्डे! प्रसीद्र प्रसीद्र क्षण ब्लूँ सदा प्रसन्ने! विच्छेदीश्रणमः।
सं सतं श्रद्धकल्याणमालोद्वयं! हृस्कवही नमस्ते समिष्टे! अहक्षुधपुरुषः॥४॥
इत्यद्वृत्तमहामान्त्रमन्त्रस्तुते! कृशमालीदप्तरकोणयन्त्रस्थिते!।
हैंयूतेर्में! महामन्नडलछुक्ते! देवि मे दर्शानं हैं तीर्थाचार्यैः!॥५॥
नाभितालोपस्थित्यायां दुःखे! श्रावकात्मीत्वातिलिंव्यक्तितिविद्याः!।
दुर्वियामलोच्छुदनस्त्रयैः! नन्द नन्दामकें! निष्ठाले! निम्तेले!॥६॥
देवि! वृष्णाप्यिद! विष्णुदेव! भ्रेंबे! दुःखे! दुःखे! दुहृदे!॥७॥
नाममन्त्रण निन्द्वितातोप्तुः! पावि मामहरीप्रस्थकण्ठीरवे!॥८॥
वेमचवेमीणे! सेवितार्थिनि जगरसन्धरावैकल्लङ्क्षीमये!।
पालितालोष्णेनानित्वेवाचल्ये! रत्न मां रत्न मां देवि! अभिकल्ये!॥९॥
कथा स्तुतौ शुद्धित्रु मन्त्रस्तव्यमः—
अः हाँ अभिके! हाँ हाँ हाँ कृतीं ब्लूँ सं हृस्कवही नमः।
परिभाषा १८
अम्बिकाताट्कः।

सिद्धार्थस सुतुणविभूषिता कणपन्तमयगता।
सास्मा देवी तीर्थोपिनिः हरतु मम दुरितम्।१५॥

अः हि जय जय परमेश्वरि! श्रीअम्बिकः! आपास्ते! महार्षियाणालिीते!
किंशुकिनुपरस्वकाणेक्युरारांनायकसदभृणविभूषिताः।
सवेशिन्द्रणेत्तलिसिताः।
जऱ्णेन्द्रस्य मके! कले! निष्के! निषष्टे! महाद्राञ्चाय! 
सिद्धगत्वेर्वियचर्थे-न्द्राण्ते! मन्त्रमूर्ते! शिबे! शंके!
सिद्धबुद्धिवृत्तिकाँतिकान्तिवित्तारिणि!
शान्तिनिघितुपिशुद्धिधिशिप्ये! शोभे! सुपहळे! जरे! जम्बिनि!
स्तम्भिनि! मोहिनि! शोषणि! शालिनि! मोडिनि! मोदिनि! 
मुद्यवर्णिनि! श्युकुर्षुर्वर्णिनि! धार्मिकारविणि! वेरि!
अस्वे! महाविक्रमे! भीमनादे! लुमादे! अधोरे! 
सुधरे! सुरेंद्रे! चणिकृते! चणिकृः! 
तुलने! सुबखे! सुगाते! पवित्रे! नममाध्यभागे! जयति! जयन्ताकुमारी!
शैवराज्यि! गौरि! गणपति! गणवर्णि! यक्षेभवि! 
अः कालि! कालि! महाकालि! 
योगेभ्वरि! जनमार्गोस्थि! सुप्रभाते! धनुर्भूषाणिष्कांस्यकाने चाक्ष्योऽविद्वे!
वृक्तिसंहारकाँ! विषये! देशनागोऽन्ध्रभूपेंद्रचन्द्रानुरुस्ते! 
सुचरि! पवित्रे! महामूर्तिविवाहि! 
अः वपदकारस्वाहारकारस्वाहार्हीकार्यमकार्यमान्यिते! 
ढळविद्वे-भृगुनिर्माणिनि! लक्ष्मीपूज्यकांतिकान्तिवित्तारिणि!
हः नमो यशेश्वरि! हाँ। देवि! 
कुस्माणिकः! हः नमो देवि! अभिके! हः। सदा सर्वभिप्रेमे! 
अंशो रश्च रश्च मां 
हृदे। विधीवे। गाने श्रुयंद्रे दुमाने अहो गः गीरी। रात्रो सत्याकाले 
विवस्ततं नमःष्ठे निष्पंकु ग्रहं भैरवैपर्विनिष्कृतं रूपं तथा व्याहनान्ताभूपालामातं 
ज्ञवेन्द्रमृतं हुस्तात नीति नरेण उरक। नरेत्राक्षेऽविवे! 
अम्बाणे! लतम्मस्वात्त्रु 
शान्तिकं पौष्ठिकं वद्यमार्कारणं स्तम्भं मोहं दुर्योक्त्वर्णं धार्मिकारक्षणम्।
परिशिष्ट १९
अभिविकातात्तकम्

पशुभुतः समरेद्व तिलां वृंदावनं वर्णवीर्यं परगतम्।
सम्प्रायं मानुषानं लभते लभते सुभवगृहदाता गतिः॥११॥
भोजे! दसाचवल्लभे! तवं माण्डलां मधु नित्यान:।
श्रीरघुनक्त्यापि के! प्रसीद्दं वर्णविभेदिके!॥१२॥

अः ही आयुर्विक्षणाणि! ईस्कल्ही नामः। अयं मूलम्।
द्रावद्व दहक्रियं रक्तकणवीरकुसुमेज्जपेः। द्रावशाखन होः।
जसुपिण्यम् तथा द्रावद्व शतानि छायागुणकाणि
हळ्का गुगुलः-द्विधा-दुधा-मधु-पुरसूधीमहोमक्रिकोणकुण्डे देवः
बदरीपलससमिचे!॥

अः ही आयुर्विक्षणाणि! सर्वार्द्धसन्नवर! इत्यं इत्यां नामः।
अयममपि तथैव साध्यः।

अः ही आयुर्विक्षणाणि सर्वार्द्धसन्नवर! इत्यं इत्यां स्वप्नान्नर्देशं कुरु कुरु
स्वाहा।

षट् सहस्राणि जापः अभिकामुः पुरतं भोगं हत्वा सुभवं विनिताभिमानायोण
स्वं स्वातः।

बें हस्कल्ही हस्ते नामः। लहस्तः जापः। रज्ज्यर्यानेन महंद्रज्ञानवसन वर्णं-
भर्णाभूपितां सिद्धांतां अकुलेनैकायिकमां अकुलस्पृहायिकमां हैमवर्णां
सत्तुष्णां उपरिविक्षणकराधूर्ज्जां उपरिविक्षणकराधूर्ज्जां
अधस्तनविक्षणकर्मविज्ञां अधस्तनविक्षणकर्मविज्ञां
देवध्रविकां ध्यायेरुके नेवारसं (न) जापः कार्यं।
रज्ज्यर्यानेन विनिताभिमानवाणि रागविद्यादि स्वायोपदेशाः।
अं ही कुष्माण्डिनि ! कनकप्रेमे ! सितमस्तकसमाकूले ! जिनधर्मसमुच्चले ! महादेरिव ! मम चिनितकांतेण शुभमण्डः कथय कथय अमोघावागीभरि ! सत्याविष्टि !

लयं दृश्यं दृश्यं स्वाहा ॥

अम्बिकामन्त्रः सत्यत्यः !

अं ही अम्बिकेः ! हैं हैं हैं हैं हैं हैं कलो चूः सं हृदक्षिणि नामः ! अयमविज्ञानः अं ही अंबा अंबालुनि दिः लुंबियः हैं ! १०८ प्रस्मातानु यावत् महाभक्ष्या स्मरेतु ! पुनः लम्बे ॥

अं ही अम्बे ! अं केवचं हैं हैं हैं हैं कहे गद्वः सं हृदक्षः नामः ! दृश्यं पारिवर्तेके यक्षनक्षिपकयार्ये प्रभुरी भिनिर्क्रिया द्वारः सह्याणि तत् ! पुरुषपत्तमुखः लघुनिविन्यसस्मुक्षमिश्र्वालाकौण्ड गुटिका शत १२ विकोपकृते होमः ! तत्तदर्शिका सिद्धा स्यात् ! विश्वामृणं-स्वायत्तणं-पारायतार-स्वार्देशलिङ्गमुद्राविनोऽद्रिविनं च विद्वाति ! अन्यदृष्टि हितं सम्पादयति ।

अं आकाशगामिनि ! नगरपुरपाटणक्षोभिणि ! रायराणसामंतमोहिणि ! अं अम्बिकावेचिः ! हैं फद स्वाहा ।

जातिपूषे : सह्याणि १० जापः ! हैं पूर्वङ्केवा ! नित्यं च चार २१ जापः ! चार ३ धृकमण्डी वामकनिंध्या गुणः सम्भावस्यमः !

अं आकाशगामिनि ! नगरपुरपाटणक्षोभिणि ! रायराणामात्यवशीकरणी अं हैं अम्बिके ! हैं फद स्वाहा ! २१ स्मरण ।

अं हैं अम्बिके ! उजायन्तिविवाचिणि ! सर्ववत्याणकारिणि ! हैं नामः ! स्मरणा ।

अं हैं सिद्धमात अम्बिके ! मम सर्वविजी वेदि वेदि हैं नामः ! सदा स्मरणा कायः ।

अं कल्य देव देव ठः । सर्वदुग्धानु बरीकृतुक्रु छुरु त्रिपुरशोभिनि ! त्रिपुरवशी-करणि ! अं हैं अम्बिके ! स्वाहा ।

लयं स्मरणा ॥

अं नमो भगवति ! कुष्माण्डिनि ! हैं हैं हैं हैं शासनवेचि ! भवतर भवतर घटे दृढं जहे वामकें कायं लयं बृहि बृहि स्वाहा । दीपे कन्या युभाग्यम् विषय स्मरणा ॥

अं हैं रक्ते ! महारक्ते ! प्रेताशासनवेचि ! पदि पदि भवतर भवतर स्वाहा ।

अं हैं रक्ते ! महारक्ते ! हैं हृदक्षः हृदक्षः शासनवेचि ! पदि पदि भवतर भवतर भवतर स्वाहा ।
हे ही हम्बे! अमकौम्पाणे! रक्ते! रक्तवर्जे! अवतर अवतर पदि पदि शेषमानं भानं सम्बिनतं कार्यं कथय कथय अं ही स्वाखा। दीपागतारमणः।

अंकारसन्मुखस्थानं ह्यरेत्परियुतस्थानं सनामं सम्पति।
बिहुंकशामुखं लिखितं नामं सम्पति।
पुन्वारं अइुं छु...मण्ड् लिखितं शुप्रधानस्तम्म।
दस्तोन्नायाणवतिता तज्ज्वरो छद्दि पुन्वारं।
बन्धुणकपुरेरणं लिखितं क्रमं पञ्चबाणमन्ते।
अदानं गेमकुमुखेरीं अदानं जाव।
कांपाविद्विधिणं संधक्षवपुरुकुमुखा।
अणं चिवं हुंकुरं पण जं जरस देवप्रयं मन्तेन।
पुनं पुनरं करक्रणं दीक्षणश्रद्धा।
सहं चा आमंब्रेव सुद्धालं तं कुंद्वं होध।
परिषिद्ध २०
महामात्रश्रीवस्तुपालविचित्रितं
श्रीअभिप्रकाश्वनम्

पुष्पे गिरीनाशिरसि प्रधितावशतारामसुत्रितव्रजगतीदुरितापहाराम।
दृष्टित्यपातिजनताजनितावलम्बामसंमयं महिमैहिमदर्ती महेश्यम् ॥१॥
यद्रक्ष्रकुमजरहरोदूरजसतस्नातारोपणास्माविविकारित्यथासंथमाथम।
कृष्णार्णि ललितयुतु दुर्विसमेत कण्ठः कण्ठीरवः स तव भक्तिनेतुष भीतिम् ॥२॥
कृष्णार्णि ! मण्डलमभूतव प्रद्युप्रयुङ्गम् यद्रीहद्यावनिमालस्य
पवालया नवनिवासिश्चिक्षालक्षमुद्धा न धावित कुतोपय ततं परेण ॥३॥
दरिष्यदुर्भेदममं शमनप्रदीपः संतानकान्यनमणिवारिधारः।
दुःखोपतजनवालमूःशंद्रा: कृष्णार्णि ! पातु पद्मश्राविषावस्ते ॥४॥
देवि ! प्रकाश्यति सन्त्वमेव कांम वामेतरस्तव कर्मरणातनाम।
कुर्वेव पुरः प्रमुहुषितां सहकारातुर्विभिभवे। विलम्बविकलस्य फलस्य लाभम् ॥५॥
हलुः जनस्य दुर्विनां त्वरिता त्वमेव नित्य त्वमेव ज्ञेयसार्यकरणाय।
देवि ! त्वमेव पुष्पोपहरात्मानीया कांम विवाहित चिन्या समया त्वमेव ॥६॥
तेषाम् मूलोद्भवग्रंजरामहाविविकारित्युपर्वारिधारणज्ञवनोन्नद्वा भी ।
उच्छतुप्रकाश ग्रहस्य छेदित्व थुथु घटस्य घम्भितं मनस्मथुपक्रमिकः। त्वम् ॥७॥
देवि ! त्वद्विंशतित्यमित्यमित्यमित्ययामित्यायातुप्रातिभाषिजीवी बुधजनानन्दकः।
पत्तवधि स्वतिनिविषयुपपुकल्लक्षीवहीसकं सकलसंघमोदुतस्य ॥८॥
बरदेव ! कल्यविधा ! तं स्तुतिसुः ! सरस्वति !
पादाश्रयुतां भरं लम्बयस्वातुहः! फलेः! ॥९॥
स्तथे श्रीस्तुपालो भूतस्वायां मनोविष्ठांविशालः। दुःक्षे गुरज्ञेषवर्तितसिविवः। ‘श्रीवस्तुपालः' कविः।
प्राश्च; प्रातरथ्यमानं यथेष्वच्छवृत्ति च तता-\nमाधवे विभुता च ताण्डवयति श्रेयंश्रीवस्तुपाल पुष्यति ॥१०॥
इत्यभिप्रकाश्वति।
परिचित्र २१
श्रीजिनेश्वरसूरिरिविचित्रा
श्रीअभिकादेवीस्तुतिः

देवगन्ध्रविद्याधिकरैण्विष्टे जय जयामित्रविश्रासने विद्वते।

नूपराकसुनिरक्षेमुखावोद्रे सुभवतरकित्तिरीवासतास्वरे॥१॥

अः ही मनःरुपे शिष्ये शक्ते अभिन्नेके देवी ! जय जन्तुस्कारे।

सुस्तिरहस्तारातलीराजित्वोदर्श्ये कर्णराख्यकम्बक्षण्डगढ़स्थे॥२॥

स्तम्भनी मोहिनी ईशा उद्धारते स्वदेविद्वरिणी दोषनिर्माणिनी।

जन्मिनी आन्तित्वमाध्यमोपिती शान्तिधृतीविस्मितंतिसिद्धिसाधिनी॥३॥

अः महामन्त्रविद्या वने स्वयं ही समागच्छे मे देवी दुरविरस्यम।

अः प्रचण्डे प्रसीद प्रसीद क्षणं (हे) सदानन्दरुपे विशेष श्रणम।॥४॥

अः नमो देवी दिव्यवधे मे श्रावे जयेः इपराजि तत्तज्ञेमच्छे !।

अः जगाजनिनि संहारसम्मार्जनी ही कृष्णाणि ! दिव्यविविध्यंशिनी॥५॥

पिष्क्वतोपत्तुमकुम्भकोशि रे नाममन्त्रेण निरंद्रितोपद्रे ।

अवतरावतर रैवतगिरिविवासिनी अभिके ! जय जय त्वं जगत्वामिनी॥६॥

ही महाविख्यातिनिर्माणिनी दुधर्मनामविहारलखच्छदिनी।

इति देवीस्तितिसिद्धिः कृष्णाणि देवी ! जगत्यस्विका॥७॥

इति श्रीजिनेश्वरसूरिरिविचित्रा भगवती शुभमन्त्रपदः स्तुता।

प्रवरप्राचरणा शुभसम्पदं वितरतु प्रणिहत्वशिष्यं सम॥८॥

इति श्रीअभिकादेवीस्तुतिः॥
Goddess Chakreshwari
परिशिष्ट २२
श्रीजिनदत्सूरिविरचितम्
श्रीचक्रेश्वरीस्नोत्रम्

श्रीचक्रेश्वरी चक्रचुमितकः चक्रचक्षुकुण्डलः
 लंकाय त्रतस्तकोहुमुक्ते प्रैवेयकालंकुते।
 स्मरोदासुजान्त्र्युपकरणरं सन्नपुरैसस्तुरे
 मातमेन्ति नमः स्वभिज्जिनय स्वायस्व संत्रासस्तः।।

श्रीचक्रेश्वरी चन्द्रमण्डलमिव ध्वस्तांमधकारोतकः
 महाप्राणिचकोचुमितकः संतापसंपदः।
 सम्यगदिपुष्पप्रदं सुविशांतं कान्त्यास्तः संपदः
 पार्थं जीवनम् प्रसादजनम् भार्ति यथौ युक्तम्।।

श्रीचक्रेश्वरी युम्मदाननरवतः पायति नैवेदित
 ध्वस्ताधाननरतः प्रदनमुगां संप्राक्षताग्निष्ठस्तः।
 ते ह्यां हसकोणिका हस्त जना ह्यां: सता सर्वथा
 नामदेहं: कुदशो भवनि भगवत्युच्चं: शिवं धान्ततां।।

श्रीचक्रेश्वरी युम्मदाङ्गिरितं सर्वेत्र चण्डिरुतं।
 कस्याफः मनोमुदे भवति नो निष्पुष्युच्चायाने।
 कामश्यान्वितंप्यसंस्तततिः भान्ति प्रात्तान्तियं
 श्रीसंकेतमुदं संद्रास्तविर्यं पुण्याजुरनं पुरुषम्।।

श्रीचक्रेश्वरी ये स्वचंति भवति भव्या भव्यव्रजः।
 श्रीसंवेश्युपार्विन्दुयुगले विश्राममात्तनवतीम्।।
श्रीकेशरीरोत्रम्।

श्रीकेशरीरोत्रम् सुखन्त्वत्सर्वसंघारणयं जनाः
स्ते स्मृतिवैस्तवपतिः सुमति रूपं जितारात्यं।
श्रीकेशरिरि निष्ठामेव भवतीनामापि ये साधरं।
सन्तः सत्यांमाथितः प्रतिपदं समयं समर्नं स्मरनं।
तेषां फिर्तिरतिः यथात्म निक्ते नायाति किं श्रीपुरे।
नोपैति द्रष्टां गणोदिक विविधं नामविश्विनिदित्वं।
श्रीकेशरिरि ये भविति भवतीपादाराविन्दाधिता।
स्ते शृङ्गक हव नामितायथयुः पायं सद्वैश्चितं।
जायन्ते जगति प्रत्येकभवनं भव्याः स्मृतकीर्तयं।
स्ते विविः किं फिर्तापि सा भविति नौ वारिद्रयमुद्रा गृहे।
श्रीकेशरिरि येन स्तं तत् करोत्युवे च स किं मानवः
कस्मादचन्द्रयजनाधि याचति हहुः क्षेत्राविविश्चकाशाय।
कांश्वालविरोणजित्वहक्करक्सातिसारज्ज्वः
व्योतेनजगतायायिपि न स श्रेयानिन्ध प्रार्थति।
श्रीकेशरिरि श्रास्त्रं जिनपतेत्सम्बूकत्वं सुल्ता
व्येकं विविजनभावितायायितथायुः प्रजलपति।
भव्यां पुरतो हितानि कुरुवे तेषां तु तुपिं सता
श्रृवंस्त्रयविविदं प्रतिपदं हव्यां हव्यात्तापि।
श्रीकेशरिरि विभवविवेकरितः तन्ह क्ष्युश्रोपमा
घस्तेश्वरायानि वस्तुनिकृति दृस्ते विना संप्रयं।
तेन तं विवुता मयादपि भवति मत्वेति सतिनिर्मायं
कुर्यः श्रीकेशरीरोक्तिकृत मनो में सर्वेदा सखे।

इति श्रीकेशरीरोत्रोऽसंपूर्णम्।
परिप्रेक्ष्य २३

॥ श्रीचक्रेवरीअष्टकम् ॥

श्रीचक्रे! चकरभीमे! लठितवर्मुहे! लील्या लोल्यन्ती
चक्र बिल्लुटकाँडे जवित्तिसितिसिंहं के बघेन्द्राधिकुरुऽहे!
तत्रेतहमूलभमहे सकलगुणनिः! त्यं महामन्मूर्ति: [मूले]
फोथादिस्यतापे! श्रीशुमनहि! पाहि मां देवि! चके! ||१||
फली फली फलीकारचिते! कलकत्तिलदने! हुजुस्मिःमनावाणि!
हाँ हाँ हाँ सं! खळीजे! खळफळिगम्ये! मोहिनी शर्पळिणी त्यम्।
तत्चक्रे चक्रदेवी भ्रमसि जगति विद्वेष्टेविन्यात्विनिति—
विन्यात्विनिति चक्रमयी चक्रजगतार्थी पाहि मां देवि! चके! ||२||
अः श्री श्रुः श्र्रः प्रवासि! जनितजननमःश्रीतिसमन्तोपपल्लीः
श्रीचक्रे श्रीकारकं प्रथमसि बरदे! त्यं महामन्मूर्ति: [मूले]।
प्रत्येकं श्रीमया निश्चयामुखिस्तुःहुःअराधनादैकम्।
फली फली फली द्राव्यन्ति हुतकारनिः पाहि मां देवि! चके! ||३||
वज्रकोधे! सुमोते! शालिकरवले! भ्रमण्या सुचकं
हाँ हाँ हाँ हाँ कराने! वगवति! बरदे! हड़प्पे! सुपकाले!
अः अः श्रीमया श्रीमुखमिं तत्तत्तेजःप्रकाशि
ज्ञाने व्यूऽन्ति सच्चिबचेऽप्रव्यविनुर्युऽः पाहि मां देवि! चके! ||४||
अः हाँ हाँ हाँ सहदे [पं] हुढ़हुढ़हस्ते चकस्तहास्बावाणि!
हाँ हाँ हाँ यः क्षीरायणं! कुलुच्यनपने! विदं द्राव्यन्ति।

३ क्षी रः हुः श्रीमयां विक्षेपितयुऽः पाहि सं देवि! चके! || पाठान्तरे

१-हृदयमितिस्वते
ही ही (हैं) हैं: कः तिलोकेरुतजरजरेवारणः पालवतन्ति
हां हीं हीं चन्द्रेन्ये! भगवति सत्तं पाहि मां देवि! चके! ॥५॥
वा वा वा हीं युगान्ते प्रत्यविच्युतः कारकोक्तिमतापे!
वक्राणि भामयति विमलतरुभ्ये पापमे नान्ने च।
सच्चाने कुङ्कुमाक्षिययून्ति[च]नरहि तीक्ष्णरोद्रप्रचण्डः
हीं हीं हीरकारकारिमरणंतो [वो] पाहि मां देवि! चके! ॥६॥
वा वा वा वा: संदुर्लितिकल्युमवनमहि नाद्विविधनेनः
वं वं वं वं वं चन्द्रेन्ये लललवलच्चिते नीलशोनीलकोणे।
वं वं वं वं चकधारी चलवलच्चिते नूपुरालीलाकोणे
तं लक्ष्मीं श्रीयुक्तिः सुरवरविनते पाहि मां देवि! चके! ॥७॥
अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ
हीं हीं हीं हीं: य: प्रयोपे प्रत्ययुगातीकेतानवद्रमणादे।
यां यां यां कोथमूते! ज्वलबलबलच्चिते ज्वालस्तुत्ववलच्चिते
अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ अ
य: स्तोत्रं मन्विर्यं पत्तिः निजमनोभितित्रुवः श्रणोति
श्रीकुमारं तस्य वाय भवति दुधजनो वाक्पुरुवः दिव्यं।
सौभायं श्रीयु मधे खगपतिगमने गोर्भं त्वत्साद्रात्
दुविन्यो गुज्जाकार्मू विद्वन्ति न भयं चक्रदेव्या: स्तवेन ॥८॥

॥ इति श्रीचक्केरके वीरजोत्रमू ॥

1-ज्वा ज्वा हैं सच्चाने! प्रत्यविच्युते पाहि मां देवि! चके!
2-प्रत्यविच्युते, 3-प्रभुंति, 4-कलिते
5-कलिकलिमणे
परिष्ठ २४

श्रीचतुःपष्टियोगिनीस्तोत्रम् ॥

४४ हृद विव्योगी १ महायोगी २ सिद्धोगी ३ गणेशारी ४
प्रेतार्जी ५ डाक्ती ६ काली ७ कालिन(ल)रात्रि ८ निशाचरी ९ ॥१॥
हुंकारी १० भद्रवैताली ११ हृदारी १२ भूतदामरी १३
ऊध्वकेती १४ शुद्धाश्री १५ शुद्धाश्री १६ नरभोजनी १७ ॥२॥
षट्कारी १८ बीमाव्रा च १९ धूर्मश्री २० कलहमय २१
राशिस २२ घोरकाली २३ विश्वरूपा २४ मयकरी २५ ॥३॥
वैरी २६ कुमारिता २७ चण्डी २८ वाराही २९ मुण्डधारिणी ३०
मालकरी ३१ राशोराणी ३२ भीमणी ३३ विपुरानंकारी ॥४॥
तीरथी ३६ ध्यासिनी ३७ शृणु ३८ मेदतावनी ३९
खराड़ी ४० दीर्घंगोपाली ४१ मालिनी ४२ मन्त्रोपिनी ४३ ॥५॥
कालिनी ४४ खरिहिरी ४५ चक्री ४६ कंकाली ४७ उच्चनेष्वरी ४८
करी ४९ निकरी ५० माया च ५१ दामेश्वरी कपलिनी ५२ ॥६॥
केशाभ्रा च ५३ रक्ता ५४ रामज्ञा ५५ महायोगी ५६
विशाली ५७ कामुकी ५८ लोला काफकदिरधोमुखी ५९ ॥७॥
मोदयोगिणी ६० व्याघ्री ६१ भूतविमेदनाशिनी ६२
पौरी ६३ महामाया ६४ कपलिनी कृष्णाजनी ६५ ॥८॥
चतुष्पदिः समाध्योत्ता योगिनयो वरदा । प्रदा ।
शैलक्ष्ये पुरजित नित्यं देवमायव्योगिष्ठ। ॥९॥
चतुर्दशमां तथाप्रमां संक्राती नयमीठ ।
यः पशुं शरीर मृत्यु चतुर्विष्णु श्रवण श्रवण्यं प्रणालयित ॥१०॥
राज्यदारं तथोधिनो संग्रामे भोजषीते,
अशोचारिनितप्तपुरं सर्वप्रभुविनाशिनि ॥११॥
य इमां जपते नित्यं शरीरं भयमयाते
स्मृत्वा नारायणी देवी सर्वप्रभुविनाशिनि ॥१२॥
परिविष्ट २५
ज्वालामालिनीमन्त्रस्तोत्रम्।

अः नमः भगवते श्रीचन्द्रप्रभमजिनेन्द्राय शासांकुशवजगोशिराधारधवलगात्राय धातिकर्मेनिौक्षोच्छदकत्राय जातिजरमरणविनायकाय चैलोक्यश्रधाराय सर्वासत्त्वविहितद्वराय सुपारस्वमुक्तकोटिपुषुपपादपीयाय संसारकान्तारोन्मूलनाय अविन्यस्तपराणमाय अप्रतिहतचक्राय चैलोक्यनाथाय देवाधिदेवाय धर्मचक्राधीवराय सर्वविद्यापरेश्वराय कुवियानिधनाय,

तत्परंप्रजाअभमनिषेधिणि ! देवि ! शासन्धेवते ! विभुजनसङ्क्रोमिणि ! चैलोक्यालाक्षिवाद्याकरारिणि ! स्थावरज्ञानिधिपतिःविवसंहाराकरारिणि ! सर्वाधिचारकर्मभव्याधिरिणि ! परविधाचेतिणि ! परस्मार्पातिनिं ! अग्रमहानागकुकलोच्छद्दतिनि ! कल्पुद्रमुक्तकर्मोधापिणि ! सर्वविद्यासाधारिणि ! सर्वरोगमोचानि ! प्रभुविष्णुक्त्रजयचन्द्रादिरिणि -
महानक्रोधपतमर्यम्यपीडासतंत्रयिनि ! चैलोक्यमहत्तिति ! भन्यऽलोकहितथुरि ! चित्त्वलोकक्षाशुरि ! अन्त महामायुर्वधारिणि ! महामामिः ! श्रीमूर्त्तधारिणि ! महारूपः !
रैवद्रूपाधारिणि ! प्रसिद्धिलिङ्गाधिराध्यक्षाराधनस्वरूपगतिर्महिंदुक्त्रकुर्मवेदत्योगरहदेन्दुपूजिते ! ज्वालामालाकरारिणिहितर्विशेषकालमारातालो ! महामहिंद्रायाने ! खेट्टक्षुण्टनिर्भुलसङ्गरे !
शक्तिकाराबास्तालाकहिरितमित्रिततिर्विशेषकालमारातालो ! महामहिंद्रायाने ! खेट्टक्षुण्टनिर्भुलसङ्गरे !
शक्तिकाराबास्तालाकहिरितमित्रिततिर्विशेषकालमारातालो ! महामहिंद्रायाने ! खेट्टक्षुण्टनिर्भुलसङ्गरे !
शक्तिकाराबास्तालाकहिरितमित्रिततिर्विशेषकालमारातालो ! महामहिंद्रायाने ! खेट्टक्षुण्टनिर्भुलसङ्गरे !
परि 25  

श्रीमातालीनीमन्नरस्तोत्रम्  

श्रीमायाजीस्तोत्रम्  

श्रीमायाजीस्तोत्रम्  

सुचर्चितः तथावधिनिद्धरिं भास्वरुपातुरुपम् ।  
वर्तेणुदूम्बिकुरस्तनाद्योष्यं शक्तिजीवं प्रवरं । ॥  
हैन्दकारणशेष्यानिन्द्रयों प्रदेशित्रिः ।  
मायातरं नामदस्त्रिमन्तरं तज्ज्ञं स्तुत्वतिः । भव्यत्तमात्स्तम् ॥ ॥  
धार्म: सुधिश्चेष्नु भुगुरोदराय शुचिवेशी धीरमनाध मणी ।
त्यातम्बीजस्य तनोति जापमपाशु नित्यं विचिना 
विचिष्ठ: ॥१५॥
त्वां विन्दयनं श्रेतकराणुकारं ज्योत्सनायां विजयं यथिस्वारिम् ॥
अशष्टि तं तत्क्षणोऽसवाय: वन्याकलाशालीनिमोऽसिद्धाय: ॥१६॥
त्वामेव बालागुणमण्डलां स्मृत्वा जनतकराजकाम्भ्राम् ॥
विलोकयं त्य: किल तस्य चिन्मं चिन्मं भवेदू वद्यमवद्यमेव ॥१७॥
यस्तत्ततवामकराजाधीनं पितः प्रमेयं त्वां कलयातु समन्तात् ।
सदा सुदा तस्य गृहेय सहेतुं करोति केलं कमला चलापि ॥१८॥
य: द्यामेव कुजज्ञमाचकां त्वां वीक्षते चातुर्येन्ध्वः ॥
विच्छेदपर: खलु तस्य वातान्ताप्रवाहू यात्विचित्रेण नामाम् ॥१९॥
आधरकन्तोइततप्रभुष्मलक्षणमपरम्पुरस्तरे रघुवासं ।
ये ध्यायति त्वां सचिदन्तिविशालमु: स च स्यातू कविसारेर्मो: ॥२०॥
पञ्चसौरिनी स्वस्वताणालपि स्वे दैवे तन्मयन्यीजेव ।
ध्यायति तदुदाराधनवेंभोक्ते भवेदुजेया परवादितुं: ॥२१॥
कं मन्नतब्रजेर्विचिन्धागमोऽक्षुः ताध्यंशातीयतिफलावलाम: ॥
सुधाध्यसद्यः कविविनितायांश्चिमवशेषतिः चेतु त्वेक: ॥२२॥
चौपारिमारिमहरोलातामुकाधिरव्युसानिलवभन्नोतः ।
भिष: प्रभावाति तव दूर्मेव नद्यन्ति पारीत्वद्वादिवेय: ॥२३॥
प्राप्नोत्पुज्यमु: लुम्भमहिनाथ: श्रीवास्ते पितापीते ह ।
तुष्य तुष्य वाच्य महेशं कं त्यं त्वरपूर्वचितामितितेन ॥२४॥
पुष्पा० जापम्प्रमु: तोम्बामपु: जाकियाधिकार: लक्षोऽस्तु दूरे ।
यं केवलं ध्यायति बीजमेव सोमायज्ञलक्षमृवुन्तेत्वं स्वं तस्य ॥२५॥
त्वांतिपिलोकु: लुम्भार्कामोऽहानमु: पुमाधिक नरा डमन: ।
यायस्त्व याति अथ यानान्ते ये या श्रेयः पर तवपूर्वमहिमाभ: स: ॥२६॥
विचाय या प्राचु प्रशं स्मरोऽने मध्ये च बीजे नतु जगायंति ।
तस्यथवर्णं चितन्यत्वमस्य कामायुः कामित्समेव विचा ॥२७॥
मालामां स्तुतिमयं सर्गण: प्रितोकृः ।
बीजस्य य: स्वाह्य: कुरुते जितस्तथ्यम् ।
नवेन ध्यसिविरचां नूष्टीह तस्य
नित्यं महोदयपं लभते क्रमातु: स: ॥२८॥
Goddess Sarvastra-mahajwala

"सर्वस्माणलाभापि संश्व एवं प्रभवितां अग्रसरप्रविष्टतां देवीं।" — विभुषणकथितम्
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परिविष्ट २६
श्रीगर्भस्तोत्रम्

हृदाकारोरवचारमवैकवस्तिया वुण्डली कौटिली
ब्रह्मानवमयी रस परकता पद्मनथिसमेयिनी।
साहसं पद्रपकोशकस्तोमेन सागरे सुद्रा
कीडन्ती सुखलम्प्रदं दिशतु नः श्रीमहेन्द्रकेदारी॥१॥
श्रीमत्पश्चातार्की शिवकालाधाराविचकेतु या
स्फूर्ति: पञ्जवशास्त्रशोचनवतया ब्रेदापि या संविधितात।
उन्मन्तसुपाराता कुञ्जक्षोहासाहवादामी
मायामोहनिक्षल्तिनि निजलस्य मंशे प्रस्तवात् सदा॥२॥
काञ्चिन्त पञ्जसम्मवः करण्या पूर्णस्तवः विश्वसुकः
ब्रेदाविविश्वविहारतितरस्मां लवसामसरस्य सुकुम्भाः।
तद्रवयकिरे रुपामूतसोलमध्यायन्या श्रीये
हर्षे देवहि तत: समुज्ज्वलतरातन्नवसमायो भवे॥३॥
पतत् ते समुरेर! त्वदीयवन्या सा चित्रचरणाधवना
व्यस्तं विश्वमुनयोरतत्त्वया यद्रीजामुकगीते।
तन्मने ताण्डवमणित पर्वतिना सारस्वतेनावहतः
विस्फृटजक्कोलोकिकालारजतयोऽवेशं जमीकृमते॥४॥
ईकारोगति हृताशनेनुदपनेवैन्दुच्यः संयुतः
कामात्जननी स्थितिः चित्रखुरे ब्रह्मकेयः केदाबः।
यत्तं देविः पुरे सुष्प्यस्तवः कहोरकहोलिनी
जिज्ञातः प्रसरीसरीतु भवती कारण्यतस्तदूरः॥५॥
कष्टमी लक्षितमलमधामचुंबलां मरेरकुम्भमोक्षाचले
हनाममोक्षतपुरप्रद्धक्षिणां देयमध्य मध! मधां यतः
तं सुतिष्ठितमेतिवृत्ती मथुरिजितः शक्तिविश्वेत्तिजः
यद्रा वायमभवमध्या विहलसि श्रीमल्लिक्रष्णदेववरि ! ||6||
हेतुकामार्दिहराजसिंहसिंहकल्लत्संतसारसखोचिनी
या बैतारतेवस्य यहिता वागामिर्तवरि जुम्भेते
बिन्दू नादत्या च बीजवसतिर्यं तुत्तर शान्तवी
श्रीमल्लिक्रष्णदुनिद्रि विजयते खण्डे स्थिता वास्तवे ||8||
ह: काम: दिमवीजो हरिरय यन्नोक्ययज्ञना
सीताया लक्ष्मणप्रसादवाहः: श्रीकामाराजाविधः
मातरजिकसमीहितं सुजति यहैर्य...रं धर्म: ||
सोभरं मेलविकालुक्तिं विचरतातु कामेश्वरेन्यसी ||8||
सत्तालोपिणि! सज्जनेकनिलर! सोभायसमपवदे!
सावित्रिनि सरस्वतीनि गतिता दक्षीनस्तब्धविसि सा।
ततु कामेश्वरशाम्भुपति! मम यतु काळशाचिहृदं भवेतु
तदाहि विरितं तपोऽधिपि यदु दुष्प्रभाम्येचिपि ||9||
कल्याणं कमठापितं: कहणया कामेश्वरं: कांशितं
दुधान्ध्यसंक्रंकतस्तव शवे मधये सित: काम्यना।
कल्पुप्रतिमं: कलाषु कुशानि: कल्यंद्रमं: कामिना
यस्यौञ्चा अवसेन राजित नरः श्रीमल्लिक्रष्णदातिमके। ||10||
हस्तान्ध्यसंक्रंकले च वस्तिर्यंस्त्रम! द्वितीयसिद्धि
पुण्यात्येकतस्य चार्षितकत्या बन्धुकपुप्रेपः।
सोभास्य परमं स में विचरता वशया भवेयुर्यंतो
राजानो वर्योनित्वध निहृता: सोभास्य: समम्भा। ||11||
लक्ष्मीं में मनसो मनोरमं मोनिद्योत्सिमालस्य
बन्धुकप्रभवारुणं करलसच्चापेयु पाणीकुशमु।
काशीनान्दितसम्विन्दसुम्भं मधे न निन्दितच यतो
रूपं ते कुक्षकववकारितत्सचन्द्रस्थि क्षत्तू सत्रा। ||12||
हेतुकारे हरमानावधीनदुर्णिति: श्रीकामाराजाविधः
खण्डे मण्डलनामवहितं हयं: संधोवतं: सांस्थिते।
रुद्र: शक्तियुक्तथा मन्मथकार्कोकेस्वरेणिन्द्र
नाजातमा च परापेन भवतान्नन्वमस्मृतात्वे ||१३||
स्विलसोष्यमशमिति शिवमया शक्तिस्वरहुपोहुसस्
चार्येषु तव संहति प्रथम्तः सदृश्वतोत्जुतम्भसे ||१४||
डुक्कत्वनुन्त्त्वन्तमायजनितं स्वेदः प्रथातः शिवेः
तन्मेषु पूर्णश्चान्न्मण्डलसः कुरुण्डसंहुरुतः ||१५||
कालविज्ञानात्ताजेति तपसा तत्पातः प्रहऽऽे
जातस्मातिरतनयभावतामभस्ता लघुवा गुरोऽः सत्कपाम् इ
के वेद ब्राह्मुरे 'तुम्यंशक्तेः कामेभव्रायं हरिः
पूर्णान्नन्निवसुतिं द्रिजगतीवशंकं तं श्राहे ||१६||
लघुकारकराजहीकसंहं तवं वेद दमेभवरी
धन्यो विभुपुरे ! त्वदक्षिणृक्षणा विभवातस्वाभाराय्मस्
लघुसंहं दुष्यंते कटाणब्रस्तवस्त्रय ज्वरोपस्वा
नारी यान्ति सदा विश्वाणि च महासेतात्त्वसः ||१७||
श्रीमात्मब! चिराजेति तव परं खण्डं तमोपात्तिम्
बीजं तन्त्र द्विजं हरिः प्रथमस्तो या स्वात्तर्किः स्वयम्
संहातैःरस्त्रो मनोभवकलावहीन्दुसूरत परा
बिन्दुयांमिति परेश्वरो मम सत्रा कुरुण्तु ते महालम् ||१८||

1 ॥३० स्वभृष्टः वेषमक ॥ स्वं:सामवेदं, भु:यजुवेदं, भृ:अरवेदं: ॥ पुराणं, श्री, नृपस्वकः
सत्यमु, रजः, तमः, ॥ ब्रह्म, विभु: संहं: || कर्मणु: चिन्तामणि: कामेश्वु: ॥ देवतत्वमु, गृहतत्वमु, धर्मतत्वमु, ज्ञानमु, दस्येन च: च: ||
परिचित्र २७
श्रीधराचार्यविरचितः
श्रीप्रभावतीस्तोत्रम्

ॐ जयंतीभमाताः सवेदुपश्यंकरी ।
पद्धासने पद्रेवी च महापद्रे नमोऽनमः ||११||
देवी त्व ध्यायिता हन्ने पूजिता चिवसंकते ।
ह्रणेन संस्तुता देवी महापद्रे नमोऽनमः ||२२||
साविन्त्रि परिमाराध्य वारुणेकै सेविता श्रुणाम् ।
तेषां संतुष्टे देवी महापद्रे नमोऽनमः ||३३||
पद्धामशरिरा देवी पद्रहस्वालिनी ।
पद्धायुवधरा निरंयं महापद्रे नमोऽनमः ||५५||
यस्यां प्रस्त्रतां पश्चे तस्यां दारिद्र्यनाशने ।
जय त्वं सुखाधाता च महापद्रे नमोऽनमः ||५५||
देवी ! दारिद्र्यवर्ज्यां तमेस्सं संकरीभव ।
चिन्तिता वर्ज्याता च महापद्रे नमोऽनमः ||६६||
पद्धावती यस्या गुहे पूजिता जगदीश्वरी ।
हृदयं यस्य रत्नं तस्य सौष्ठवं निरंतरमू ॥७७॥
हृदयं स्तोत्रं पवित्रं च श्रीधराचार्यं गापित ।
पद्धाध्रमक्ष्य साध्यं तस्य सौष्ठवं निरंतरमू ॥८८॥
रणे राजकुले भैवु दुर्गमे शत्रुसंक्षेते ।
महावने महामामे विश्यो यंती दिसो दिसा ॥९९॥
अपुषो लभते पुज्य धनार्थं लभते धनं ।
विद्यार्थं लभते विद्यां सुखार्थं लभते सुखं ॥१००॥

|| इति श्रीप्रभातीस्तोत्रं सम्पूर्णम् ||
परिशिष्ठ २८
श्रीपद्वा वतीकवच्चम्।

भगवन! सर्वमास्यातं मन्न्र यत्रं शुभःप्रदम्।
पन्नाया: कवचं ब्रह्मि यथाहं तव वशम्॥ १॥
मद्गोपं महागुंपं पन्नाया: सर्वकामदम्।
कवचं मोहं देवि! गुरुमःक्राय दीयते॥ २॥
राज्यं देयं च सर्वेष्वं कवचं न प्रकाशयेतं।
गुरुमःक्राय द्वात्यमन्यथा सिद्धिः न हि॥ ३॥
पं बीजम्। कळ्ढी शक्रः। हृसो कीठकम्।
पमावतीस्वर्यं जये विनियोगः।

अं परग्रहणेण नमः दिरसि। अनुगुणन्दो यो नमः गुले।
श्रीपद्वावटीसिक्षेत्रतये नमः हृदये। आं बीजाय नमः कण्ठे।
हीं शक्रः नमः गुले। केहँ कीठकाय नमः पादः।
श्रीपद्वावटीकवचसिद्धतः जये विनि:योगः॥

अं पन्ना बीजः शिरः पातु लघाट पश्चमी परा।
नेत्रे कामप्रदा पातु मुखं सुवनसुन्दरी॥ ४॥

नाशिकः नागनाथाः जिञ्जः वागीश्वरः तथा।
शृद्धिरुपं जगद्वात्रशी करौ हेतु हिमवासिनी॥ ५॥
उद्रं मोहद्वसं कुण्डली नाभिमण्डलम्।
पार्शवः पूर्णं कादं गुणं शक्तिस्थाननिवासिनी॥ ६॥

ऋण जीवः तथा पादः सर्वचिनिनाशिनी।
रक्षा रक्षा मद्गामाये पबे। पन्नाये शिवे॥ ७॥
वागीस्तं पूर्वत्यायाम् प्रश्नास सा पातु सर्वेतः।
हर्दे तु कवचं देव्या यो जानाति स मन्त्रचितः॥ ८॥
राजाधरे इमशाने च भूतंप्रत्योपचारके।
बन्धने च मद्यादुःखे भये श्राद्वस्मागमे॥ ९॥
स्मरणात् कवचस्यास्य भयं किश्रिष्टं जायते।
प्रयोगमुपचारं च पश्याय: कतृमिच्छिति॥ १०॥
कवचं प्रपेनदादिः तत: सिद्धिभवनुयात्।
भूर्यपत्रं लिखित्वा तु कवचं वस्तु धारयेत॥ ११॥
देवं च यथं कृर्ति सर्वसिद्धिभवेदू धुचमू।
शाख्यानिजं भयं नैव भूतादिभयनाशानम्॥ १२॥
गुरुभक्षं समास्वय पश्याय: स्तवं कुरु।
सहस्रासंवहने कवचं प्रथमं कुरु॥ १३॥
नन्दिना करितं देवि ततो तत: प्रकाशितम्।
साध्यता जायते देवि नान्यथा गिरिनिन्दिती॥ १४॥
हर्दे कवचमहात्मा पश्याय: स्तोत्रित यो नरः।
कल्पकोटीशतेनापि न भवेत् सिद्धिशायिनी॥ १५॥
परिशिष्ट 29
सूरिविद्यास्तोत्रम्

पदमपद सुपद्द्वा विज्ञाप सूरिणो गुणानिद्वस्त ।
गोयमपयमनिचुज्वा सरस्सवै मह सुंदे देव ॥१॥

दुष्यदशनिद्विदा इमाष विज्ञाप निश्चयमहाप्पा ।
तित्ववणसामिरि नाम सहस्समुयसंज्ञया संता ॥२॥
सिरिगोगमपयक्रमं ज्ञानपी माणुचरणगमस ।
सिरब्रम्बे मंद्रित्य गिरि चं संयमस्त य मह सुंदे देव ॥३॥

दुष्यदशनिद्विदा चउसिस्तुराहिरवाण मयमहाणी ।
स्वगभूमसुणधरा पणमस्ती गोयमसुमणिदं ॥४॥
विज्ञाप जया जयंति नन्दभासमिरिणिया तद्वं ।
विज्ञाप पनित्व निकम्भीर निरचिरिनेवो सुंदे देव ॥५॥

विज्ञापितात्त्वाणं निकटिवो गोयमस्त अभिमुहितो ।
गणिनिप्पंक्तिमयस्मो अण्णपण्णीकापद्रो ॥६॥
सोहस्ससूरसारण सामिंशस्तुलवतो य वीस्मुहो ।
जितासासनपद्विणाय मह रिद्वगं निवारेद ॥७॥

सोहस्सक्ष्मासहं प्रारवणवाणो य चक्करो ।
सेवाः तियसाहिस्व सगोमयम मन्तवरायं ॥८॥

ईसास्तुपास्ती सूरकारो वसहस्विडिओ निच्छं ।
सेवाः तियसाहिस्व सगोमयम मन्तवरायं ॥९॥

tदश्यपनिवासी सिरिसुमणो नामो य चक्करो ।
सेवाः तियसाहित्व सगोमयम मन्तवरायं ॥१०॥
सिरिबभालोवासी सोमणसो नामवो य बहुस्वथो।
सेवो तियसाहिविस सगोयमं मन्तवरायं। ॥११॥
अहुकुलनागराः सहसफणो सिरिविविहरकमुलो।
सेवो धरारिवो धिय सगोयमं मन्तवरायं। ॥१२॥
गोइथिरिपुः देवीं चूसरिहिसुराहिवा तद्हा अन्ने।
सेवो गोयमचरणेस जकस्सा जकखाण चउवीन्स। ॥१३॥
कण्यमयसहससपते कमलसर्नि निवेदिषो उ लकिजुभो।
बहुपादिदेरकलिङो मायवो गोयमुरिणो। ॥१४॥
आँ क्रेन्हीं ध्री पपण मन्तेन झाणाः से तविज्ञप्जिनां।
अंगुलिमुहाकरणे सतिलिह्यसुरस्स समवाः। ॥१५॥
सतिलिह्यसुरवराण उसस्मो कीरण पुप्याय।
कपूरपृवत्सेतिह सव्हा विनिह्यसम्भवो। ॥१६॥
धोजजिलिह्यन्त्रो वरवत्यव्यभूसिः ओ तिकालः।
कयुक्तयोऽं जो शुमराः विर्जो इस्मे तकस्मे। ॥१७॥
अं किरिप्सिरिसिहिरि आयर्य पयसस मन्तरायस्स।
जावं तिलकक्षमाण करेद जो सो गोयमो होढः। ॥१८॥
सोकणपयारमिट्टि पवयणसुरही कयंजती चेच।
मुदापश्वकमेय कालवं सवकालचं। ॥१९॥
किं चित्रामणिकामवेणुकयुक्तहुमसुतुरः
नवनिहिचउदससरयणपवरवचक्तिषणसहयह।
जा मुनिवसिरिसुरिहिजगोयमसुप्रिहिती।
भुवनस्याकस्तिहियमहप्न निदिन्यकमम्बृत। ॥२०॥
परिशिष्ट ३०
आचार्यश्रीमद्रुपदन्तविरचिता
अनुभवसिद्धमन्त्रदात्रितिशिका।

प्रणम्य श्रीमहावीरं विद्वातनमहानिधिम्।
मन्त्रदात्रितिकं वशये सर्वकार्यसाधिकः॥१॥
स्तम्भं मोहसुचार्यं वशयार्पणजम्भम्।
विद्वेषणं मारणं च शान्तिकं पोषिकं तथा॥२॥
मुक्तिमाणं च शाश्वेतं भविष्यात् यथाविधि।
प्रकाशीमूर्तं भो मह्यं: श्रृणुतं भविष्येत्कम्॥३॥
स्तवोऽस्मं महामनं सर्वकल्याणकारकं।
सर्वकर्मं चैव साध्येष वथाविधि॥४॥
ब्रह्मतिलोककमलं अकारं नमस्तेक्षरम्।
रेखिन्द्रकसारः नमस्तं मनं दृष्टे॥५॥
दैवीं स्तम्भेऽर्गं वशये श्योभणे चिदुमभ्रम।
कृष्णं विद्वेषणं ध्यायेतु कर्मानि शाश्वेतं॥६॥
द्वाराधरासहस्रजापो दशांशाहोऽमो निद्रितसुप्रयोति।
मन्त्रो गुरुप्रसादादृ शात्वीत्वेश्रुवने सारं॥७॥

श्रीयोगशास्त्रस्वपन्नत्वशुसारिः टिप्पनकम्।

१ अद् श्रीं हृदं अहं नमः ज्ञेये व कृपयाम्।

२ वधपि कर्मयात्वात्वराः शाश्विश्रुतेऽव व्रतस्तुख्यतम्, तथापि तत्रदृश्यकारकाल-
मावसामप्रीतेन भीतादेववान्नापि कदा चिदुम्बकरीर्येतुदुपदिष्टम्। (अ. प्र. ८ को, ३१)।
परि ३०

अनुभवसिद्धमन्त्रदात्रितिका । ११५

विद्याप्रवादपूर्वस्य तत्तीवप्रभुतात्द्रयम् ।
उद्दृढः कर्मणात्य श्रीविवर्ष्टार्घ्यिरितिः ॥८॥

नासाये प्रणायं शून्यमनाहतमिति श्रयम् ।
ध्यायन गुणांएकं तद्वचा हानामानापि निर्मितम् ॥९॥

शालकुणदशाखान्नानाधीनमून ध्यायत: सदा ।
समविद्याव्यासायागकम् जाते सदा ॥१०॥

हि पिपाष्ठमणवहल्हु ा प्राणतपस्या वृत्तम् ।
सबैहि मध्ये मिथ्यानि ज्ञािसारः ॥ ११॥

कामतोषुकिमिवदिच्छन्ति तदस्य यस्यकारणम् ।
वाचवा जेपेदृ विचच्छगणहसुद्वनोद्यताम् ॥ १२॥

पेट्टोणेसविग्रहिते वार्तिति प्रवेषकमङ्कम् ।
सनैः न्यवेत्विचच्छाय स्वहा वाह्येतपस्याम् ॥ १३॥

मूताते विन्दुसंगुतं तनमध्ये न्यस्य चिन्त्येत ।
नमो ज्ञानमित्याधिरापूर्ववेश्येदु बहः ॥ १४॥

कर्मदाहवहत्तास्य प्रवाहितभेद चारिदम् ।
गुरुपदेशसदु विद्याय सिद्धचक्र विचिन्त्येत् ॥ १५॥

१ सनुत्लतां यो । प्र. ८ (को. ५४.)।

२ अथवा हं, अथवा गुणा अणिमाधवः । यो. ३ ०णाम् ।

४ यो. अधूर्धिकृतारः ।

५ है अथ अथ सः अहार्तः हं अथवा अथवा ही।

६ विचार अथ जोगे माने तच्छे मुद्रे मवसे अते पक्षे जिणपाठ्यत्वा स्वहा।

७ अथ नमो जिणाण, अथ नमो ओहिजिणाण, अथ नमो परमोहिजिणाण, अथ नमो सब्वोहिजिणाण, अथ नमो अहितोहिजिणाण, अथ नमो कुहुरोहिजिणाण, अथ नमो विवुद्रोहिजिणाण, अथ नमो वरदाशुसारीण, अथ नमो संभवनसोयाण, अथ नमो उजुढ़ुण्ड, अथ नमो विदुम्हख, अथ नमो दस्युत्रोहिजिणाण, अथ नमो चावुद्रजिणाण, अथ नमो अघिनिनिलक्षुलाण, अथ नमो विद्याप्रवेश्येदुपत्ताण, अथ नमो विज्ञानारमि, अथ नमो चारागाण, अथ नमो पानवसमाण, अथ नमो अगाणासारणी, अथ ज्ञानेत्य सौ भ्रातीवलितीकारित्वस्वल्पस्यायाम् इति । प्रवाहितभेदयुपत्तारे सक्षुलीकृतिये । तत्थवते—अथ नमो अरिहत्तां हि स्वाहा अगुप्ते, अथ नमो सिद्धां हि स्वाहा तपा०, अथ नमो आयरियाणहं स्वाहा मध्यमायाम्, अथ नमो अवज्ञायां हि स्वाहा अनाहितायाम्, अथ नमो लोिए सब्बसातृं हि स्वाहा कनिष्ठायाम्, एवं वारामसंगुतीली विनयो ग्रत्तमस्योपि पूर्ववेश्यापोरोते समोपु विनयस्य जपः कुणौत ॥

८ यो. ०ज्ञामदारः।
चिरंपि चिरं कालं तपोभिरमः सदा।
कर्तव्येन प्राप्यते पुम्मिः महामन्त्रो महागुणः।।१६।।
अनाध्ययमसाधूतं साधूतानमपि यत्तत।।
कथ्यमेकान्तंदेश्षु मन्त्रस्याय स्वरूपकम्।।१७।।
मूलमन्त्रोऽधिपि व्याख्यायो महागुणविवङ्गः।।
येन विशालमात्रेण समपदः सर्वेऽतोमुखः।।१८।।
त्रिभुवनस्वामिनः विद्यां त्रिभुवनस्वामिताःस्तवः।।
विद्यां स्मरत हे धीरा! यच्यशर्यन्तेच्छवः।।१९।।
वक्ष्यक्ष्यं प्रजापति प्रसूतार्जुनितिसम्रवः।।
दुष्णश्राहोमतो याति सिद्धं विद्या प्रसाधिता।।२०।।
इत्याचार्यश्रींध्रुद्रगुतिरचितायायामूलवसिद्धमन्त्रद्वाराधितायायां सर्वेकंकर-मन्त्राःप्रणेनो नाम प्रथमोऽधिकारः।।१।।
अथातं संप्रवक्ष्यामि वश्याकर्षणमुत्तमम्।

येन विशालमात्रेण सुलं समयतेऽध्वसुतम्॥१॥

प्रणवं मायाया युक्तं कमलायुतमेव च।
कलिकुण्डमुयं चापि स्वामिने वश्मानय॥२॥

पुनराय स्वाहेति मन्मः पास्थविजनायतः।
ग्रामाधुमाणीं सापात सुपैरूपेन बरंवदः॥३॥

प्रणवं कामभीं च मायावीं तथैव च।
अधूरसमुत्तमं चाहृं वागृविजने प्रसंतमुं॥४॥

मायावज्जविजनाः वहिता मायाया पुनः।
सृष्टं रेवेण संपुंक्तं सापासं सविसंभम्॥५॥

धीरपराराजिवेऽवा मन्मद्विप्रार्जितः।

वश्याकर्षणं सर्वं सुखं नात्र संवदः॥७॥

वश्य भवनिः कामिन्यो भ्रणविरहितांभरः।
आज्ञम् वास्तवमां च भजने नात्र संवदः॥८॥

यदू यतो कामयते स्मृ ततु सहस्तस्य जायते।
मन्न्नन्रसादेन फलमस्य न संवदः॥९॥

प्रणवं पास्थवानादय मायावीं तथैव च।

पयं लक्ष्मनजापेन मन्न्नपं सिद्धविष्ट्च फुटम्॥१०॥

नारीणां पुरुषाणां च भूपतिणां विसंभोषः।
आराध्यमानो यतेन दशादेन वश्माकः॥११॥

सहस्रमेकं यतेन दशां प्रतिवासस्मृ।

पदूभ्रों जपेदू यस्तु स स्मृ छमते पदाम्॥१२॥

वार्षिकतानि च जन्तृतां फलाक्षणम् प्रभावतः।
कल्याणातिव जायन्ते नानामुखपिणि नित्यम्॥१३॥

पारं पास्थवायं दशृं विसंभ सहां तथा।
कल्याणं गैति मन्न्नपं पास्थवाक्षुभिर्मानं॥१४॥

देशेऽस्यं भक्तियुक्तं सुर्यचन्द्रोपतापयों।
दीपोत्सवेनवहा मन्न्नो रहस्य गुहापूजया॥१५॥
तेनापि भक्षयुक्तेन शुद्धचितेन सन्ततम्।
मायामद्विविक्तेन कोथलोमद्विजिष्णुः॥१६॥
सत्यवाच्यप्रधानेन गुरुपादोपसंपिणा।
पक्षद्विपितेनैव प्रक्षर्यविधायिना॥१७॥
सहानुक्षय जापेन षणमासानू प्रतिवासरम्।
श्रीमतपाबिषेजनेनुस्र्य गुरुज्यापपरसरम्॥१८॥
ध्यात्मः सुधिभा नित्यं मन्त्रोऽयपामयमार्तितं।
सिद्धि यथातः तत्सत्यं महास्तवविशिष्टेऽपि॥१९॥
यथस्वयं सिद्धः प्रेमः वही तस्य बसुन्धरः।
सयो भवति मर्ययः कर्तयो नात्र संहस्य॥२०॥
झारे तस्य च गर्जन्ति धैलोवात्सर्वे।
मुहुःनान्वदसारसिकोर्षिका मदतङ्गः॥२१॥
हेयस्ति च ह्या झारे श्रेयनिजववायः।
प्रणाति यथातः पाद्यान् तस्य स्फारितमहस्तकम्॥२२॥
पादपश्चित्तमूलमुखकोटिकोटिकोटिकम्।
पाद्योपस्तयम भूषाला छुड़न्ति बहुमालिनः॥२३॥
न दोषान् कोषापि गुहाति गुणान् सर्वोऽपि भाषये।
तस्य सोभागयुक्तः यस्य तुषो विनेवः॥२४॥
प्रहस्तिलोकक्षस्तमृतुविजम्य ततः।
कलिकुपक्षवांशय हृनमध्यांश्राणिः च॥२५॥
रविसम्मक्षस्वहिणिः प्रसूनैजातिकसंभैः।
पवःपूर्णालकामां जापं कुर्याविजनाग्रत॥२६॥
सिद्धि यथातः ततो मन्त्रः पारस्यस्य प्रभावः।
कामद्रो मोक्षद्रापि भक्तिमां शारीरिणाम॥२७॥
रश्याश्चय्य्याप्राध्वायालालवालाश्रयः।
नापकतुमां तेश्ये च चास्य शारणं गता॥२८॥
वाहिन्याधिपिनविनिधिहिरिकरिकिरिकिरिकिरिकिरिकिरिकिरिकिरिकिरिनादिनामः।
भ्रमरसिद्धस्थय संसूद्दितांश्वितपि देहिनां भजस्ति॥२९॥
व्यत्तसिद्धिष्कमजवेदुध्याश्चाकस्मिनिप्रमुखदोषः।
झारे तस्य च गर्जन्ति धैलोवात्सर्वे॥३०॥
सच्चल दासवत कर्मित्वकरालकरवालकोषितः चत्रः।
श्रीपरमेश्वरमण्मुखेरहुमचरसं देहिनां निःत्यम्।

निन्दोपरिपक्वप्रायाराजार्थतेद्विमानाधिकृतम्।
भजते न जातु जिज्ञववरम्यपरायणो जन्तुः।
कौति: कमला रमणी राज्यं सौभाग्यमात्रु सौख्यानि।
मन्ने द्विप्यसिविद्वसं जन्तोः सपदि जायते॥३२॥

तममरमणीनिविदः सर्वभस्मभिन्नति दिव्यविधान्तम्।
लावण्यसिन्धुपाणिनिरिराजे यत्र घैतसी ब्रुति:॥३३॥

भेषयं परमहाराज्यं मन्ने द्विस्तां न परिमानसी प्रीति:।
ते हत्त साभिलाप्य वीश्यन्ते मुक्त्रकामिन्या।

वास्तवं कामवीजं च सातं पातेन संगुः।
ओकारेण युते चापि मन्ने वन्यकरं परम्॥३४॥

उपज्ञापोरेफूः संगुः पञ्चमस्वरभुवितम्।
नान्धनुज्जलकात्तं साध्वामैकागमितम्॥३५॥

तदेवावयिवज्ज्वं पश्चिमं कर्णकाकोटिभूषितम्।
तः नाच च पापस्वालाय स्वाहेति पदमुखितेत्॥३६॥

स्वरः: घोडः तद्राखे हर्षार्थेति ततो बहि:।
कादिश्वान्तप्रेण: पथातु पूर्वेन सतंतं बहि:॥३७॥

मायाबीजनं तद्राखे रेखायत्वेष्वितम्।
भूर्जप्ते त्वेऽन्नवर्तं सवर्धुस्माविकारणम्॥३८॥

कर्पुरागङ्ककाँस्तीकुंडमादिसुगन्धिभिः।
विलेखम्य जातिरूपाय गुमलज्ञे गुमे दिने॥३९॥

बेश्यं कुमारस्त्रेण वाहो बद्धं च देहिनाम्।
सौभाग्यमायमुख्यानि सौख्यानि कुर्वते क्षणात॥४०॥

प्रणं माययोरंतं कमलादकुलतसंविद्धिम्।
मायायुक्तं पुन्नामागमितं कमलोद्ये॥४१॥

वदिरपद्लकान्तमायाबीजसंविद्धिम्।
बहि: प्रणवहोकारपापस्वालाय हृं नमः॥४२॥

लिखित्वा पूजयेदू भूजं शुगन्धद्रव्योगत:।
कल्यासुद्देशं संवेष्य धारणीं करादिषु॥४३॥
सूतदिवेशविद्रायं योषिता गर्भसम्भवम् ।
सौभाग्यार्थगुणाः चैव यन्त्रमेतत् करोत्वहो ॥४६॥
प्रणवं परमं तत्त्वं मायाशीविराजितम् ।
परमेष्ठयास्मिपदं चैव हृदं च नमः पदम् ॥४७॥
श्रीसहस्यं विजने भूत्वा जाितिप्रार्थयोतमेः ।
अष्टोत्तरम् जाप्यमस्य सर्वाधीनसिद्धेऽर्थे ॥४८॥
इत्याच्युति च वध्याद्रि मन्त्राश्रक्षिन्दीरितम् ।
श्युतामोघिमवगाय मतोच्चविवोज्जलयम् ॥४९॥
इत्याच्चार्याचार्योपधामघुस्वितेविविद्यायां नमोऽर्थमन्त्राश्रक्षशिका च वध्या-
ऋष्यादिकसिद्ध मन्त्राश्रक्षिन्दी नाम द्वितियोपकारः ॥
अथातः समप्रवश्यामिः स्तम्भस्तोभावाद्विंचिन्यः।
येन शिष्यार्थमाणेऽव जगातोजज्वयतांभवेत्।॥१॥
ऊँचाधोरेराफकरतः कलाबिन्दुरत्सयच।
नामसङ्गनीमलस्याचोद्यन्नयर्मय संलिखेत्।॥२॥
परमेष्ठिप्रवाहोऽसङ्गमुन्मय छुर्णकः।
चारित्रं च ततः स्ताहो अंपूर्वमं ततः स्वराम्।॥३॥
वर्गात्रं च पत्रशु सन्धी तत्त्राक्षराणि।
मायास्यनं कुशाहः रेषात्रितवेदिति।॥४॥
भूमण्डले ततः ्शत्या यथाविधि समन्वितम्।
पर्ष्टे पते च भूते वा द्रव्येऽशु मुनिकाविभि।॥५॥
शाराः शकादिदेवानामपि स्तम्भस्तोभावम्।
भाराक्रान्तिमित्रं च चकं कुलं नात्र संशयं।॥६॥
पत्वेदः पते भूजं कर्षः मृतकपिते।
विलिस्य सक्षात् मन्तवने सम्पुर्णमथगम्।॥७॥
तिलकत्परजीविवैणामीहीः क्षणमिवशिश्चितिविनामि।
आयुर्युवमेधकालं जपतामन्मत्रेण सिद्धसंकेत।॥८॥
उवाँगांमार्शनविविषेण मुर्मोहुमुखविभं।
मन ईन्द्रितानि जनानां जापने समुशृङ्ख्याताम्।॥९॥
ञ्ज उड़कामुखी अलामश्री विशुक्ष्मः। महावः!।
अमुकस्य ज्वरं सदा आन्यायन रोद्धुकः।॥१०॥
विरूः द्वि: प्रोच्चारं स्वाहान्ते च ततः क्षिप्तं।
प्रभातं ततः छुर्णा सिद्धेऽप्रशातं जपेत्।॥११॥
कुण्याप्रणं चतुद्रेष्यां जिकाणारुपाद् दृश्येत्।
स्वरीमुच्चितम संकुद्धार्यात्रुक्तमस्मपुर्दे।॥१२॥
विलिक्षेत्रं महामन्त्रमेकं च सम्पुर्ण श्रणे।
अयोत्तातं जार्य प्रज्ञेत् नितिवास्यम्।॥१३॥
यहम श्रुतिः गमे जस छोड़धम्मवेकम्।
सत्यायेश्वरं सदः सतास्यमपि तत्त्वाणात्।॥१४॥
न तद्विकारोपि संहनु शाक्तिः ज्वरमुक्तितम्।
तद्विकारः नो यावतूः शालिता पयसा किल।॥१५॥
अं अमूतोज़वे! देवि! वर्ष्य वर्ष्यामृतम्।
इत्याविकेन मन्नेवः वद्विस्तोभो विधीयते॥१६॥
वंकारमध्यस्थानं मायाबीजेनवेद्यत्मं।
अमुकं देवि! कुर्खुके! कुर्ख स्वाहेति चोप्यरेत॥१७॥
कुलकाङ्क्षं यात्रा यात्रा श्रीतिरों पचायते॥
पुष्पमालायते व्यालं: कुतांतं कुसुमायते॥१८॥
नीरपूर्णायते वदिल्ल्यस्य च सुधायते।
मायामालायते श्रीमो रवि: श्रीशोककरायते॥१९॥
नित्येक्षित्रित्रस्मृत्वमुज्वरो यात्रा परिश्रयम्।
कर्णस्वेद्विविक्ता दोषा गच्छन्ति प्रलो श्रणात्॥२०॥
आश्माभेदा च शुद्धा भुद्धिस्वास्नमुत्तुः।
दूरे वजनति विहया पंस्या: सुभ्रमावतः॥२१॥
अं उच्चब्ल दिव्यादिनी देवी मही स्वाहेति कथयते।
उच्चब्ल पिशाचिनी नामविधा संवेष्टभापिता॥२२॥
सुदर्शी पुत्रिकां धतवा जरतकरस्पूर्यकां।
पकाते स्थापयेत् तां च पूजयेच यथाविचि॥२३॥
श्रुद्धय दिवन्याच्चैः पूजनेवेद्यपूर्यकं।
उच्छ्वरोदिष्ट्वयेत्तां जपेदु वारमंगनेद्वश॥२४॥
बिकारित्र ग्रहातथा नैवेद्यं प्रतिवारसस्।
चतुर्दशेषां हि समासे मधे हृणाघर्त श्रिपेतु॥२५॥
रक्तपुष्पासंस्मृत्य पुश्तिकां तां च मृणमीयम्।
यावता तेलस्य बुद्धत्त तावंमाणकां॥२६॥
कृपः सि नाना वा प्रवाहयेत ततो घटम्।
सिद्धात्येशा ततो विचा महाल्हवेकशालिनाम॥२७॥
योधक्रुपं पुरुषाणं साधयतां स्बलितं भवेत्।
पुष्मासाते ततो विचा पुनरत् प्रवाहयेत॥२८॥
सिद्धा सती च जन्मां दुःस्ति प्रतिवारसस्।
द्रम्मानू श्रोद्धाविततानु पुनरन्यस्य नो वरेत्॥२९॥
परमाणमस्म्यच्रम्य विभावक्ष्यकेरककम्।
द्रम्माणाश्च प्रदं सचः साधयंदृष्ट्वं संयुतः॥३०॥
अंचल चल प्रचल [२] विश्वं कम्पय [२] च ।  
बेलान्त्रं ठड स्वाहा विश्वं कम्प कम्पेति च ॥ २१॥  
श्रीपण्यं पुष्करं मन्त्रं लिखितविनं महामति ।  
जातिपुराणस्तो जापं पश्चायुतप्रमाणणकं ॥ २२॥  
दशांशेन च होतवं जिद्युपरेण संयुतम ।  
वदरप्रमाणणुपिकामिःहिंसाक्ष च द्वुत्तम ॥ २३॥  
कृष्णाप्रथं निशामध्ये नवस्यं भास्तरोद्यो ।  
अयोत्रशानं रक्षुपणाणि प्रज्ञेतु तत् ॥ २४॥  
चेतकार्तिमां कृत्या चितायारेण मण्डले ।  
हृदये साध्यनां च लिखित्या प्रज्ञेतु तत् ॥ २५॥  
निर्बलामाणस्युपं घटमाणाय होमयेत् ।  
तात्वेव पूर्वजानां रक्षुपणाणि शक्तिमु ॥ २६॥  
विद्वेशोभाषां सचः कुरहे देविनामयम् ।  
कपिलाशुक्लेषेन होवं अतः: पद्धतिसिद्धि: ॥ २७॥  
अं नमो भगवत्यादीशिवस्य च मलिनि ।  
स्वाहापि ततो देवं मन्योर्यं लामदो मतं ॥ २८॥  
शेषतार्कस्य च मूलेन बिम्बं वर्षविज्ञेनिजितु: ।  
विधाय च प्रतिद्वाय मन्त्रेणानेन पुज्येत् ॥ २९॥  
यदू यदू विचित्रवते कार्य मनुजेदैहलोकिकम् ।  
तत् तत् सम्पद्वते सदो मन्त्रस्त्रात्य प्रभावत: ॥ ३०॥  
राजस्थारे यथवहारे विभवं धान्य सम्पद्हे ।  
चतुष्मादिकागुप्यु सञ्चेष्वेन विचित्रयेत् ॥ ३१॥  

dravyacharya shyamudrunapatnajitamunimokshamadatmatrichildhikayam  
stambhasadmadatrikamantaraaparkanonam uttaryodhyakar: ॥ ३२॥
अथात् सम्प्रवहमाधि भुमाभुमाधिसुङ्ककम्।
मन्माधेकमिव रम्य सच्छ प्रत्यक्षाकरकम्॥८॥
प्रणवं मायो गुरुं लवं हा परलिद्धकान्वितम्।
वायासुवावसानं च मन्त्रं मन्त्राविदो चिन्तुः॥८॥
सहस्रदशांक जातिपुष्पे पूर्वं प्रजाय्य तु।
प्राप्तादु द्वाराशहोमेन सिद्धरस्य विधीयते॥९॥
कार्यकैले च समाहं विधायकालं तस्मात्।
अयोज्यरशस्तं जप्तवः स्वपेदु भूमिः व्रते स्थितः॥१॥
लक्षणालम्बं भविष्यन्तं शुभाशुमें जयाजयम्।
जीवितं मरणं चैव युमिं श्रमयेन च॥१॥
वर्षीन्द्रभं सतं सतिष्याः पुपा सभाप्यति निन्धितम्॥१॥
हृदं स्वायं हा परलिद्धकान्वितं च कुश्चं हं स च।
स्वाहाकारं ततो देवं मन्त्रोऽयं सुनिभावितः॥१॥
हृदं सहस्राणि जातिपुष्पेण शून्यवेदः।
जापोर्ष्यस्य हि विधातवः महासत्येकशालिभिः॥१॥
तद्रोद्यस्य सतिष्याः द्वाराशहोमस्यतः।
मन्त्रोऽयं सत्यतं नेयं संयमारमागमिभिः॥९॥
चिन्तोऽपि चैतं मन्त्रस्य जयाजयम्।
स्नात्क चिन्तित्स्य सहस्वेतस्वः॥१॥
ञ्च चोपोषितो भूताः कन्यामोजनदायकः।
कृम्मापूवुस्य च भ्रात्रव्रीणुपरः॥१॥
प्राप्तादु द्वाराशहोमेन सिद्धरस्य विधीयते॥२॥
हृदं स्वायं हा परलिद्धकान्विते॥२॥
स्नात्क चिन्तित्स्य सहस्वेतस्वः॥२॥
विधायेतां महाभाषयं संप्रायाः भविरंत।
द्विनषयेन संसार्यं केवलीव भवेश्वरः॥१॥
यत्वा परेष्यास्तं कार्यं तथैव चिन्तितं भवेत्।
नामं वा सिद्धं च च च तच्चाशात्स्य नामकरम्॥१॥
अतीतं वर्तमानं वा भविष्यं यथौ तथैव चिन्तितं।
हृदं मन्त्री ततं स्वर्यं कथयते चण्ये॥२॥

[ परि ३० ]
अं ही लघुपाठ्यमेव इसम् स्वाहा च विन्यासेत्।
विभूषोपकारिणी विचारामेव तत्त्वविद्रो विभुः||१६||
सत्सन्दर्शनं जातीयुपेः पूर्व प्रजन्ते।
हृत्ते तु दशांशेष पत्थातु विधा प्रसिद्धगति ||१७||
आश्ामाक्षेण संसिद्धा करोत्येस्वा शारीरिनामः।
जज्जले स्थावरेः चापि विषय वीर्यविनाशाद्यमः||१८||
पतः विचारार्थं भव्यजीवोपकृतिहेतुवै।
मयागममहाम्मोहिमध्यातुद्वृत्यकर्षितम्||१९||
भिध्याद्वयं न दातव्यं दातव्यं सुदर्श्यां पुनः।
दातव्यं योग्यजीवानम्योपयायानं न दापरेतु।||२०||
पान्ते ह्यकारसंयुक्तः लक्षार्य सान्नसंयुतम।
रेवस्वरकलाक्षणं विन्यापते मध्याक्षरम्||२१||
ह्रदेवाक्षरं लक्षार्यं रक्तप्रसन्तकः।
जाडयं हरती जन्तूंत जप्तं सत्त्वानमुद्रया||२२||
जाते करोती जन्तूंत वस्त्राहुर्धिमहाहयम्।
ह्रदेवाक्षरं लक्षार्यं रक्तप्रसन्तकः।||२३||
गजा गोयोपितं भूज्जन्त्वो यान्ति वस्त्रयातां।
पत्त्रीजमभावनं साध्यानामसंत्राश्यम्||२४||
विभुवद्विम्भेनानं स्तम्भकुम्भविद्यवेने।
पत्तेव परं बींजेन रणीरवप्रत्यपते॥२५॥
ॐ ही देविः! नमस्त्यम्मम्मोहनिभानने।।
नमम्मम्ममलोकाः(चूल्ला)माणिक्यायामितकसे।॥२६॥
लक्ष्याप्रजापेन जातीपुरे साजिण्डधर्मः।
परस्त्तीं महादेवी विद्या कमलवासिनी||२७||
गदग्रामयं वापि गड्डानीरागुरागिणी।
निर्याति सत्तं तस्माद् यस्य तुया सरस्वती॥२८॥
ब्रह्म बोधे परे तेष्यं लक्षिणात्त्वं वृमंते ममः।
येष्यामेता महादेवी वर्धीभूतमानसा॥२९॥
प्रस्त्रयसेव्यं जेवं रामस्येव पताकिनी।
तेष्यं प्रयाति सकीर्तिः पारं नीरपतेतर्पि॥३०॥
ॐ वाम्बीं च माया च कमलाकामवर्णैं।
सत्त्वमादिवर्णतां नमोऽन्तः सर्वेष्वविनाम् ||३१॥

पञ्चोऽवेक्षे महामन्नः पञ्चानां परमेश्वरिनाम्।
ब्रह्मवन्सवामिनी नाम पुण्यवभया महात्मनः ||३२॥

नक्षत्रवन्दनस्य दुःशंकित च होमतः।
सिद्धि याति महामन्नः गुहसत्वेवक्षतरिनाम् ||३३॥

मेघसंज्या तटस्तम्भं प्रतिमाचालनं तथा।
करोपायष मनुष्याणां मनोवाच्छिन्तातिथ्रदः।
राज्यववर्षं देवववर्षं वायुं च सुरयोपिताम्।
वद्यार्थेर्णुदशोऽऽं सर्वेऽविवधायकः ||३५॥

उ ये माययोपेतं पञ्चा सत्त्वमादवम्।
दूबं तुषिकुण्डिनाधाय सौ एकं नम इत्यपि ||३६॥

अतिकुण्डिनाधाय सुमतमन्योऽयमुत्तमः।
तपोमित्रस्य तेषां पञ्चानीः पुरैनन्ति ||३७॥

तीन्त्याक्षरं जन्यवामधाय सर्वविवधाय।
जातीपुष्पपेत्तेशाय मन्त्रमें दुःशाश्वतः ||३८॥

द्वेशेन साध्वेदूधीमानं सर्वकामफलप्रदम्।
अम्बितां विशेषेन श्रुतामुभानिन्धुक्रमां ||३९॥

पञ्चसुपकोपितो भूत्वा यथा प्रणासकायिः।
अम्बितरस्यु जापां गुर्ण्यदस्य दिने दीने ||४०॥

भवमूर्तिमादिबिव्वानि सुखःक्ष्वा परिविनाम्।
हैण्डाचवस्थितो कैति योजनानवं शतरिपि ||४१॥

व्रजार्थ्यं श्रवणं पञ्चा वर्षाणि ध्यायत: सत:।
सद्धान्याध्याननिधिस्य किष्किष्ठयदिः स्या ||४२॥

पञ्चं पञ्चं सुरसीस्य द्वात्येववनुवासरम्।
व्यये तु तत्व कर्त्तेऽय न धर्मस्य हि नात्ते दूहे ||४३॥

धर्मेन हीते सिद्धि: सिद्धिः र्येत सर्वस्यात्।
व्ययोऽज्ञ पव कर्त्तेऽय: सत्यात्मानोऽ मनीषिः ||४४॥

उ शून्यदित्यं पञ्चस्वरार्यं विश्वसर्वस्य||४५॥

पुनः: शून्यं पञ्चादश्चत्वारसम्भवितम् ||४६॥
परि 30 
अनुभवसिद्धमन्त्रदात्रिकिता 
127

सत्तवर्णादिविं मन्त्रें पदस्वरविराजितम्।
विन्दुपेतं च ह्रीं दृश् फडिति वर्णविभूषितम्॥४६॥
सर्वकर्मकरं मन्त्रेः श्रीमताश्रविजनेश्वरः।
शक्तिजाप्रवृद्धिन साधयितवा स्पुर्तं कुरु॥४७॥
राज्यार्थे व्यवहारे च सभायं देशनाविली।
विन्दुव्राचर्यवेलायं परिविधानकर्मणि॥४८॥
वर्षे विन्दुपीविं मोहे पापोच्चातनकर्मणि।
तीर्थसमारस्त्रे च रुपान्यनकर्मणि॥४९॥
पष पव महामन्त्रे महाकल्याणकारणम्।
सर्वेदा सर्वकार्येऽथ स्मरणयो मनीषिभि॥५०॥

इत्याचार्यश्रीभद्रापिनीविराजितायमनुमुक्तसिद्धमन्त्रदात्रिकितिकायाय गुरुभाष्यमादिनि
रूपणमन्त्रास्तःकर्मणो नाम चतुर्थाःधिकारः।

अथात्: समपवक्ष्यामि गुरुश्चिन्त्यवुभभायभम्।
येन विख्यतमात्रण कर्यां जापते द्वयोः॥५१॥
गुरुणा ब्राह्मणस्तेन सकलागमवेदिना।
शायाञ्जशान्तविचन्त क्षमायुणविराजिना॥५२॥
पूर्वार्थार्थां ब्राह्मण सूरिणा गुरुमुर्यम।
श्यार्ग्यापि हितं चित्तं वातुकामीन किश्चन॥५३॥
सिद्ध साधयं च चित्तं सुसिद्ध शारुक्रिणम्।
मूर्युद्धं चैव निवेष्यं मन्त्रं मन्त्रविदो चिन्दुः॥५४॥
सिद्ध सारस्तं श्रेयं दुःत्वं भक्तिशालिने।
साधयं सारस्तं चापि देयं तद्वि सूरिणा॥५५॥
स्ववस्तं सुसिद्धं सुमन्तो यद्यदं तद्विनाम॥
सोपिष्ठस्य कस्यापि द्रात्यवस्तंदितस्य शरीरिणि॥५६॥
श्राद्धुरुणा च शुद्धस्त मूर्युद्धो श्रुतुनामक।
नेत्र कस्यापि द्रात्यं परलोकवाचिर्भिः॥५७॥
अ-इ-उ-प्-ओ पश्चेतात् सवरं कोष्ठकप्रवेशः।
कार्यकार स्वस्त्यं श्रुतत्वमुदंश्यर्वाजितान॥५८॥
विशेषमेव सूत्त्रय भास्तकक्षरप्रचर्यम्।
योग्यायोज्यं ततो विद्यामन्त्रान्मित्य द्वयोरिष्ट॥५९॥
सिद्धे वा यदि वा साध्यं मन्त्रं प्राप्य दुःसद्यम्।
श्रीयेश्वरवर्त्या सदृशुगौरमेकिरीक्षेत्रोऽ॥१०॥
भोग्यं बहुदानं च पात्रदानं तथैव च।
दानं सारसुपूर्णस्य विधातव्यं मनोचित्तम्॥११॥
पादप्रसादानं जैव पृथ्विवाहनं तथा।
स्वयंमस्तानं च करण्यं सदृशुगौरीं।॥१२॥
कृत्यं जितेन्द्रं धीमानु कोपानलजीवेः।
सत्यवादी चित्रोगमत्म भाग्यश्रीविविषितः॥१३॥
मन्त्रावनी दुःसद्युक्तं परस्परीस्वेषिणः।
जितेन्द्री चुरुवक्तं भुजानं धर्मेषिणः॥१४॥
कुद्रते शोभने वारे चित्रयुक्तचन्द्रके।
मन्त्रावनं विधातव्यं चुरुविधापुरसचरम्॥१५॥
द्विपूर्वं व्यावहारं चामुन्नायां चानुपर्कामः।
विशेषं विधातव्यं मन्त्रावनं यथाविषितः॥१६॥
शुभसागरमात्रोऽवधं महारत्नसमा मया।
पंसे मन्त्रः समास्यता शोभायां हितकामया॥१७॥
पत्रीक्षितगुणानं तु मन्त्रिकुंडलकररिणाम्।
तद्वावतः प्रद्वातीया सुखमिन्तुरितमसं।॥१८॥
मायाय द्राक्षायेकतेषु श्रद्धाहीनदुरात्मम्।
निर्मणेऽव च परस्परं मन्त्रां दातां स्वदोषतः॥१९॥
लोकनं लूप्यथे सत्यं संसारं दुःखरूपिणम्।
अनन्तनि च दुःखानि श्रीयस्यापि प्रदायस्यति॥२०॥
इति भाषारय प्रवालेन पकान्ते गुरुभक्तिः।
भक्तिकृत्य श्रीयस्य द्वाद्रमन्त्रमुन्तरम्॥२१॥
......द्राक्षाकाया यः करिष्यति।
सदृश्यते सदा तस्य सर्वेष्वतथे भविष्यति॥२२॥
इति दोकेद्विपु दुःखानि द्राक्षाधिनाणि च दूरतः।
क्षयं तस्य प्रवास्यति योसुमप्रां मन्त्रिकृत्यः॥२३॥
तस्यादेकां महामन्त्रद्राक्षानिषिद्धिकायं भवामति।
अनुस्यायायम्योन्यानं सवमं नितं विमाहयेतु॥२४॥

इस्त अध्यायः श्रीमद्भाग्यसौरविशेषत्वामन्त्रमव्यक्तिगमन्त्रमित्रद्राक्षानिषिद्धिकायं गुरुक्षणं
शुभसागरसृवस्य को नाम पश्चमोपधिकारः समासं॥५॥
Goddess Shanti

ॐ शान्तिविनातं प्राप्तवणा सकलानां बलमुखां नमः शांतिः शुभाविन्द्राः कुमारेऽपि
अज्ञातं विगुणनस्तेष्व चैव।

नमः शांतिः शुभाविन्द्राः कुमारेऽपि

विगुणनस्तेष्व चैव।
परिशिष्ट ३१
श्रीमान्देवसूरिसूचितः
श्रीलघुशान्तिस्तवः।

शान्ति शान्तिनिशाल्तं शान्तं शान्ताशिवं नमस्कृतं।
स्तोतः शान्तिनिशाल्तं मन्नग्र्दः शान्तये स्तोमि ॥१॥

श्रीघर्मप्रमोदगणिविरचिता व्रतं।

नमः श्रीशान्ते।

श्रीमान्तं बोधिर्दं न्त्वा सदर्शानसिद्धे। कुवं शान्तिस्तवस्त्राहं व्याख्यातां सुच्योध्वाम् ॥१॥
तत्र पूर्वम्स्य स्तवस्योत्तति: कथ्यते। सा चेयम्-
सुरयो मानवेवाय श्रुद्धगच्छे पुरास्मभ्ये। पक्ष्यास्युधुतुमर्दीं नभुज्वलनगरे च तेऽ॥१॥
तस्मिन्नेव हि समये शाक्ष्मरीपुरेर्जिते। श्रीस्वः। शाक्ष्मिनार्युङ्गद्रेणायादित्तो भृगुम् ॥२॥
महातिक्षयसूरिन्द्रमानवेवानिके तदाः। सध्वेषोवेच मनुजः। प्रेषितस्त्रत त्वे गताः। ॥३॥
विधिता तैः: पुरोः स्वरूपिविशिविन्यायिते। सहवुपद्वविचित्तं कळ्वायं प्रेषितः: स्तवः ॥४॥
पश्चातुज्याविज्ञानदेवचतातसातिसिद्धे। श्रीमान्देवगुरुभिज्ञनमतोसाहक्षरणरूपे: ॥५॥
पञ्चनाशोतस्य ततः स्ववन्यस्मीपथवश्च वा श्रवणात्।
पत्विभिन्निताभ्योचिन्द्रवितरणादु गता मारी ॥६॥
श्रीश्रुतं समुपत्तं शान्तिरुःविनाशिनिः। पत्तस्तवोवत्तिरिमेवं गुरुमुखाभ्युः ॥७॥

उक्तं च तद्रुत्तैश्रीगुरुःञामदवेते—

न मूलनाम नगरे हर्मेयकाले: शाक्ष्मरीपुरसमागमसहवचचा।
शान्तिस्तवः प्रववमारिभयायाहारा चैतमिमे सुविदित्रक्रममार्गीः॥
अथ सृद्वं प्रारम्भमे-‘शान्ति शान्तिनिशाल्तं,’ व्याख्या—
ॐ शान्तिनिधित्वचे नमः नमः भगवतेष्वहै दुःक्षामु
शान्तिनिश्चित्याय जयते यशस्विने श्रामिने दमिनामु
॥२॥
सकलातिरिपुर्वकमहा सम्पत्तिसमन्निताय श्रव्याय
॥३॥
श्रेलोक्यपुजिताय च नमः नमः शान्तिनिदेवाय
॥४॥

अंतः शान्ति-पोष्यदाजिनं नमस्तक्तयं तमेव शान्तिजनं प्रति स्वीमि । किमश्च ।
दु:खदु:खितोपसर्गिनिः तु: ते । केवः हेतुः । 'मन्त्रपूजः' 'विमुक्त्यान्तमन्त्राचार्यसूहः'।
कथम्भूतं शान्तिम् । 'शान्तिनिश्च शान्तिम्' । शान्ति: दु:खदु:खिते भूयायायः कपालोदयाप
gमनलक्षणाय वा भद्रस्य वा निशांतं-गुहम् । 'धामागारं निशान्त्म' स्वाभिधानाचिन्तमाणि
प्रकृत्वात् । पुन: कथम्भूत्म् । 'शान्तम्' उपशामसहितम् , रागद्रेणपरितं
जितेन्द्रियं वेश्य: । 'शान्ति: शान्ति: जितेन्द्रियं' स्वाभिधानाचिन्तामणि: । पुन: 'शान्ति
नाशिवम्' शान्तानि-उपासम् नीतानि अधिवानि-अरियानि येन, अथवा शान्तानि
उपासं प्रातानि अधिवानि यस्मात् स शान्ताशिवः तम् । यतो यथिम गमे समुपन्ने
पूर्वमेत्यत्र मारि: शान्ता शिवं च जातमतः । शान्ताशिवः तम् । पुन: 0? 'शान्तिनिश्चित्वम्'
शान्ति: दु:खदु:खितोपसर्गिनिः तु: ते । निमित्तंकारणम् । कस्य? 'स्तोत्रः' स्तुतिकर्तुनेन-
रस्येवथिः ।

अतः स्तवं महाकविष्यति तताय तन्माक्षरस्याय पुनर्कादयो दोषा न चिन्त
नीया: । युक्तम्—

बक्का हर्माराधिमीराश्रितमनः । स्विनु तथा सिन्दुः

यतः पदसि सह वृषभात ततः पुनर्कादय न दोषा
॥१॥

'अहं पूजयामुः' योगेश्वरिः केनीं अहृत्य-योगो भवतीत्वद्वैतन्तम् तस्मै । कां
प्रति? 'पूजामुः' चतुःप्रेमोपदेशपातचार्यम् । पुनः 0? जयो-रागाचार्यस्यातुत्वम् व्यक्तरणो-
त्योऽस्यस्येव जयवान तस्मै सवेत्रज्ञेयायः। पुनः 0 कथम्भूताय यशः-प्रशस्ता
स्वाध्य अस्स्येवस्य यशस्वी तस्मै । पुनः 0? 'श्रामिने' नायकायः। केपाम्? दु:खदु:खितेयां

चित्तीयागाराय आरूऍऱ्य चतुःश्चैव गायणे यावतुः पश्चः गायणे विहाय पृथक्
प्रतिवादाय मन्नाम्याचारणि सति । ताः भृगुवात भगवतेन्तस्वै गायणे ग्राहाय श्रवाय
प्राणे समूणां मने दृष्टिनि यत्रापि । च-पुनः शान्तिदेवाय नमो नमः पवोऽचोकितः। कथम्भूताय
शान्तिदेवाय? सकलः-समूणाः अतिशेषका-अतिशाक्यावदोषिनाशात्। चत्वारः
सहायः, पकादशा कर्मेश्वरायः, पिकौर्विशालितेवच्छुः। अतिशास्त्राष्ट्राः पश्चात्ति
वच्चनातिशाय अति । तद्भवैव प्राप्तत: सम्पत्ति: अधिकः समन्वितो युक्त: तस्मै
पुनः कथा? 'शास्त्र' प्रशोधायोग्याय। पुनः कथा? चतुर्यण लोकां तथा समस्तात जगत्विषय तत्त्व मान: चालोक्या: सुरुमुखद्वनुज:। अथवा त्रि.लोकमेच्छे, चालोक्य: तत्स्तते वा पूर्वित:। तत्स्में शास्त्रस्ते सततं-सदा नमः नमाकरो भवतु। कथमभूताय तस्मै? सर्वं-समस्ताणां अमराणां-देवानां सह समूदेश्यते समस्मृत:। समलस्यता: ये स्वामिन पव स्वामिका:, स्वायं कः। अर्थां-क्षणानवधुः प्रतिद्वारस्ते: सम-समर्थ प्रकार्णुणां जिक्रयां शुद्धित:। तत्स्मे। केवलान्तरस्ते सस्त्रां स्वाभिमानसूभिः इति चतुर्यण दक्षयते, तत्रैव व्यवहार्ययम्-अमराणां शुद्धिताः समविनयम:। सर्वं स्वामिमर्यम:। तेषां स्वामिमकस्त:। सम्पूर्वितस्तस्मै। पुनः कथा? 'न कथाय' केदार्थम् न श्रवय:। पुनः प्रज्ञस्य जना:। सूरवजनास्तेष्यां पालने अंतराययेन उद्यत-उद्यत्मस्तस्मै। पुनः कथा? सर्वाणि सर्वं वा यथा दुरिताति-पापाति दुष्क्रं दुरितं पापम् इत्यमित्वानिचतामाणि:। तेषा औषधे: सममहतस्तयो नायन-विनायान्य नस्तस्तम् इति सर्वं दुरितात्वोनावधकरस्तस्मै। पुनः? सर्वाणि सर्वं वा यथा अस्थिति-अर्थाति प्राधममौति-निर्विकल्पी सर्वविश्वमानस्तस्मै। पुनः कथा? प्रमध्यातीतिप्रभुरतस्तस्मै। कालम्? दुष्क्रम: वृक्षारः अथवा गोचरेऽशुमभवतप्रस्थ ते प्रायोऽन्ति विश्व-चार्य शाक्यिन्यं दुष्क्रमभूतपिताशाक्यिन्यं, तासा पीढिनारिकावत् प्रभुव्याद्विशाशान्ति-नानिनम् समृद्धे आसा पीडा विनियोजित हि भव:। चतुर्वं देवेनु भूरितिपित्नान्विते: विधि-प्रथमकायानित्वेतिनी व्यन्ताविश्वेतो इत्ययः। पुनः कथा? शास्त्रस्य तत nä समूहः। तं शास्त्रिन्दोपेदां जिन्य नमत-प्रभुभवत। वृजं वृजं त्यथामिति-व्यन्तानि वनाधिति काश्च काश्च। यथा प्रीरितानाथस्य शुमभवतिप्राकरे नामेव मन्नः तेन प्रधाने यदृ वाच-वचः तस्य उपययो-उदारानु: सम्रणपूरो वा तेन-क्रत:। तोपः-मनसे सत्तोपः यथा सा नामबाद्रिप्राध्याक्य्योगकः। इति सति विज्ञाये शाबुनः। विज्ञाये शाबूणं सत्यं इति विज्ञाये-विज्ञाये नानिनी देसी, इति- वक्ष्यामप्रकरणे। जनाना हंते जनानीति कुलते 'इति च जुता' नमतं तं शाश्वितमः।
भवतु नमस्ते भगवति! विजये! सुजये! परापैरह्रजिते! ।
अपराजिते! जगत्यां जयतीति जयवचे! भवति! ॥७॥
सर्वस्यापि च संवस्त्र भद्रकल्याणमञ्जूरङ्गदेशे! ।
साधुनां च सदा शिवसुतुषुष्पुष्पित्रे! जीया: ॥८॥

इत्यथि कुत्राचित पाठो दृष्टे तत्र नमते तं हि पद्मयोतः कर्त्तेपदे आह्मू। भो
भन्या: ! शेषं पुर्वेवत्। हि नुता अभे वश्यमाणकारणेऽस्तुता ॥६॥
भगोप्रस्तथा भगवती तस्यामत्राणे हे भगवति! हे समयैश्वर्यायिनुष्टे! ।
विज्ञोपरिवर्त्या विजया तस्या आमन्त्रणे हे विजये!—हे अनेयं निन्दूकारिणां परा-
भवरहिते! ! सुपुत्रो होमो ज्ञोपस्तथा: सुजया तत्स्या आमन्त्रणे। 'विजये! सुजये!'
इत्यत्राधिकारू अधिक्यो हे विजयवति! हे सुजयवति! 'हे अजिते!' न हि जिता
अजिता तस्या आमन्त्रणे। कै? परा:—प्राणा अपेरे—अत्यसुरा; अथवा परे-अनेव,
अपरा असहमाना: शत्रवते। हे पराजिते!—न पराजिता-भग्ना कस्यापि पुरुष इत्य
पराजिता तस्या आमन्त्रणमुः 'जितो भग्न: पराजितः' इत्यथावचारित्तम्मणि:। कृष्ण
जगत्याम्—पृथ्वियाम्। अथवा जगत्यां—लोकेश्वरायिनिर्मिती पृथ्वीप्रकाशार्बणिते।
अच्छो हे जायचे! जयमावहितां समस्तात् प्राप्यत्यत् जयादित्वात् जयवचे तस्या
आमन्त्रणे। हे विजये! भवति! ॥७॥ तद्रज्ञद्राह्म्युप्ससाथृपरि युप्समु। या ईदेवी
'जयंति' सर्वाक्षर्येष वर्षिते। तस्मात् 'ते' तुभ्यम् नमस्तारेभवतिभव्य: !

इत्यनेन चत्सुरूपिः देव्यो विजया यथा अजिता अपराजिताभव्या वर्धिता: ॥७॥

हे 'भद्रकल्याणमञ्जूरङ्गदे!'। भद्राणि च कल्याणानि च महालानि च भद्रक-
ल्याणमञ्जूरङ्गानि—सुयुक्ष्मेयारोपसाराणिर्म्पायिणि। अथवा—हे भद्रे आह्मू, दक्षे-नीहक्क ते
अणित्य आयत्त्यतः भद्रकल्याणानिः पवत्व विचारित यानि महालानि श्रेयांसि। दसैकाध-
क्षुपः—

'भद्रे तु महः! सुस्तकेश्चर्य: सापो काल्याने करणाते।'

तानि प्रक्षण दद्दे ता सा भद्रकल्याणमञ्जूरङ्गद्वा। तस्या आमन्त्रणमुः। 'दद्र
दद्दे' हि धातो: प्रण्योऽस्मि। कस्य? 'सर्वस्यापि च सहस्रस्य' समस्तस्य सतस्यविध्यापि
सहस्रस्य। चक्रातुत्थ ध्यानेस सहस्रस्य हे 'सवा शिवतुषुष्पुष्पित्रे!' सदा—सवैवा
गिमवं च तुषिंच श्रुतिक्षु पुष्पस्म शिवतुषुष्पुष्पित्रे: निन्दक्रामता चित्तस्तन्योध घमाळ्यामद्वृढः।
ताः प्रक्षण ददातीति शिवतुषुष्पुष्पित्रा। अथवा न शिवतुषुष्पित्रे: अशिवातुषुष्पुष्पित्रे:
ताः प्रचुति-कष्ट्यति ता सा अशिवतुषुष्पुष्पित्रा। तस्याः आमन्त्रणमुः। केशामू?
उत्तमक्षमादिभिः तथे क्षेोपावितात्नाम: साधनोति, अथवा शम्यदृशीनादिभिः साधनलितः
भव्याचार कृतसिद्धे! नित्यतिनिर्वाणजननि! सत्यानामः।
अभयप्रदाननिरते! नमोऽस्तु स्वत्सप्रेमेऽ! तुभयम्।।९१।।
भक्तानां जन्तुनां शुभावहे! नित्यभ्रमया! देवि।।
सम्पगृहण्या धृतिरतिमितिवुद्धिमदानाय।।१०।।
जनशासननिरतानां शान्तिनिरतानां च जगति जनतानामः।
श्रीसमप्रकृतित्यशो वर्धिनि! जयदेवि! विजयस्व।।११।। युगम्।।

मोक्षमार्गमिति साधवः-मुनयः, उभयोपलकल वायुसनि वा साधवो, धर्मशीला तेषां चक्रवर्तु अथेवापं पञ्चविंधुमात्रवर्त्तं हेतु विजये इति। जीवः जयुक्तः भृगुः।।१३।।
इति सिद्धः-सबवर्तियन्तु विद्वेषमृगवल्लक्षणाः यथा सा तस्य: आमन्त्रणः। हेतु ‘नित्यतथ निर्ववाण मनानि!’ नित्यतिनिर्वाणं-साभारिकं हुन्वं यद्य हेमचन्द्रः-‘स्यादियो शर्म सेर्वेतः’
निर्वाण-आत्मचित्तं सुसंमोऽस्ततो ब्रह्म; नित्यतिनिर्वाणं जनयति-उत्पाद्यति।
अथवा उत्पादनेतस्ततीतिनिर्वाणयोजनी-माता तस्य: आमन्त्रणः। ‘माताम्या जननी’
इत्यभिधाननियतमनि। केसाम्। भव्यानामः-हस्वविनिष्ठतिनामः। हेतु ‘अभयप्रदाननिरते’। अभयस्य-निर्मेयस्य प्रदीवं-पितामाहं निर्ता-सावशाना तस्य: आमन्त्रणः।
केसाम्। सत्यानाम्य-प्राणिनाम्। हेतु ‘स्वर्णप्रदेः!’ स्वर्ण-अविनाश्याम प्रदेते तथा सा तस्यः आमन्त्रणः। तुथं नमोऽस्तु।।९१।।
अथ गाथायुमैन समन्वयः।
हे श्रुभावेः। शुरुः-कल्याणः आवतित्स-सम्भवान्तः प्राप्यति तथा सा तस्यः आमन्त्रणः। केसाम्। ‘भक्तानां जन्तुनाम’ भक्तिमित्त प्राणिनामः, हेतु देवि। हेतु विजये। हेतु नित्यभ्रमये।-हेतु सदा सावधाने। कर्मसमाः, ‘धृतिरतिमितिवुद्धिमदानाय’ धृतिश्च रतिश्च मातिश्च बुधिश्च धृतिरतिमितिवुद्ध्याय-सन्तोष-विचारं भवति तथा तात्कतिकः: तसा प्रतिष्ठुयात्।
“मतिः अप्राप्यविषया बुध्याः साम्प्रतत्विनी। अतितार्थाः स्मृतिविना प्रशा काङ्क्षयार्थिकम्।।”
इत्यकर्त्ते। समासः पौरवेवावेति। केसाम्। सम्यकं-सत्यं दिनं-दर्शनम्, खेणं तेषाम्
तेषाम्।।१२।।
हे ‘श्रीसमप्रकृतिशेषोचर्यनि!’ श्री-शोभा हस्वमीवः, समपत् नवत्वा कृतं, कृतम्-भ्राया व्याप्रितम्, यथा: सबवर्तियमाप्रियेतिर्विवेयः, ततो ब्रह्म। तानि वद्यं
तत् तस्य: आमन्त्रणः’ कथा? ‘जगति’ लोके। केसाम्। जन्तुनामः। कथमभूतानाम।
जिनशासने ये निर्ता-निर्माणा महाशिवरात्राः तेषाम्। पुनः केसाम्। शांतिः नता:
शान्तिनिता: तेषां चक्रवर्तु सेवासेवाचार्यनामः। कवचं तां जनतानाम् इति पादः।
सत्तलाणलविभिन्नपरदेशोऽहराजोगरणभवतः।
राजसारिपुणगमारीचौ्रितिधारावादिधिध्वः॥१२॥
अथ रक्ष रक्ष सुभिं तु कुरु कुरु स्वस्त् च कुरु कुरु सदेति।
तुष्टि कुरु कुरु पद्धि कुरु कुरु स्वस्ति च कुरु कुरु त्वम्॥१३॥
गुणन्तिः। गुणन्तिः। श्रवानातिनितुगुप्तिप्रस्तःस्वस्तिः।
अथ धन्यस्वस्ति नमो नमो हँ हँ हँ हँ यः क्षः हँ फँ फँ स्वाहा॥१४॥

जयेन युक्ता देवी जयदेवी तस्या आमन्त्रणम्। तव विजयस्वस्व-सवाटक्षेपणं यजयः। जया
सुचिंतेयत्वमेन॥१५॥

अन्तरापि गाथायुगमेन सम्बन्धः।

अथ इत्यान्तरेऽति तव रक्ष रक्ष-पालि पाहि, मन्नवासर्वभावं हिश्चवारोक्तः।
कस्मात्?, कैः? सरलं-जडम्, समस्तहिति, अणि-अर्थादू उपास्तत्वावान्तदित्रोपो
वहि:, चिंतम-ज्ञात्मर्थंवेदात् द्विधा, विषययः-सर्वः, तु द्वारा भ्रगोच्चे।श्रुभम्: ग्रहा:
रोगेशु राजा राजरोग:-क्षयरोग:, राजनतिविहितं अमायतस्य परन्नम्। अथवा राजा-
नोपाविचिन्:, रोगा:-कुञ्जनादः, राज:-संक्रामः ततो हँ: तेषां मयम्, तस्मादुः।
राजस्वा:-व्यतिरिविशेषः, रिपुणाः:-पैरिसमूहः, मारी:-मर्कोपदः।

अत्र मात्राहानिभयान्मारीश्वदुः किमारतः, न चिन्तिमारतः।

“मारी चण्यां जनात्येव इत्य इत्यानेकार्याः (शर्यो ४५३) पाठात्। चौरा:-तस्करा,
‘इंगु गति’ इत्यते-आभि: अपनानि वा ‘क्रियानि कि’ः (अति ५ पाठ ३ सू०९१ ) इति
इति। तद: सत्विकः: अतिदुप्जादवः। आप्ततः:-व्यायसिद्धगण्डगाजः, आदिशायतः भूतश्वधाताकार्यात्:
ततो हँ: तेषः॥१६॥

सुशिंच्य:-दोभयं कल्याणामु पुण्यसम्विहित, च पुन:, स्वस्ति:-सहयो अविनाशितम्
वर्षस्थायितम्, कुरु कुरु इति भावः। प्रयत्नोऽचारमन्त्रेण कवचित संयोगपूर्वक
युद्धरिपि युद्धान्तम्। तथा ‘कुरु कुरु स्वस्ति’ इत्यान्तरेऽति मात्रां गणंग्रजसस्मिन्तमा,युद्धरिपि
युद्धान्तम्-तत् यापिदि: सम हीर्यां ( )। इत्यादि किरेभात्। अनेके त्वषः:-‘कुरु
कुरु स्वस्ति’ मौली: पाठे अव्ययं सम्बाच्ये। अत्र तु इत्यान्तरं: शार्द पवः। अन्त्रापि
स्वस्ती: इति पदवद्नानात्॥१७॥

हे भगवति! हे गुणवति! गुणा: ओदरायचेत्याम्ब्रीयायद्: सत्यस्या इति गुणादुति
तस्या: आमन्त्रणम्। इह जगति सहे वा जनानि-जोकानि: विवाहानितुगुप्तिप्रस्तः।
कुरु कुरु पञ्चानामपि पदानामु पूवायस्तोत्रोऽथो वाच्यः, ततो हँ:। स्वस्ती
तीज्यत: शार्दौऽज्ञः।
एवं यज्ञामार्गरुपसर्सरं संस्तुता जया देवी।
कृते शान्ति नमता नमो नमः शान्तये तस्मै ||१५||
इति पूर्वावरुद्धितमन्त्रपदविद्धितः स्तवः शान्ते।
सहिष्णुद्भिविनाशी शान्त्यादिकरथ महितमात्रम् ||१६||

द्वाराँ सर्वदेवः श्रीजयादेवी स्ववीत्याचार्य श्रीमान्देवः।
अोमिनि परमज्योतिः समुपिण्ये तुम्भं नमो नमः
तथा ‘ॐ नमो हाँ हाँ हृं हृं: य: क्ष: ही फट! फट! स्वाहा’ इति मन्त्रस्वरुपिण्ये तुम्भं
नमः ||१४||

अथ विस्मृतिक्तति मन्त्रपदः येकोऽऽक्ति दिश्यते सम्पूर्णः मनः--
“ॐ नमो भगवते अहंते शान्तितात्स्वामिने (१)
सकलाचित्तोपकमहासम्पत्तिसमर्थिताय तैलोक्ष्यपुजिताय नमो नमः शान्ति देवाय (२)
सर्व्रास्मरुपस्वामिकसम्प्रजिताय भुवनन्यनपानोधाय (३) सर्वदुरिति-विनाशनाम सर्वासिद्धस्वशामनाय दुःस्राङ्गमृत्तिश्चाशिकिनाः प्रमोदनाय (४)
नमो भगवति! जये! जये! अतिष्ठे! जयन्ति! जयादि! (५) सर्वेच्छास्य
भद्रकल्याणं महापुर्वदुः साक्षुं श्रीशान्तिशुपिण्युद्वै! स्वस्तिदे! (६)
भव्याः सिद्धिविद्विद्मृत्तिविनाशजनिन! सर्वानामभयमेक्षिनिरते! (७)
शक्तिः शुभावेः सम्यविदेशीया ध्रुतितत्तिमतमितुद्द्वाक्षः! जितशासनरताः
श्रीसंपन्तकीतियोत्तोड़िन।! (८)
रोगजन्तजलविन्यासपथरुपान्सर्वतराक्रामश्रुपाराबृत्तिविविधिएवः
रक्षा रक्षा विशं कुरु कुरु कुरु तुपिः कुरु कुरु पुषिः कुरु कुरु (१२)
ॐ नमो नमः हाँ हाँ हृं हृं: य: क्ष: यः क्षः ही फट! स्वाहा।”
अयस्य महर्षिज्ञानातू तथा अन्याभ्यां करणात् सर्वान्श्च परिणामि सर्वां विपद्वि विली-वनते, सर्वाः सम्पदः सम्पन्नते।
तस्मै शान्तये घोड़शहते नमो नमः, तस्मै कस्मे? एवम् अमुना पूर्वाकस्त्रकरणं
वस्य नामाकार्पुरसर्सरं शान्तिनाथायामोच्चारणपुष्पकं यथा स्वातः तथा, संस्तुताः सम्यक्
प्रकरणं गुणवेणमहामयायदिना कीर्तिता सती जया देवी नमः! प्रकाशवताः मन्त्र-प्राणाः शान्ति कुरुते ||१५||
अतः गाथायुगमेय समस्तः।
शान्तेनित्य स्तवः तस्तोत्रं ‘भक्तिकस्मा’ भक्तियुक्ताया जीवानं ‘सहिष्णुद्भिविनाशी’
सहिष्णुदीना-समुद्रारीनां महयं-जुड़नादेविनाशी। आदिशान्त प्रभुसर-
यशौन्त पद्ति सदाश्रुणोति भावयति वा यथायोगम्।
स हि श्राविन्द्रपं यायात् स्थायीश्रीमानंदेशः॥ १३॥ युगम्य॥

पुरव्र बहुवीर्हितं ततं तत्पुरुषः॥ कथम्बूतं सत्वं गतिः। 'गति' असुना प्रकरणेऽपूर्वेऽसुरिभिः। पूर्वोच्चारं यथा वृत्तिताति मन्त्रपद्धति-मन्त्राभाषार्थो तेन विदर्भितः। गुय्यक्तः। रचिता इत्यथा॥ १४॥

पुनर्भव नर पदं सत्वं 'सदाश्रुणोति' उद्देश्योपनेन श्रुणोति। अन्यसकाशाद्वा, अथवा 'अत्यदाति' विविधात्म व्याप्ति। योगं अनतिक्रम्य योगं प्रति वा श्रवितमनन्तिक्रम्य कार्यसूचिश्च स नरः हि-निधित्तमं पदम्। स्थानं हूँ। निवृत्तित्वम्। अधवा सत्वं पद्धतिरुदितायपमेल। अथवतः सुधिः। तहह्वस्वं पदं गतितं लभेत, च-पुनं श्रीमानवेशस्तूरिन्धिः। इत्येन सत्वविद्विव्यक्ते। निजं नाम वर्षितम्। 'शिवश्राविन्द्रपं यायात्' केविदु पदं पद्ति-तत्र शिवश्राविन्धु: पूर्वोक्तात्मयः। पदं यायात्। इत्यथा॥ १५॥
Yaksha Brahmashanti
Fig. 28

Fig. 27
Fig. 46 to 51
Tantric Mudras
(तांत्रिक मुद्राओं)
Tantric Mudras
(Tantrik Mudro)

Fig. 52 to 57