CHAPTER XX

CEREMONIAL WORSHIP (Contd.)

Purification of the "Five" ¹

In the Kulārṇava Tantra it is said: "O Devi! so long as a Śādhaka does not carry out the five forms of purification, how can he perform worship of a Devatā? These are Purification of self (Ātmaśuddhi), of place (Sthānaśuddhi), of Mantra (Mantraśuddhi), of articles for worship (Dravyaśuddhi), and of Devatā (Devaśuddhi). Worship without purification of the five is intended only for abhicāra.²

"1. Purification of the self of the Śādhaka consists of proper bathing, purification of the elements (Bhūtaśuddhi), breath-exercises (Prāṇāyāma), and so forth, and Nyāsa of six parts of the body (Ṣaḍaṅganyāsa), and all other forms of Nyāsa.³

"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 Māṭrkāmantra, once in their regular order (anuloma), and once again in the opposite order (viloma),⁴ by linking the letters of the Mūlamantra with them.

"4. Purification of articles is the sprinkling on articles of worship of water sanctified by a recital of the Mūlamantra and the weapon Mantra,⁵ and then displaying the Dhenumudrā (cow-mudrā) over them.⁶

¹ Pañcaśuddhi.
² Rites done for malevolent purposes.
³ See Introduction to Tantra Śāstra.
⁴ That is, in the first place from A to Kṣa, and in the second from Kṣa to A.
⁵ That is, the Astra Mantra "Phat".
⁶ This manual gesture resembles the tests of a cow. Dhenu (cow) is here Kāmadhenu, the celestial cow whose tests exude nectar. By displaying the Dhenumudrā the Śādhaka expresses the desire that the offerings of food placed before the Devatā may be turned into nectar (Amṛta).
5. Purification of Devatā is the placing of the image of the Devatā on the Pītha, invoking the Śakti of the Devatā into it by means of Antramantra, Prāṇamantra and so forth, then bathing it (at least) thrice along with recital of Mūlamantra, 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."

Purification of the "Twelve"  

In the eighth Chapter of the Gautamiya Tantra it is said: "Next is related the method of purification of the twelve, as followed by Vaiśṇavas. Purification of feet (2) by Vaiśṇavas is the use of the feet in such blessed acts as going to the house of Bhagavān, following Bhagavān in Yātras and festivals, and circling round Bhagavān with devotion. The purification of hands (2), which is done by taking leaves, flowers, and so forth, in the hands with devotion, for the worship of Bhagavān is better than any other form of their purification. Purification of (the tongue or) speech (1) is produced by singing with devotion the name, beauty, and qualities of Bhagavān Śrī Kṛṣṇa. Purification of the ears (2) is caused by hearing recitals of Bhagavān's play and qualities; and purification of the eyes (2) is produced by the seeing of festivals in honour of His name. Purification of the head (1) is caused by placing on the head water touched by Bhagavān's foot, and flowers, garlands, and so forth, offered to Bhagavān, and by bowing to Bhagavān's lotus-feet. Purification of the nostrils (2) is produced by smelling the fragrance of offerings, scents, flowers, and so forth. Leaves, flowers, and all else offered at the lotus-feet of Śrī Kṛṣṇa purify the three worlds, so that the touch of them instantly purifies a Sādhaka's body, belongings, mind, life, and all else. (Here also, Śaiva,......

1 The seat.
2 Antra is entrail, intestine. Prāṇamantra is the life Mantra.
3 Author's parenthesis.
4 That is, the principal Mantra of the Devatā.
5 Dvādasāuddhi.
6 It is by adding the numbers within brackets in the text that the number 12 is obtained—viz., feet 2, hands 2, tongue 1, ears 2, eyes 2, head 1, nostrils 2 = 12.
7 Festivals. Some festivals are specially so called, such as Ratha Jātrā (car festival), Snāna Jātrā (bathing festival), and Rāsa Jātrā (Rāsa festival).
8 Pradakṣiṇa. The worshipper goes round and round the image.
9 Pādodaka-Pādya is offered as the first article of worship for washing the feet of the Devatā. After the feet have been so washed the worshipper sprinkles the water on his own head.
Śākta, and other worshippers should understand the above as an indication of that which should be done in respect of their individual Iṣṭadevatās.

In the sixth Ullāsa of the Śaktanandatarāṅgiṇī it is said: “After performing purification of hands with flowers, sandal paste, and such other things, one should fence the quarters by clapping the hands thrice, higher and higher, saying the weapon Mantra, and snapping the fingers ten times. Then, after having removed all obstacles and purified the flowers and so forth, make obeisance to the three Gurus on the left side.”

In Tantra it is said: “One should make obeisance to Guru, Parama Guru, and Parāpara Guru on the left side, to Gaṇeṣa on the right side, and to one’s Iṣṭadevatā on the head.”

**Purification of Elements**

In the Gandharva Tantra it is said: “It is by virtue of purification of elements Ṛṣi-nyāsa, Pitṛnyāsa, Nyāsa of six parts of the body, Nyāsa of hands, Mārkṇēyāsa, and Vidyānyāsa, that a Sādhaka becomes full of the Deity, and these are the Nyāsas which must be performed daily. All other Nyāsas are said to be Nyāsas for the attainment of some particular desired end.”

In the same Tantra it is again said: “It is by virtue of control of breath, meditation, and Nyāsa, that a Sādhaka attains a Divine body. Abundance of Nyāsa makes the worship bear abundance of fruits.

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1 Digbandhāna.
2 The palm of the left hand is struck with the forefinger and middle finger, and each time the hands are raised to a position higher than the last.
3 “Phat.”
4 The hands are carried in a circle round the person or thing fenced and “Phat” is said. A circle is thus established which excludes all evil influences.
6 No name is given in the text.
7 Bhūtaśuddhi. The elements (bhūta) are the five Tattvas, “ether,” “air,” “fire,” “water,” and “earth,” though the reader must not identify these with the meaning of the English words. Thus, “earth” (Pṛthivi) is not a common earth, but that universal movement (Pṛthiva vāyu) which gives solidity to matter. Thus, ice, though it is a compound of water, is in the Pṛthiva or solid state. See Author’s “Serpent Power”.
8 Nyāsa comes from the root “place,” and means the placing of the tips of the fingers and palms of the right hand on various parts of the body accompanied by Mantra. Its object is to infuse each of such parts with the life of the Devatā, so that the Sādhaka becomes Devatāmaya (see Introduction to Tantra Sāstra).
9 That is, the fulfillment of some worldly end. Spiritual desire is no desire (Kāma).
10 Prāṇāyāma.
11 Dhyāna.
O Mahēśvarī; a Jīva's body constituted of five elements, and ever associated with feces and urine, is in its very nature unclean. In order that this unclean body may be purified, it is dried up by means of Vāyumantra, and burnt and reduced to ashes by means of Agnimantra.

A shower of nectar is caused by means of Candramantra, and a flooding of water by means of Varuṇamantra. The five elements composing the body must be purified by contact with unmanifested Brahman, brought about by means of Recaka, Pāraka, and Kumbhaka of breath, with the help of the said Mantras. This is called 'purification of elements'. After performing purification of elements in this manner, one should place Arghyas and such other things, and next perform Mātrkāyāsa, Mantranyāsa, breath-control, and Rśīnyāsa.

Purification of elements is accomplished by inner Yajña and Prāṇāyāma together. Inner Yajña is accomplished in this way. Mother Kulakunḍalinī, the World Consciousness living in the womb of the Mūlādhāra lotus, is awakened. She is taken along the Suṣumṇā path, piercing on the way throughout the six Cakras Mūlādhāra, Svādhīṣṭhāna, Mānipūra, Anāhata, Viśuddha, and Ajānā. She and the Jīvātmā residing in the heart are united with the supreme Tattva of Paramāśiva residing in the petals of the thousand-petalled lotus Sahasrāra. The Māyik elements of the phenomenal Māyik world are merged in the Parabrahmatattva of Śivaśakti. The elemental products are the twenty-four Tattvas of earth, water, fire, air, ether, smell, taste, sight, touch, sound, nose, tongue, eye, ear, skin, voice, hand, foot, anus, genitals, Manas, Ahaṅkāra, Buddhī, and Prakṛti. The Śādhaka thinks to himself that in their Māyik existence they exist as seed, and thus meditating offers a full Āhuti of the Brahmanḍa in Brahman Itself. Next, with the help of purified Mind-Prakṛti, existing in the form of seed (bijā), Mother Kulakunḍalinī must,
CEREMONIAL WORSHIP (Contd.)

after re-awaking the dualistic Tattvas from their supreme union or undiffer-
entiated non-dualistic Tattva of Śakti and possessor of Śakti or Prakṛti
and Puruṣa, be re-established in Her own place in the womb of the
Mūlādhāra lotus, and there united with Svayambhūsiva.

Next, in order to perform the outer worship of Her as Iṣṭadevata, a
new and purified body must be constructed, composed of Mantra—that is
to say, illumined with the Brahman-spirit of Mantraśakti, the substance
of which is Brahman-vibhūtiś 1 only. Finally, the outer worship of Iṣṭadevata
with Nyāsa and so forth on that body must be commenced after re-establish-
ing, in their own places as ingredients and materials for the worship of the
Mother of the world, the five elements of earth and so forth, and the
elemental Śaktis (force), all existing in subtle forms.

Though we know that inner Yajñia, or penetration of the six Cakras,
forms a part of purification of elements, we do not dare enter into the
subject here in this short Chapter, which explains the principles of
worship. 2 Because, firstly, the subject is so extensive that even another
treatise of the same volume as this book would be insufficient for even such
explanation as a person of such insignificant intellect as we are could by
our best efforts give. Secondly, it is impossible to make the public under-
stand the meaning of the six Cakras, since it is not possible for anybody
who is not a practising Śādhnaka to understand them with the help of any
amount of interpretation, however great his intellect and learning may be.
Thirdly, an explanation of the subject of the six Cakras should properly
be given by a Guru to his Śīṣya, for the Guru has, by communicating from
his own body a Divine Śakti (power) into his Śīṣya's body, opened the path
for intercommunication of Śakti between the two bodies. It is possible
for him alone to make his Śīṣya understand the account of the path of
Mother Kulakundaśī's journey from Mūlādhāra to Sahasrāra and back
in the Śīṣya's body. The combined efforts of even thousands of other
interpreters will not succeed in explaining even a hundredth part of what
a Guru will thus be able to teach his disciples. And something may be
done if that hundredth part is preached orally. It is, however, not possible
to gain success by written teaching. We would, however, in spite of the
impossibility of such an explanation, feel gratified to a certain extent if
we could give a general description. But that also is impossible, for if we
were to write an account of even the positions only of the six lotuses
it would not be possible to deal with the matter 3 without mentioning,

1 Brahmagabhūtimaya—manifestations of Brahman power.

2 See A. Avalon’s “Serpent Power,” being a translation, with Introduction
and Commentary of Purnānanda Svāmi’s Śaivaśāstra, which forms the
sixth Chapter of the Śaivaśāstra. 4

3 Tattva.
explaining, and showing the necessity for the Mantras and so forth of the Devatās presiding over the pericarps, centres, filaments, stalks, leaves, and so forth, of those lotuses. Acting under the command from our Gurudeva, and in accordance with my own views, I have never as yet publicly mentioned these Bijamantras and so forth, and shall never mention them publicly. For this reason we are obliged to desist from entering into an explanation, although we would have been very glad to do so if we could. Fourthly, even if one is to offer an explanation, it will not only in no way render any help to the community of Sādhakas, but will also be likely to greatly injure them both here and hereafter. For it is the command of Bhagavān Bhairavanātha¹ Himself, the Īśvara of the Tantra Śāstra, that whoever advances in the path of the six Cakras without the help of the shadow of Guru’s fair feet is likely to fall into great danger at every step. Knowing all this, we desist from doing a thing which will lead to the ruin of both ourselves and others. We hope that Sādhakas will realize that we have done this for their good also. Of course, one may try to explain the fundamental principles of Bija Mantras and so forth by hints and suggestions, and using symbolical words, signs, and so forth. But, firstly, this is throwing dust in the eyes of Dharma;² and, secondly, it is very difficult to say what space such an explanation would take. Now that the “Tantratattva” has come so near its end, it would be sheer madness to undertake so uncertain and extensive a task. Moreover, we do not believe that every subscriber or reader of the “Tantratattva” is a true Sādhaka. If we learn that the publication of such a book is necessary for the Community of Sādhakas only who receive their information from trustworthy sources and successive generations of Gurus; and if, by the merciful glance of the All-good Mother suitable arrangements can be made, we shall in time proceed to carry out our desire of explaining the principle of the six Cakras. Sādhakas will pardon me for not introducing the subject now and in this book. Further, according to the advertisement of the “Tantratattva,” an explanation of the subject of the six Cakras is necessary in connection with that of Kulācāra,³ after the Pañcamakāra⁴ and such other things have been explained.⁵

In the second Chapter of the Gautamiya Tantra it is said: “Praṇā-yāma is of two kinds, according as it is Sagarbha and Niğarbha.”

¹ Śiva, the Lord of Bhairavas.
² Deceiving Dharma, for such a course would be injurious to religion.
³ The way of the Tāntrik Kaulas.
⁴ The Pañcamatattva, meat, wine, fish, parched grain (Mudrā), and woman.
⁵ As these have not been explained, the time has not come for dealing with the subject.
⁶ These terms literally mean “pregnant and non-pregnant.” In the same way cleansing of the Nāḍīs is called either Samanu or Nirmanu—that is, with or without the use of Bija.
Sagarbhaprāṇāyāma is that which is performed along with Japa of Mantra, and Nigarbhprāṇāyāma is that which is performed without any Mantra, and only according to counts. O man of good deeds! there is no Tattva, no Tapas, knowledge, state, Yoga, treasure, or other thing superior to Prāṇāyāma. One is sure to meet Brahman by the Yoga, which consists of the practice of Prāṇāyāma continuously for one year. It is undoubted that by dint of Prāṇāyāma alone all the Māyāik envelope of Paramātmā who is consciousness itself, is destroyed. There is no path to liberation besides Prāṇāyāma, so that whatever Sādhana is performed without Prāṇāyāma becomes fruitless. It is by having recourse to Prāṇāyāma that Munis have attained Siddhi, and a Yogi who is attached to Prāṇāyāma is no mere Yogi, but Śiva Himself. Men learned in the Yoga Śāstra have given the name Prāṇāyāma to the process which consists of inspiration, expiration, and retention of the vital air. The word “Prāṇa” means breath, and “Āyāma” means its control. That is Prāṇāyāma, the Yogi’s instrument for Yoga, by which the Prāṇāvyu (vital air) is checked. Yogīs practise this Prāṇāyāma by holding their nostrils at the beginning as well as the end of Yoga. Air should be breathed out by means of the right nostril, breathed in by means of the left nostril, and retained with Japa of Mantra thirty-two times, by holding both the nostrils. This is called “Prāṇāyāma.” By force of this Prāṇāyāma a Brähmaṇa can speedily burn all sins, such as Brähminicide, drinking of wine, incest, and so forth. Great sins, such as fornication, are destroyed by a practice of Prāṇāyāma for a single month.

The Prāṇāyāma-practising Yogi who daily practises Prāṇāyāma sixteen times in the morning and sixteen times in the evening destroys all his sin within a short time, just as within such time fire consumes a heap of cotton. Prāṇāyāma is in the expiation for all sins. As when a person puts off the coat of mail which he was wearing, his body becomes free from discomfort, so by dint of Prāṇāyāma a Jīva throws off the sheath of nescience generated by desire and Karma, and is converted into immaculate Brahman. O Gautama! what is the use of saying much? Listen to my words: there is no path superior to Prāṇāyāma for Yogīs to attain liberation. Hence a Sādharma should, after performing Prāṇāyāma in the manner stated above, place all the Pītha-saktis of Iṣṭadevātā in his own body at the time of worship.”

1 Mātrā.

2 Breath-control according to the Śāstrīk injunctions. Strictly speaking, it is the development of Prāṇa through control of the Prāṇāvyu. It is generally described post.

3 Prāṇāvyu.

4 Prāṇo vāyuritī Khyāta āyāmastāniruddhanang.

5 Avidyā.
In the Viśuddhāvatana it is said: “A Sādhaka should practise Prāṇāyāma thrice with Mūlamantra.\(^1\) Of the three, Pūraka, or inspiration, must be made through the Iḍā-nādi \(^2\) on the left, and with Japa sixteen times; Kumbhaka, or retention of breath, must be made in the middle, or Suṣumnā nādi, and with Japa sixty-four times; and Recaka, or expiration, must be made through the Piṅgalā, or the right nādi, with Japa thirty-two times. The exercise should then be continued, provided the Sādhaka is capable of doing so, in the reverse way—that is to say, Pūraka through Piṅgalā, Kumbhaka in Suṣumnā, and Recaka through Iḍā; and then again in the opposite way—that is, Pūraka through Iḍā, Kumbhaka in Suṣumnā, and Recaka through Piṅgalā. The numbers of Japa stated above apply to the case of a Sādhaka who is able to do them. A Sādhaka who is unable to perform so many Japas will practise Prāṇāyāma with a quarter of these numbers.”

In another Tantra it is said: “Air should be breathed in with Japa done sixteen times; retained with Japa done four times this number—that is to say, sixty-four times—and breathed out with Japa done half the number of that recited in retention—that is to say, thirty-two times. One who is unable to do Japa to this extent will practise Prāṇāyāma with the quarters of these numbers—that is to say, eight \(^3\) in breathing in, thirty-two in retention and sixteen \(^4\) in breathing out. Again, if one is unable to do even this much Japa, he will follow quarters of these numbers—that is to say, two in inspiration, eight in retention, and four in expiration.”

The Śāstra has thus ordained rules for the practice of Prāṇāyāma, varying with the capacity of Sādhakas. And there are even shorter methods for those who are unable to carry out any of the above numbers of Japas.

“Air should be breathed in through Iḍā, and, with Japa of Mūlamantra done once, retained in Suṣumnā, with Japa done four times, and breathed out through Piṅgalā, with Japa done twice. Prāṇāyāma should be performed thrice by repeatedly practising the above process. Pūraka is the name given to the act by which the stomach is filled with air from without, and Recaka is the name for the process of throwing out air from the stomach.” \(^4\)

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\(^1\) The principal Mantra of the Devatā worshipped.

\(^2\) From the Mūlādhāra to the twelve-petalled lotus below Sahasrāra a Nādi (“nerve”) runs which is called the Suṣumnā, within which are two others—viz., the Vajra and Čitrī Nādīs. On each side of the Suṣumnā are the Iḍā and Piṅgalā Nādīs, the three being “Sun,” “Moon,” and “Fire”. See Arthur Avalon’s “Serpent Power”.

\(^3\) These are halves and not quarters of the preceding numbers.

\(^4\) That is, inspiration and expiration. This is the life of all breathing things, and it is this which Prāṇāyāma controls.
In the Jñānārṇava it is said: "Prāṇāyāma is the name of the process of holding the nostrils with the thumb and third and small fingers without the help of the first and middle fingers. O Devī! without Prāṇāyāma one is not competent to worship a Devatā."

Nyāsa

Rṣyādīnya

"No Japa or Sādhana will be effectual without Vinyāsa, or placing of Rṣi (Seer), Chandas (metre), and Devatā."

"He who has, after receiving instruction from the mouth of Mahesvāra Himself, performed full Sādhana of a Mantra of a Devatā is the Rṣi of that Mantra of that Devatā. His Nyāsa should (on account of his thus having the position of Guru) be made on the head. Chandas (metre) is called so on account of its doing Chadana, or keeping together all the parts of the Mantras. On account of its being composed of letters and feet, the Nyāsa of Chanda should be made in the mouth. And because Devatā constantly resides in the heart-lotus of the Sādhaka, Her Nyāsa should be made on the heart. A Sādhaka cannot reap the fruits of a Mantra if its Rṣi and Chandas are unknown to him. And for those who do not know the mode of application of the Mantras they practice, those mantras lose their strength."

In another Tantra it is said: "The Nyāsa of Rṣi should be made on the head, that of Chanda in the mouth, that of Devatā on the heart, that of Bija on the anus, that of Śaktī on the feet, and that of Kīłaka on all limbs of the body."

Mātrkā-Nyāsa

In the Sāktānandataraṇī it is said: "Nyāsas spoken of in the Tantra-Śāstra should be performed after first purifying the materials of worship and so forth. Mātrkā Śakti is of two kinds—namely, Parā and Aparā. Parā Mātrkā resides within Śuṣummā, and Aparā Mātrkā exists in the body." Outer Mātrkā is but another name of Aparā Mātrkā. The Nyāsa of inner Mātrkā should be made on the petals, pericarps, and so forth, of the six lotuses comprising the six cakras, and the Nyāsa of the-

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1 Nyāsa of Rṣi and so forth, as explained in the text.
2 Root Chad, to cover.
3 Niyoga.
4 Nyāsa of Mātrkā. The external Mātrkā are the letters and the sound they connote. The inner Mātrkā, of which they are the manifestation, is subtle sound or Jīvākāti.
5 In the text it is Parā, but this is an obvious mistake; it should be Aparā.
Mantras of Outer Mātrkā should be made, in order, on the forehead, face, eyes, ears, nostrils, cheeks, lips, teeth, head, mouth, hands, feet, joints,1 sides, back, navel, belly, heart, shoulders, and from heart to hands, from heart to feet, from heart to belly, and from heart to face.

If the Mātrkā Mantras ² are placed in the reverse order, then the Mātrkā is called Samhāra Mātrkā; and if they are set forth in the order of the places of their origin from Śrī-Kaṇṭha ³ downwards, then it is called Śrī-Kaṇṭhādi-Mātrkā.

*Mudrā for Nyāsa of Mātrkā*

"The Nyāsa should be performed mentally or with flowers, or with the thumb and the third finger."

In the Gautamiya Tantra it is said: "Mātrkā is of four classes—namely, Kevala (plain) Mātrkā, Mātrkā with Bindu (‘), Mātrkā with Visarga (‘), and Mātrkā with both Bindu and Visarga. Kevala Mātrkā grants Vidyā (learning), Mātrkā with both Bindu and Visarga grants Bhoga (enjoyment), Mātrkā with Visarga grants sons, and Mātrkā with Bindu grants liberation. Whoever performs this Mātrkā-nyāsa, which grants wealth, fame, and longevity, and destroys the evils of the Kali age, acquires the Vibhūtis ⁴ of Sadāśiva Himself."

*Vidyā-Nyāsa ⁵*

"Nyāsa of Vidyā should be done on the head, Mūlādhāra,⁶ heart, three eyes, two ears, mouth, two arms, back, knees, and navel. Whoever performs Nyāsa in this manner attains the state of Paśupati,⁷ even though he is in the body of Paśu or Jīva."

*Śoḍhā-Nyāsa ⁸*

In the Vīra Tantra it is said: "All the sins of a Sādhaka are destroyed if the Śoḍhā-Nyāsa, which is the principal of all Nyāsas, is performed. Śoḍhā-Nyāsa overcomes the poison of snakes, prevents death from accidents, and destroys evil Grahas ⁹ and diseases. All harmful things are destroyed by the force of Śoḍhā-Nyāsa, and enemies are made thereby friendly."

"The poems of a Sādhaka who performs Śoḍhā-Nyāsa sweetly flow in waves like streams of grape-juice.¹⁰ The eight forms of Siddhi—namely,
Aṇimā¹ and so forth—lie within the hollow of his hands. Contemplation in the performance of Śodha-Nyāsa destroys all sins of body, speech, and mind. All lesser sins² are destroyed by recourse to Śodha-Nyāsa. A Sādhaka who has attained Siddhi in Śoḍhā-Nyāsa can, if he desires, enter into whatever form he sees. The life of him to whom a Sādhaka who has done Śoḍhā-Nyāsa bows is shortened.³ Even Devatās, not to speak of men, tremble with fear at the sight of a Sādhaka who performs Śoḍhā-Nyāsa.⁴

Rṣyādhi-Nyāsa, Mātrkā-Nyāsa, Vidyā-Nyāsa, Tattva-Nyāsa, Śoḍhā-Nyāsa, Jīva-Nyāsa, Anā-Nyāsa, Kara-Nyāsa, Vyāpaka-Nyāsa, Pīṭha-Nyāsa, and many other Nyāsas, have been spoken of in many Tantras. It would be extremely improper for us to publish their application. All that we can do is to refer to the authorities only. We therefore desist from referring to their application. These things, which can be learnt from Gurus only, Sādhakas will learn from their own Gurus. The etymological meaning of the word “Nyāsa” has been given in the Śāstra as follows:

“Just as wealth acquired with Nyāya or rectitude, when worn on the body in the form of ornaments, becomes a source of joy and of security in adversity and prosperity to its owner, so the Bijas of Devatās, when laid out on the limbs of a Sādhaka’s body, become to him a source of Brahman bliss on the one hand, and of security, both here and hereafter, on the other. The word Nyāsa is formed by the combination of the initial syllables of Nyāya (because Nyāsa is like wealth acquired with Nyāya or rectitude), and of Sarva (on account of its capacity to secure Sarva, or all things).”⁵

There is no means equal to Nyāsa for attaining the state of perfect absorption in Bhāva for Devatā. The chief end of Nyāsa is at first by means of particular Nyāsas to establish one’s Iṣṭadevatā as differentiated Mantra Śakti⁶ in all parts of one’s body; and then by means of Vyāpaka, or comprehensive Nyāsa, to feel the presence of the Devatā as one undivided entity whose substance is Mantra all over one’s body from the feet to the crown of the head.⁷ It is by virtue of Nyāsa that Sādhakas have been able to accomplish their desired ends. It is by virtue of Nyāsas that

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ⁱ The power of becoming very small, very great, etc.
² Upapātaka.
³ It is inauspicious to be bowed to by one who is superior to oneself.
⁴ Vide ante.
⁵ Paricchinna Mantra Śakti. The Devatā, as appearing in a particular Mantra, is thought of as defined or embodied in that particular Mantra. Moreover, the Mantra is in the first place applied to particular parts of the body, and finally by Vyāpaka Nyāsa application is made to the whole body.
⁶ Brahmarandhra.
Sādhakas are free and fearless, unconquerable in the world of Suras, Asuras, and men. Fear itself flies away with fear on hearing the name of the Mother uttered with lionine voice. Of whom, then, can a Sādhaka be afraid who holds in his heart that Mother Abhayā, the frightener of fear and disperser of the fears of the three worlds? How can he fear who sits on Her fear-dispelling lap? Who in the regions of Suras and Asuras, moving and unmoving things, Indra, Candra, Vāyu, Varuṇa, Yama, and Yakṣa, has the power to thwart his purpose by any weapon? The thunderbolt of Indra, the rod of Yama, the serpent chain of Kubera, and the club of Vāyu—which of these has the power to cope with him?

Does he who has taken the Rājarājēśvarī up on his lap, or who has seated himself on the lap of the Rājarājēśvarī, fear the soldiers and generals of the State? This is why a Sādhaka can proceed alone, proudly with a fearless heart, to perform Sādhanā over a dead body, or practise Dhyāna in a horrible cremation ground in the midst of a dense forest. Standing between the world on the one hand and the Mother of the world on the other, the Sādhaka unfurls the standard of victory, and jumps into the arms of the supreme Devī of Victory. "Fear" is a term never found in the dictionary of him whose life's motto is "Victory". Hence a Sādhaka sits in worship of the Mother by covering his body with the indestructible armour, consisting of Mantra, given by the Mother, enveloping his limbs with the spirit and energy of the Mother, and becoming full of the Mother on the lap of the Mother. The Nyāsa of Mantras on the Sādhaka's body in the course of his worship of the Mother is therefore nothing but keeping that which is his own thing (self-hood) as a trust (Nyāsa) with the Mother. And it is the interest accruing out of this trust estate which is the only remaining resource at the last moment in this Samsāra of existence.

Seeing this deep and solemn meaning of Nyāsa, Gītājīli has said:

"Everything of Brahmanamayī is full of Brahman,

"O! a Brahmani to Her is the seeing Her with the eye-Brahman, taking Her to the heart-Brahman and the thinking of the foot-Brahman.

1. O! nor hands, nor feet, nor ears, nor eyes nor anything of Her is made of the elements. The substance of Her form is Brahman. From

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1 Fear-dispelling Devī.
2 The Devas and their enemies.
3 The Lord of the Celestials, the Moon, Air, Waters, and Death Devatās, and the class of Devayoni called Yakṣa.
4 Vajra.
5 Lord of wealth.
6 Dança.
7 Gaḍā.
8 Šmaśāna.
9 Nāgapāla.
10 Jayajayanti.
11 Kavaca.
12 Tejas.
13 Ahankāra.
14 The author's volume of poems of that name.
15 Aśvajī or offering made to Brahman.
the toes of Her feet to the crown of Her head, and at every place Brahman alone is manifest.

"2. The nature of Her body is only truly known to Viṣṇu, the pervader of the World, when severed by His Sudarṣanā Cakra, every part of Her body gave rise to a perfect image of Her in each of the fifty-one Pitha-Cakras."

"3. O! he alone who worships Her knows how Her body is formed. After the completion of the chief worship, abstruse truth concerning the Brahman is revealed during the worship of the six limbs."


"5. Becoming Thyself, with Thyself, the Sādhaka sinks Himself in Thyself. And again at the conclusion of worship bringing out 'Thyself' and 'Myself,' the Sādhaka unites Thyself with His self and becomes One.

"6. At the beginning of worship 'I am He' and at its end 'I am He.' The 'Thou' which comes in the middle is also made of 'I'; otherwise how does Nyāsa on Thy limbs affect Me or Nyāsa on My limbs affect Thee?"

"7. When love awakes, is Sādhana possible between Thyself and Myself? For when relation is lost in undifferentiation, the worshipper of Brahman may, intoxicated with the bliss of love, then becomes all full of Brahman.

"8. Śiva is disconsolate with weeping at the thought that Her beautiful feet no longer touch His six limbs. What a mistake on the part of Śiva! In all Thy limbs art Thou, but in Thy feet am I. Hence I say My meditation on those feet is no error on My part."

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1 Tattva.

2 When Śiva, after the death of his spouse Satī at the Dakṣa Yajña, was wrung with grief, and the world was thus, by the loss of His guiding and ruling power, endangered, Viṣṇu took the dead body of Śiva's spouse from His arms, and that He might no longer nurse the remembrance of Her cut it into fifty-one fragments, which fell at various places in India called Pithas, at each of which the Devī is worshipped. See p. 8, A. and E. Avalon's 'Hymns to the Goddess'.

3 Referring to the Śadāṅga Nyāsa on the body of the Devatā before prānapraśṭāḥ.

4 They are one and the same, and therefore when the Sādhaka does Nyāsa on Himself he does Nyāsa on the Devatā also.

5 Love assumes union, and Sādhana is the state which leads to it.

6 The verse refers to Śiva's grief on the death of His spouse Satī. Śiva was deluded in thinking that He had lost the Devī because Satī had gone. For the Devī is everywhere, and not only in the feet of Satī. Though the Devī is everywhere, yet the Sādhaka fixes his mind on Her feet only.
In Śyāmārahasya, Kālīttvva, Śyāmārcana Candrikā, Kamalā Tantra, Vira Tantra, Mahānīrvāṇa Tantra, Annadā Kalpa, Toḍala Tantra, Gautama Tantra, Tārārahamya, and many other Tantras, there are marked differences of opinion as regards the order in which Prāṇāyāma, Bhūtasuddhi, Nyāsa, and so forth, should be performed. Some Tantras ordain Bhūtasuddhi after Prāṇāyāma, and others Prāṇāyāma after Bhūtasuddhi. Some ordain their performance before placing of Arghya,¹ and others after it. In view of the existence of such differences of opinion, Bhagavān, the Creator of all things, has, in the Svatattra Tantra, decided the question when He says “different Tantras ordain different orders of worship. A Sādhaka should follow any one of them.” That is to say, one should perform worship and so forth according to the rules ordained in that particular Tantra which is specially concerned with the worship of the particular Iṣṭadevatā whom the devotee may worship.

In the Kulārṇava Tantra it is said: “He who daily performs Nyāsa according to rules stated in the Āgama Śāstra attains Divine Śakti, and acquires Siddhi in Mantra. O my beloved! from the presence of the Sādhaka who performs Japa of his Iṣṭa Mantra along with Nyāsa, Kavaca,² and Chanda,³ Devatās of obstruction ⁴ fly just as a herd of elephants flies from the presence of a lion. The misguided one who does Japa ⁶ without performing Nyāsa is beset by all manner of obstacles, as a young deer is beset by tigers.”

MENTAL WORSHIP

The Śāstra ordains Dhyāna ⁶ after performance of Nyāsa and so forth, and before commencement of mental worship. The plain meaning of the word “Dhyāna” is a single-pointed meditation. The Śāstra also lays down which particular Devatā should be contemplated in what particular form. It is merely this description of forms which is known as Dhyāna in the society of to-day. Treatises on the rituals also give these Dhyāna-Mantras. The purpose of this is that the remembrance of these Mantras greatly helps the meditation of the Devatā’s body from feet to head and from head to feet in order. But in course of time this purpose has been lost, and Dhyāna has been reduced to a mere recitation of the Dhyāna-Mantras. Many people are under the impression that whether they actually meditate on the form of Devatā or not, Dhyāna is performed if they merely recite the Dhyāna-Mantra after Pītha-Nyāsa. But the decision of the

¹ The offering. ² Vide ante. ³ Vide ante. ⁴ Vīgnavēdatā. ⁵ “Recitation” of Mantra (see Introduction to Tantra Śāstra). ⁶ Contemplation, vide post.
Śāstra is otherwise. According to the Śāstra, Dhyāna is performed by really meditating on the form of the Devatā, no matter whether the Dhyāna-Mantra is recited or not; for the Śāstrīk meaning of the expression “Dhyāyet” is “should meditate,” and not “should recite the Dhyāna-mantra.” Hence, the Dhyāna which is performed by simply reciting the Dhyāna-mantra while the mind is wandering elsewhere is no Dhyāna of the Devatā, but is rather a Dhyāna of the worshipper himself. We often see that worshippers or Purohitas consider the time which is occupied in the recitation of the Dhyāna-mantra to be a period of leisure for the mind, and utilize it in thinking on any other subject. Of course, one’s Siddhi in the worship of Devatā depends on the manner of one’s Dhyāna. It is therefore needless for us to say anything on the subject. But it is a settled fact that worship performed by this mode of Dhyāna is no worship at all.

In the Saṅdhumāra Tantra it is said: “Outer worship⁠¹ should not be done without first performing mental worship, for without inner worship outer worship is fruitless.”

In the Bhūtaśuddhi Tantra it is said: “Inner worship is ordained in all outer worship. O Mahēśvarī! a single inner worship grants the fruits of a crore⁠² of outer worships. What necessity is there for outer worship for one who has become fully accomplished in inner worship which, even if performed but only once, grants the fruits of a crore of outer worships? An effort to perform outer worship is senseless after inner worship has been perfectly accomplished. So also is it where there is want of materials, for in the absence of necessary materials outer worship is never fruitful.”

In another Tantra it is said: “Even if all articles necessary for outer worship are available, it should be performed after performance of inner worship.” And nowadays we often come across the class of Śādhas arrogating to themselves a high religious competence of whom we have spoken before as the people who consider outer worship as “lower than the lowest.” They consider it beneath their dignity to worship a Devatā with outer articles like flowers, sandal paste, incense, light, and so forth; for, with the notion “I am He,” they perform worship by offering flowers of mercy, forbearance, and so on, and sacrificing the beasts of lust, anger, and so forth. Moreover, they even say that this form of worship only is true worship, or, in other words, outer worship is but useless trouble and wanton destruction of life. It is not that we accept or reject all that these people say. We are bound to accept with all submission whatever the Śāstra approves of. It is, therefore, necessary to see once and for all what the Śāstra says on this subject.

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¹ Worship of the Image, with materials such as flowers, lights, sandal, etc.
² Ten millions.
In the Mahānirvāna Tantra it is said: "The Sādhaka should, after performing Dhyāna of the Iṣṭadevatā in this manner, put a flower on his own head, and then worship Her with mental articles with great devotion. First, he should offer his heart-lotus for Her seat and then offer the Amṛta 1 flowing from Sahasrāra 2 for the washing of Her feet. The mind should be offered as Arghya, 5 and the Amṛta 1 flowing from Sahasrāra for Ācamana 4 and bathing. The element 5 Ākāśa, 6 should be offered as raiment, the sense of smell as perfume; the heart as flower; the five Prāṇas 7 as incense; the element 8 fire 9 as light; the sea of nectar 9 as food offering 10; Anāhata Dhvani 11 as a bell; the element air 12 as a Cāmara, 18 and the functions of the ten senses and the restlessness of mind as the dance. 16 Next, in order to perfect self-absorption in the Devatā, the Sādhaka should offer fifteen handfuls 16 of mental flowers at Her lotus-feet. These fifteen handfuls of flowers in the form of Bhāva 20 consist of the ten flowers of non-māyā, non-egotism, non-attachment, non-vanity, non-delusion, non-arrogance, non-enmity, non-perturbance, 17 non-malice, and non-covetousness; and of the five flowers of ahimsā, 19 control of the senses, mercy, forgiveness, and knowledge. Next should be offered with the mind 19 a sea of a nectar, a mountain heap of flesh and fried fish, heaps of fried grain, 20 with clarified butter, sweet rice, Kula-nectar, Kula-flowers, 31 and water used for washing the Pīṭha. 18 Next, after offering as sacrifices, lust as a goat, and anger as a buffalo, the Sādhaka should proceed to perform mental Japa. 28 In this Japa the fifty Mātrkā letters will be the beads of rosary, and Kulakūḍalini Herself will be the thread on which these beads are strung. After offering Japa in this manner and mentally

1 Nectar. 2 The thousand-petalled lotus in the cranium.
3 The ritual offering.
4 Water which is sipped to cleanse the lips, mouth, and throat.
5 Tattva.
6 Ether and the space at which it appears.
7 Prāṇa, Apāṇa, Vyāna, Udāna, Samāna (see Introduction to Tantra Śāstra).
8 Tejas Tattva.
9 Sudā.
10 Naivedya.
11 The subtle sound which is produced in the heart-lotus. Nāda (sound) is either Āhata, which is produced by the contact of two substances, or the Anāhata nāda, which exists without such contact, or the Hamsā itself. At a certain stage of Yoga practice Yogis hear a bell-sound in the Anāhata Cakra.
12 Vāyu.
13 A ḷah—that is, tranquility of mind.
14 These are all ideal offerings.
15 Ajjali. 16 Vīda ati.
17 Aṅgah—non-injury.
18 Mudrā.
19 See A. Avalon's "Mahānirvāna Tantra".
20 Mānasa Japa, as to which see Introduction to Tantra Śāstra.
bowing with eight limbs, and thus finishing the inner Yajña, the Sādhaka should proceed to perform outer worship. At the beginning of outer worship there is purification of Special Arghya, concerning which listen to what I say. The mere placing of the Special Arghya greatly satisfies the Devatā. One seeing the Arghya vessel put in its place, Yoginīs and Brahmā and other Devas and Bhairavas dance with joy, and grant the fruits of the consummation of worship.”

It is true that the Śāstra lays down these rules for mental worship or inner Yajña, and it is clearly affirmed that this worship is more fruitful than crores of other worship; but it must also be understood that inner Yajña or mental worship bears croresfold fruit only if it is thoroughly performed. It is all very well to speak or hear of giving the heart-lotus for a seat and the nectar from Sahasrāra for washing the feet; but we must consider how many people there are who are able to carry this out practically. It is a terrible thing even to hear for anyone who is not a Sādhaka accomplished in the penetration of the six Cakras. Does it not make you ashamed to think of offering the five elements Ākāśa and so forth as raiment, scent, flower, incense, and a light? It is true that for one who offers handfuls of flowers of non-māyā, non-egoism, non-attachment, non-vanity, non-delusion, non-arrogance, non-enmity, non-perturbation, non-envy, non-greed, non-injury, control of the senses, mercy, forgiveness, and knowledge, there is no necessity for offering handfuls of real flowers. But it is difficult to restrain one’s laughter at the mere thought that a Jīva of the Samsāra who lives in the womb of Māyā, and is wholly engrossed in feelings of lust and anger, greed and delusion, vanity and envy, will offer non-māyā, non-attachment, non-enmity, and so forth, as flowers. You have no doubt the right to cull and offer flowers, but nothing can be more foolish on your part than to proceed to collect and fill your flower-vessel with flowers of a kind of which there is not even one plant in your garden. There is the provision for sacrificing lust as a goat and anger as a buffalo. But is it possible for a Jīva attached to the Samsāra to offer such sacrifices? Is it not the height of presumption on your part to

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1 Astāṅga prāṇāma, a form of obeisance in which eight parts of the body touch the ground, the tips of the toes, the knees, the elbows, tip of nose, and forehead.

2 Sacrifice or rite.

3 Samākāra.

4 Offering as distinguished from Sāmānya Arghya.

5 Āvarāṇa Devatās of Kāli, etc.

6 Crore—ten million.

7 Vide ante.

8 Śaṭcakrabhedā (see Introduction to Tantra Śāstra and A. Avalon’s “Serpent Power.”)

9 Space or ether, air, fire, water, earth.

10 Vide ante—tranquillity of mind.
proceed to offer as sacrifice, and to boast of having offered, the goat and the buffalo, the oppressions and executions of which render you restless, and make you flee with fear both day and night? You are given to saying in and out of season that outer offerings of leaves, flowers, incense, lights, Naivedya, and so forth, are nothing. But we ask, Had these things been nothing, could you have known anything of that which you consider as something? If there were really no such thing as leaves, flowers, incense, lights, and so forth, whence, then, has come the provision of offering by analogy non-mâyā, non-arrogance, and so forth, as flowers, and lust, anger, and so forth, as goats and buffaloes in sacrifice? If there is at the root really no offering of flowers, whence comes the provision for the offering of non-mâyā, non-arrogance, and so forth, as flowers? You say that the external offering of flowers and so forth is nothing. But I ask, Is the offering of flowers of non-mâyā and so forth something real? Can non-mâyā, non-arrogance, and so forth, be ever flowers? Can real flowers have anything to do with the mind? Do plants in a garden ever bear flowers of non-arrogance? Does lust ever really move about in the form of a goat? Does anger ever approach you really in the form of a buffalo? Can any of these things be ever an object of offering? Now, ponder and say whether it is the outer worship or mental worship which is truly real. All that belongs to mental worship is but the imagining of an image of outer worship, and is a shadow of it. When a Jīva really attains the state of non-mâyā, does he any longer make any distinction between the worshipper and that which is worshipped? What Brahman will he worship, and for what purpose, he to whom Brahman is everywhere in the world, and who has become Brahman himself? In fact, it is because Mâyā has not disappeared that provision is made for offering flowers of non-mâyā. The sole purpose of mental worship is that haply, in consequence of repeatedly thinking of flowers of non-mâyā, the bonds of Mâyā may be snapped in course of time. Otherwise, the Sāstra would never have permitted a person who is steeped in Mâyā to offer flowers of non-mâyā. By such daily practice of daily meditation and concentration the cloak of Mâyā that covers a Jīva is likely to fall off. This is the reason why, notwithstanding that worldly Jīvas like ourselves have now no competency for meditation and Samādhi, which is knowledge, there is yet the possibility that he may be able by constant practice of outer worship to proceed along this path in course of time, by the blessing of Guru and the grace of the Supreme Devatā. This is why, in dealing with the subject of a Sādhaka’s effort to achieve the impossible by offering things which, though he may wish at heart to give, he has really no power to give, the Sāstra.

Footnote: Food offering.
has said: “O Sādhaka! even if you are unable to make an external offering, you have at least the right to worship the Devī who is mind by setting Her in your mind, to the knowledge and full contentment of your mind. Why should you be sorry on this account so long as the Mother who is mind exists and your mind is your own? Open for once the door of the temple of mind, and, seating the Mother, who is the Mind of the mind, on the throne of the mind, worship Her with all your mind, all your heart, and all your world.¹ The full oblation in Her worship is completed with the full satisfaction of the mind.² Fulfil the desire of your heart by offering in handfuls at the feet of the Devī seated on a corpse,³ all the worldly objects, desire, enjoyments, and aspirations, which are yours. Finish the mind’s play with the Mother to the satisfaction of your mind. If the Mother who is mind itself appropriates to Herself the functions of your mind, it will no longer be necessary for you to perform even mental, not to speak of outer, worship.

So long as outer worship endures, there is the provision which requires performance of mental worship also. But even where these materials for outer worship are wanting, the Sāstra ordains that there also mental worship makes the Sādhaka’s worship complete. For, She for whom worship is ordained is a thing of the heart, and outer worship is only an expression of the feelings of that heart.

In the Yāmala it is said: “O Mahēśvarī! where outer worship is impracticable, the Spouse of Śiva should be worshipped in the heart; and from this worship the Sādhaka will reap the fruits of all forms of worship.”

In the Gandharva Tantra it is said: “The man who offers mental Naivedya ⁴ to the Mahādevi with devotion attains longevity and happiness. He who places round the neck of the Devī who is mind itself a mental garland of a thousand lotuses, lives in the City of the Devī for hundreds and thousands of crores of Kalpas,⁵ and then (if he has desires) ⁶ in his next birth acquires sovereignty over the entire earth with all its seas. He who mentally walks round the Mahādevi has, through the influence of such movement round the Dakṣiṇā,⁷ no longer to make any journey

¹ The world is considered the Sādhaka’s, and the offer of it to Her is seeing Her in everything in the world.
² The sense is, worship Her so long as you are not fully satisfied. Because, if you are not satisfied, She is not.
³ She is here thought of in Śavānsa.
⁴ Food offering.
⁵ A crore is ten millions. A Kalpa is a period between two world dissolutions.
⁶ Author’s parenthesis.
⁷ A name of the Devī, meaning the Merciful and Gracious One.
to the South (Dakṣiṇa). Nor will he see Hell in the Kingdom of Yama. He who devoutly bows to the lotus-feet of Mahādevī conquers the Brahmāṇḍa, composed of three worlds, and sinks in Brahma-bliss in the eternal abode of the Mother of the world. He who, being incapable of such mental action, is restless with the thought, 'I shall worship Mahāmāyā, the spouse of Mahēsvara, with various kinds of Naivedyas,' and who under the urgent promptings of this thought repeatedly prays, 'O Mother! give me Naivedyas according to my mind. Let me worship Thee to the satisfaction of my mind by offering Thee Naivedyas, which are Thine'; or who, being himself incapable of making the offering, repeatedly urges another to do so, saying, 'Offer Naivedya to the Mother;' he, too, conquers the three worlds, and enjoys perfect bliss in the Devi's abode.'

In the sixth Ullāsa of the Śāktānandatarāṅgini it is said: "Those who seek the Devatā without, forsaking the Devatā residing in the heart, are like a man who wanders about in the search for glass after throwing away a Kaustūbha gem which he held in his hand. After seeing the Iṣaddevatā in one's heart, one should establish Her in the image, picture, vessel, or Yantra, and then worship Her. O Paramēsvari! in the worship of Devatā one should think of the particular ornaments and carriers which belong to them individually."

"Next, I shall speak of inner Yajña, by virtue of which Śādhaka becomes full of the Divinity. Sitting comfortably with the face towards the east or north, a Śādhaka should meditate on the Sea of Nectar in his heart, in that sea is the Isle of Gems, with sands of gold. It is wondrously adorned with Kalpa-trees, laden with flowers, and with Mandāra, Pārijāta, and other celestial trees, which are ever in bloom and fruit; fragrant to its farthest quarters with the sweet smell of various flowers, over which hover swarms of black bees, gladden by the fragrance of their gay beauty. The Isle resounds throughout with the sweet music of singing cuckoos. The lakes of the island are brilliant with full-blown lotuses of gold. The island is, moreover, adorned with strings of pearls, heaps of flowers, garlands, silken draperies, and gates of gold. In that island one

3 The region of the dead, the Kingdom of Yama. 4 Universe.
4 Food offering.
4 The Kaustūbha is a great gem secured by Viśṇu at the churning of the ocean.
4 The diagram such as the Śrīvidyā Yantra on the cover of this book.
4 Vāhana. 7 Maṇidvipa. 8 Desire-gratifying trees.
4 Trees growing in heaven. These are Mandāra, Pārijāta, Santāna, Hari-candana, Kalpavrṣa. The first two and the last are here mentioned.
10 Kokila—the Koel, the black or Indian cuckoo (Cuculus indicus), which, with the spring, black bee, the vernal breeze, and so forth, are the companions of the God of Desire.
should think of a Kalpa-tree. The four Vedas of Rk, Yajus, Sāma and Atharva, characterized by the three Guṇas of Sattva, Rajas and Tamas, are its four branches. It bears wonderfully coloured flowers—yellow, black, white, red, and of other hues. It is full of singing cuckoos, black bees, and many other kinds of birds. Thinking thus of the Kalpa-tree, one should next think of an Altar of Gems at its foot, and of a large Maṇḍala, red and full of lustre on that altar. This red Maṇḍala is surrounded by jewelled steps brilliant as the rising sun, and by four gates with flying banners. It is encircled by walls of gems ornamented with every kind of jewel. It is presided over by Indra, Yama, Vāyu, Varuṇa, and other Lokapālas, in their own respective places. It is in every quarter full of Siddhas, Cāraṇas, Gandharvas, Vidyādhāras, great serpents—playful Kinneras, and Apsarās. There are on all sides fair women o the land of the Immortals dancing and playing music. It is decorated with banners hung with innumerable little bells. It is ornamented with gems of ruby and lapis lazuli and jewelled Cāmaras, festooned with garlands of large pearls, and coloured and painted with sandal and musk.

"O Devi! the Sādhaka should think that in the midst of this Maṇḍala there is an altar made of great rubies. Let him there see in his mind the Devi's four-sided throne on this altar tinted with the hue of the rays of newly risen suns and moons, and which is the three Devas, Brähma, Viṣṇu, and Maheśvara. O Maheśvari! the Sādhaka should think of a flowery bed on that throne and then, after worshippers the Piṭhādevatā's of the Iṣṭadevatā therein according to the injunctions of the respective Tantras, let him meditate on the Paramēśvari, seated in the posture of the lotus-seat on Sadasīva the Mahāpreta, on that flowery bed. Next, the Sādhaka should, after meditating on his Iṣṭadevatā with ornaments, carrier.

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1 Kokīla—the Koel, the black or Indian cuckoo (Cuculus indica), which, with the spring, black bee, the vernal breeze, and so forth, are the companions of the God of Desire.
2 The Yoni Yantra.
3 Tejas.
4 Guardians of Lokas or elemental or other Lords.
5 Various classes of Devayoni or Spirits produced from the Devas and the Devas' abode.
6 Mānıkya.
7 Vaiḍūrya.
8 Fly-whisks made of yak’s tail.
9 The altar is four-sided, and the Devas of which it is said to be made are in the text three. The four supports are generally given as Brähma, Viṣṇu, Rūdra, Īśana. The fifth Sadasīva forms the seat of the bed on which the Devi is seated. These five Śivas are known as the Mahāpreta. Hence Devi is called in the Lalitā (v. 174) Pañcapratamaśadhiśtyānī.
10 That is, Pūrṇaśilā Piṭha on the east, Uddiyāna Piṭha on the south, Jālandhara on the west, and Kāmarūpa Piṭha on the north.
11 Padmāśana.
12 Vāhana—the vehicle which bears the Devi or other Devatā as the Bird King Garuḍa in the case of Viṣṇu.
wepons, and family, and offering mental jewelled shoes at Her lotus-foet, take Her to the bathing room. There She should be seated on a throne and Her body first cleansed with a scented unguent composed of camphor, musk, sandal, Gorocaua, and Kunakuma, and then smeared with scented oil. Next, the Supreme Devata should be bathed with water which has been stored in hundreds of thousands of golden pitchers, and Her body should then be towelled with silken cloths. Next, after clothing the upper and lower parts of Her body in two pieces of cloth, the hair of the Devi with dishevelled hair should be combed and tied with bejewelled silken threads. Then mark Her forehead with a Tilaka made of sandal and such other things, and paint the parting of Her hair with vermillion. Next, adorn the fair hands and arms of the Charmer of Sankara with beautiful ivory bracelets, bracelets, and armlets; Her lotus-feet and toes with jewelled anklets and toe-rings, and Her nostrils with Gajamukta. The Sadhaka having to the best of his ability adorned the different parts of Her body in this way with ornaments and garlands of flowers, should anoint all Her limbs with scent, sandal, and perfumed gums. Let him then place a gold-embroidered bodice on Her breast.

"Meditating thus on the Devi at the time of Samadhi, the Sadhaka should after performing Bhuta-suddhi and Nyasas, worship the Queen of Mahesvara residing in his heart with the (other) sixteen articles of worship. First, after offering a throne of gems, the Sadhaka should welcome Her. Next, he should, after offering water to wash her feet, place Arghya on Her head. Let him then give the best nectar for sipping to Her lotus-mouth, and offer Her Madhuparka and then again

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1 Parivara—each Devata has His or Her family. Thus, Durga has her sons Kirtikaya, Gandesa, and daughters Lakshmi and Sarasvati.

2 Snana mandira.

3 A pigment said to be prepared from the body of the cow.

4 Saffron.

5 The mark on the forehead worn by pious Hindus.

6 A line worn by married women.

7 A pearl said to be formed in an elephant’s head.

8 Vide ante.

9 Upacara. These are—(1) Asana (seat); (2) Svagata (welcome); (3) Padya (water for washing the feet); (4) Arghya (offering of paddy, flower, sandal paste, divra grass, etc., in the vessel or Kusi); (5 and 6) Acamana (water which is offered twice and sipped to cleanse the lips and mouth); (7) Madhuparka (honey, ghee, milk, and curd); (8) Snana (water for bathing); (9) Vasana (cloth); (10) Abharama (ornaments); (11) Gandha (scent); (12) Puppa (flowers); (13) Dhupam (incense); (14) Dcpa (light); (15) Naivedya (food offering); (16) Vandana or Namaskara (prayer). These are the ordinary sixteen Upacaras, but, as appears later at p. 782, other numbers are given.

10 For Asana, see last note.

11 Svagata, see note 9.

12 Padya (Vide ibid.).

13 Amra.

14 Acamaniya (vide note 9).

15 See note, ante.
water for sipping thrice. Next, he should mentally offer excellent sweet rice, rice mixed with clarified butter, with other food and condiments, a sea of nectar, a mountain-heap of flesh, a mass of fish, all kinds of fruits, edibles, and drinks—the whole well arranged in golden vessels—and then betel with camphor. Next, he should, after mentally worshipping the Āvaraṇa Devatās of the Devi, perform a mental Japa of Mantra. After performing Japa a thousand times, the fruits of the Japa, along with water from the Arghya vessel, should be poured on the left hand of the Devī. Brahmā, Viṣṇu, Rudra, and Iśvara, form the support of the bedstead, the upper portion of which is Sadāśiva Himself. On this bed, formed of Brahma-vibhūti, is spread a milk-white coverlet, beautifully strewn with every kind of flower, and on this flowery bed Suresvara lies in the enjoyment of all forms of happiness. Thus should a Yogi Śādhaka meditate upon Her. Next, he should entertain Paramēśvarī with dances and with singing and playing of music, and then perform Homa for the accomplishment of the worship in all its parts. I shall now speak of this Homa, by means of which a Śādhaka becomes all consciousness.

"The Homa should be performed with the fire of consciousness in the fire-pit of the Mūlādhāra-lotus. Ātīmā, Antarātāmā, Paramātāmā, and Jānātāmā, are the four sides of that pit made of consciousness. The half Mātrā—namely, a small Bindu, with three curved lines beneath—surrounded by the waist-chain of bliss, forms the Yoni Yantra, made of Brahma-bliss. The Śādhaka should daily perform the Homa, meditating on Iḍā Nādi on the left, Piṅgalā on the right, and Suṣumṇā, the door to Brahman between the two. Dharma and Adharma should be considered to be the Haviṣ, or offering of the clarified butter, in this Homa."
INVOCATION

The Gandharva Tantra says: "Next, after performing Prāṇāyāma, the Sādhaka should take handfuls of flowers. The Devī should never be invoked without handfuls of flowers. The Sādhaka who has controlled his Prāṇa will meditate on the Paramēśvarī as above described in his heart, and seeing by Her grace that image the substance of which is consciousness in his heart, let him think of the identity between that image manifested within and the image without. Next, the energy of consciousness within should be taken without by means of the Vāyu-Bīja with the breath along the nostrils, and infused into the handful of flowers. Thus, issuing with the breath, the Devatā enters into the flowers. The Sādhaka should then establish the Devatā in the image or Yantra by touching it with those flowers. So long as the work of establishing the Devī in the outer image or Yantra is not accomplished, the Sādhaka should continue to hold those flowers of meditation in his hand. If he does not hold them, Gandharvas avail themselves of the opportunity to worship the Devatā inside that flowery Yantra, and even if the Sādhaka thereafter establishes Divinity in the image, Yantra, and the like, by contact with those flowers, he will not reap the fruits of that worship. For this reason the Sādhaka should, after drawing Her into the flowery Yantra by means of the Trīkhaṇḍa Mudrā, take the Mother of the world, who is all brilliant and forceful energy, out of that flowery Yantra by the force of the invoking Mantra and place Her within the Pīṭha (a general name for images, vessels, pictures, and so forth)."

Those who call the Ārya Society idolatrous because it worships earthen images, and who ridicule it on these grounds, should now open the door of their hearts, and, dispelling the darkness of their eyes, consider whether

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1 Control of Prāṇa manifesting as breath (see Introduction to Tantra Śāstra).

2 The vital airs. The control of these airs (vāyu) manifesting as breath actually effects control of the mind.

3 Tejas.

4 The Mantra "Yang".

5 The Kūrma Mudrā is formed with the flowers within. The hands are then lifted to the nostrils. The flower is breathed on through the left nostril with the Mantra "Yang," and the Sādhaka thinks that along with that air the Devatā within is brought out and placed in the flowers.

6 Diagram (see Introduction to Tantra Śāstra).

7 Devayoni, sons of Brahmā, belonging, together with the Apsaras, their wives, to Indra, heaven. Celestial musicians and choristers.

8 The flowers which are for the time being the seat of the Devatā.

9 The gesture so called.

10 Author’s parenthesis.
the children of the Árya race who are, as it were, tens of millions of Koh-i-
noors adorning the heads of the community of worshippers in the three-
worlds, really worship a Devi made of earth, or a Devi whose substance is-
consciousness. What is the need of Mantras, Yantras, Yoga, meditation,
concentration, and so forth, if we worship a Devi made of earth? If the
earthen image be the Devi why invoke into and establish life in it again?
And who in the world is such a fool as to invoke earth into earth? Moreover, if Gurus, after thorough investigation into the things of the visible world,
and who are unequalled in their power to display the principles of spiritual
life, have egregiously blundered in not recognizing that earth is earth, who-
is there in the world who can rectify such blunders? But we say that they
realized it to be the Mother, and not earth. They made themselves and
the earth blessed by bringing the Mother into the earth, and by themselves-seeing and then displaying to others the presence of Brahmanayi in
every molecule and atom of the Brahmapa. It is therefore with a heart
rent with sorrow that we say that it is the descendants of these very men
who, through the influence of a pernicious system of non-Árya education,
have lost all spiritual insight, and are themselves ruined by their thought
that Mother Brahmanayi, manifest out of grace to devotees, and estab-
lished in the form which She has assumed out of favour to Sádhakas, is not
Mother, but mere earth. How can those who are engrossed in play with
earth understand the play of the Mother? O Mother of the world! what
trouble thou bringest on thy children! Even if, on account of this trouble,
we are unable to understand the truth concerning Her by our own inde-
dependent effort, we have surely the privilege to understand the account
which She has given of Herself in the form of Sástra. But of this privilege
also we are almost deprived through our ill-fortune. Through want of
instruction from competent Gurus, and of the force of Sádhana, we have
lost the privilege of understanding Her commands, even while seeming to
understand them. O follower of the idol theory! how ridiculous it is for
you to call the Devátás image an idol! The Devi's substance is eternal
consciousness appearing in Her earthen form. In Her eyes infinite crores of
living forms, such as you, are as dolls, and of no account. Know it for
certain that to think of Her as an idol is not an effect of an auspicious
glance from Her. Even if you find it difficult to understand such things
as devotion, piety, knowledge, or faith, you, too, recognize with bowed
heads the Sákti of things. With what heart, then, do you disbelieve the
appearance, through the operation of Mantrasakti, of a superworldly
Sákti, unseen by the senses and minds of men such as you and I? Disease
wastes the body, but medicine cures it. Medicine defeats the law of Nature according to which disease destroys the body, and shows its own supernatural or superworldly Śakti (power). By the law of Nature water is always cool, but when in contact with fire it becomes very hot, and, like fire itself, owing to the communication of the Śakti of heat into it, the same water, instead of cooling, causes a terrible burning sensation. Here also the law of Nature, according to which water is cool, is defeated by the Śakti of the thing we call fire. You, too, admit this. How, then, do you disbelieve that, under the influence of Mantrasakti, the Brahmasakti residing in the heart of a Jiva comes out with breath, and is established in the outer image of Devatā? Why do you disbelieve that, under the influence of the Śakti of Mantra, the unconscious state of earth is destroyed and divinity is communicated into it as heat is communicated to water? In fact, it is one of the terrible diseases of the nineteenth century to raise at every word the cry, “The laws of Nature are violated.” It is a law of Nature that water is ordinarily cool, and it is also a law of Nature that it will become hot in contact with fire. Similarly, it is a law of Nature that earth will naturally remain earth, and it is also a law of Nature that it will receive divinity under the influence of Mantrasakti. Why, then, raise the objection that the law of Nature is violated? In fact, the root of this objection is to be found, not in the nature of the Universe, but in the nature of the objector. He has, perhaps, with the narrow notions which are the product of his intellect and knowledge, understood Nature herself to be very narrow. And this is why he understands Nature to consist of a few common rules belonging to the small department of unconscious things under the great Nature, Mahāprakṛti, which is the only source of the Śakti which makes the impossible possible. And for this reason they cry out at every word that the law of Nature is violated. But, as a matter of fact, the law of Nature is one and inviolable, and consequently the appearance of the Devī, whose substance is consciousness in an earthen image, under the influence of Mantra, is natural and self-evident. Really this appearance is but manifestation. For where do you find a place in this Brahmāṇḍa which is beyond the presence of Brahmamayī? She has not to come into image, Yantra, vessel, picture, flower, leaf, or whatever else you may mention; for She is present in all things, and all things are present in Her. But devotees and Sādhakas are not satisfied with Her presence in a subtle form. This is why, in order to fulfil the desires of Sādhakas,
and in order that they may possess Her sometimes as Bhagavān, sometimes as Bhagavati, sometimes as Father, sometimes as Mother, sometimes as Lord, sometimes as Iśvara, and so forth, the Devi, who is will itself, though the one and only Iśvara and Iśvari, appears in different Sādhanas and in different forms of Siddhi, playing different plays in different forms—as Śyāma and Śyāmā, as Umā and Rāma, as male and female, as Ganeśa and Mahēṣa, as Lord of wealth and Lord of day, because She is the Iśvari of the hearts of Sādhakas. This is the reason why, despite Her being the Iśvari, who presides over the Prāṇāśakti of the eternal Universe, Her Prāṇapratīṣṭhā is effected by the Sādhaka’s Prāṇa.

Even though She is the Mother of the world, the Sādhaka worships Her as his own Mother. If I perform Sādhana of the Mother, it is not because the Mother is wanting, but because I wish to make good the wants or deficiencies in myself. Even though all other beings of the three worlds perform Sādhana of the Mother, that Sādhana does not satisfy me. And the Prāṇapratīṣṭhā of the Mother is for fulfilling the desire of my own heart.

In another Tantra it is said: “Prāṇapratīṣṭhā in an image of Śiva or Śakti is done by placing the hand on its Brahmarandhra, or forehead, or brow. According to some divisions of Tāntrik teachers, Prāṇapratīṣṭhā should be done by placing the hand on the Brahmarandhra, forehead, and brow at one and the same time. Prāṇapratīṣṭhā in an image should be done by touching the heart in the case of the Viṣṇu image, in the case of other Devatās by touching the feet, and in Śivalinga by touching the head.”

ARTICLES USED AND ACTS DONE IN WORSHIP

In the Sanatkumāra Tantra it is said: “The Iḍādevatā should be worshipped daily with sixteen Upacāras, or with ten if it is not possible

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1 The Brahman as the possessor of all powers (Aśvārya) which belong to Iśvara, “the personal God.” Bhagavati is the feminine of Bhagavān.
2 Iśvara.
3 Feminine of Iśvara, or Lord.
4 That is, particular Sādhanas evoke particular forms.
5 That is, in various masculine and feminine forms. It is a vulgar error to say, as does Professor Fitzedward Hall in his notes on the Sāmkhya, that Śakti is only feminine. Grammatically doubtless it is feminine, but Śakti is, and is the cause of all forms. Śakti manifesting as the vital principle.
6 The rite by which establishment of Her life in the image is effected.
7 That is, the particular Prāṇa or vital principle of the Sādhaka.
8 That portion of the crown of the head which is called the “fontanelle.”
9 Upacāra. There are ordinarily sixteen of these, as to which side ante.
10 Articles used in worship. The Sanskrit word is kept in the text, as the English term “articles” does not correctly describe Upacāra, which includes not only material articles such as flowers and lights, but welcome, prayer, etc.
to worship with sixteen, or with five Upacāras if it is not possible to worship with even ten."

The Jāñanamāla, quoted by Rāghava Bhatta,¹ says: "The different classes of Upacāra in worship are thirty-eight—sixteen, twelve, ten, and five.² I shall now relate what Upacāra are involved in each of these classes, and what fruits are gained by the use thereof.

"The thirty-eight Upacāra are—Āsana (seat), Āvāhana (invocation), Upasthitī (presence),³ Sānnidhya (nearness),⁴ Abhimukhyā (facing),⁵ Sthirikṛti (making fast),⁶ Prasādana (pleasing),⁷ Arghya (offering), Pādhya (water for washing the feet), Ācamana (water sipped to cleanse the lips, mouth, and throat), Madhuparka (honey, ghee, milk, and curd), Ācamana again, Snāna (bathing),⁸ Nirājana (waving of light),⁹ Vastra (cloth), Ācamana (the third time), Upavita (sacred thread),¹⁰ Ācamana again (the fourth time), Bhūṣaṇa (ornaments),¹¹ Darpanāvalokana (looking at a mirror),¹² Gandha (perfume), Puṣpa (flower), Dhāpa (incense), Dīpā (light),¹³ Naivedya (offerings of food), Pāṇīya (offerings of drink), the fifth Ācamaniya (water for sipping as above), Hastavāsa (napkin),¹⁴ Tāmbula (betel),¹⁵ Anulepana (unguent),¹⁶ Puṣpānjali (handful of flowers), Cīta (singing), Vādyapa (instrumental music), Nṛtya (dancing), Stuti (reciting hymns in praise), Pradaksīṇa (walking round),¹⁷ Puṣpānjali (second handful of flowers), and Namaskāra (obeisance).¹⁸ These are the thirty-eight Upacāra."

¹ The great Tāntrik Commentator on the Śrādṛātīlakā.
² As appears from the text which follows, the Upacāra are given in numbers varying from 38 to 3.
³ That is, the coming of the Devatā after the invocation.
⁴ Her near approach to the worshipper.
⁵ Facing the Sādhaka.
⁶ The Sādhaka makes the Devī assume a fixed position before him.
⁷ The Sādhaka gladdens and propitiates the Devī.
⁸ The Devī is bathed.
⁹ That is, before the Devī.
¹⁰ Placing of sacred thread on the image.
¹¹ The Devī is adorned.
¹² A mirror is presented to Her that She may regard Herself and toilet.
¹³ Which is placed before Her and offered with a Mantra, as are the rest.
¹⁴ After eating and drinking, She cleanses Her mouth, and then a napkin is offered that She may wipe Herself therewith.
¹⁵ This is always chewed after eating.
¹⁶ Sandal paste, perfumed oil, etc.
¹⁷ The Sādhaka walks round the image—a sign of reverence.
¹⁸ Bowing.
CEREMONIAL WORSHIP (Contd.)

Thirty-six Upacāra

In the fifty-fifth Paṭala of Nibandha it is said: “Āsana (seat), Dantakāṣṭha (stick for cleansing the teeth), Udvartana (anointing the body), Virākṣāna (rubbing the body), Sammārjana (rubbing off), Abhyāsījana (second anointing), Snāna (bathing with ghee and so forth), Āvāhana (invocation), Pādyā (water for washing the feet), Arghya (offering), Ācāmanīya (water sipped to cleanse the mouth), Snāniya (water for bathing), Madhuparka (mixture of honey, milk, ghee, and curd), Ācāmanīya again, Namaskāra (obeisance), Nr̥tya (dancing), Gīta (singing), Vādya (instrumental music and offering of other things), Stūpa (reciting hymns in praise), Homa, Pradakṣiṇa (walking round), Darpanadarsana (looking at a mirror), Cāmara (waving of Cāmara), Sayyā (bed), Anulepana (unguent), Vastra (cloth) Alakāra (ornaments), Upavīta (sacred thread), Gandha (perfume), Puṣpa (flowers), Dhūpa (incense), Dīpa (light), Baḷidāna (offering of sacrifice), Tapaṇa (offering libations of water), Ātmasamarpāṇa (self-dedication), and Visarjana (dismissal). These are the thirty-six Upacāra.”

Eighteen Upacāra

In the third Paṭala of the Phetkārīpi Tantra, quoted in the Śvāmārahaśya, it is said: “Āsana (seat), Āvāhana (invocation), Arghya (offering), Pādyā (water for washing the feet), Ācāmanīya (water sipped to cleanse the mouth), Snāna (bathing), Vastra (cloth), Upavīta (sacred thread), Bhūṣaṇa (ornaments), Gandha (perfume), Puṣpa (flowers), Dhūpa (incense), Dīpa (light), Anna (Naivedya), Tapaṇa (offering libations of water), Mālya (garland), Anulepana (unguent), Namaskāra (obeisance), and Visarjana (dismissal). A Sādhaka should perform worship with these eighteen Upacāra.”

1 Nibandha Tantra.
2 The Hindus cleanse their teeth with a stick.
3 Rubbing the body with perfume and fragrant unguents.
4 That is rubbing the unguents in.
5 Of the unguent which remains on the body.
6 This is in text, and treated as part of Vādya.
7 Sacrifice into fire.
8 Fly-whisk made of yak’s tail.
9 Offering of bed. It is imagined that the Devī will repose Herself thereon.
10 Dresses are offered.
11 In the case of Śāktas sacrifice of animals and fruits and vegetables, in Vaiṣṇava worship the latter only.
12 Offerings of food.
**Sixteen Upacārā**

In the Śivārcana Candrikā it is said: "Āsana (seat), Svāgata (welcome), Pādya (water for washing the feet), Arghya (offering), Acamanīya (water sipped as above stated), Madhuparka (mixture of honey, milk, ghee, and curd), Ācamana (cleansing of mouth), Snāna (bathing), Vasana (cloth), Abharanā (ornaments), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light), Naivedya (offerings of food), and Vandana (prayer with hymns in praise). These sixteen Upacārā should be used and done in worship."

**Sixteen Upacārā described in Another Way**

In the Mantraratnāvali, quoted in the Krṣṇarcana-candrikā, it is said: "Pādya (water for washing the feet), Arghya (offering), Acamanīya (water sipped to cleanse the mouth), Snāna (bathing), Vasana (cloth), Bhūṣaṇa (ornaments), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light), Naivedya (offerings of food), Ācamana (water sipped as above), Tāmbula (betel), Arcana-Stotra (hymns of praise), Tarpana (offering libations of water), and Namaskāra (obeisance)."

**Twelve Upacārā**

In the Svatantra Tantra it is said: "Arghya (offering), Pādya (water for washing the feet), Acamanīya (water sipped for cleansing the mouth), Madhuparka (mixture of milk, ghee, honey, and curd), Ācamana again (see above), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light), Naivedya (offerings of food), Pradaksīṇa (walking round), and Namaskāra (obeisance). A Mantri should perform worship with these twelve Upacārā."

**Ten Upacārā**

In the Kāli Tantra, quoted in the Śyāmārahasya, it is said: "Arghya (offering), Pādya (water for washing the feet), Acamanīya (water sipped to cleanse the mouth), Madhuparka (mixture of honey, milk, ghee, and curd), Ācamana (as above second time), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light), and Naivedya (offerings of food). These are the ten Upacārā."

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2 The Devī is welcomed as She appears.

3 Offering of paddy or unhusked rice (which is always ātapa—that is, sun-dried), flowers, sandal paste, dūrvā grass, etc.

4 He who has the Mantra or secret word (Mantroguptabhaṣānam yasya asti), or initiated devotee.
CEREMONIAL WORSHIP (Contd.)

Seven Upacāra

In the Prayogasāra, quoted by Rāghava Bhaṭṭa, it is said: “Arghya (offering), Gandha (perfume), Puṣpa (flowers), Aṅkata (barley, or śataka rice), Dhūpa (incense), Dīpa (light), and Naivedya (offerings of food). With these is performed seven-limbed worship.”

Five Upacāra

In the fifty-fifth Paṭala of the Nibandha Tantra it is said: “Gandha (perfume), Puṣpa (flowers), Dhūpa (incense), Dīpa (light), and Naivedya (offerings of food). These are the five Upacāra. A Sādhaka should always use these five in worshipping his Iṣṭadevatā.”

Three Upacāra

“The five Upacāra less Dhūpa (incense) and Dīpa (light)—that is to say, Gandha (perfume), Puṣpa (flowers), and Naivedya (offerings of food)—are known as the three Upacāra.

“The different classes of Upacāra above enumerated consist of items varying from thirty-six to three in number. The misguided Sādhaka who, for the sake of economy, though able to worship with the first named classes, proceeds to perform worship with the latter, never obtains the fruits of the worship as stated in the Śāstra.”

Rules for Japa

In the Picchila Tantra it is said: “After performing Prāṇāyāma thrice, one should do the Rṣi and other Nyāsas. Next, after performing the Nyāsa on six limbs, one should do the Kulluka Japa. Next, after performing Japa of the Mahāsetu and Setu Mantras, one should do Japa of the Mulamantra the fixed number of times. After this Japa, one should again perform Japa of the Setu and Mahāsetu Mantras, and then make an offering of the Japa. Next, after performing Prāṇāyāma thrice, one should bow to Parameśvarī, according to the injunctions relating to bowing

1 Japa is defined as Vidhānena mantrochāraṇam, or the repeated utterance, mentally or physically, of Mantra according to certain rules. It is of three kinds, and is described in the Introduction to Tantra Śāstra.
2 Vide ante.
3 See Introduction to Tantra Śāstra for a short description of this technical aspect of Mantra.
4 The primary Mantra of the Devatā.
with eight parts of the body⁠¹ and so forth, or by touching the earth with only the head."

In the fifth Pañala of the Sarasvatī Tantra it is said: "I shall now speak of another kind of excellent purification of the mouth (purification consisting of Mantra),⁸ without which, O high-favoured Devī! Japa and worship will be ineffectual. O Devī! he who performs Japa with an unpurified tongue commits a sin. For this reason one should purify one's mouth with all care."

In the Kulārṇava it is said: "At the beginning of Japa a Śādhaka is affected by birth uncleanness, and at the end of Japa by death uncleanness.⁹ A Mantra affected by these two forms of uncleanness is never perfect and fruitful. For this reason a Mantra should be cleansed of the two forms of uncleanness which attach to the beginning and the end, and then it should be repeated in Japa. When freed from those two forms of uncleanness, that Mantra grants all forms of Siddhi.⁴ Therefore, for the attainment of the fourfold fruit ⁵ one should perform Japa of the Mūlamantra,⁶ commencing and ending with the Prāṇava, reciting it one hundred and eight times, or seven times at the beginning and at the end of Japa."⁸

In the Yoginī Tantra it is said: "The Japa which forms a part of daily worship should be done with the fingers,⁸ but not so a Japa in a rite undertaken for the attainment of some desired object. For, in Japas of the latter kind, the rule is that they should be performed with different kinds of rosaries, according to the different kinds of desired objects. The Śāstra does not ordain that such Japas should be performed with the fingers. But, O Mahēśvari! if rosaries are wanting, then they may be so performed."

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¹ Aṣṭāṅgapaṇāma—bowing with tips of toes, knees, elbows, nose, and forehead touching the ground.

⁸ Author's parenthesis. This is known as Mukhaśodhana. For this and other processes, such as Jihvāśodhana, etc., processes preliminary to and involved in the right utterance of Mantra, see Introduction to Tantra Śāstra.

⁹ As to the "birth" and "death" defilements in the case of a Mantra, see Tantrasāra 75 et seq.

⁴ Success or fruit.

⁵ Dharma, Artha, Kāma, and Mokṣa (see Introduction to Tantra Śāstra).

⁶ Vide ante.

⁷ The Mantra Om.

⁸ The Japa is of the Mūlamantra only. It is preceded and concluded by the recitation mentioned in the text.

⁹ The counting is done with the thumb on each of the three joints (technically called "yoni") of the fingers. The order, however, in which the joints are touched in counting varies with the Japa and worship.
In the Sacchanda Maheśvara it is said: “The rosary which is made of beads of Rudrākṣa, coral, lotus-seeds, and joints of Kuśa grass, is a cause of happiness to the three castes of Brāhmaṇa, Kṣattriya, and Vaiśya. Women and Śūdras using rosaries made of these beads will be guilty of sin. Rosaries made of other kinds of beads are efficacious for them.

"Rosaries made of beads of Rudrākṣa, conch-shell, lotus-seed, wild olive, pearls, crystals, gems, gold, coral, silver, or roots of the Kuśa grass, are prescribed for householders."

In the Vīra Tantra it is said: “One should carefully perform Japa with a rosary of Rudrākṣa beads in the night. But, O great Devī! a rosary of Rudrākṣa beads should never be used in Japa during daytime."

In the Rudrayāmala it is said: “A rosary of Rudrākṣa beads should never be used in Japa during the day. But, O fair-faced Devī! the doing of Japa with a rosary of Rudrākṣa beads in the daytime will not be blamable in Purāṇa."

In the Yāmala it is said: “A rosary, which is Iṣṭadevatā Herself, should be daily worshipped and daily used in Japa; for, if a rosary fasts—that is to say, is not used in Japa or worshipped—dangers befall the Sādhaka."

In the Kamākalamālinī Tantra it is said: “Japa should be done one thousand and eight, one hundred and eight, fifty and eight, thirty and eight, twenty and eight, ten and eight, twelve, ten, or eight times. A Sādhaka who is so able should do Japa with the higher numbers, and others who are not so capable with the lower numbers. O Maheśvari! know that in worship and other great daily rites different numbers are ordained to meet differences in the capacities of Sādhakas."

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1 The seed of a plant used in the worship of Śīva.
2 Putraṇīva.
3 As to this form of Sādhana, see Introduction to Tantra Śāstra.