Uddhārakośa of *Dakṣiṇāmūrti*

Translation of Chapter 1 with notes

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Introduction

The Sanskrit original of the text *śrīdakṣiṇāmūrtiviracita uddhārakośaḥ* is quoted from *Dakṣiṇāmūrti*'s *uddhāra-kośa* by Prof. Raghu Vira and Shodo Taki, M.A. published by Munshiram Manoharlal in 1938.

The book by R. Vira and Shodo Taki is based on seven manuscripts and has all variations between these manuscripts noted and contains extensive commentaries, none of which is duplicated here, so the reader is encouraged to consult this book.

The purpose of this translation is to glean technical details of mantra recitation, especially of the ten *vidyā*-s of *Tripurasundarī*. The idea is to extract this information from common meaning of the codewords used for a particular *bīja*.

Only the first chapter, which is devoted to the ten *vidyā*-s, is presented here.

It should be noted that the term *mantra* here refers only to a particular type of tantric mantras – *vidyā*-s, while the word "mantra" in general refers to many, though related, types of verbal formulations. For a variety of scholarly views on mantras and extensive bibliography the reader is referred to "Understanding Mantras" ed. by Harvey Alper, SUNY Press, 1989. For a more practical and based in tradition overview of mantras see "The power of Mantra and The Mystery of Initiation" by Pandit Rajmani Tigunait, Himalayan Institute Press, 1996. A good online resource on tantric mantras is www.shivashakti.com by Mike Magee.

From a technical point of view, mantra is a sequence of syllables and words made into a single utterance (it means that mantra, if pronounced, should be without pauses or breaks that divide it perceptually into two utterances). What differs mantras from ordinary speech is, first, that mantras are designed to be instruments facilitating mental operations using means beyond meaning and, second, mantra utterances are not intended to have information content.

Mantra as an utterance has syllabic content, metre and mode of articulation. Deficiencies in any of these could reduce mantra efficacy. To specify the syllabic content and the mode of articulation each syllable of a mantra is replaced with a codeword. It has at least three advantages as compared to specifying syllables directly. First is the ability to put a description of a mantra into a metric form thus facilitating memorization. The second advantage is that a meaning that a codeword has might remind how the syllable is to be articulated. The third advantage is that the very usage of a codeword reminds that syllables are pronounced differently than they are in ordinary speech. So, *oṃ* is not actually pronounced as *o* followed by anusvara.

Each *bīja* (mystical syllable) has more than one codeword. Very few codewords stand for more than one syllable or word. In *Uddharakośa* only *hara*, *cārvaṅgin* and *śarman* has two substitutions each.

The text uses several technical terms, explained below.

Technical terms

bīja

Codewords in the text are called *bīja*, literally "seed". One of the technical meanings of *bīja* is "placeholder instead of which something else should be put in place".

Another sense is "seed from which something grows or fully manifests itself".

Yet another meaning of *bīja* is "syllable or utterance, that has mystical significance". For example, *phaṭ* is a syllable which is a *bīja*. It should be noted that some *bīja*s are polysyllabic, like *svāhā* and *namaḥ*.

These three distinct senses of the term *bīja* should be carefully noted to avoid confusion. Here is an example how all three senses are used in one formulation.

Mantra of Sarasvati is described in I.38 as

> *tāra*, *lajjā*, *vāgbhava*, *parā* and *praṇava* is the seed, known as having five peaks; at the end is *namaḥ*.

Here *tāra* etc. are codewords or *bīja*-s in the sense "placeholder ...". After these codewords are substituted with *bīja*-s in the sense "syllable or utterance" (there are four different mystical syllables here: *oṃ*, *hrīṃ*, *aiṃ* and *namaḥ*) the mantra will take this form:

oṃ hrīṃ aiṃ hrīṃ oṃ
vāgdevyai namaḥ ||

The first line is called *"bīja*, having five peaks (or heads)". *bīja* here is used in the sense "seed from which something grows or fully manifests itself". As a result of performing japa of the mantra this line will turn into a *vidyā* of *Sarasvatī* and out of it a particular conception of *Sarasvatī* will grow as a flower from a seed.

prokta

This adjective has a special meaning "put directly as a sequence of syllables with specified mode of articulation". Mantra represented with codewords when uttered is *kathita* or "reckoned". After codewords are substituted with their corresponding mystical syllables, it becomes *prokta*. When the sequence of syllables is actually uttered, it is *ukta*.

anṛta **and** *asatya*

These two adjectives are appllied synonymously to codewords to say that they are sounding differently than the syllable they stand for, and therefore do not have the powers of the syllable itself. For example, the sound of word *tāra* has nothing in common with the syllable it stands for — *oṃ*. When utterance is said to be *ṛta* or *satya* it means that it has full efficacy as designed.

kṛtrima

This adjective is applied to codewords and means that the association of this codeword with the corresponding syllable is a by-product of usage of the syllable and is mostly analogical in nature. For example, *lajjā* (embarrassment, shame) is a codeword for *hrīṃ*. *hrīṃ* is to be pronounced in a subdued, infirm, soft, withdrawn voice as if one is feeling ashamed or embarrased.

apara

This adjective is applied to codewords and means that a codeword "has other meaning as well" (lit. not totally devoted to standing for a syllable). For example, *jihvā* is a codeword that stands for syllable *krīm̐*, but it has ordinary meaning "tongue".

vidyā

In its first sense, this term is used to designate a particular part of a mantra. It is the part that shapes the whole mantra and makes it distinct.

Another meaning is "general schema, framework for full manifestation". The mantra itself might serve as a general schema for full manifestation of or a basis of particular conception of a deity.

In general, term *vidyā* is used to denote a particular group of mantras. All mantras of the ten forms of *Tripurā* are called *mahā vidyā*-s, or great *vidyā*-s.

ante

This word, literally translated as "at the end", means that after the *vidyā* of the mantra there should be an invocation of the deity name, in dative if accompanied by *namaḥ* or else in vocative (with one exception of the mantra of *Rajñī*). After the invocation should be put what is specified after *ante*.

General notes

Mantras, presented in the first chapter of *Uddhārakośa*, (mantra of *Tripura-sundarī* is the only exception) have the following structure: first is the *vidyā*, then invocation of or address to deity and then the final part usually ending with *namaḥ* or *svāhā*.

Parts of the text, devoted to a particular mantra, end with section marked *prakāśam* ("openly"). This section should contain the mantra, given prior in an encoded form, in a direct form as a sequence of syllables (and words) (that is, as *prokta*). However, some of these sections seem to be corrupt because their content is not in complete agreement with encoded form of mantra. This was noted by Raghu Vira and Shodo Taki in their comments on the text. All such inconsistencies are noted here in "Notes" to these sections.

The text itself is composed as a set of quotations from various tantras and agamas, many of which seem to be lost.

The text has metre based on 8-syllables per pada pattern (*anuṣṭubh* ?). Words *ca, tathā, eva* seem to serve as metric fillers only and are generally ignored in translation.

Each syllable or even each letter might be pronounced in a variety of ways. For example, one of the variabilities of the sound $\bar{u}$ is the pitch. The mantras, presented in this text require not only particular syllables but a very specific way of pronouncing them to be effective. In the case of $\bar{u}$ as part of *hūṃ* the pitch is hinted at in I.43. How exactly to articulate most of the syllables is unclear. Tradition insists that is should be learned from a tantric lineage guru.

Codewords used in other tantric texts are not necessarily those presented in *Uddhārakośa*.

The purpose of tantric texts, and this one as well, seems to be not only to reveal but also to obfuscate and mislead. One should be cautioned not to take statements (like "openly" given mantras) at a face value but rather to seek meaning, alluded to and presented from several perspectives.

Please, send correction/criticism to dmitri@theasis.net .

Chapter 1

ekadā sphāṭikorvībhṛtsānau vanasamākule |

saṃsthitau pārvatī śambhū lokarakṣaṇatatparau ||1||

Once on the top a crystalline mountain crowded with clouds *Pārvatī* and *Śambhū* were staying together, attending closely to preservation of this world.

pārvatī parameśānaṃ provāca vacanaṃ hitam |

devadeva suraśreṣṭa dayātraiguṇyamānasa ||2||

To the highest ruler *Pārvatī* addressed, with a sense of urgency, this speech:

> O Deva, the brightest among the gods, you, who's mind is in state
> defined by the three qualities and is intent on compassion!

devī bhagavatī deva mahātripurasundarī |

asmiṃś carācare vyakte krūre kena prakāśitā ||3||

Goddess bringing fortune — great *Tripurasundarī* — how, O Deva, she might be made apparent in this perceptible by the senses, cruel world of living things?

9

īśvara uvāca

Īśvara said:

śṛṇu devi pravakṣyāmi gopyaṃ tava kutūhalāt |

Listen, O Devi, I will put into words — because of your curiosity — what is to be kept secret.

revātaṭe mahāpuṇye śrīgarbhā nāma satpurī |

asti trailokyavikhyātā sarvabhūtalaśekharā ||4||

On a very beautiful slope of river *Reva* stands a real fortress called *Śrīgarbhā*, famous throughout the three worlds, the crown of the whole earth.

tasyāṃ babhūva viprendradevagandharvasevitam |

puṇyaṃ tapovanapadaṃ nānāvṛkṣasamākulam ||5||

Inside that fortress there was an auspicious grove abounding with various trees. In this grove religious austerities were performed and it was frequented by inspired sages, gods and souls of the dead before their next reincarnation.

tasmiṃstapovane puṇye sevite'pi munīśvaraiḥ |

ṛṣiḥ syād dakṣiṇāmūrtis tadārādhanatatparaḥ |

nānāśāstrābdhi poto'pi sarvāgamanidhir abhūt ||6||

In that sacred grove, visited even by masters among inspired men, *Dakṣiṇāmūrti*, perhaps already a sage (*ṛṣi*), was eagerly engaged in rendering the place favourable to his pursuits, having thus become repository of all agamas as a ship in the ocean of various shastras.

ekadā snātum āyāto revāṃ puṇyajalānvitām ||7||

Once, he approached *Reva*, waters of which have power to purify, to perform the ceremony of bathing.

prākpuṇyakarmaṇā tasmai tuṣṭā tripurasundarī |

jalamadhye sthitā goptrī mahātripurasundarī ||8||

Because of a rite directed towards purification, *Tripurasundarī*, standing in the midst of the waters, became favorably inclined towards him — she who protects, great *Tripurasundarī*!

svamūlaṃ śikṣito devyā śuddhaṃ cāmṛtarūpakam |

satvaraṃ phaladaṃ gopyaṃ sa munīndraśiromaṇiḥ ||9||

He, the crestjewel of inspired men, was instructed by Devi herself in her own mula-mantra umodified, put into *amṛta* metre, being on the verge of becoming empowered, bearing results but to be kept secret.

Notes:

> Expression "on the verge of becoming empowered" means that the mantra was uttered explicitly with all technicalities and aspects of pronunciation in place that make mantra potent. In the text that follows, on the contrary, sounds of mantras are given in a coded form and the codes are described as not real or false (*anṛta, asatya*), meaning "sounding differently than the syllable they stand for". However, "on the verge of becoming" implies that mantra is fully manifested, becomes invested with power only when the adept utters it himself (herself), for there is more to mantra than mere sounds.

tadā prabhṛti tanmantraṃ dhyāyan stotraṃ japan hṛdi |

tatprabhāvān mahādevi granthaṃ kartum iyeṣa saḥ ||10||

Henceforth, meditating on that mantra, silently muttering the hymn of praise in his heart, enlightened by it, O great Devi, he endeavored to create a treatise.

tadanugrahamantreṇa sa munīśvarapūjitaḥ |

grantham uddhārakośākhyaṃ cakāra mantrasāgaram ||11||

With mantra facilitating composition he, honored as the master among inspired men, a treatise named *uddhārakośa* created as a wast collection of mantras.

anyān nānāvidhyān granthān prekṣya trailokyapūjite |

tadā prabhṛti deveśi prasiddhaṃ bhūmimaṇḍale |

grantham uddhārakośākhyaṃ sarvāgamaviniścitam ||12||

Though other various formulations and treatises were honored throughout the three worlds, from now on, O mistress of the gods, the most celebrated all around the earth is composition called *uddhārakośa* firmly established in all agamas.

śrīdevy uvāca

Devi said:

devadeva jagannātha bhaktānugrahakāraka |

O Deva, O refuge of all living beings, you, who is intent on conferring benefits onto your worshippers!

śrotum uddhārakośākhyaṃ nānāgamaviniścitam |

icchāmi paramaprītyā vaktum arhasi dhūrjaṭe ||*13*||

To hear that which is called *uddhārakośa*, firmly established in various agamas, I strive with utmost delight; please, speak, O having mane of matted locks.

īśvara uvāca

Īśvara said:

śṛṇu pārvati vakṣyāmi hy uddhāraṃ tripurāditaḥ |

devīnāṃ daśavidyānāṃ mantroddhāram anuttamam ||*14*||

Listen, *Pārvatī*, for I will tell a portion, by starting with *tripurā* and ending with the passage on mantras of the ten *vidyā*-s of the Devi.

grantham uddhārakośākhyaṃ sarvāgamaviniścitam |

sarvagranthādipūjyaṃ ca tacchṛṇuṣva bravīmy aham ||*15*||

Composition called *uddhārakośa* is firmly established in all agamas, and is to be honoured as the first among all compositions — this you attend to and will tell it.

tadanugrahamantreṇa sarvān uddhārasamcayān |

abravīd dakṣiṇāmūrtiś chātram akṣobhyanāmakam ||*16*||

With a mantra facilitating it, all collections of passages *Dakṣiṇāmūrti* told to a teacher called *Akṣobhya*:

śṛṇu chātramahābhāgin devībhaktisamanvita |

rahasyaṃ sarvalokānāṃ devānām api durlabham ||17||

> Hear, O exceedingly fortunate with choice of a teacher, you, who
> is consistent in his devotion to Devi, the secret of all worlds dif-
> ficult even for the gods to find out.

devi tasminn avasare śiṣyāya priyavādine |

munīndro dakṣiṇāmūrtir abravīd grantham uttamam ||18||

O Devi, at that favourable opportunity to that pupil, known for his pleasing
manner of speaking, inspired human soul, *Dakṣiṇāmūrti*, related this excel-
lent composition.

bhāṣitaṃ yat purā tena tatprabhāvān maheśvari |

devānāṃ devatānāṃ ca tac chṛṇuṣva bravīmy aham ||19||

You listen and I will tell you about devas and devatas using exactly the same
words as he, enlightened by the mantra, did, O *Maheśvarī*!

1

tatrādau tripurāmantroddhāraḥ

Thus, at first, passages on mantra of *Tripurā*.

tad uktaṃ vāmakeśvare tantre

This is said in *vāmakeśvara* tantra:

lakṣmīḥ parā madanavāgbhavaśaktiyuktā |

tāraṃ ca bhūtikamalā kathitāpi vidyā || 20||

śaktyādikaṃ ca viparītatayā ca proktā |

śrīṣoḍaśākṣaravidhiḥ śubhado'stu pūrṇaḥ || 21||

lakṣmī, parā, supplied with *madana, vāgbhava, śakti,* then *tāra, bhūti, kamalā* — the *vidyā* is told. Starting with *śakti,* reversely syllabified, it completes the revered 16-syllabled bringing fortune formula.

uḍḍāmare ca

And in *uḍḍāmara:*

kṣīrodasaṃbhavā bhūtiḥ kāmavāgbhavam eva ca |

śaktiḥ praṇavalajje'pi lakṣmīḥ śaktyādikaṃ tataḥ |

viparītatayā proktā vidyā śrīṣoḍaśākṣarī ||22||

kṣīrodasaṃbhavā, bhūti, kāma, vāgbhava, śakti, praṇava, lajjā, lakṣmī, then starting with *śakti,* reversely syllabified *vidyā* — the revered 16-syllabled mantra [is obtained].

rudrayāmale'pi

And in *rudrayāmala:*

hariṇākṣī tathā māyā kāmarājaśca vāsanāśarat |

tryakṣaṃ tathā kṣāmā lakṣmīḥ śaktyādikaṃ tataḥ |

viparītatayā proktā vidyā śrīṣoḍaśākṣarī ||23||

hariṇākṣī, māyā, kāmarāja, vāsanā, śarad, tryakṣa, kṣāmā, lakṣmī then, starting with *śakti,* reversely syllabified, *vidyā* — the revered 16-syllabled mantra [is obtained].

(1)

atha lakṣmībījāni

And now, codes for *śrīṃ.*

uktaṃ ca chinnārahasye

It is said in *chinnārahasya:*

lakṣmīḥ padmā hariṇākṣī saroruhanivāsinī |

kamalārukminī caiva nārāyaṇapriyāpi ca |

lakṣmībījāni saptaiva kṛtrimāṇy aparāṇi ca || 24||

lakṣmī, padmā, hariṇākṣī, saroruhanivāsinī, kamalā, rukminī, nārāyaṇapriyā are the seven codes for *śrīṃ*, they are by-products of usage and have other meaning as well.

aparaṃ ca tripurātilake

Moreover, in *tripurātilaka*:

ime dve kamalā padmā harikāntā tathavai ca |

śriyo bījāni pañcaivam anṛtāny aparāṇi ca ||25||

These two, *kamalā, padmā* and *harikāntā* then, of *śrīṃ* are the five codes, sounding differently than the syllable they stand for and having other meaning as well.

Notes:

What are "these two" is unclear.
kṣīrodasaṃbhavā , used in I.22 as a codeword for *śrīṃ* should be added here.
Literal meaning of the codewords:

lakṣmī	f.	fortune, luck
padmā	f.	lotus hued one
hariṇākṣī	f.	with yellowish , tawny or greenish eyes
saroruhanivāsinī	f.	wearing "lakegrowing" (lotus)
kamalā	f.	rosecoloured
rukminī	f.	species of plant
nārāyaṇapriyā	f.	dear to men
harikāntā	f.	beloved of Hari
kṣīrodasaṃbhavā	f.	grown in the ocean of milk

The colors specified in many of the codewords suggests that *śrīṃ* has *viśuddha* chakra as the primary place where vibrations are concentrated.

(2)

atha hrīṃ bījāni

And now, codes for *hrīṃ*.

uktaṃ cāgamālaṃkāre

It is said in *āgamālaṃkāra*:

parā bhūtis tathā lajjā māyāpi sakalā kṛśā |

samastāpi tathā kṣāmā devīpraṇavavīrakau |

vāraṇārṇam sudhābījaṃ kṛtrimāṇy aparāṇi ca ||26||

parā, bhūti, lajjā, māyā, sakalā, kṛśā, samastā, kṣāmā, devīpraṇava, vīraka, vāraṇārṇa, sudhābīja are by-products of usage and have other meaning as well.

Notes:

Literal meaning of the codewords:

parā	f.	sound in the first of its four stages
devīpraṇava	f.	humming of Devi
lajjā	f.	embarrassment , shame
sakalā	f.	having soft sound
kṛśā	f.	attenuated
samastā	f.	abridged , contracted
kṣāmā	f.	infirm , slight
bhūti	f.	wellbeing
sudhābīja	n.	seed of welfare
vīraka	m.	that which plays the role of a hero
vāraṇārṇa	n.	all-resisting wave
māyā	f.	illusion

Codewords *lajjā, sakalā, kṛśā, samastā, kṣāmā* hint at the mode of articulation of *hrīṃ*. It is done in a subdued, infirm, soft, withdrawn voice as if one is feeling ashamed or embarrased.

(3)

tatomadanabījāni

Then, codes for *klīṃ*.

18

uktaṃ ca bhairavatantre

It is said in *bhairavatantra*:

kāmaḥ pañceṣur eva ca madano manmathas tathā |

māraḥ pradyumna-kandarpāv anṛtāny aparāni ca ||27||

kāma, pañceṣu and *madana,manmatha* then, *māra, pradyumna* and *kandarpa* are sounding differently than the syllable they stand for and have other meaning as well.

Notes:

Literal meaning of the codewords:
kāma	m.	love, desire
pañceṣu	m.	having five arrows
madana	m.	passion (like state of intoxication)
manmatha	m.	amorous passion; intensive agitator
māra	m.	he who tempts men to indulge their passions
pradyumna	m.	the preeminently mighty one; the god of love
kandarpa	m.	inflamer even of gods

(4)

tato vāgbhavabījāni

Then, codes for *aiṃ*.

uktaṃ ca tripurāsarvasve

It is said in *tripurāsarvasva*:

vāgbhavaṃ cordhvabījaṃ ca cāraṇaṃ caṇḍikeśvaraḥ |

candro'pi carmavasanaṃ vāsanāpi tathaiva ca |

cārvaṅgyapi ca carmāṇam asatyāny aparāṇi ca ||28||

vāgbhava, ūrdhvabīja and *cāraṇa, caṇḍikeśvara, candra, carmavasana, vāsanā,* and *cārvaṅgī, carmāṇa* – are sounding differently than the syllable they stand for and have other meaning as well.

Notes:

Literal meaning of the codewords:

vāgbhava	n.	turning into speech
urdhvabīja	n.	biija sound that has rising pitch
cāraṇa	n.	wandering
candra	m.	moon
caṇḍikeśvara	m.	lord of circumcised
carmavasana	n.	clothed in skin, leather
cārvaṅgin	m.	who's parts could swell
carmāṇa	n.	covered with leather
vāsanā	f.	the act of perfuming or fumigating

The codewords *vāgbhava* and *urdhvabīja* hint that *aiṃ* it to be articulated by starting with smooth flow of air that produces no perceptible sound, but by slowly moving the resonance area from belly upto lips and nasal cavities, and, increasing the intensity of the flow, the air starts to resonate producing sound *ā* that is morphing into *ī*; then, by making the sound nasalized and closing the lips, into humming and then – vanishes.

(5)

tataḥ śaktibijāni

Then, codes for *sauḥ*.

uktaṃ chinnāśiromaṇau

It is said in *chinnāśiromaṇi*:

śaktiḥ śarmāpi vijñeye śaracchaṅke tathaiva ca |

śakter bījāni catvāri kṛtrimāṇy aparāṇi ca ||29||

śakti, śarma, śarad and *śaṅkā* to be cognized — is the set of four codes for *sauḥ*, they are by-products of usage and have other meaning as well.

Notes:

Literal meaning of the codewords:

śakti	f.	potency, ability, energy
śarman	n.	refuge
śaṅkā	f.	doubt, uncertainty , hesitation
śarad	f.	autumn

The codewords hint that *sauḥ* it to be articulated as if trying to maintain ultimate uncertainty, avoiding both "I can" and "I could not" expressions of attitude, while hesitation makes the mind as clear as the autumn sky.

(6)

tata oṃkārabījāni

Then, codes for *oṃ*.

praṇavaṃ ca tathā tāraṃ tryakṣam tomāpi tryambakaḥ |

trāsas tārava etāni bījāni praṇavasya ca |

aparāṇi hy asatyāni mayā proktāni pārvati ||30||

praṇava, tāra, tryakṣa, tomā, tryambaka, trāsa, tārava are these codes for *oṃ*, they are sounding differently than the syllable they stand for and having other meaning as well — these are formulated by me, O Parvati!

Notes:

Literal meaning of the codewords:

praṇava	n.	humming
trāsa	m.	of quivering nature; fear, anxiety
tryakṣa	n.	having three eyes
tryambaka	n.	having three mothers
tāra	n.	carrying across
tomā	f.	nerve to stand fearless and retain clear deliberating thinking
tārava	m.	having potential to protect

viparītatayā proktā vidyā śrīṣoḍaśākṣarī ||31||

Reversely syllabified *vidyā* — the revered 16-syllabled is obtained.

prakāśam

Mantra of *Tripurā* openly:

śrīṃ hrīṃ klīṃ aiṃ sauḥ

oṃ hrīṃ śrīṃ

ka e ī la hrīṃ

ha sa ka la hrīṃ sa ka la hrīṃ

sauḥ aiṃ klīṃ hrīṃ śrīṃ ||

Notes:

As noted by R. Vira and Shodo Taki, this "openly" manifested mantra does not conform to I.20-23. Similar discrepancy between "open" form of a mantra and an encoded form occurs several more times in the text. The major difference between the "open" form and I.20-I.23 is that "open" form has too many syllables: 27 instead of 16. Here is presented an attempt to reconstruct the mantra.

First possibility is to append the *vidyā*:

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ

to itself, repeated in reverse and wrapping around:

sauḥ aiṃ klīṃ hrīṃ śrīṃ śrīṃ hrīṃ oṃ .

This will result in 16 syllabled mantra:

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ
sauḥ aiṃ klīṃ hrīṃ śrīṃ śrīṃ hrīṃ oṃ

Second possibility is to assume that the "open" version is indeed correct, provided that further decoding is done. The part absent from I.20-I.23 is:

ka e ī la hrīṃ

ha sa ka la hrīṃ

sa ka la hrīṃ

The idea of the reconstruction is that this absent part encodes three syllables, one line for one syllable.

According to Gandharva Tantra, the first line is called *vāgbhava*, the third line is called *śaktibīja* or seed of *śakti*.

According to I.28, *vāgbhava* stands for *aiṃ*, and *śakti*, according to I.29, stands for *sauḥ*.

If the second line were *ha sa ka ha la hrīṃ* then the whole mantra would have been the 16-syllabled mantra of *Balā* (according to Devi-rahasya).

ha sa ka ha la hrīṃ is called *kamarāja*, which might stand for *klīṃ* (based on meaning of codewords for *klīṃ*).

Therefore, 16-syllabled mantra of *Balā* would be:

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ

aiṃ klīṃ sauḥ

sauḥ aiṃ klīṃ hrīṃ śrīṃ

Assuming that Gandharva Tantra is compatible with *Uddhārakośa*, and mantras for *Balā* and *Tripurā* are different, it follows that *ha sa ka la hrīṃ* does not stands for *klīṃ*.

ha sa ka la hrīṃ is associated with "water" element in *pañcami vidyā*. "Born of water" is synonymous with *ṭha* (I.52). It would yield the 16-syllabled mantra of *Tripurā* as:

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ

aiṃ ṭha sauḥ

sauḥ aiṃ klīṃ hrīṃ śrīṃ

Another alternative interpretation of *ha sa ka la hrīṃ* is to create abbreviation *hsklrīṃ*. The *bīja hsklrīṃ* is a component of mantra of

Tripurabhairavī that corresponds to *klīṃ* in the mantra of *Balā*. It would yield the 16-syllabled mantra of *Tripurā* as:

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ

aiṃ hsklrīṃ sauḥ

sauḥ aiṃ klīṃ hrīṃ śrīṃ

Yet another alternative is to follow the pattern of nine other *vidyā*-s presented in this chapter and put in the middle *Tripure* as invocation to the deity. It would yield the 16-syllabled mantra of *Tripurā* as:

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ

tripure

sauḥ aiṃ klīṃ hrīṃ śrīṃ

The last alternative is the one with the least number of assumptions and therefore is preferable to the rest. The alternative of *aiṃ hsklrīṃ sauḥ* is attractive because it establishes connection between three mantras: of *Balā*, of *Tripurā* and of *Tripurabhairavī*.

uktaṃ cāgamalaharyāyām

It is said in *āgamalaharya*:

tripurā śrīśca vāgdevī tārāpi bhuvaneśvarī |

mātaṅgī śārikā rājñī bhedā jvālāmukhī tathā |

devavidyāḥ svayaṃ caitā bhāṣitāḥ kṛttivāsasā ||32||

tripurā, śrī, vāgdevī, tārā, bhuvaneśvarī, mātaṅgī, śārikā, rājñī, bhedā, jvālāmukhī are *vidyā*-s of Deva, spontaneously uttered by him who is clothed in skin.

vāmakeśvare ṣodaśavidyāḥ |
etā daśaiva ṣaḍanyā yojitā ṣoḍaśākṣarī ||33||

In *vāmakeśvara* there are sixteen *vidyā*-s. These ten supplemented with six others are the 16-syllable [mantra].

daśavidyā bhadrakālī turī ca chinnamastakā |
dakṣiṇākālikā śyāmā kālarātry api sundari ||34||

These ten *vidyā*-s, *bhadrakālī* and *turī*, *chinnamastakā*, *dakṣiṇākālikā*, *śyāmā*, *kālarātrī*, O *Sundari*.

etāsāṃ mūlamantreṇa yojitaikākṣareṇa ca |
brahmādi-daivataiḥ pūjyā vidyā śrīṣoḍaśākṣarī |35||

Supplied with mula-mantra of these *vidyā*-s and with one-syllabled the 16-syllabled *vidyā* is to be worshiped using devatas beginning with *Brahmā*.

2
tato lakṣmīmantroddhāraḥ
Then, passage on mantra of *Lakṣmī*.

uktaṃ ca rudrayāmale
It is said in *rudrayāmala*:

hariṇākṣī parā tryakṣaṃ lakṣmībījatrayam idam |
viparītatayā proktaṃ satvaraṃ phaladāyakam |
kṣāmā śaṅkāpi nīraṃ tadante proktaṃ śiṣyottama ||36||

hariṇākṣī, parā, tryakṣa – this set of three bijas for *Lakṣmī*, syllabified in reverse is on the verge of becoming empowered and granting results; *kṣāmā, śaṅkā* and *nīra* at the end of that is pronounced, O the best among pupils!

(7)

tato nīrabījāni

Then, codes for *svāhā*.

uktaṃ coḍḍāmare

It is said in *uḍḍāmara*:

āpo vanaṃ tathā nīraṃ ṭhadvayaṃ payas tathā |

jala bījāni proktāni ṣaḍ asatyāny aparāṇi ca ||37||

āpas, vana, nīra, ṭhadvaya, payas, jala are the six related codes, sounding differently than the syllable they stand for and having other meaning as well.

Notes:

> Literal meaning of the codewords:
>
> | *āpas* | f.pl. | waters |
> |---|---|---|
> | *vana* | n. | cloud |
> | *nīra* | n. | water |
> | *ṭhadvaya* | n. | having two *ṭha* |
> | *payas* | n. | any fluid or juice |
> | *jala* | n. | water, any fluid |
>
> *svāhā* is to be pronounced so that *hā* does not result in moving lower jaw down, as if this *hā* is final exhalation before closing mouth. This is similar to expunging water out mouth full of it: first, lips are being open and then lower jaw moves up and tongue moves higher so the remaining water flows out.

prakāśam

Mantra of *Lakṣmī* openly:

oṃ hrīṃ śrīṃ

lakṣmi mahālakṣmi

sarvakāmaprade

sarvasaubhāgyadāyini

abhimataṃ prayaccha

sarve sarva-gate sarvasvarūpe

sarvadurjayavimocini

hrīṃ sauḥ svāhā ||

Notes:

> Encoded form of the mantra is different from the form presented "openly":
>
> *oṃ hrīṃ śrīṃ lakṣmi hrīṃ sauḥ svāhā*

3

tataṣ sarasvatīmantroddhāraḥ

Then, passage on mantra of *Sarasvatī.*

uktaṃ ca śāradāpaṭale

It is said in *śāradāpaṭala*:

tāraṃ lajjā vāgbhavaṃ ca parā praṇavam eva ca|
bījaṃ pañcaśiro jñeyam ante jñeya nama iti ||38||

tāra, *lajjā* and *vāgbhava*, *parā* and *praṇava* – is the seed, to be known as having five peaks, at the end [the mantra] is to be cognized as *namaḥ*.

Notes:

> Here "seed" is used as the seed of conception that represents an aspect of the goddess. At first, syllables are seeds from which the dynamically restructuring afterimage of vibrations, which a mantra is, materializes. This afterimage is in turn the seed out of which the mental idea of goddess in her particular aspect grows.

prakāśam

Mantra of *Sarasvatī* openly:

oṃ hrīṃ aiṃ hrīṃ oṃ

vāgdevyai namaḥ ||

Notes:

> The *vāgdevyai* part of mantra is not specified in I.38. Patala 2 of *Devīrahasya* gives this mantra as:
>
> *oṃ hrīṃ aiṃ hrīṃ oṃ sarasvatyai namaḥ* ||
>
> Using *sarasvatyai* also confirms to the general pattern of mantras given in this chapter.

(8)

tato namobījāni

Then, codes for *namaḥ*

uktaṃ cāgamālaṃkāre

It is said in *āgamālaṃkāra*:

namo viśvaṃ tathā stambhaṃ sauṣmakam aśmarī tathā |

anyāni kṛtrimāṇy eva surāsuranamaskṛte ||*39*||

namaḥ, *viśva*, then *stambha*, *sauṣmaka*, *aśmarī* then, [are] other by-products of usage when doing homage to gods and demons.

Notes:

      Literal meaning of the codewords:

nama	m.	bow, obeisance
viśva	n.	everywhere
stambha	n.	stoppage , obstruction; filling up, stuffing
sauṣmaka	n.	rope cord
aśmarī	f.	?

    I.45 calls *namaḥ* "that, which is called *viśva* when at the end".

    Visarga at the end of *namaḥ* should be pronounced so as to produce "let it go" attitude and sense of detachment and repose.

4

tatas tārāmantranirṇayaḥ

Then, deduction of mantra of *Tārā*.

uktaṃ ca bhairavasarvasve

It is said in *bhairavasarvasva*:

tāraṃ vyoṣaṃ tathā kāntā māyā vāgbhāvam eva ca |

kūrcaṃ caiva maheśāni hy ante phaṭ ṭhadvayaṃ tathā ||*40*||

tāra, *vyoṣa* then *kāntā*, *māyā* and *vāgbhāva* and *kūrca*, O *Maheśāni*, since at the end is *phaṭ*, then *ṭhadvaya*.

(*9*)

tato hrāṃbījoddhāraḥ

Then, codes for *hrāṃ*.

uktaṃ cāgamasindhe

It is said in *āgamasindha*:

skandaṃ vyoṣaṃ ca ḍimjñam ca samyojya haram ity ataḥ |
hrāṃbījoddhāram etad dhī cānyad anṛtam āvadet || 41||

skanda, vyoṣa, ḍimjña and having attached *phaṭ*, henceforth reflecting on this passage on codes for *hrāṃ* he uttered another one sounding differently than the syllable it stands for.

Notes:

> Literal meaning of the codewords:
> | *skanda* | n. | anything which jumps or hops |
> | *vyoṣa* | n. | burning , scorching; |
> | *ḍimjña* | n. | hurting, pain |

(*10*)

tataḥ strībījoddhāraḥ

Then, passage on codes for *strīṃ*.

uktaṃ ca vāmakeśvare

It is said in *vāmakeśvara*:

kāntā ca kamalākṣī ca priyāpi paramāpi ca |
lambhāpi lalanā lājā hy asatyāny aparāṇi ca ||42||

kāntā, kamalākṣī, priyā, paramā, lambhā, lalanā, lājā are sounding differently than the syllable they stand for and have other meaning as well.

Notes:

Literal meaning of the codewords:
kāntā	f.	desired , loved , dear , pleasing , agreeable , lovely , beautiful
priyā	f.	liked , favourite
paramā	f.	primary , most prominent or conspicuous
lambhā	f.	obtaining or attaining
lalanā	f.	sporting , playing
lājā	f.	parched grain

(*11*)

tataḥ kūrcabījoddhāraḥ

Then, passage on codes for *hūṃ*.

uktaṃ ca chinnārahasye

It is said in *chinnārahasya*:

kūrcaṃ kūlaṃ taṭaṃ tīram asatyāny aparāṇi ca ||43||

kūrca, kūla, taṭa, tīra are sounding differently than the syllable they stand for and have other meaning as well.

Notes:

Literal meaning of the codewords:
kūrca	n.	upper part of the nose (the part between the eyebrows)
kūla	n.	a declivity , slope
taṭa	n.	a slope , declivity , any part of the body which has (as it were) sloping
tīra	n.	shore , bank; the brim of a vessel

The codewords hint that *hūṃ* it to be articulated so as vibration is felt in upper part of the nose in the declivity between forehead and nose. The pitch of *ū* should be tuned to achieve this effect.

(*12*)

tataḥ phaṭbījoddhāraḥ

Then, passage on codes for *phaṭ*.

asminneva

Here [it is taught]:

phaṭ haraṃ turagaṃ cānyad asatyaṃ tu sureśvarī ||*44*||

phaṭ, hara, turaga either [of the last two] is sounding differently than the syllable they stand for, O *Sureśvarī*!

Notes:

> Literal meaning of the codewords:
> *hara*   n.   carrying off
> *turaga*   n.   going quickly
> *phaṭ* is to be uttered swiftly and energetically.

prakāśam

Mantra of *Tārā* openly:

oṃ hrāṃ strīṃ hrīṃ aiṃ hūṃ
ugratāre phaṭ svāhā ||

Notes:

> *ugratāre* part of the mantra is not specified by I.40. As encoded the mantra is:
>
> *oṃ hrāṃ strīṃ hrīṃ aiṃ hūṃ tāre phaṭ svāhā* ||

5

tato bhuvaneśvarīmantroddhāraḥ

Then, passage on mantra of *Bhuvaneśvarī*.

uktaṃ ca kubjikāsarvasve

It is said in *kubjikāsarvasva*:

praṇavaṃ ca tathā māyā kamalā manmathas tathā |

ante viśvaṃ nāma madhye proktaṃ vai tu sureśvari |

prokto'yaṃ bhuvaneśvaryā manus turyākṣarābhidhaḥ || 45||

praṇava, then *māyā, kamalā, manmatha* then that, which is called *viśva* when at the end, in the middle is uttered indeed, O *Sureśvarī* ! This, written as syllables, along with *bhuvaneśvarī* is the mantra, named as the fourth syllable (that is, *manmatha*).

(13)

atha mantrabījoddhāraḥ

Now, passage on codes for *mantra*.

uktaṃ ca svatantre tripurāṭīkāyām

It is said in my own system – in *tripurāṭīkā*:

mantro manur haraś caiva hanur vālaṃ vidur budhāḥ |

bījānyetāni mantrasya kṛtrimāṇyaparāṇi ca || 46||

mantra, manu, hara, hanu, vāla, vidus, budhāḥ these codes for word *mantra* are by-products of usage and have other meaning as well.

Notes:

Literal meaning of the codewords:

manu	m.	spell; thinking , wise , intelligent
vidus	m.	wise , attentive , heedful
budhāḥ	m.pl.	learned men
mantra	n.	instrument of thinking, of reflecting
hara	m.	act of removing , destroying
hanu	f.	weapon
vāla	n.	knot, joint

harabījau dvau mantraḥ phaṭ ca ‖

hara stands for two bijas: *phaṭ* and *mantra*

> Difference between I.44 and I.46 is that when standing for *phaṭ*, *hara* is used in neuter, when for *mantra* — in masculine.

prakāśam

Mantra of *Bhuvaneśvarī* openly:

oṃ hrīṃ śrīṃ klīṃ bhuvaneśvaryai namaḥ ‖

> Encoded form of the mantra is different from the form presented "openly". According to I.45 the mantra is:
>
> *oṃ hrīṃ śrīṃ klīṃ namo bhuvaneśvaryai*‖

6

tato mātaṅgīmantroddhāraḥ

Then, passage on mantra of *Mātaṅgī*.

uktaṃ ca kulasiddhasaṃtāne

It is said in *kulasiddhasaṃtāna*:

tomā kālī tathā lakṣmīr vāgurādvayam eva ca |

cārukaṃ rasabījāni hy ādau proktāni śambhunā ||47||

tomā, kālī then *lakṣmī* and two *vāgurā*-s, *cāruka* are the essential bijas for [they were] pronounced by *Śambhu* (Shiva) in the beginning.

ante jihvā tathā padmaṃ lajja nīrajam eva ca |

vāsanā paṅkajaṃ caiva vanaṃ proktaṃ tu śūlinā ||48||

At the end *jihvā*, then *padma, lajjā* and *nīraja, vāsanā* and *paṅkaja, vana* is uttered by him, who is armed with a spear (Rudra-Shiva).

(14)

atha kālībījoddhāraḥ

Now, passage on codes for *krīṃ*.

uktaṃ ca kulacūḍāmaṇau

It is said in *kulacūḍāmaṇi*:

kālī kuntī rasajñāpi jihvāpi rasanā tathā|

krīṃbījāni ca hy etāni kṛtrimāṇyaparāṇi ca || 49||

kālī, kuntī, rasajñā, jihvā, rasanā are codes for *krīṃ*. They are by-products of usage and have other meaning as well.

Notes:

Literal meaning of the codewords:

kālī	f.	one of the seven tongues or flames of fire
rasajñā	f.	knowing tastes, appreciative
jihvā	f.	tongue or tongues of Agni i.e. various forms of flame
rasanā	f.	the tongue as organ of taste
kuntī	f.	name of wife of Pandu

All codewords but, possibly, one indicate "tongue".

(*15*)

atha vagurābījoddhāraḥ

Now, passage on codes for *prīṃ.*

vāgurā vāyupūjyāpi vāntudāsya tribījakam |

prīṃbījāni tu proktāni hy asatyāny aparāni tu ||*50*||

vāgurā, vāyupūjyā, vāntudā of this one is the triple code. Codes for *prīṃ* are
mentioned because they are sounding differently than the syllable they stand
for and have other meaning as well.

Notes:

> Literal meaning of the codewords:
> | | | |
> |---|---|---|
> | *vāgurā* | f. | net (for catching deer or wild animals) , trap , toils , snare , noose |
> | *vāyupūjyā* | f. | to be honored with wind |
> | *vāntudā* | f. | ? |

(*16*)

atha cārukabījoddhāraḥ

Now, passage on codes for *chīṃ.*

muṇḍamālātantre

In *muṇḍamālātantra*:

cārukaṃ caiva cārvaṅgī cārutocchūnabījakam|

catuṣṭayaṃ ca chīṃ bījam asatyāny aparāni ca ||*51*||

cāruka, cārvaṅgin, cārutā, ucchūnabījaka — *chīṃ* bija is having four parts,
sounding differently than the syllable they stand for and have other meaning
as well.

Notes:

Literal meaning of the codewords:

cāruka	n.	what play the part of swelling
cārvaṅgin	m.	he, who's parts could swell
cārutā	f.	extensibility, ability to swell
ucchūnabījaka	n.	the seed of swelling

All codewords but one indicate "swelling" but what is the relation of "swelling" to *chīṃ* is not clear. It might indicate that *chīṃ* is pronounced by having the air pressure preceding artuculation of *c* to keep slowly increasing till it bursts out producing *chī*.

cārvaṅgībījau dvau chīṃ aiṃ ||

cārvaṅgin stands for two bijas — *chīṃ* and *aiṃ*.

(*17*)

tataḥ padmabījoddhāraḥ

Then passage on codes for *ṭha*.

uktaṃ ca vāmakeśvare

It is said in *vāmakeśvara*:

padmaṃ paṅkajapayoje nīrajaṃ ambujaṃ tathā |
pañca ṭhakārabījāni hy anṛtāny aparāṇi ca ||52||

padma,paṅkaja, payoja, nīraja, ambuja are the five codes for *ṭha* though they are sounding differently than the syllable they stand for and have other meaning as well.

Notes:

The syllable *ṭha* is substituted in the text with *ṭhaḥ* though nothing in the text supports this.
Literal meaning of the codewords:

padma	n.	lotus
paṅkaja	n.	mudborn
payoja	n.	born from water
nīraja	n.	waterborn
ambuja	n.	waterborn

Common to all codewords meaning is "water-born". Since "water" is the common meaning of codes for *svāhā* It follows that *ṭha* is born of *svāhā*. Here is how: *ṭha* is a collapse of *svā* and *hā*. *svā* is pronounced with the tongue positioned for uttering *hā* and playing the role the lower lip plays in *sva*.

prakāśam

Mantra of *Mātaṅgī* openly:
oṃ krīṃ śrīṃ prīṃ prīṃ chīṃ

ucchiṣṭacaṇḍālini devi mahāpiśācini mātaṅgi devi

klīṃ ṭhaḥ hrīṃ ṭhaḥ aiṃ ṭhaḥ svāhā ॥

Notes:

The differences between encoded form and "openly" given form are:

ucchiṣṭacaṇḍālini devi mahāpiśācinimātaṅgi devi is not specified;

at the beginning of the third line there should be *krīṃ* instead of *klīṃ*;

ṭhaḥ is used instead of *ṭha*

The mantra, as specified by I.47-I.48, is:
oṃ krīṃ śrīṃ prīṃ prīṃ chīṃ

mātaṅgi

krīṃ ṭha hrīṃ ṭhaiṃ ṭha svāhā
    The second line is uncertain. *ante* (at the end) is used to specify that right before it should be invocation of deity in some form.

7

atha śārikāmantroddhāraḥ

Now, passage on mantra of *Śārikā*.

uktaṃ ca svakṛtau tripurāśiromanau

It is said in *tripurāśiromani*, composed by me (*Dakṣiṇāmūrti*):

tāraṃ māyāṃ śriyaṃ kūrcaṃ sindhuraṃ śūnyam eva ca |

kalyāṇaṃ śārikādevyā bījaṃ saptākṣaraṃ smṛtam |

ante stambhaṃ ca vijñeyaṃ śārikāmūlam uttamam ||53||

tāra, māyā, śriya, kūrca, sindhura, śūnya, kalyāṇa. Along with *śārikā devī* the seven-syllabled placeholder is handed down. And at the end — *stambha*, to be cognized as the utmost basis for *śārikā*.

(*18*)

tataḥ sindhurabījoddhāraḥ

Then passage on codes for *hrāṃ* (note: should be *phrāṃ*).

uktaṃ ca vāmakeśvare tantre

It is said in *vāmakeśvara* tantra:

sindhuraṃ ca gajaṃ ghoṇā hastinaṃ dviradaṃ tathā |

hrāṃbījāni ca catvāri kṛtrimāṇy aparāni ca ||54||

sindhura and *gaja, ghoṇāhastina*, then *dvirada* are the four codes for *hrāṃ*; they are by-products of usage and have other meaning as well.

Notes:

Section of codes for *hrāṃ* already exists in the text (I.41), so a second one is very unlikely. Comparison of *Śārikā* mantra given in I.53 with the same mantra given in *Devirahasya*:

oṃ hrīṃ śrīṃ hūṃ phrāṃ āṃ śaṃ śārikāyai namaḥ

leads to conclusion that *sindhurabīja* is *phrāṃ*, not *hrāṃ*

Literal meaning of the codewords:

sindhura	m.	elephant
gaja	m.	elephant
ghoṇāhastin	m.	using snout as hand
dvirada	m.	elephant

(19)

tata ākāśabījāni

Then passage on codes for *āṃ*.

uktaṃ ca bhairave tantre

It is said in *Bhairava* tantra:

śūnyaṃ kham ambaraṃ vyoma āṃbījaṃ ca catuṣṭayam |

hakāraṃ caiva vijñeyam uktaṃ ca rudrayāmale |

asatyam aparaṃ jñeyaṃ tārābhaktisamanvita ||55||

śūnya, kha, ambara, vyoman are the four codes for *āṃ*. As said in *Rudrayāmala*, *ha* is known as well (as code for *āṃ*). It is known as sounding differently than the syllable it stands for and having other meaning as well, O you, who is endowed with devotion to *Tārā*!

Notes:

ākāśa is not listed as a code but is used in introducing phrase "Then passage on codes for ...".

Literal meaning of the codewords:

ākāśa	n.	empty space , ether
śūnya	n.	vacuity , empty space, void
kha	n.	vacuity , empty space
ambara	n.	sky , atmosphere , ether
vyoman	m.	sky , atmosphere , ether

Common meaning to all codewords is "empty space, ether".

It should be noted here that *hakāraṃ caiva vijñeyam* allows alternative interpretation as "*ha* is to be perceptible". It would imply that *āṃ* is actually pronounced close to *āṃḥ*.

(*20*)

tataḥ kalyāṇabījāni

Then passage on codes for *śāṃ*.

asminneva

Verily, here it is said:

kalyāṇaṃ caiva śarmāpi śaṃ śubhaṃ ca catuṣṭayam |

anṛtam aparaṃ jñeyaṃ parvateśvaranandidāni ||56||

kalyāṇa, *śarman*, *śaṃ* and *śubha* is the set of four codes, known as sounding differently than the syllable they stand for and having other meaning as well, O *Parvateśvara* granting bliss!

śarmabījau dvau sauḥ śaṃ ca ||

śarman stands for two bijas *sauḥ* and *śāṃ*

Notes:

Literal meaning of the codewords:
śaṃ
kalyāṇa n. beneficial , salutary , auspicious ; happy , prosperous , fortunate
śarman n. shelter , protection , refuge , safety ; happy , prosperous
śubha n. auspicious , fortunate , prosperous
Common meaning to all codewords but *śaṃ* is "happy" or "prosperous".

prakāśam

Mantra of *Śārikā* openly:

oṃ hrīṃ śrīṃ
hūṃ hrāṃ āṃ śāṃ
śārikāyai namaḥ ||

Notes:

The mantra as given in *Devirahasya* is:

oṃ hrīṃ śrīṃ hūṃ phrāṃ āṃ śaṃ śārikāyai namaḥ

The difference *hrāṃ* vs. *phrāṃ* might be explained by error in I.54.

8

tato rājñīmantroddhāraḥ

Then passage on mantra of *Rajñī*.

tāraṃ lajjā śriyam agniḥ kāmaṃ śaktiḥ ṣaḍākṣaraḥ
bījaṃ ca ṣaṭśiro jñeyaṃ tataḥ pallavam uddharet ||57||

tāra, lajjā, śriya, agni, kāma, śakti stand for a six-syllabled utterance. If the placeholder is to be known as having six independent terms, then what it gives rise to might appear.

bhagavatyai tathā rājñyai hy ante māyā ca ṭhadvayam |
ebhiḥ saha manuḥ prokto rājñyāḥ pañcadaśākṣaraḥ ||58||

Then *bhagavatyai rājñyai* (lit. to venerable *rajñī*), for at the end *māyā* and *ṭhadvaya*. By these put together the 15-syllabled mantra of *rajñī* is represented as a sequence of syllables.

(*21*)

tato'gnibījoddhāraḥ

Then passage on codes for *rāṃ*.

agnīrephaśca vahniśca hutabhughavyavāhanaḥ |

raṃbījoddhāram etaddhi kṛtrimam aparaṃ smṛtam ||*59*||

agni, repha, vahni, hutabhuj, havyavāhana. The above passage on codes for *rāṃ* is artificial, has other meaning and is handed down.

Notes:

Literal meaning of the codewords:

agni	m.	fire , sacrificial fire
vahni	m.	the conveyer or bearer of oblations to the gods
hutabhuj	m.	"oblation eater"
havyavāhana	m.	sacrificial fire
repha	m.	burring guttural sound

Common meaning to all codewords but *repha* is "sacrificial fire". *repha* specifies the way to pronounce *rāṃ* – as having burring guttural sound. Word *dhi* is *adhi* contracted for the sake of metre.

prakāśam

Mantra of *Rajñī* openly:

oṃ hrīṃ śrīṃ

rāṃ klīṃ sauḥ

bhagavatyai rājñyai hrīṃ svāhā ||

atha bheḍāmantranirṇayaḥ

Now, determination of mantra of *Bheḍā*.

tad uktaṃ kulacūḍāmaṇau

It is said in *Kulacūḍāmaṇi*:

praṇavaṃ ca vi bhūtiś ca harikāntā tathaiva ca |

viyacchaktyagnibījāni saṃyojya vāgbhavaṃ tathā ||60||

madanaṃ ca tathā śaṅkā bījaṃ saptākṣaraṃ vadet |

ṭhadvayena samāyuktaḥ prokto viṃśākṣaro manuḥ ||61||

praṇava, separately *bhūti* and *harikāntā*, and having made conjunct of what *viyat*, *śakti*, *agni* stand for, then add *vāgbhava*, *madana*, *śaṅkā* — then the seven-syllabled seed one might be able to utter. Supplied with *ṭhadvaya* and made into a sequence of syllables it is the twenty-syllabled mantra.

Notes:

> *viyat* has meaning "ether" therefore is stands for *āṃ* (I.55) though it is not listed as a code for it. As noted in I.55 *ha* stands for *āṃ*. *śakti* stands for *sauḥ* (I.29) and *agni* for *rāṃ* (I.59). Conjunct of these three is to be understood as conjunct of consonants *h s r* giving *bīja hsraṃ*.
>
> The code does not amount to 20 syllables. If one inserts *Bhede* as the invocation of the deity the mantra would be:
> *oṃ hrīṃ śrīṃ hsraṃ aiṃ klīṃ sauḥ bheḍe svāhā ||*
> which gives 11 syllables. To remedy this problem, *bheḍābhagavati haṃsarūpini* is used below as the invocation of the deity. To use the 11-syllabled version it would require to substitute *prokto viṃśākṣaro manuḥ* with *prokta ekādaśākṣaraḥ*.

prakāśam

Mantra of *Bheḍā* openly:

oṃ hrīṃ śrīṃ

hsraṃ aiṃ klīṃ sauḥ

bheḍābhagavati haṃsarūpini svāhā ||

Notes:

> *bheḍābhagavati haṃsarūpini* portion of the mantra is not specified
> in I.60-I.61. It literally means "O *Bheḍābhagavati*, having form of a
> swan".

10

atha jvālāmukhīmantroddhāraḥ

Then passage on mantra of *Jvālāmukhī*.

śāradātilakaḍīkāyām

In *Śāradātilakaḍīkā* [it is said]:

tāraṃ lajjāṃ śriyaṃ caivam ante kūrcaṃ haraṃ payaḥ |

bījaṃ ṣaḍakṣaraṃ devyā jvālāmukhyāḥ sureśvari ||62||

tāra, lajjā śriya and at the end *kūrca, hara, payas,* is six-syllabled seed to be
supplied with devi *Jvālāmukhī,* O *Sureśvarī* !

prakāśam

Mantra of *Jvālāmukhī* openly:

oṃ hrīṃ śrīṃ

jvālāmukhi mama śatrūn bhakṣaya bhakṣaya hūṃ phaṭ svāhā ||

Notes:

The non-encoded portion of the mantra, *jvālāmukhi mama śatrūn bhakṣaya bhakṣaya*, literally means "O *Jvālāmukhī*, cause my enemies to be impoverished!".

The mantra according to I.62 is

oṃ hrīṃ śrīṃ jvālāmukhi hūṃ phaṭ svāhā ||

daśavidyā mayā proktā yathāgamaviniścitāḥ |

sādhakeṣṭapradā devyo nānāratnavibhūṣitāḥ |

etāsāṃ daśavidyānāṃ guṇān vakṣyāmi tvaṃ śṛṇu ||63||

Ten *vidyā*-s were by me presented as sequences of syllables as established in agamas, the ten goddesses, decorated by variety of jewels, yielding what is sought by an adept. I will tell you of peculiar qualities of these ten *vidyā*-s, listen!

dakṣiṇāmūrtir uvāca

Dakṣiṇāmūrti said:

muktiṃ dadāti tripurā lakṣmīṃ lakṣmīr dadāti ca |

vidyāṃ dadāti vāgdevī pratyekaṃ janmaniścalām ||64||

Tripurā gives liberation, *Lakṣmī* brings fortune, *Vāgdevī* gives one by one knowledge of principles that are invariable through the whole life.

tārā tārayate sindhuṃ hy aiśvaryaṃ bhuvaneśvarī |
mātaṅgī rākṣasīśatrubhītiṃ harati nityaśaḥ |
śārikā śaṃ dadāty eva rājñī rājyaṃ prayacchati ||65||

Tārā carries across the ocean of existence. *Bhuvaneśvarī* gives sovereignty. *Mātaṅgī* invariably dispels the dread of enemies and of female demons. *Śārikā* gives tranquility. *Rājñī* offers kingdom.

bheḍā devī dadāty eva saṃtatiṃ viśvakhyāpitām |
dhanaṃ jvālāmukhī devī bhaktebhyaḥ sā prayacchti ||66||

Bheḍā Devi gives lineage to be renown everywhere. *Jvālāmukhī* Devi, she bestows money to worshippers.

daśavidyā yathā etā bhaktebhyaḥ phalam iṣṭadāḥ |
prayacchanti mahādevi pūjāhomajapādibhiḥ ||67||

These ten *vidyā*-s, giving to worshippers what they seek out, do it, O great Devi, as a result of puja , homa, japa etc.

iti śrīdakṣiṇāmūrtiviracita uddhārakośe
sarvāgamārṇave daśavidyāmantroddhārakośaguṇākhyānaṃ nāma
prathamaḥ kalpaḥ ||

Thus ends the first part, as a rhythmic composition by *Dakṣiṇāmūrti*, named "narration of different kinds of passages on mantras of the ten *vidyā*-s", derived from multitude of passages in the sea of all agamas.

Ten *mahāvidyā*-s

For convenience, all mantras from *prakāśam* sections of the first chapter are collected here.

Tripurā

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ
ka e ī la hrīṃ ha sa ka la hrīṃ sa ka la hrīṃ
sauḥ aiṃ klīṃ hrīṃ śrīṃ ||

Lakṣmī

oṃ hrīṃ śrīṃ
lakṣmi mahālakṣmi
sarvakāmaprade sarvasaubhāgyadāyini
abhimataṃ prayaccha
sarve sarvagate sarvasvarūpe
sarvadurjayavimocini
hrīṃ sauḥ svāhā ||

Sarasvatī

oṃ hrīṃ aiṃ hrīṃ oṃ vāgdevyai namaḥ ||

Tārā

oṃ hrāṃ strīṃ hrīṃ aiṃ hūṃ ugratāre phaṭ svāhā ||

Bhuvaneśvarī

oṃ hrīṃ śrīṃ klīṃ bhuvaneśvaryai namaḥ ||

Mātaṅgī

oṃ krīṃ śrīṃ prīṃ prīṃ chīṃ
ucchiṣṭacaṇḍālini devi mahāpiśācini mātaṅgi devi
klīṃ ṭhaḥ hrīṃ ṭhaḥ aiṃ ṭhaḥ svāhā ||

Śārikā

oṃ hrīṃ śrīṃ hūṃ hrāṃ āṃ śāṃ śārikāyai namaḥ ||

Rajñī

oṃ hrīṃ śrīṃ rāṃ klīṃ sauḥ bhagavatyai rājñyai hrīṃ svāhā ||

Bheḍā

oṃ hrīṃ śrīṃ hsraṃ aiṃ klīṃ sauḥ
bheḍābhagavati haṃsarūpini svāhā ||

Jvālāmukhī

oṃ hrīṃ śrīṃ
jvālāmukhi mama śatrūn bhakṣaya bhakṣaya hūṃ phaṭ svāhā ||

Ten *mahāvidyā*-s with alternative versions

For convenience, all mantras from the first chapter are collected here. After the name of the form of *Tripurasundarī* the mantra is presented as given in *prakāśam* section of the text. Next, marked with ***, is the same mantra as reconstructed from the encoded form (as the author understands it).

Tripurā

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ

ka e ī la hrīṃ ha sa ka la hrīṃ sa ka la hrīṃ

sauḥ aiṃ klīṃ hrīṃ śrīṃ ||

***

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ tripure sauḥ aiṃ klīṃ hrīṃ śrīṃ ||
***

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ

aiṃ hsklrīṃ sauḥ

sauḥ aiṃ klīṃ hrīṃ śrīṃ ||
***

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ

aiṃ ṭha sauḥ

sauḥ aiṃ klīṃ hrīṃ śrīṃ ||
***

51

śrīṃ hrīṃ klīṃ aiṃ sauḥ oṃ hrīṃ śrīṃ
sauḥ aiṃ klīṃ hrīṃ śrīṃ śrīṃ hrīṃ oṃ

Lakṣmī

oṃ hrīṃ śrīṃ
lakṣmi mahālakṣmi
sarvakāmaprade sarvasaubhāgyadāyini
abhimataṃ prayaccha
sarve sarvagate sarvasvarūpe
sarvadurjayavimocini
hrīṃ sauḥ svāhā ||

***
oṃ hrīṃ śrīṃ lakṣmi hrīṃ sauḥ svāhā ||

Sarasvatī

oṃ hrīṃ aiṃ hrīṃ oṃ vāgdevyai namaḥ ||

***
oṃ hrīṃ aiṃ hrīṃ oṃ sarasvatyai namaḥ ||

Tārā

oṃ hrāṃ strīṃ hrīṃ aiṃ hūṃ ugratāre phaṭ svāhā ||

***
oṃ hrāṃ strīṃ hrīṃ aiṃ hūṃ tāre phaṭ svāhā ||

Bhuvaneśvarī

oṃ hrīṃ śrīṃ klīṃ bhuvaneśvaryai namaḥ ||

***

oṃ hrīṃ śrīṃ klīṃ namo bhuvaneśvaryai ||

Mātaṅgī

oṃ krīṃ śrīṃ prīṃ prīṃ chīṃ
ucchiṣṭacaṇḍālini devi mahāpiśācini mātaṅgi devi
klīṃ ṭhaḥ hrīṃ ṭhaḥ aiṃ ṭhaḥ svāhā ||

***

oṃ krīṃ śrīṃ prīṃ prīṃ chīṃ mātaṅgi krīṃ ṭha hrīṃ ṭhaiṃ ṭha svāhā ||

Śārikā

oṃ hrīṃ śrīṃ hūṃ hrāṃ āṃ śāṃ śārikāyai namaḥ ||

***

oṃ hrīṃ śrīṃ hūṃ phrāṃ āṃ śāṃ śārikāyai namaḥ ||

Rajñī

oṃ hrīṃ śrīṃ rāṃ klīṃ sauḥ bhagavatyai rājñyai hrīṃ svāhā ||

***

oṃ hrīṃ śrīṃ rāṃ klīṃ sauḥ bhagavatyai rājñyai hrīṃ svāhā ||

Bheḍā

oṃ hrīṃ śrīṃ hsraṃ aiṃ klīṃ sauḥ
bheḍābhagavati haṃsarūpini svāhā ||

***

oṃ hrīṃ śrīṃ hsraṃ aiṃ klīṃ sauḥ bhede svāhā ||

Jvālāmukhī

oṃ hrīṃ śrīṃ

jvālāmukhi mama śatrūn bhakṣaya bhakṣaya hūṃ phaṭ svāhā ||

***

oṃ hrīṃ śrīṃ jvālāmukhi hūṃ phaṭ svāhā ||

List of codewords

agni	m.	*rāṃ*
ambara	n.	*āṃ*
ambuja	n.	*ṭha*
aśmarī	f.	*namaḥ*
ākāśa	n.	*āṃ*
āpas	f.pl.	*svāhā*
ucchūnabījaka	n.	*chīṃ*
urdhvabīja	n.	*aiṃ*
kandarpa	m.	*klīṃ*
kamalā	f.	*śrīṃ*
kamalākṣī	f.	*strīṃ*
kalyāṇa	n.	*śāṃ*
kāntā	f.	*strīṃ*
kāma	m.	*klīṃ*
kālī	f.	*krīṃ*
kuntī	f.	*krīṃ*
kūrca	n.	*hūṃ*
kūla	n.	*hūṃ*
kṛśā	f.	*hrīṃ*
kṣāmā	f.	*hrīṃ*
kṣīrodasaṃbhavā	f.	*śrīṃ*
kha	n.	*āṃ*
gaja	m.	*hrāṃ (phrāṃ)*
ghoṇāhastin	m.	*hrāṃ (phrāṃ)*
caṇḍikeśvara	m.	*aiṃ*
candra	m.	*aiṃ*
carmavasana	n.	*aiṃ*
cāraṇa	n.	*aiṃ*
cāruka	n.	*chīṃ*
cārutā	f.	*chīṃ*
cārvaṅgin	m.	*aiṃ*
cārvaṅgin	m.	*chīṃ*
carmāṇa	n.	*aiṃ*
jala	n.	*svāhā*
jihvā	f.	*krīṃ*
ṭhadvaya	n.	*svāhā*
ḍimjña	n.	*hrāṃ*

taṭa	n.	*hūṃ*
tāra	n.	*oṃ*
tārava	m.	*oṃ*
tīra	n.	*hūṃ*
turaga	n.	*phaṭ*
tomā	f.	*oṃ*
trāsa	m.	*oṃ*
trāsa	m.	*oṃ*
tryakṣa	n.	*oṃ*
tryambaka	n.	*oṃ*
devīpraṇava	m.	*hrīṃ*
dvirada	m.	*hrāṃ (phrāṃ)*
namaḥ	m.	*namaḥ*
nārāyaṇapriyā	f.	*śrīṃ*
nīra	n.	*svāhā*
nīraja	n.	*ṭha*
paṅkaja	n.	*ṭha*
pañceṣu	m.	*klīṃ*
padma	n.	*ṭha*
padmā	f.	*śrīṃ*
payas	n.	*svāhā*
payoja	n.	*ṭha*
paramā	f.	*strīṃ*
parā	f.	*hrīṃ*
praṇava	n.	*oṃ*
pradyumna	m.	*klīṃ*
priyā	f.	*strīṃ*
budhāḥ	m.pl.	*mantra*
bhūti	f.	*hrīṃ*
madana	m.	*klīṃ*
manu	m.	*mantra*
mantra	n.	*mantra*
manmatha	m.	*klīṃ*
māyā	f.	*hrīṃ*
māra	m.	*klīṃ*
rasajñā	f.	*krīṃ*
rasanā	f.	*krīṃ*
rukminī	f.	*śrīṃ*
repha	m.	*rāṃ*
lakṣmī	f.	*śrīṃ*
lajjā	f.	*hrīṃ*
lambhā	f.	*strīṃ*
lalanā	f.	*strīṃ*
lājā	f.	*strīṃ*

vana	n.	*svāhā*
vahni	m.	*rāṃ*
vāgurā	f.	*prīṃ*
vāgbhava	n.	*aiṃ*
vāntudā	f.	*prīṃ*
vāyupūjyā	f.	*prīṃ*
vāraṇārṇa	n.	*hrīṃ*
vāla	n.	*mantra*
vāsanā	f.	*aiṃ*
vidus	m.	*mantra*
viśva	n.	*namaḥ*
vīraka	m.	*hrīṃ*
vyoman	m.	*āṃ*
vyoṣa	n.	*hrāṃ*
śaṅkā	f.	*sauḥ*
śaṃ	n.	*śāṃ*
śakti	f.	*sauḥ*
śarad	f.	*sauḥ*
śarman	n.	*śāṃ*
śarman	n.	*sauḥ*
śubha	n.	*śāṃ*
śūnya	n.	*āṃ*
sakalā	f.	*hrīṃ*
samastā	f.	*hrīṃ*
saroruhanivāsinī	f.	*śrīṃ*
sindhura	m.	*hrāṃ (phrāṃ)*
sudhābīja	n.	*hrīṃ*
sauṣmaka	n.	*namaḥ*
skanda	n.	*hrāṃ*
stambha	n.	*namaḥ*
hanu	f.	*mantra*
hara	m.	*mantra*
hara	n.	*phaṭ*
harikāntā	f.	*śrīṃ*
hariṇākṣī	f.	*śrīṃ*
havyavāhana	m.	*rāṃ*
hutabhuj	m.	*rāṃ*