

## CHAPTER THREE HUNDRED AND TWELVE

*The occasions for the use of the Tvaritā-mantra and the benefits*

*Fire-god said:*

1-3. I shall describe the application of the (Tvaritā) Vidyā that would bring about success in matters pertaining to *dharma* and fulfil worldly desires. One who knows the *mantra* divided and spread over nine squares in the regular and reverse order as a whole and divided in combination with *karṇā-vikarṇa*(?) and then by their parts combined in the different triangular forms together with the image of the Goddess would know the *mantras* that confer success as well as the manifold external applications.

4-10. The mantras are manifold in different scriptures. It is difficult to find (the description of) their application therein. The first would be long. It is not described in the early hours of the morning. (The *mantras*) having a single letter, two letters and three letters would be applied. (The mystic diagram) should be divided by four lines each drawn horizontally and vertically. Thus there would be nine chambers. These (letters) should be established in the central region clockwise and then the order is split. One who finds the order by means of combination of the order that votary would have all the desired things in his folded hands. The three worlds would be at his feet. He would get the earth consisting of nine sections. The votary should write the principle of Śiva all around on the skull or on a rag (got) from the cremation ground after he has come out. The name should then be written on it at the centre or on the pericarp. It should then be fumigated with the burning charcoal of *khādira* (tree). Then a piece of birch-bark should be held under the feet. (By this process) one would be able to bring under his control the entire universe together with the movable and immovable things in seven days.

11-12. (Otherwise) the name (of the enemy) should be written inside a thunderbolt (shaped) diagram drawn inside (a circle

having) twelve spokes sanctified with (the principle of) Sadāśiva ('always auspicious'). (Alternatively) (the name should be written) on a wall, or a plank or a stone slab with turmeric. There would be paralysis of the face, the arrest of movement and the arrest (of the movement) of the army.

13-17. A wiseman should write (the name of the adversary) with poison and blood inside a diagram of a club in the middle of a hexagon on a skull in the cremation ground and add (the principle of) the Goddess. This would kill the enemy struck in the cremation ground in no time. It will also ruin the kingdom. The name of the enemy should be written on a disc. The Goddess should be invoked on the blades of the disc. The enemy would be destroyed by means of his name. A person should write the principal letter (of the *mantra*) of Tārṅṣya in the middle part of the sword. Then the name of the enemy should be written with the ashes (collected) from the cremation ground. One would be able to win a country. One should strike with the ashes of a dead person. (The *mantra* of) Śiva should be used in creating dessionion, division and death. The *Tārṅka* and *Netra* (*mantras*) should be employed in propitiatory and nourishing (rites).

18-21. This is the application (known as) *dahanādi* (capable of) captivating even Śākinī (an attendant of Goddess Durgā). (The diagram) having the Vāruṇī (*mantra*) at the centre and endowed with Vakratuṅḍa (bent tusk) would no doubt destroy the diseases such as leprosy and the like. Repeating the Karālī (*mantra*) set up (as spreading) from the middle and ending with the northern direction would guard one's own amulet. The same should be coupled with the principle of Śiva and directed against the opponent. Then it should be located in (the directions) beginning with the west. This would destroy sufferings due to fever. (If the location is done) commencing with the north and ending with the middle, it would cause heaviness in the body. (If it is done) beginning with the east and ending with the middle, it would make (the body) light in a moment.

22-25. After having written this on the *bhūrja* leaf (with resin) endowed with the marks of thunderbolt, one should add the principal letters of the *mantra*. This would offer protection to the bodies etc. If it is encircled by engraved gold, this amulet

would annihilate death. The same worn (on the body) would (remove) obstacles, sins and subdue enemies. (It) would (also) confer good fortune and longevity. No doubt, it would give victory in gambling and battle even if the army of Indra (is to be fought against). This amulet is one like the (gem) *cintāmaṇi* and would confer progeny on barren women. One would be able to conquer other kingdoms, (recover one's own) kingdom and gain sovereignty over the earth. By repeating (the syllables) *phaṭ, striṃ, kṣe, hūm* a lakh (number of times), one would gain control over the *yakṣas* (semi-divine beings) and others.

## CHAPTER THREE HUNDRED AND THIRTEEN

*The mantras relating to the worship of different gods*

*Fire-god said:*

1-2. I shall describe the mode of worshipping (lord) Vināyaka (the lord of obstacles). One should first worship the energy of the pedestal. One should worship the eight (things) such as the virtue and the like on the stem. The pericarp, filaments etc. (of a lotus) and a lotus representing the three qualities (should be worshipped). Then (the Goddesses) Jvālīnī, Nandā, Suyaśā, Ugrā, Tejovatī and Vindhyaśīnī should be worshipped.

3-6. (The different) forms of Gaṇapati should then be worshipped (as follows): "Victory to *gaṇa*" would be for the heart. (Obeisance) to one having single tusk that is strong (is) for the head. (Obeisance) to the one having immovable ears (is) for the tuft. (Obeisance) to the elephant-faced (is) for the armour. The assignment should end with '*hūm phaṭ*'. (Then the following) eight (forms of Gaṇapati should be worshipped): Mahodara (big-bellied), Daṇḍahasta (one that holds the club in the hand), Jaya (victorious), Gaṇādhipa (lord of the Gaṇas), Gaṇanāyaka (leader of the Gaṇas), Gaṇeśvara (lord of the Gaṇas), Vakratuṇḍa (one having bent trunk) and Ekadanta (one having single tusk) should be worshipped in the east (and other directions); one that is fierce, Lambodara (big-bellied), Gajavakra (having

elephant face), Vikāṣanāmā (known as dreadful) and Vighna-nāśana (the destroyer of obstacles) should be worshipped in the east (adding the syllable) *hūm*. Dhūmravarṇa (grey-coloured), Mahendra and others (should be worshipped) outside (the diagram). This is the mode of worshipping the lord of obstacles.

7-12. I shall describe the mode of worshipping (Goddess) Tripurā. (One should worship first) Asitāṅga (black-coloured one), Ruru, Caṇḍa (wrathful), Krodha (angry one), Unmatta (intoxicated), Kapāli (one wielding the human skull), Bhīṣaṇa (the dreadful one), Samhāra (the destroyer) and Bhairava (the terrible one) in order. (The Goddesses) Brāhmī, Hrasvā, Bhairavā, Brahmāṇī, Ṣaṇmukhā and Dīrghā (should be worshipped). The four celestials—Samayaputra, Yoginīputra, Siddhaputra and Kulaputra should be worshipped in (the angular points such as) the south-east and others. Hetuka, Kṣetrapāla, Tripurānta, Dvitiyaka, Agnivetāla, Agnijihva, Karāli, Kāmalocana, Ekapāda and Bhīmākṣa should be meditated as the seat of the pretas and worshipped with (the *mantras*) *aiṃ* and *kṣem*. Goddess Tripurā, seated on a lotus seat, holding a book and offering protection (with the right hand) and a garland and conferring boons with the left hand (should be worshipped with) the two *mantras* *aiṃ*, and *om*. The location in the heart etc. is also done with the principal *mantra*. It is a perfect net (that yields) the desired (result).

13-16. The name (of the enemy) should be written at the centre of (a diagram of) an eight-petalled (lotus drawn) on the ground. (Or it should be written) on a piece of cloth at the cremation ground with a charcoal from the cremation ground. Or an image (of the enemy) should be made with charcoal of the funeral pyre ground well. After contemplation (the incantation) should be placed inside the stomach (of the image) and it should be bound with blue thread. Then there would be the magic incantation. *Om*, obeisance ! O Fortunate One ! Jvālāmālīnī (one having the flames as a garland) ! One surrounded by flocks of eagles ! Oblations. A person who goes to the battle after repeating (this) *mantra* would become victorious. *Om*, *śrīṃ* *hrīm*, *kṛīm* obeisance to Śrī. One has to worship Goddess Ghr̥ṇinī belonging to the sun on a square (drawn) in (the directions)

commencing with the north. (Goddesses) Ādityā, Prabhāvati, Hemādri, Madhurā and Śrī (should be propitiated). *Om, hrīm* obeisance to Gaurī. This *mantra* of (Goddess) Gaurī would yield all things when (it is used) for doing oblation, meditation, repetition and worship.

17-20. A person who prays to the Goddess of red complexion, having four arms and holding a noose and conferring boons with the right hand and holding a goad and offering protection (with the left hand), after contemplation of Her form, would live for a hundred years. He would be a wiseman. There would not be fear due to thieves and enemies. An angry person would become graceful by drinking the water charmed with the *mantra* in the battle. A collyrium or mark (made with the same) would make one get poesy at the tip of his tongue. The repetition of that (*mantra*) at the time of coition would captivate (the concerned person). (One would captivate a person) by looking at the genital organ after the repetition of the (*mantra*). (A person would be captivated) by the touch (after the repetition of the same). One would accomplish all things by doing oblation with sesamum. A person who eats food that has been charmed seven times (with the above) would always (get) fortune.

21-22. This (*mantra*) is a form of Ardhanārīśa (hermaphrodite form of lord Śiva), as well as (Goddess) Lakṣmī, (lord) Viṣṇu and others. One has to repeat (the *mantras* of Goddesses) Anaṅgarūpā, Madanāturā, Pavanavegā, Bhuvanapālā, Sarvasiddhidā, Anaṅgamadanā and Anaṅgamekhalā for (gaining) fortune.

23-24. (The syllable) *hrīm*, the vowels and (the letters) *ka* etc. should be written at the centre and on the petals of a lotus or on a hexagon or on a pot. (A person that looks at women after doing thus) would captivate the women. *Om, hrīm, chūm*, O Nityaklinnā (ever moist) ! O Madadravā (one who exudes intoxicating fluid) ! *Om, Om*. This principal *mantra* after location on the six limbs (the two shanks, two arms, head and middle) (and then written) on red-coloured triangle (and worn on the body) would have great power to melt (the heart), make happy and agitate.

25-26. (Goddess) Nityā (should be worshipped) at the centre as well as (the angular points such as) the north-east to-

gether with the noose, goad, skull, the wish-yielding tree, lute and red-coloured (?). (Goddesses) Nityā, Abhayā, Maṅgalā, Navavīrā, Maṅgalā(?), Durbhagā, Manonmanī and Drāvā should be worshipped in the (directions) commencing with the east.

27-28. *Om*, *hrīm* obeisance to Anaṅga<sup>1</sup> (without a body). *Om*, *hrīm*, *hrīm*, obeisance to Smara (one that makes one to remember), (obeisance) to Manmatha (one that agitates the mind), to Māra and to Kāma. The five (forms of God of love) should be contemplated as holding a noose, goad, bow and arrows and as in the union of Rati (Goddess of love) (and her companions) Virati (non-attachment), Prīti (pleasure), Viprīti (displeasure), Mati (thought), Dhṛti (firmness), Vidhṛti (fickle-mindedness), and Puṣṭi (nourishment). *Om*, *chaṁ*, O Nityaklinnā (ever moist) ! Madadravā (exuding intoxicating liquid) ! *Om*, *Om*, *a*, *ā*, *i*, *ī*, *u*, *ū*, *ṛ*, *ṝ*, *l*, *l̄*, *e*, *ai*, *o*, *au*, *aṁ*, *aḥ*, *ka*, *kha*, *ga*, *gha*, *ṇa*, *ca*, *cha*, *ja*, *jha*, *ṇa*, *ṭa*, *ṭha*, *ḍ*, *ḍha*, *ṇa*, *ta*, *tha*, *da*, *dha*, *ṇa*, *pa*, *pha*, *ba*, *bha*, *ma*, *ya*, *ra*, *la*, *va*, *ṣa*, *ṣa*, *sa*, *ha*, *kṣa*. *Om*, *chaṁ* oblations to Nityaklinnā and Madadravā, The energy of support and the lotus (should be worshipped) on the lion and the Goddess in the heart and other (limbs). *Om*, *hrīm*, Gaurī (white coloured) ! The consort of Rudra (Śiva) ! Yogeśvarī (mistress of faculties) ! *Hūm*, *phaṭ* oblations.

## CHAPTER THREE HUNDRED AND FOURTEEN

### *Mantras relating to the worship of Goddess Tvaritā*

*Fire-god said :*

1-3. *Om*, *hrīm*, *hrūm*, *khe*, *che*, *kṣaḥ*, *strim*, *hrūm*, *kṣe*, *hrīm*, *phaṭ* obeisance to (Goddess) Tvaritā. After doing the *nyāsa* (location of the *mantra*) (Goddess) Tvaritā possessing two or eight arms should be worshipped. The energy of support and lotus (should be worshipped) in (a diagram of) a lion and the Goddess and the heart etc. (should also be worshipped). Gāyatrī (per-

1. This and the following four names denote the God of love.

sonification of the *mantra*) should be worshipped in a circle in the east (and other directions) (showing) the *praṇitā* (*mudrā*). (The Goddesses) Hūmkārā, Khecari, Caṇḍā, Chedanī and Kṣepaṇī (should also be worshipped). Hūmkārā, Kṣemakārī and Phaṭkārī should be worshipped at the centre. Jayā and Vijayā (should be worshipped) at the entrance. The servant (should be worshipped) in front of them.

4-10. (One should do) oblations with sesamum with (the repetition of) the *vyāhṛtis* in order to get all things. Obeisance to Ananta<sup>1</sup> ! Oblations. Obeisance to Kalikā ! Svadhā. Oblations to King Vāsuki. Vauṣaṭ to Śaṅkhapāla. Vaṣaṭ to Takṣaka always. Obeisance to Mahāpadma. Oblations to Karkoṭanūga *phaṭ*. Obeisance to Padma. (The diagram of) *nigrahacakra* (the magic circle that causes obstruction) should be drawn on one's clothes, or a piece of cloth or on the body, or the birch-bark (leaf) or on a slab or on staffs. The name of the *sādhya* (the object to be accomplished, namely, the enemy) (should be written) in the middle chamber and (the syllables) *om*, *hrim*, *kṣūm* on the chambers on the east and other (directions). The thorns and Kālarātrikā (should be written) in the north-east, west etc. and (lord) Yama (the lord of death) outside. (The following mystic couplet should be written on the other chambers):

Kālināravamālī kālināmākṣamālinī  
māmodetat tadomomā rakṣata sva sva bhakṣa vā  
yamapāṭaṭayāmaya maṭamo ṭaṭamo ṭamā  
vāmo bhūrivabhūmeyā ṭaṭarīśvaśvarī ṭaṭa.

(The syllable) *vam* (should be located) outside the chamber of lord Yama and (the syllable) *tam* that has the potency to kill.

11-12. (The above verse should be written) with crow's quill at the cremation ground or the junction of four roads with a mixture of lamp soot, the resin of neem, marrow, blood, poison, charcoal, and piṅgaladhārā (?) and placed under a pitcher. Otherwise it should be placed in an ant-hill. The spell (placed) under a *bibhitaka* tree is capable of destroying all the enemies.

13-16. The *anugrahacakra* (a circular figure that confers

1. This and the following are the names of different serpents.

grace) should be written on a white leaf or on the *bhūrja* (bark) with shellac or saffron or red sandal. The name (of the enemy) should be written in the central chamber on the earth and the wall. (The *mantra*) *Om haṁsa* and the *paṭṭiśa* (a kind of spear) should be written in the region of the west. The charm of (Goddess) Lakṣmī and Śiva and others should be written in the north-west etc. in order. (The mystic verse is) :

śrīḥ sāmamomā sā śrīḥ sānau yājñe jñeyā nausā  
māthā lilā lālī vāmā yājñe jñeyā nausā māyā

Śighrā (should be worshipped) outside where the six 'lilā' (is placed). The pitcher is also (placed) outside. Śighrā is outside where *jñeyā* is placed. (The syllable) *raṁ* is in the different direction. The pitcher would be outside.

17. The wheel of lotus on a lotus (figure) would conquer death, convey (a person) to heaven and (give) firmness. It is the foremost appeasing rite among such rites. It confers fortune etc.

18-22. (In the wheel known as) Rudra, there should be chambers of the number of Rudras (i.e. eleven). That (*mantra*) should be written therein beginning with the syllable *om* and ending with *hrūṁ phaṭ*, the first letters of the *vidyā* being written at the end. This is known as the *pratyaṅgirā* which accomplishes all the desired objects. In (a circle having) eighty-one chambers, the first letters (of the *vidyā*) (should be located) such that they would be from the beginning to the end and the name (of the enemy should be added) ending with *vaṣaṭ*. This is (known as) a different *pratyaṅgirā* (*vidyā*) which would accomplish all tasks. The *nigraha* and *anugraha* (obstruction and grace) circles should be drawn to have sixty-four chambers. This is (known as) *amṛti vidyā* (reviving). (The syllables) *krīm saḥ hūṁ* with the name (of the enemy) at the centre and the syllable *phaṭ* at the beginning (written) on a leaf should be encircled by three syllables of *hrīm*. This (charm) worn with (a mark of) a pitcher will kill all enemies and yield all things. If (this *mantra*) is repeated in the ear letter by letter or as a *daṇḍaka* (a group of letters), it would destroy poison.



## CHAPTER THREE HUNDRED AND FIFTEEN

*Narration of mantras relating to paralysing, captivating etc.*

*Fire-god said :*

1. I shall describe to you (the *mantras* and acts) relating to paralysing, stupefying, captivating, ruining the enemy, neutralising the (effects of) poison and diseases and causing the death (of an enemy).

2-4. A twice-born should draw (the figure of) a tortoise of six inches (length) on a birch-bark by (the act of) *tāḍana* and then locate the *mantra* on the face and four feet. The syllable *kriṁ* should be written on the four feet, the syllable *hriṁ* at the centre of the face, the *vidyā* (*mantras*) on the belly and (the name of) the person concerned on the back. After having encircled it with the *mālāmantras* (garland of letters), it should be placed over a brick. It should then be covered with the back of a tortoise and then charmed with the *karāla* (*mantra*).

5-8. After having worshipped the great tortoise (manifestation of Viṣṇu), (the votary) should sprinkle water on the feet (of that form). After having thought of the enemy, (the votary) should kick seven times (on the ground) with the left foot (of the tortoise). It would cause paralysis to the enemy. One should assume a terrible form by having change in the complexion of the face and write the garland of *mantras*. *Om* ! One who paralyses the face of the enemy ! An embodiment of desire ! One that stands with arm discharging an arrow ! *Hriṁ phetṁ*, *Phetkariṇī* ! Paralyse (2<sup>1</sup>) the face of my enemies given by the gods ! Paralyse (2) the face of all my enemies ! *Om*, *hūṁ*, *phetṁ*, *Phetkariṇī* ! Oblations ! *Phaḥ* ! After having written the *mantra*, one would gain great strength at the end of its repetition. One should draw (the figure of) a tree and the trident on the right hand with the left hand. The *mantra* of lord Aghora (a form of Śiva) should then be written. One would paralyse the enemies in the battle. *Om*, obeisance to the Fortunate One ! O Bhagamālinī ! Agitate (2) ! Throb ! O Nityaklinnā ! melt (2), *hūṁ saḥ* ! Embodiment of the syllable *kriṁ* ! Oblations. One who wears a mask with the resin with (the repetition of) this (*mantra*) would stupefy the world.

1. The figure indicates repetition of the preceding word.

9-13a. *Om, phēm, hūm, phaṣ Phetkārīni ! Hrim,* burn (2), stupefy (2) the three worlds. O Guhyakālikā ! Oblations. One would captivate the king and others by making a (fore-head) mark with this (*mantra*). The dust (under the feet) of a donkey mixed with the *sūtaka*<sup>1</sup> fluid and the menstrual blood of a woman should be thrown on the bed (of a person) in the night. This would cause enmity. The hoof and horn of a cow, the hoof of a horse and the head of a serpent (charmed as before and) thrown into the house (of a person) would cause the ruin of the enemy. The root of the yellow *karavira* together with mustard (would be potent) to cause death. The blood of a serpent and a musk-rat together with *karavira* would also produce similar result. A lizard, bee, crab and scorpion are ground well and thrown into oil. One who anoints with that (oil) would get leprosy. *Om* (obeisance) to the nine planets. Conquer (2) my enemies. Kill (2) (them). *Ām, soṁ, maṁ, buṁ, cuṁ, oṁ, śaṁ, vāṁ, keṁ, om* oblations.

13b-14. After having worshipped (the planets) with hundreds of *arka* (flowers), this should be placed in a cremation ground. The planets should be drawn on a birch-bark or in an image for the ruin of the enemies. *Om* Kuñjarī, Brahmāṇī! *Om* Mañjarī, Māheśvarī ! *Om* Vetālī, Kaumārī! *Om* Kālī, Vaiṣṇavī ! *Om* Aghorā, Vārāhī! *Om* Vetālī, Indrāṇī, Urvaśī! *Om* Vetālī, Caṇḍikā! *Om* Jayānī, Yakṣiṇī! O Nine Mothers ! eh ! Seize (2) my foe. After having written the name of the enemy on a birch-bark, if it is worshipped in the cremation ground, (the foe) would die.

## CHAPTER THREE HUNDRED AND SIXTEEN

### *Narration of different kinds of mantras*

*Fire-god said:*

1-5. The syllable *hūm* is at the beginning. Then the letters *khe, ca, che*, and the *visarga* that is outside the group of conson-

1. The discharge at the time of the birth of a child.

ants (are added). It ends with *strīm*, *hūm*, *kṣepa* and *phaṭ*. This *vidyā* is known as subduing all things. It also destroys the poisons of serpents. *Om*, *khe*, *che* should be practised to revive a person bitten by a deadly serpent. *Om*, *hūm*, *ke*, *kṣaḥ* should be used to destroy poison and enemies. *Strīm*, *kūm*, *phaṭ* is (the *mantra*) to be used for conquering sins and diseases etc. *Khe*, *cha* is the application for removing evil obstacles. The application of *hūm*, *strīm*, *om* would captivate women. The application of *khe*, *strīm*, *khe*, *cha* should be used for captivating and conquest. *Aim*, *hrīm*, *srīm*, *sphem*, *kaim*, *kṣaum*, Bhagavatī! Ambikā! Kubjikā! *sphem*, *om*, *bham*, *taṃ* subjugate. Obeisance to Aghora on the face! *Brām*, *brām*, *kili*, *kili*, *viccā*, *sphaum*, *hem*, *sphūm*, *śraum*, *hrīm*, *aim*, *srīm*. This *vidyā* of Kubjikā is known to accomplish all the things. I shall describe to you again the *mantras* narrated by (lord) Īśa (Śiva) to (lord) Skanda.

## CHAPTER THREE HUNDRED AND SEVENTEEN

### *The different kinds of mantras of Śiva*

*The Lord said:*

1. (The *mantras*) of Śiva are divided into eight kinds, such as *sakala* (endowed with parts), *niṣkala* (without parts), *sūnya* (void), *kalāḍhya* (abounding in parts), *khamalaṅkṛta* (adorning the sky), *kṣapaṇa* (suppressing), *kṣaya* (destroying) and *śiva* (benevolent). The letters which lay inside and belong to (the regions of) the throat and lips (should be present in them).

2. O Guha (name of Kumāra, son of Śiva and Pārvatī)! There are eight kinds of the benevolent (*mantra*) known as *para* (supreme). The form of the word Sadāśiva is efficacious for accomplishing all things.

3-8a. (The forms) of the vowels are Amṛta, Amśumat, Indu, Īśvara, Ugra, Ūhaka, Ekapāda, Oja and Auṣadha. Amśumat (among these) is capable of subjugating. (The forms) of the letters *ka* to *kṣa* are: Kāmadeva, Śikhaṇḍī, Gaṇeśa, Kāla, Śaṅkara, Ekanetra, Dvinetra, Triśikha, Dīrghabāhuka, Ekapād, Arddha-

candra, Balapa, Yoginīpriya, Śaktīśvara, Mahāgranthi, Tarpaka, Sthāṇu, Dantura, Nidhīśa, Nandī, Padma, Śākinīpriya, Mukha-bimba, Bhīṣaṇa, Kṛtānta, Prāṇa, Tejasvī, Śakra, Udadhi, Śrīkaṅṭha, Simha, Śaśāṅka, Viśvarūpa and Narasimha (representing) *kṣa*.

8b-11a. (The syllable of) Viśvarūpa should be made to be pervaded by the syllables of Sūrya (Sun). After having coupled the syllable of Śaśī (Moon) with Amśumat, (the syllable of) Īśāna pervaded by (the syllable of) Ojas should first be raised up. (Among the above names), the third should be known as (Tat)Puruṣa, the fifth as Dakṣiṇa, the seventh as Vāmadeva, the next one as Sadyojāta and the ninth as coupled with the *rasa* (*bija*). This is known as the *brahmaṣaṅcaka* (the five brahmans).

11b-14. All the mantras begin with the syllable *om* and end with (the name in) the fourth case and obeisance. (The first one is presided over by) Sadyojāta. The second one is the heart together with the subordinate one. The fourth should be known as the head known by the name Īśvara. Ūhaka should be known as the tuft endowed with Viśvarūpa. Its *mantra* is known to be the eighth. The eye is considered as the tenth. O Śikhidhvaja (Kumāra, having peacock as the banner) ! The weapon is said to be the Moon known as Śiva. Obeisance, oblation, *vausaṭ*, *hūm* and *phaṭka* is the order.

15-17. I shall describe the *prāsāda mantra* (the benevolent one) relating to the heart etc. belonging to *phaṭka*. One should raise the (syllable) known as Rudra from Īśāna adorned with Amśu that remains above the group in the region of head pervaded by Auṣadha. It has half-crescent *nāda* (nasal sound) upwards having two dots in the middle. Viśvarūpa is at the end bent thrice. This is the *prāsāda mantra* capable of accomplishing all the things.

18-21a. After having raised the syllables of the tuft ending with the syllable *phaṭ* placed on the half crescent, it is known as Kāmadeva that flows (and is verily) the great Pāśupata weapon that destroys all evils. I have described the *prāsāda* (*mantra*) endowed with parts. I will describe (the *mantra*) without parts now. (This consists of) Auṣadha, Viśvarūpa, Rudra, orb of Sun, coupled with *nāda* of the form of half-moon, without designa-

tion and bent. The *niškala* (*mantra*) confers enjoyment and emancipation. It is always benevolent because it is endowed with five parts.

21b-31. (The *mantras*) that are void (consist of) *Amśumat*, *Viśvarūpa* and divested of *Brahmāṅga* (class of letters). Its form is the essence. It destroys obstacles when worshipped by boys and ignorant men. *Amśumat* coupled with *Viśvarūpa* and situated over the *Ūhaka* is the *mantra* known as *kalāḍhya* (fully endowed with parts). It is always used in the worship in the same way as the *mantra* with parts. The *khamalaṅkṛta* consists of *Narasimha* (*mantras*) situated in *Kṛtānta* pervading above the radiant life force, coupled with *Amśumat* and pervaded by *Ūhaka* above and below. It is composed of half-moon *nāda* adorned by *Brahmā* and *Viṣṇu*. The *Udadhi* (*mantras*) and *Narasimha* should be divided with the vowels of *Sūrya*. The other subsidiary rites should be done as before. The first letter is that which is known as *Ojas*, coupled with *Amśumat* that is to be raised. The foremost among the second letter is the *Amśumat* pervaded by *Amśu*. Similarly the *Amśumat* (pervading) the *Īśvara* is capable of conferring emancipation. The *Ūhakas* are pervaded by *Amśu* and (followed by) *Varuṇa*, *Prāṇa* and *Taijasa* (syllables). It is known as the fifth one. The next one is the *Kṛtānta*. The *Amśumat* (coupled with) *Udaka* and *Prāṇa* is raised as the seventh one. The *Padma* is pervaded by *Indu*. The *Nandīśa* is coupled with *Ekapāda*. The first one is added at the end. (That is known) as *Kṣapaṇaka* consisting of ten syllables. The third, fifth and seventh would number half of it. The *Sadyojāta* would be the ninth, the *hṛd* and other (*mantras*) (taken) from the second. The *mantras* consisting of the (above said) ten syllables should end with *phaṭ*. This *astra* (*mantra*) should be raised.

32-34. The subordinate *mantras* (in the above) should be coupled with obeisance. It is not done in any other way. From the second to the eighth are considered as the *Vidyēśvaras* (the lords of the *mantras*)—*Ananteśa*, *Sūkṣma*, *Śivottama* the third, *Ekamūrti*, *Ekarūpa*, *Trimūrti* the next one, *Śrikanṭha* and *Śikhaṇḍī* are known to be the eight *Vidyēśvaras*. The ends of the *mantras* from that of *Śikhaṇḍī* to the end of *Ananta* are said to be the embodied form.

## CHAPTER THREE HUNDRED AND EIGHTEEN

*The mode of worshipping Gaṇapati, accomplishing all things*

*The Lord said :*

1-2. The Viśvarūpa (syllable) should be raised and placed above the Tejas. Then the Narasiṃha and Kṛtānta are placed below one below the other. The *praṇava* (*om̐*) should be placed below that and the Udaka below that. The Anśumat that remains in the Viśvamūrti, the letter of the throat and lip region and the *praṇava* (*om̐*) (should be below that).

3. The first four letters should end with obeisance. It should then be coupled as before with the *aṅgamantras* adding also the syllables of Sūrya and Viśvarūpa, the cause.

4. The syllable *om̐* should be raised first and the luminous form without a second one should be repeated. The Ghoraghoratara (terrible one) (should be repeated). That form should then be remembered.

5-6. After having made the *caṭa* sound twice, the (syllable) *om̐* should be repeated. Then one has to repeat twice 'burn' and then twice 'vama'. After having stated 'kill' twice, one should repeat *hūm̐ phaṭ* at the end. This would be the *mantra* of the weapon for (lord) Aghora. I shall describe the *gāyatri* (*mantra*) (sacred to the same deity) now—"We know the true self of (lord) Maheśa. We meditate on the supreme god. May that auspicious god kindle our (mind) to that." This *gāyatri* (*mantra*) is capable of accomplishing all things.

7-14. One has to worship (lord) Gaṇa (Gaṇapati) when one sets on a journey or in battle etc. for prosperity. One has to draw (the figure of a lotus having three petals inside a triangle on a fourth part of a square place divided into twelve chambers. On its back (back of the lotus) steps and pathway (should be drawn) having (the mark of) a horse on (each) petal. There should be silken cloth for footrest together with eight lotuses having three petals. The platform should be made above that measuring a fourth part. (The figure) should have a door containing (a figure of) a lotus. The side door from the chamber should be made pale. The circle drawn with doors and side-doors would destroy obstacles. The central lotus should

be red. The lotuses outside that should (also be red). The pathway should be made white. The doors (should be coloured) as one wishes. The pericarp as well as the filaments would be yellow in colour. This circle is known as destroying obstacles. (Lord) Gaṇapati should be worshipped. The first name would be that of (lord) Śiva together with Indra and others. The head is struck with Tatpuruṣa. *Om* is the first (syllable) with obeisance at the end.

15. (The gods) Gaja (elephant), Gajaśirṣa (elephant-headed), Gāṅgeya (son of Gaṅgā), Gaṇanāyaka (lord of the Gaṇas), Trirāvartta (turned round thrice), Gaganaga (one who travels in the sky), Gopati (a leader) (should be worshipped) in the first row.

16-22: Vicitrāṁśa (one possessing strange characteristics), Mahākāya (one having a big body), Lamboṣṭa (having a hanging lip), Lambakarṇaka (one having drooping ears), Lambodara (big-bellied), Mahābhāga (very fortunate one), Vikṛta (having strange appearance), Pārvatī-priya (one who is dear to Pārvatī), Bhayāvaha (frightening), Bhadra (auspicious), Bhagaṇa (the cluster of asterisms), Bhayasūdana (one that destroys fear) are the twelve (to be worshipped) on the ten rows. Devatrāsa (frightening the celestials) (should be worshipped) on the west. Mahānāda (one having a great sound), Bhāsvara (one having lustre), Vighnarāja (lord of obstacles), Gaṇādhipa (lord of the Gaṇas), Udbhata (the pre-eminent one), Svanābha (self-originating), Caṇḍa (wrathful), Mahāśuṇḍa (one having a big trunk), Bhīmaka (the terrible), Manmatha (captivating the mind), Madhusūda (the destroyer of Madhu), Sundara (beautiful one), and Bhāvapuṣṭaka (one that nourishes one's thoughts) (should be worshipped). (Lord) Brahmeśvara (lord of Brahmā), Brāhma, Manovṛtti (mental attitude), Saṁlaya (well-absorbed), Laya (absorption), Dūtya-priya (fond of being a messenger), Laulya (extremely desirous), Vikarṇa (having a strange ear), Vatsala (affectionate), Kṛtānta (the destroyer) and Kāladanḍa (death) (should be worshipped) on the north. A sacrificial pitcher should be worshipped as before. The *mantra* should be repeated ten thousand times. Oblation should be done one-tenth of that number. When the other (*mantras*) are repeated oblations should be made ten times.

After having performed the final oblation, one should do the consecration. One would accomplish everything. A person should honour the preceptor by (giving) land, cows, horse, elephant, clothes and other articles.

## CHAPTER THREE HUNDRED AND NINETEEN

### *Mode of worshipping Vāgīśvari (Goddess of speech)*

*The Lord said :*

1. I shall describe the worship of (Goddess) Vāgīśvari (Goddess of speech) in a circle. The *mantra* (made up of syllable of) Ūhaka together with (that of) Kāla added with the letters (would be the *mantra* for the Goddess).

2-4. O Niṣāda (hunter) (denotes Kumāra) ! The *mantra* (for Goddess Vāgīśvari) should be used like that of the Moon and Sun. No letter need be assigned. One should contemplate (the Goddess) as having the complexion of jasmine and moon, embodying the fifty letters<sup>1</sup> (of the alphabet), adorned with garlands of pearls and flowers, (holding the postures of hand) offering boons and protection and holding books and possessing three eyes. One should repeat the garland of letters from 'a' to 'kṣa' remembering as pervading (the body of the Goddess) upto the tip of the head and the ends of the shoulders.

5-10. The preceptor should make a circle for the sake of initiating (the disciple) in a *mantra*. A lotus (figure) that is good (for the worship of the Goddess) should have twelve tips divided into two parts. One should make ready the pathway and steps. There should be eight lotuses on the cross-road. The pathway and steps should be provided outside also. There should be doors in two squares. Similarly the side-doors, the construction of angular points and two strips of cloth should be done. The nine lotuses (should be) white. The pericarp of the lotus (should have) the hue of gold. The filaments should be variegat-

1. The letters *a* to *kṣa* of the Sanskrit language.



ed. The angular points should be filled with red (-coloured substance). The inner space between the lines of the sky (should be painted) black. The doors should be of the measure of the elephant of Indra. (Goddess) Sarasvatī (should be contemplated) at the centre of the (above) lotus. (Goddess) Vāgīśī (should be contemplated) on the eastern lotus. (Goddesses) Hṛllekhā, Citravāgīśī, Gāyatrī, Viśvarūpā, Śāṅkarī, Rati and Dhṛti (should also be worshipped). (The syllable) *hrim̐* and the respective syllables (should be worshipped) in the east and other (directions). (The Goddess) should be contemplated as (Goddess) Sarasvatī. Oblations (should be done) with clarified butter from the milk of a tawny cow. One would then become a Saṁskṛta and Prākṛta poet and one who is well-versed in the science of poesy and other things.

## CHAPTER THREE HUNDRED AND TWENTY

### *The different mystic diagrams*

*The Lord said :*

1-5a. O Guha<sup>1</sup> ! I shall describe to you the Sarvato-bhadra<sup>2</sup> (that which confers good from all sides). A wiseman should worship the favourite Goddess of energy on the east at (the time of) the equinox. Then he should hold the thread east-west having the middle point between (the asterisms) Citrā and Svāti and mark at its centre after causing it to move gently. Two points on the north and south should be marked from its middle point. The two points should be brought in line with the middle point after having moved (the string) gently north-south. The junctions of angular points should be marked such that one would have one hundred and fifty divisions. Thus a quadrangle would be formed by causing the four lines to move gently. The auspicious Bhadra diagram should be drawn in that.

1. denotes Kumāra, son of Śiva and Pārvati.
2. a kind of mystical diagram.

5b-8a. (The quadrangle) should be divided into eight squares. The pathways and doorways should be made in two squares each. The cupola should be proportionate to the measure of the lotus. The excellent angular joints should be formed by turning round two squares. The lotus should be (painted) white, the pericarp yellow, the filaments variegated, the pathway red and the door having the hue of Lokeśa (Lord of the world). The angular point (should be) red. (This is the lotus to be drawn) in the case of a daily rite. Listen to me! (I shall describe the mode of drawing) a lotus for an occasional (rite).

8b-9. There are two varieties of lotus (diagrams), (the diagram) that does not touch and (the diagram) that touches, which confer enjoyment and emancipation. That which does not touch (is intended) for those who desire for release (from worldly existence). That which touches is of three (kinds)—young one, middle one and old. (These three) yield the fruits and perfection according to their respective names.

10-14. Lines should be drawn in the different directions as well as the directions in between in the place for the lotus. Five circles should be drawn (having dimensions) equal to that of the lotus. There should be nine lotuses around the pericarp in the first (circle). The second (circle) should have twentyfour pericarps. There should be a union of petals, the tip of the petal resembling the temple of an elephant. The fifth should be of the form of the sky. This is known as contiguous (type of) lotus. In the uncontiniguous one, the tip of the petal should be divided into four from the bottom. After having discarded two parts, a petal should be set with one-eighth of the remaining. The petal should be anointed with the line at the union from the base. This would be *Vṛddha* class on the left and right.

15-17a. In the alternative one should whirl round from the middle of the union to form a semi-circle. The two unions and the foremost line (should be made into circles). This would form a young type of lotus. One should turn it from behind with half the measure of the union line. This lotus having pointed tip known as youthful class is capable of conferring enjoyment and emancipation. The *bāla* class of lotus is known as of two kinds—*mukta* and *vṛddha* useful in subjugating (one's enemy) etc.

17b-22. A ground measuring nine cubits should be made ready as having nine central points with parts possessing *mantras*. A lotus (should be drawn) at the centre having a banner at the centre and a door proportionate in size to that of the lotus. Leaving its neck portion and the adjacent parts, a pathway should be made outside. The pathway should have five parts. There should be ten parts around that. Lotuses (should be drawn) in the eight directions and the directions in between. The lotus at the entrance should have a pathway. A pathway of five foot (breadth) adorns outside that. The door and the neck (should measure) like that of the lotus. The frontal and neck (should measure) a foot. The cupola should be made a foot. There should be three doors in the (different) directions. The angular joints will have three chambers. Two chambers would bear the mark of a mace. The central lotus (should be) white (and other lotuses should be) yellow, red, blue, whitish yellow, smoky, red and yellow conferring emancipation.

23-24a. One should worship Śiva, Viṣṇu and others in the eight lotuses on the east etc. After having worshipped Indra and others at the centre of the edifice, the weapons in the lotuses and (lord) Viṣṇu and others in the external pathway, one would get (the fruits of performing) the *asvamedha* (sacrifice).

24b-30a. One should draw a great circle in connection with the investiture of the sacred thread on the idol etc. A piece of ground (measuring) eight cubits should be divided into eight chambers. There should be a lotus in two chambers at the centre and the pathway in one chamber. Eight blue lotuses should be marked in the different directions and the spaces in between. Thirty blue lotuses without the union of petals (should be drawn) measuring the same size as the central lotus. There should be a pathway behind occupying a chamber. There should be (the figure of) *svastika-s* above that. As before the pathway outside should be in eight (chambers) divided into twenty parts having (the figure of) *svastikas* in two chambers. The doors and the boundaries should be proportionate to the lotus. The angular point, the pathway and the lotus in the circle should be red, yellow and blue respectively. O Guha ! the *svastika* (figure) etc. of varied colour are capable of fulfilling all the desires.

30b-33. (The circle having) five lotuses should measure five cubits. It should be wholly divided into ten parts. The pathway (should occupy) two chambers of the lotus, and the tablet (in one chamber). There should be four lotuses at the cardinal points. There should be a pathway on the rear in one chamber or two chambers. The doors should be endowed with boundaries and adjacent spaces. There should be a lotus at the centre. In this circle consisting of five lotuses, (the lotus) in the east (is) white and yellow, the lotus in the south (is) of the hue of lapis lazuli, the lotus in the west (is) of the colour of jasmine, the lotus in the north (is) of the colour of a conch and all the rest of varied colour.

34-37. I shall describe a circle of ten cubits which yields all the desires. It should be a four-sided one divided into ten parts. The door would occupy two chambers. As (described) earlier (there should be) a lotus at the centre. I shall now describe (the circle known as) the destroyer of obstacles. After having made (ready) a place (measuring) four cubits, a circle measuring two arms length (should be drawn). The pathway (should measure) only a cubit. It should be made to contain many figures of *svastika*. The doors should measure a cubit. There should be circle containing lotus (figures) in the cardinal points. Five white coloured lotuses (should be drawn). God without any attributes should be worshipped at the centre. The heart (and other limbs) (should be worshipped) in the east and other directions. The weapons should be worshipped in the directions in between (these directions).

38-41. As before the five Brahmans (forms of Śiva should be worshipped). I shall describe the support of intellect. A place should be divided into hundred parts and a lotus (should be drawn) in fifteen parts. (Figures) of eight *lingas* should be drawn in the (eight) directions. The girdle should occupy a part and the boundary would be in two chambers. The preceptor should provide decorative festoons etc. making use of his creative thinking.<sup>1</sup> There are one thousand four-hundred and forty circles for the gods Hari, Śambhu and Sun and the goddess.

1. Verse number 40 is cryptic and has not been translated.

42-48. Listen to me ! I shall describe the decorations and marks to be made in (a place) divided into seventy (parts). Fifteen, one, three and five (chambers) in the cardinal points should be erased. The temple of *liṅga* should be made above in two chambers on the sides. A lotus should be drawn in two chambers at the centre. A lotus should be drawn in one chamber on either side of the *liṅga*. By destroying the six lines of the decorations the remaining (would form lines) for (lord) Hari. After having erased the two squares above, it is said to form the auspicious *aṣṭaka* (having eight parts) of (lord) Hari. It is decorated by erasing four lines and possessing beam like (lines). Then the lotus for a seat is made in twentyfive (chambers). After having retained two chambers on each side, the eight secondary decorations (are made). The diagram sacred to the goddess is big at the centre and small above. There should be a lotus at the centre in nine chambers and four chambers in the cardinal points. The remaining thirteen chambers form a circle resting on one's intellect. That one having one hundred and sixty petals based on one's intellect (is intended) for Hara (Śiva) and others.

## CHAPTER THREE HUNDRED AND TWENTYONE

### *The appeasing rites relating to Aghorāstra*

*The Lord said:*

1. (The propitiatory) rite for the weapons has to be done first. It is capable of yielding the results in all actions. The weapons relating to (lord) Śiva and others should be worshipped at the centre. The thunderbolt and others (weapons) (should be worshipped) from the east onwards in order.

2. One would gain victory in battle etc. by worshipping five discs in (a place measuring) ten cubits. In the worship of the planets the Sun (has to be worshipped) at the centre and the Moon and others (planets) in the east and other directions.

3-4. All the planets (would be beneficial) as if they are in

the eleventh house, by their worship. I shall describe (the rite of) appeasing the weapons that would destroy all the portents, remedy the baneful influences of planets and crush the epidemics and enemies. One should repeat (the *mantra* sacred to) the weapon of Aghora<sup>1</sup> that would burn the impediments.

5-6. (The repetition of the *mantra*) a lakh times would destroy (the baneful influences of) the planets. (One should do) oblations with sesamum (to nullify) portents. (In the case of portents occurring) in the sky one should do (oblation or repetition) half a lakh times which would destroy the portents. It is beneficial to do oblation with ghee a lakh times in the case of portents relating to the earth. All types of portents are nullified by doing oblation with ghee and *guggulu* (fragrant gum-resin).

7. There is no doubt that diseases (get cured) by performing oblation with *dūrvā* (grass), unbroken rice and clarified butter and bad dreams get destroyed (by doing oblation) one thousand times.

8. The evil effects of the planets would get nullified (by doing oblation) with ghee mixed with *japā* (flower) ten thousand times. Oblation performed with ghee ten thousand times would appease the afflictions due to Vināyaka (an evil spirit).

9-10. The spirits and goblins would be appeased by (the oblation of) *guggulu* ten thousand times. (One would get good results) by offering oblations with *dūrvā* (grass), clarified butter and unbroken rice when a giant tree falls down or a serpent or a heron perches on the house or while one enters the forests etc. One would get good results by offering oblations with sesamum and clarified butter when a portent or earthquake occurs.

11-12a. (Oblations done) with *guggulu* ten thousand times would be beneficial if the trees ooze out blood. Oblations made with sesamum and clarified butter half a lakh times (would be beneficial) when (the trees) bear flowers and fruits in improper season, (when there is) unrest in the country, (when enemies) invade the country and epidemics affect the bipeds etc.

1. One of the five forms of Śiva.

12b-13a. It is said that rite of appeasement should be done ten thousand times in order to appease the epidemics in elephants, in order to strengthen the tusk of the female elephants and when the elephants are found rutting.

13b.-14a. When there is a miscarriage of the foetus at an improper time, or when the child perishes after birth, or when the children are born deformed or when one undertakes a journey, one should do oblations ten thousand times.

14b-15a. Oblations done with sesamum and clarified butter one lakh times would yield excellent results, half that number (would yield) medium results and a quarter of that number (would yield) poor results.

15b-c. Similar to the repetition (of the *mantra*) oblation done (with the *mantra*) would confer victory in battle. One should repeat (the *mantra* of) the weapon of Aghora after making the (mental) location (of the *mantra* on the limbs) and contemplating the excellent five-faced (lord).<sup>1</sup>

## CHAPTER THREE HUNDRED AND TWENTYTWO

### *The appeasing rite employing the mantra of the weapon of Paśupati*

*The Lord said:*

1. I shall describe first the appeasing rite and repetition with (the *mantra*) of the weapon of Paśupati. If it is repeated with *phaṭ* at the end it would remove one's misfortune. *Om!* Obeisance to the lord ! to great lord of the flock ! to one possessing matchless prowess and strength ! to one having fifteen eyes ! to the person having varied forms ! to one who is armed with different kinds of weapons ! to one having blood besmeared all over the body ! to one who is blended with a mass of collyrium ! to one who is fond of the cremation ground and goblins ! to one who removes all impediments ! to one who confers all perfec-

1. Aghora is one of the five faces of lord Śiva; the other faces are : Iśāna, Tatpuruṣa, Vāmadeva and Sadyojāta.

tions ! to one who is gracious to the devotees ! to one who has innumerable faces, arms and feet ! to the one who has attained perfection ! to one who frightens the goblins ! to one who causes commotion in Śākinī (female attendant on goddess Durgā) ! to the person who controls the diseases ! to one who destroys the sins ! to one who has the Sun, Moon and Fire as the (three) eyes ! to one who is the armour of (lord) Viṣṇu ! to one who (holds) the sword and thunderbolt in the hand ! to one who has the club of Yama and the noose of Varuṇa (the lord of the West and upholder of moral law) ! to the one holding the trident of Rudra ! to the person who has the burning tongue ! to the person who drives away all diseases ! to one who controls the plants ! to one who annihilates the malicious serpents ! *Om phaṭ* to the black and brown ! *Phaṭ* to the person having the sound *hūm* as the weapon ! *Phaṭ* to one holding the thunderbolt in the hand ! *Phaṭ* to the spear ! *Phaṭ* to the club ! *Phaṭ* to Yama ! *Phaṭ* to the sword ! *Phaṭ* to lord of north-west ! *Phaṭ* to Varuṇa ! *Phaṭ* to the noose ! *Phaṭ* to the banner ! *Phaṭ* to the goad ! *Phaṭ* to the mace ! *Phaṭ* to Kubera (lord of wealth) ! *Phaṭ* to the trident ! *Phaṭ* to the hammer ! *Phaṭ* to the disc ! *Phaṭ* to the lotus ! *Phaṭ* to the serpent weapon ! *Phaṭ* to Īśāna ! *Phaṭ* to the club weapon (called *kheṭaka*) ! *Phaṭ* to the headless trunk ! *Phaṭ* to the weapon, the headless trunk ! *Phaṭ* to the weapon, the skeleton ! *Phaṭ* to the weapon, the feather of a peacock ! *Phaṭ* to the weapon, the sharp knife ! *Phaṭ* to the weapon Brahmāstra ! *Phaṭ* to the weapon Śaktyastra ! *Phaṭ* to the weapon of the Gaṇa (attendant of lord Śiva) ! *Phaṭ* to the accomplished weapon ! *Phaṭ* to the weapon *pilipiccha* ! *Phaṭ* to the weapon of the Gandharva (semi-divine being) ! *Phaṭ* to the weapon of *mūrvā* (a kind of grass from which strings and girdles of *kṣatriyas* are made) ! *Phaṭ* to the weapon of the right ! *Phaṭ* to the left ! *Phaṭ* to the weapon of the west ! *Phaṭ* to the weapon of *mantra* ! *Phaṭ* to the weapon of Śākinī (female attendant of Goddess Durgā) ! *Phaṭ* to the weapon of *yoginī* (another female attendant of Goddess Durgā) ! *Phaṭ* to the weapon, the club ! *Phaṭ* to the weapon, the great club ! *Phaṭ* to the weapon, the serpent ! *Phaṭ* to the weapon of Śiva ! *Phaṭ* to the weapon of Īśāna ! *Phaṭ* to the weapon of (Tat) puruṣa ! *Phaṭ* to the weapon of Aghora ! *Phaṭ* to the weapon of Vāmadeva !



*Phaṭ* to the weapon of Sadyojāta! *Phaṭ* to the weapon of the heart ! *Phaṭ* to the great weapon! *Phaṭ* to the weapon of Garuḍa (vulture vehicle of lord Viṣṇu)! *Phaṭ* to the weapon of the demons! *Phaṭ* to the weapon of the Dānavas (demons, progeny of Danu)! *Phaṭ* to the weapon of the man-lion form (of Viṣṇu)! *Phaṭ* to the weapon of Tvaṣṭr (a celestial god)! *Phaṭ* to all the weapons! *naḥ phaṭ!* *vaḥ phaṭ!* *paḥ phaṭ!* *phaḥ phaṭ!* *maḥ phaṭ!* *śriḥ phaṭ!* *hrai phaṭ!* (region) *bhūḥ phaṭ!* (region) *bhuvaḥ phaṭ!* (region) *svaḥ phaṭ!* (region) *mahaḥ phaṭ!* (region) *janaḥ phaṭ!* (region) *taḥ phaṭ!* *Phaṭ* all worlds ! *Phaṭ* all nether worlds ! *Phaṭ* all principles ! *Phaṭ* all life forces ! *Phaṭ* all nerves ! *Phaṭ* all causes ! *Phaṭ* all the Gods ! *hrīm phaṭ!* *śrīm phaṭ!* *hrūm phaṭ!* *srūm phaṭ!* *ām phaṭ!* *lām phaṭ!* *Phaṭ* to indifference (for worldly pleasures) ! *Phaṭ* to the weapon of illusion ! *Phaṭ* to the weapon of desire ! *Phaṭ* to the weapon of the guardian of the field ! *Phaṭ* to the weapon, the sound *hūm!* *Phaṭ* to the weapon of the Sun ! *Phaṭ* to the weapon of the Moon ! *Phaṭ* to the weapon of lord of obstacles ! *Gaum gaum phaṭ!* *Khrom Khraum phaṭ!* *Hrom hraum phaṭ!* Cause to roam about (2) *phaṭ!* Burn (2) *phaṭ!* Cover (2) *phaṭ!* Uproot (2) *phaṭ!* Threaten (2) *phaṭ!* Revive (2) *phaṭ!* Drive away (2) *phaṭ!* Destroy all misfortunes *phaṭ!*

2-3. The repetition (of the above) even once would destroy all the impediments. One would destroy all the portents by repeating hundred times and would be victorious in the battle etc. One would accomplish even that one could not accomplish by doing oblation with ghee and *guggulu* (fragrant gum-resin). One would have all (kinds of) peace by reading this weapon of (lord) Paśupati (lord of flock of beings).

## CHAPTER THREE HUNDRED AND TWENTYTHREE

*The mantra of the weapons of Aghora and the six constituents*

*The Lord said:*

1-2. Death, diseases and other things are controlled by (the repetition of) the *mantra* “*Om hrūm haṁsa*”. One has to bring

into effect appeasement and nourishment by doing a lakh of oblations with *dūrvā* (grass). O Six-faced one<sup>1</sup> ! Appeasement of portents, (un-natural flowering of) the trees and those relating to gods, sky and the earth (could be done) with (the repetition of) the *praṇava* (*om̐*) or *māyā*<sup>2</sup> (*mantra*). “*Om̐* ! obeisance ! O Ganges ! Kāli ! Kāli (one having dark complexion) ! Mahākāli ! Mahākāli (the great dark-complexioned one) ! One who eats flesh and blood ! One having red and black face ! Bring the men under control ! Oblation ! *Om̐* !

3-5a. After having repeated (the mantra) one lakh times and offering oblations one-tenth (of that number) one would become the accomplisher of all tasks. One would subjugate Śakra (Indra, the chief of the celestials). One need not say about (its influence on) the mortals. This *mantra* is capable of making (the votary) invisible, captivating and paralysing (others). It brings the enemies under control and confuses the intellectual faculties of the enemies. This mystic learning is the Kāmadhenu (wish-yielding divine cow) when repeated seven times.

5b-6. I shall describe the foremost formula which would captivate enemies, thieves and others. One should remember (this formula) revered by (lord) Hara (Śiva) in the case of all kinds of great apprehensions. After having repeated one lakh times (one should do) oblation with sesamum which would accomplish (the task). Listen (to me) ! (I shall describe the formula of) deliverance: *Om̐* ! The plough-bearer ! The trident-bearer ! Come ! Protect me with the truths of (gods) Brahmā, Viṣṇu and Rudra ! Oblations to Lord of speech !

7-9. (Goddess) Śivā (consort of Śiva) is known as Durgā because (She) saves (people) from adversity. *Om̐* ! Fierce bearer of the skull ! Gnash the teeth ! Gnash ! Destroy (2) Mysterious one ! *Phaṭ Hriṃ* ! The rice grains should be consecrated with this excellent formula after repeating thirty times and given to thieves. (It would establish their) innocence if the chewed cud ejected (by them) is white. *Om̐* ! One having glowing eyes ! One shining with dark-brown matted hair ! One who drives away !

1. denotes Kumāra, son of lord Śiva and Pārvatī.

2. the letters ā, i, ī, u, ṛ, ḷ, ḹ, kha, ma, ya, kṣa, hrūṃ, klīṃ

One who frightens the three worlds ! Cut (2) ! Roam about (2) ! Attract (2) ! Break (2) ! Twist (2) ! Burn (2) ! Cook (2) ! Thus Rudra, who accomplishes, makes known ! I shall bring back the person possessed by spirit even if he has gone to the heaven, region of the gods or sporting in the summit ! Accept (2) the offering I am giving ! Oblations ! After having offered the victim to the guardian of the ground and (the performance of the rite) of locating the planets, (the enemy) would be subjugated. The enemies would get destroyed. The enemy forces would be routed in the battle.

10-13. One would nullify three kinds of poisons by the location of the *hamsabija*.<sup>1</sup> After having made equal proportion of *aguru*, sandal, *kuṣṭha*, saffron, *nāgakeśara*, *nakha* and *devadāru* and mixing with honey, one should fumigate the clothes etc. of an idol. This would bring good result in discussion, charms, adorning women and quarrels. (The same fumigation) is consecrated with *māyāmantra*<sup>2</sup> in the case of selection of a bride and for fortune. A person who looks at a person after wearing a mark on the forehead with the yellow pigment (got from a cow), *nāgapuṣpa*, saffron and arsenic (and uttering the syllable) *hrim* would subjugate him.

14-17. Pulverised *śatāvare* drunk with milk would help (a man) to get a male child. Pulverised *nāgakeśara* boiled with ghee would also help (a man) to get a male child. Similarly one would get a male child by drinking the seeds of *palāśa*. *Om* ! O Cāmuṇḍā ! Rise up ! Make (this person) yawn (2) ! Charm (2) ! Subjugate this person (2) ! Oblation ! This is the twentysixth formula that is accomplished. After having (made an image) of the lady (to be subjugated) with the earth (got) from the banks of a river and writing the name on an *arka* leaf with the juice of the *unmatta* (plant) and having urinated, (the formula) should be repeated. Then the lady would be subjugated.

*Om, kṣurī, saḥ, vaṣaṭ*. This formula (known as) the great conqueror of death gives nourishment when repeated and used for doing the oblation.

1. The letters *ma, ya, ra, sa* and *ha*
2. containing the letter *hrim* etc.

*Om, haṁsaḥ, hrūṁ, hrūṁ, sa, hrah, saum, skaiḥ* consisting of eight syllables (is known as) a formula that revives the dead and brings victory in battle.

18-21. The formulae beginning with *Īśāna* and others confer virtues, pleasures etc. (Lord) *Īśāna* (Śiva) is the lord of all formulae, lord of all beings. He is the lord of Brahmā. May that Brahman, (lord) Śiva always be benevolent to me! *Om* I know (the lord) Tatpuruṣa. I meditate on (lord) Mahādeva (the great god). Hence that Rudra incite us. *Om* obeisance to those who are not fierce, to those who are fierce, to those who are most fierce and to all the manifestations of Rudras. *Om* obeisance to Vāmadeva! Obeisance to the seniormost! Obeisance to the most excellent! Obeisance to Rudra! Obeisance to Kāla (time)! Obeisance to Kalavikaraṇa! Obeisance to Balavikaraṇa! Obeisance to the strong one! Obeisance to one who controls strength! Obeisance to one who controls all the beings! Obeisance to one who disturbs the mind! *Om* I resort to (lord) Sadyojāta! Obeisance to Sadyojāta!

On the lord of the beings (2)! On the lord of eternal being! Be manifest in me. Obeisance to the god proceeded from the eternal being.

I shall describe the six formulae which are accessories to the five Brahman (formulae). *Om*! Obeisance to the Supreme! to the grantor of desires! to the Supreme lord! to the lord of communion! to the lord produced out of communion! to the doer of all things! Do (2)! True (2)! Lord of beings (2)! One manifest from the eternal beings! Vāmadeva! Doer of all things! Destroyer of sins! Always benevolent! One who is pleased! Obeisance to you! Oblations.

(The formula of) the heart, which yields all things, consists of seventy letters. *Om*! Śiva! Obeisance to Śiva! Śiva! *Om*! Oblations to the glowing (energy) in the heart is (the formula for) the tuft. *Om*! One who is verily of the nature of benevolence! One possessing great splendour! Omniscient! O Lord! Turn round! One who is most fierce! One having a dark armour! Obeisance! One having a great armour! Bind (2) the heart by the command of Śiva! Whirl round (2)! Pulverise! One who holds the subtle thunderbolt! One who has the strong

noose! One whose strong body bears the bow and thunderbolt!  
You enter my body and paralyse all the evil forces (2)! *Hūm*!

The armour consists of one hundred and five letters. *Om*!  
To the Vigour (of the lord)! *Om*! Make the eyes quiver (2)!  
One having subtle form(2)! Pierce (2)! Pierce intensely (2)!  
Cover (2)! Vomit (2)! Kill (2)! *Hūm, phaṭ* (is the) weapon  
of Aghora.

## CHAPTER THREE HUNDRED AND TWENTYFOUR

### *Appeasing rite for lord Śiva*

*The Lord said:*

1-3. I shall describe the appeasing rite for Śiva which is preceded by the collection of formulae of Aghora. It is the lord of seven crores (of formulae). It is fierce. It is capable of destroying sins such as killing a brahmin etc. It is the abode of both excellent as well as ordinary achievements. It destroys portents pertaining to the celestial region, sky and earth. It devours poisons, spirits and goblins. It confers all the desires. It is an expiation destroying a host of sins. It destroys misfortune and difficulties.

4-7. After having located Ekavīra, the five faces should always be contemplated. (The face should be contemplated as) white in (the rites of) appeasement and nourishment, red in (the rites of) subjugation, yellow in (the rites of) paralysing, smoky in (the rites of) *uccāṭana* (a kind of charm for expulsion) and black in (the rites of) attracting (a person). One should worship the thirty-two letters for confounding (an enemy). The formula should be repeated thirty lakh times and the oblation should be done one-tenth (of that number). Gum resin mixed with *amṛtā* would accomplish all things. There is no other formula superior to the Aghora formula that would give enjoyment and emancipation. (By this repetition) one who is not a religious student would become a religious student and one who has not had his ablution after completing studies would have that.

8. The weapon of Aghora and Aghora are the two excellent formulae. One who repeats (the formulae) or does oblation (with them) or worships would rout the army of the enemy in the battle.

9-13. I shall describe (the rite of) appeasement of Rudra which is beneficial and which accomplishes all the desires. For the sake of progeny, for removing the malignant influences of the planets, for removing poison and curing diseases, for controlling famine and epidemics, for removing (the effect of) bad dreams, for gaining army and kingdom, for the destruction of enemies (it should be performed). When trees bear flowers untimely and for controlling all spirits (the formula should be used). (The word) obeisance should be used for worship, ending with oblation for making the oblation, the syllable *vaṣaṭ* for strengthening and *vauṣaṭ* for nourishment. In the place of 'ca' letter two times, the union of that class (of names) is made.

*Om* ! Obeisance to Rudra and to you and to the bull. (Obeisance) to one who does not leave, to unborn one, to the prime entity, to the worshipful, to Īśāna and to one possessing valour. (The following) five (are worshipped) in the north. (Obeisance) to the omnipresent, to the dreadful one, to one having distorted features, one who does not have any change in the form.

(Worship is made) for the sake of removal in (the principle of) *kāla* and water in the south-western direction.

Obeisance to Ekapiṅgala, to Śvetapiṅgala (and) to Kṛṣṇapiṅgala. Obeisance to Madhupingala. (Obeisance) to Madhupingala in self-restraint. (Obeisance) to Ananta, to Ārdra, to Śuṣka (dry) and to Payogaṇa in the principle of *kāla* (time). To the dreadful one, to the most dreadful one in the two principles of *māyā* (illusion). To the thousand-headed one, to the thousand-mouthed one, to the thousand-handed and footed one and to the thousand *liṅga* in the principle of learning. One should locate on the right petal from thousand-eyed. To Ekajaṭā, Dviijaṭā, Vijaṭā, to the form of *Svāhā*, to the form of *Svadhā*, to the form of *vaṣaṭ*, to the six Rudras. O Guha ! these are situated in the leaf of fire in the principle of Īśa. To the lord of goblins, to the lord of beings, to the lord of Umā and to the lord of

time. The six are to be worshipped in the eastern petals in the principle called Sadāśiva. To Umā, bearing a dreadful form, *Om* ! do (2), *Ruhiṇi* (2) ! You are Rudra, God of the celestials, *Viśākha* ! Kill (2), burn (2), cook (2), churn (2), *туру* (2), *ару* (2), and *suru* (2). Remember the appeasement of Rudra. O *Kṛṣṇapiṅgala* ! Obeisance to the lord of the universe, the lord of the untimely goblins. (Goddess) Umā and (god) Maheśvara should be worshipped in the pericarp in the principle of Śiva. *Om* to one pervading the sky, to the form of the sky, to omnipresent Śiva, to the endless, to one without anyone to govern, one who is not resorted, to Śiva. These nine terms are said to pervade the sky in the principle of Śiva. Obeisance to the eternal one ! to the one seated on the yogic altar ! to the eternal *yogin* ! to the person having contemplation as food ! *Om* obeisance to Śiva ! Lord of all (beings) ! One having *Īśāna* as the head ! One having *Tatpuruṣa* and others as the five faces ! O *Guha* ! The five chambers on the eastern petal in the principle of *sat* should be worshipped ! To one having *Aghora* as the heart ! To one having *Vāmadeva* as the secret organ ! To one embodied as *Sadyojāta* ! *Om* obeisance ! To one extremely secret ! To one who conceals ! To one who does not have death ! To one who presides over death ! To one of the form of radiance ! in the leaf (presided over) by Fire, in the principle of oblation ! in the principle of knowledge ! in the south ! To the supreme lord ! To the sentient and insentient ! To the sky-pervading one ! The splendour of the prime splendour ! in the principle of illusion in the south-west ! in the principle of time in the west ! *Om*, *dhṛ*, *dhṛ*, *nānā*, *vām*, *vam* ! Deathless one ! Born of death ! Benevolent one ! The supreme soul ! Great god ! Master of good feelings ! Great splendour ! Presiding deity of *yoga* ! Release, release, churn, churn ! *Om* ! O *Sarva* (everything) (2) ! *Om* *Bhava* (The source) (2) ! One who bestows happiness on all beings ! In the son of Wind (god) and in the man of restraint in the north ! One who is manifest in the presence of all ! One who is above *Brahmā*, *Viṣṇu* and *Rudra* ! One who is not worshipped ! One who is not worshipped ! One who is not extolled ! The witness (2) ! Come ! Come ! O Sun ! O Fire (2) ! O Knowledge (2) ! Sound ! Subtle one (2) ! Benevolent one (2) ! Giver of

all things (2) ! *Om* ! Obeisance to Śiva. *Om* obeisance to Śiva. *Om* ! Obeisance. One should worship, offer oblation and repeat (the above formula) in the *prākṛta* principle in the north-east. It would remedy all afflictions due to planets, diseases and incantations and accomplish all things.

### CHAPTER THREE HUNDRED AND TWENTYFIVE

*The benefits of wearing the rosary beads and the counting of the formulae with them*

*The Lord said :*

1-3. One should wear a garland of rosary beads even or uneven (in number) and firm. One may wear beads having single face, three or five faces or as available. Beads having two, four or six faces, unbroken and having sharp thorns are commendable. One should wear the four-faced (bead) on the right hand and the tuft etc. (By this) one not observing celibacy would become a celibate, and a person not observing religious ablution would get the vow fulfilled. Otherwise one should wear a golden ring after having worshipped with the formula of Śiva.

4-7a (They are divided into four) classes (*gocaras*) : *Śiva*, *Śikhā*, *Jyoti* and *Sāvitra*. *Gocara* means the family. A person who has been initiated is to be known from that. The *Prājāpatya*, *Mahipāla*, *Kapota* and *Granthika* (belong) to the *Śiva* (class of beads). The *Kuṭilas*, *Vetālas*, *Padmas* and *Ham̐sas* (belong) to the *Śikhā* class (of beads). The *Dhṛtarāṣṭras*, *Bakas*, *Kākas* and *Gopālas* belong to (the class of beads) known as *Jyoti*. The *Kuṭikas*, *Sāraṭhas*, *Guṭikās* and *Daṇḍins* (belong) to the family of *Sāvitrī*. Thus there are four varieties in each one of these (classes).

7b-13. I shall describe the constituents of the formulae by which the formula would yield perfection. The formula should be written on the ground omitting the *kūṭa* and *ṣaṇḍa* (class of letters). The component letters of the formula should be separa-



ted (one by one) and the nasal sound should be added separately. (The letters) in the name of the votary should be separated. The letters (in the name) of the votary should be added at the beginning and end of the formula. (These letters) from the name (of the votary) should be reckoned as *siddha* (successful), *sādhyā* (capable of being accomplished), *susiddha* (successful easily) and *ari* (hostile). A formula having the *siddha* (letters) at the beginning and end would give hundred percent results immediately. (A formula having) *susiddha* (letters) at the beginning and end should be deemed (to have the same result) as the *siddha* (letters). (A votary) should avoid at a distance the *ari* (letters) at the beginning and end. The *siddha* and *susiddha* (formulae) should be used for (rites of) same nature and the *ari* and *sādhyā* (should also be used) similarly. The presence of thousands of hostile (letters) in the middle would not be a defect in a formula having *siddha* (letters) at the beginning and end.

14-17a. In the well-known formulae such as *māyā*<sup>1</sup>, *prasāda*<sup>2</sup> and *praṇava*<sup>3</sup>, there are no divisions. The formula presided over by Brahmā (is known) as Brahmavidyā. Those known as *vaiṣṇava* (pertaining to Viṣṇu) are sacred to Viṣṇu. The formulae of Rudra are called *Vīras*. Those pertaining to Indra are dear to Īśvara. Those presided over by the serpents would make the serpents motionless. Those relating to the Yakṣas (a kind of semi-divine beings) are fond of ornaments. Those sacred to the Gandharvas are excessively (fond of) music etc. Those relating to the demons are dreadful. (The formulae) of the goblins are covered by filth. One should examine a formula and then impart (it).

17b-20a. (There are) formulae beginning with one letter and ending with *phaṭ* upto those having fifty letters. The formula (known as) *bālā* consists of twenty letters. That (known as) Rudra consists of twentytwo (letters). The formulae having more than that number upto three hundred (letters) are known as *vṛddha* (expanded). The letters beginning with *a* and ending

- 
1. See p. 888 fn. 2.
  2. the syllables *haṁ*, *haum̐*.
  3. the syllable *om̐*.

with *ha* represent the white and dark fortnights. Among the ten vowels omitting the *anusvāra* (nasal sound) and *visarga* (aspirated sound) the shorter (vowels) represent the phases of the white fortnight and the longer ones those of the dark fortnight.

20b-21. (The incantations) for peace etc. (should be practised) when (the Sun) has risen. Those for subjugation (should be done) when (the Sun) is on the move. The incantation for creating dissension (should be practised) when (the Sun) has completed the revolution at the twilight periods and those for stupefaction (done) at sunset. The spells for peace (should be practised) when (the wind) flows through the *Iḍā* (one of the arteries) and those for attracting (a person) (should be done) when (the wind flows) through the *piṅgalā* (one of the arteries).

22-23. (Charms) for destruction and driving away (and such other results) (should be practised) at the time of the equinox. The incantations are thus of five kinds. The principle of earth (remains) on the lower part of the lip, lustre above, water in between, ether on the sides, wind outside and the great lord pervading everywhere. One has to practise the spell for paralysing in the earth (principle), appeasement in water, subjugation etc. in (the principle of) light, (spell) for driving away (a man) in (the principle of) wind and the auspicious moment in (the principle of) ether.

## CHAPTER THREE HUNDRED AND TWETYSIX

*Description of the mode of worshipping Goddess Gauri for gaining enjoyment, emancipation etc.*

*The Lord said :*

1. I shall describe the (mode of) worship of Umā (consort of Śiva) for fortune and conferring enjoyment and emancipation. (I shall also describe) the meditation of the formula, the

mystic diagram, the *mudrā*<sup>1</sup> and the oblation which are the means (for the same).

2-6a. After having drawn Citrabhānu (Bhairava form of Śiva), Śiva and Kāla together with Great Energy, Iḍā (one of the arteries) is drawn together with the lord and the modification. The second (circle) should have the door and words which please (goddess) Gaurī (synonym of Umā). The principal formula of (goddess) Gaurī should be made to end with fourth case (dative). *Om, hrīm, saḥ, saum* obeisance to Gaurī (is the formula). Six inches should be endowed with the three letters appropriate to the group. The seat (should be spread out) with *praṇava* (syllable *om*) and the image (of the goddess) with (the formula of) the heart. The syllables of water, time and Śiva in the formula should be raised. The life (syllable) should be endowed with long vowels and (location on) the six parts of the body (should be made). (The consecration of) the seat should be made with the *praṇava* and the consecration of the image with the formula of the heart.

6b-7. O Child! Thus I have described to you (according to) the Yāmala. I shall explain to you (according to) the Ekavira now. The basic syllable consisting of those of (lord) Śiva and the goddess devoid (of the syllables) of heart are spread out endowed with the order of creation with (the syllables of) *vahni*,<sup>2</sup> *māyā*<sup>3</sup> and *kṛśānu*.<sup>4</sup>

8-10a. (The goddess) *Gauri* should be worshipped in (an image made of) gold, silver, wood or stone. In the alternative (the goddess may be worshipped) in Her unmanifest form in five balls at the centre and the (four) angular points. (The goddesses) Lalitā, Subhagā, Gaurī and Kṣobhaṇī (should be worshipped) in order beginning with the south-east. (The goddesses) Vāmā, Jyesthā, Kriyā and Jñānā should be worshipped in the circle beginning with the east. The unmanifest form of (lord) Śiva (should be worshipped) on the left side together with the pedestal.

1. Holding the fingers interlocked in a particular position representing different things.

2. the syllable *i*.

3. See p. 888 fn 2.

4. the syllables *ṇa*, *ra* and *ram*.

10b-13. (In the worship of the manifest form of the goddess) (the goddess should be worshipped) as manifest with two eyes, the syllable *om̐* (containing the three letters), pure and being present with (lord) Śaṅkara (Śiva). Two lotus seats (should be provided). (She may be endowed) with two arms or four arms. She may be riding a lion or wolf or have eight or eighteen hands. (She may be wearing) a garland and rosary beads. (She may wear) a bunch of lotuses on the neck. She may be holding an arrow or bow with the right hand and a book, betel-leaf, club, offering protection and a *kamaṇḍalu* (waterpot) with the left hand. One should place in each one of these (hands) Gaṇeśa, mirror and an arrow.

14-19. In the alternative (the goddess) should be made in Her manifest and unmanifest form. The deity is invoked on the pedestal by (showing) the *padma mudrā* (posture of the hands formed as a lotus). It is said that *liṅga mudrā* (posture representing the *liṅga* shape) is for (invoking) (lord) Śiva. For (invoking) both, the *āvāhani mudrā* (invocation posture) (is to be used). The posture for invoking the goddess is *yoni* (female generative organ). The mystic diagram (for the worship should be) a square. A lotus having three petals occupying the central four chambers should be made within that square. A triangle in two squares in the middle and a half crescent in double that space (should be made) in order. The entrance should be double that as well as double that of the approach to the door. (There should be) three doors in each one of the three directions. In the alternative (the goddess) may be worshipped on a *bhadra* (lotus diagram) or on the ground after having established (the goddess) and worshipped Her with the five things got from a cow and the five sweet things. (A votary) should offer red flowers and offer hundred oblations with the five sweet things and clarified butter facing the north. Then the final oblation (should be made). (The votary) would accomplish all the desired things. After having offered a victim, three or eight girls should be fed. The offering made to the goddess should be given to the devotees of Śiva and should not be taken by oneself.

20-22a. (By this worship) one desirous of getting a daughter would get a daughter, a person not having a son would get a son, an unfortunate woman (would get) fortune and the king

(would get) a kingdom and victory in battle. By (repeating the formula of the goddess) eight lakh times, a votary (would get) efficacy of speech and the gods would come under his control. (The votary) should not eat without offering (to the goddess). One should worship with the left hand especially on the eighth, fourteenth and the third (lunar days).

22b-26. I shall describe the worship of (lord) Mṛtyuñjaya (the conqueror of death; a synonym of Śiva). (The god) should be worshipped inside a pitcher. The *praṇava* (the syllable *om̐*) should be used for the oblation. The lustre of the god would be had by this (method). The basic formula (should be) ending with *vaṣaṭ*. (The votary) should show the *kumbhamudrā* (posture of the fingers representing a pitcher). Oblations should be made with milk, *dūrvā* (grass), clarified butter, *amṛtā*, *punarnavā*, sweet porridge and cake. The formula should be repeated ten thousand times. (The god should be contemplated as) having four faces and four arms, holding pitchers in two hands and offering boons and protection by two (others). (The god) should be (mentally) bathed with the *kumbhamudrā*. One who partakes the auspicious herb sanctified with the formula would have healthy life, fortune and long life. When contemplated, He would destroy untimely death and when worshipped (would confer) wonderful results.

## CHAPTER THREE HUNDRED AND TWENTYSEVEN

*The greatness of establishing a liṅga  
and worship with the accessories*

*The Lord said:*

1-5. The austerities are completed after having worshipped Satya and others, the presiding deities of austere observances. Ariṣṭa, the lord of the thread (of a rosary) is capable of nullifying misfortune. (A string) having golden and gem (beads) (confers) fortune. (A string) (containing beads made of) great conches is for causing death. (A rosary) (containing) conch-shells is for a charm (while) that one (having) pearl beads increases

progeny. (A rosary having) crystal (beads) confers fortune. (A rosary having) *rudrākṣa* confers emancipation. A *rudrākṣa* of the size of a *dhātri* fruit is excellent. The mental repetition (may be done) with the central bead or without the central bead in the string. The repetition should be done using the ring finger and the thumb. While doing so one should not cross the central bead. When the rosary has fallen down by mistake, one should repeat (the formula) two hundred times.

6-7a. A bell possesses (the sounds of) all the instruments. Hence sounding it confers wealth. The *liṅga* (the emblem denoting lord Śiva) and the abode (of the deity) should be cleansed with cow-dung, cow's urine, earth from the ant-hill, ashes and water.

7b-10a. O Skanda! The formula 'Obeisance to (lord) Śiva' is capable of accomplishing all things. These five syllables are commended in the *Vedas*. The six syllables<sup>1</sup> are commended in the world. Lord Śambhu (Śiva) is present at the end of 'Om' like the seed of a (holy) fig tree as a seal. It is known that 'Obeisance to Śiva' is the designation of Īśāna and others in order. One would acquire the collection of formulae by repeating the six syllables. 'Om obeisance to Śiva' is the excellent formula.

10b-12. (The votary) should worship the *liṅga* with this (formula) since (lord) Śiva dwells in the *liṅga* for the sake of conferring His favour on the people and since He is the conferer of virtues, desires, wealth and emancipation. A person who does not worship the *liṅga* does not become a fit person to get virtues etc. One would get enjoyment and emancipation by worshipping the *liṅga*. Hence one should worship (Him) so long as he lives. One should never eat without worshipping Him. It is better to discard one's life (than not to worship Him).

13. (One would become) Rudra by worshipping Rudra, Viṣṇu by worshipping Viṣṇu, Sūrya by worshipping Sūrya and the goddess etc. by worshipping the goddess.

14. One would acquire a crore times more benefits by establishing the *liṅga* than what one would acquire by doing sacrificial rites, penances and offering gifts, visiting sacred places and reading the *Vedas*.

1. The five syllables with the syllable *om*.

15. One who worships the earthen *linga* during the three twilights with *bilva*, would redeem one hundred and eleven generations of his family and would attain heaven.

16. A person should build a temple according to his capacity. The small or big (temple) (built) by a poor or a rich person would have equal benefit.

17. On account of the transitory nature of one's life one should set apart two parts (of his wealth) for the sake of virtuous deeds and one part of the wealth for maintaining his life.

18. A person who builds a temple would redeem twentyone generations of his family and gain wealth. One would get manifold benefits (by building a temple) with earth, wood, brick and stone etc.

19. A person who builds a temple of God with eight bricks, would reach heaven. Even one who builds a temple with dust in sport would acquire wealth.

## CHAPTER THREE HUNDRED AND TWENTYEIGHT

### *The rules of prosody*

*Fire-god said :*

1-3. I shall describe<sup>1</sup> (the rules of) prosody in order as laid down by Piṅgala making use of the basic letters. There are eight *gaṇas* (classes), viz. *magāṇa*, *nagāṇa*, *bhagāṇa*, *yagāṇa*, *jagāṇa*, *ragāṇa*, *sagāṇa* and *tagāṇa* made up of the letters *ma*, *na*, *bha*, *ya*, *ja*, *ra*, *sa* and *ta*. Each one of these *gaṇas* is formed by three syllabic instances. All the three syllables may be long or short or the first or middle or final syllable may be long or short. A syllable is long or short according as the vowel at the end is long or short. A short vowel becomes long when it is followed by a nasal sound or *visarga* (aspirated sound) or a conjunct

1. The *Purāṇa* summaries very briefly and does not give a clear definition. Hence the translation has been rendered in such a way as to make it clear.

consonant or a *jihvāmūliya*<sup>1</sup> or a *upadhmaniya*<sup>2</sup>. Thus the gaṇas are eight according to tradition.

### CHAPTER THREE HUNDRED AND TWENTYNINE\*

*An abridgement of rules of prosody relating to the Vedic metres*

*Fire-god said :*

1. The Gāyatrī and the Goddess are of equal (number of) letters in the section on metres. It would have fifteen letters. (The metre called) Prajāpati (consists of) eight letters.

2. (The metre) Gāyatrī (used) in the *Yajurveda* (consists of) six letters and that in the *Sāmaveda* would have twelve letters. It would have eighteen letters in the *Ṛgveda*. Two more letters are added in the *Sāmaveda*.

3. The fourth quarter in the *Ṛgveda* and all the quarters in the Prajāpati would get lengthened. There would be increase of one syllable each in the rest. The Āsurī would drop one (letter).

4. (The metres) Uṣṇik, Anuṣṭubh, Bṛhatī, Paṅkti, Triṣṭubh and Jagatī should be known as gradually (increasing). All these Gāyatrīs (are known as) Brahma.

5. If groups of three (of the above) are added each one would be the name (of the metres) of the *Ṛgveda* and *Yajurveda*. They should be written in a square of sixty-four chambers.

### CHAPTER THREE HUNDRED AND THIRTY\*\*

*An abridgement of the rules of metres*

*Fire-god said :*

1. When a quarter does not have the sufficient letters it has to be filled with *iya* etc. The Gāyatrīs are known to have

1. A term applied to the *visarga* before *k* and *kh* and also to *r*, *l* and the gutturals.

2. The *visarga* before the letters *p* and *ph*.

\*This chapter sums up second chapter of Piṅgala.

\*\*This chapter sums up the third chapter of Piṅgala.



eight in a quarter. The Jagatī (would have) twelve in a quarter. Virāṭ is said to have ten.

2-5a. The Triṣṭubh has eleven letters in a quarter. There are also others having Ekapāda<sup>1</sup> (one foot) etc. (Gāyatra metre) consists of four feet, six letters in each foot. In some places it has seven letters. The *Pratiṣṭhā* (gāyatrī) has three feet (having eight, seven and six letters respectively). *Vardhamāna* consists of three feet having six, eight and eight letters respectively. (The *Pratiṣṭhā* gāyatrī) has three feet having six, eight and seven letters. The *Nāgīgāyatrī* (consists of) three feet having nine, nine and six (syllables) respectively. *Vārāhī* (would have) six, nine and nine (letters). The third one (*Virāṭ* gāyatrī) having two feet (would have) twelve and eight (syllables) and that having three feet (would have) same syllables as Triṣṭubh (ie., eleven syllables each).

5b. The Uṣṇik metre is described in the Vedas (as having) eight syllables in two feet (and twelve syllables in the third foot).

6-7a. (The variety of) Uṣṇik (known as) *Kakub* (would have) three feet (consisting of) eight, twelve and eight letters. *Pura-uṣṇik* would have three feet having twelve, eight and eight letters. the *Paro-uṣṇik* would be the next (having eight, eight and twelve syllables). A metre with four feet (having seven syllables is also Uṣṇik).

7b-8a. (The metre) with eight letters in each one of the four feet would be *Anuṣṭup*. It may have three feet also sometimes. It may have eight, twelve and twelve letters. If the middle and end (of a *Jagatī* is a *Gāyatra* it is also *Anuṣṭup*).

8b-11. *Br̥hatī* would be one foot *Jagatī* and three feet *Gāyatrī*. (If the first *Jāgata* foot is) third (and others *Gāyatrī*) it is *Pathyā* (*Br̥hatī*). (If the first *Jāgata* foot is) second (and others *Gāyatrī*) it is *Nyaṅkusāriṇī* (*Br̥hatī*). The same is known as *Skandho-grīvī* according to *Krauṣṭuki*. The same is known as *Urobr̥hatī* according to *Yāska*. (If the *Jāgatī* foot is) at the end (and the rest are *Gāyatra*) it is *Upariṣṭād-br̥hatī*. (If the same *Jāgatī* foot is) at the beginning (and the rest are *Gāyatra*) it is *Purastād-br̥hatī*. In some (texts) there would be four feet

1. one foot, two feet etc.

with nine syllables each (also known as Bṛhatī). In some places (it would have eight letters. Mahābṛhatī is constituted of three Jāgatī feet. The same is Satobṛhatī according to Bhaṇḍila<sup>1</sup>.

12. If the first two of the four feet (are Jagatī and the other two Gāyatrī) it is Paṅkti. (Another variety of Paṅkti) is Sataḥpaṅkti.<sup>2</sup> Even if it is in reverse order (it is Sataḥpaṅkti)<sup>3</sup>. (If the first two feet are Jagatī) it is Prastāra-paṅkti. (If the Jagatī occurs) in the last two feet it is Āstāra-paṅkti.

13. The Akṣarapaṅkti consists of four feet having five letters in each half of each foot. Padapaṅkti consists of five feet (having five letters in each). (If the first foot has) four letters, (the second) six letters and the last three (five letters) (it is also Padapaṅkti).

14. It would be Jagatī-paṅkti if it has six (Gāyatrī) feet (and Pathyā-paṅkti) if it has five feet. It is said to be Jyotiṣmatī Jagatī if it has one foot (Gāyatrī and the other three) Triṣṭubh.

15. The Purastād-Jyotiḥ (triṣṭup) consists of (Gāyatrī) in the first (the remaining three being Triṣṭup). The Madhya-Jyotiḥ consists of (Gāyatrī) in the middle (and Triṣṭup preceding and succeeding). Upariṣṭājjyotiḥ (consists of three Triṣṭups and a Gāyatrī) at the end.

16. It is known as Śaṅkumatī (gāyatrī) (if it has one foot having five letters and three having six letters). Kakudmatī (consists of) six (letters in one foot and the usual number in other feet). (The metre) would be (known as) Pipilikama-dhyamā if it has (eight letters in the first and third and three in the middle) in the three feet.

17. If the case is otherwise (i.e. it has few letters in the first and the third and many in the middle) it is (known as) Yavamadhyā. It is known as Nicṛt if (a Gāyatrī having twenty-four letters) has one letter less. If the same (Gāyatrī) has two letters less it would be Virāṭ.

18-22. If (the Gāyatrī) has two additional letters it would be Svarāṭ. In case of doubt (in the case of metre having twenty-

1. The Chandaḥ Sūtra III. 36 reads as Tāṇḍin.

2. having first and third as Jagatī.

3. i.e., having first and third feet Gāyatrī and the rest Jagatī.

six letters whether it is Gāyatrī Svarāṭ or Uṣṇik Svarāṭ), it should be decided on the basis of the first foot. The deities of the metres are : Fire-god, Sun, Soma, Bṛhaspati (preceptor of the celestials), Varuṇa (lord of ocean and morality), Moon, and Viśvedevas. The musical notes *ṣaḍja*, *ṛṣabha*, *gāndhāra*, *madhyama*, *pañcama*, *dhaivata*, *niṣāda* (should duly be associated with the metres). (The metres beginning with Gāyatrī are) duly white, variegated, tawny, black, blue, red and white. The compositions are of the colour of *gorocanā* (yellow pigment got from a cow). The metre called Jyotiḥ is black (coloured). The *gotras* (of the metres beginning with the Gāyatrī) are said to be Agniveśya, Kāśyapa, Gautama, Āṅgīrasa, Bhārgava, Kauśika and Vāsiṣṭha.

## CHAPTER THREE HUNDRED AND THIRTYONE

### *Metres of different kinds\**

*Fire-god said :*

1. (The metre) Utkṛti consists of one hundred and four letters. One should drop four letters (step by step) (and get other metres). They would respectively be metres *abhi*, *sam*, *vi*, *āni* and *pra* etc. (prefixed) to Kṛti separately.

2. Then (there would be metres) such as Kṛti, Atidhṛti, Dhṛti, Atyaṣṭi, Aṣṭi, Atiśakvarī, Śakvarī, Atijagatī and Jagatī.

3-4. The metres described hereafter are classical. The Vedic metres beginning with Triṣṭup (in the Vedas) (would be noticed in the same way in the classical). Triṣṭup, Paṅkti, Bṛhatī, Anuṣṭup, Uṣṇik and Gāyatrī are said (to be the metres). Supraṭiṣṭhā (twenty letters), Pratiṣṭhā (sixteen letters), Madhyā (twelve letters), Atyuktā (eight letters) and Uktā (four letters): thus each one has lesser (number of) letters.

5. The fourth part (of a Gāyatrī having twentyfour letters) would be a foot. The Gaṇacchandās<sup>1</sup> is described now.

\*This chapter sums up the fourth chapter of Piṅgala.

1. See ch. 328. vv. 1-3.

The *gaṇas* are made up of four syllables. They may be a *guru* (long syllable) at the beginning, middle or end or two long syllables (or four short syllables).

6. Four syllabic instants and five *gaṇas* (groups) are said to be the characteristics of the *Āryā* (metre). When there are seven and a half *gaṇas* in one half (of a verse) it is *Āryā*. The other half also (would be similar). (In the *Āryā* the odd) are not *jagaṇa* (having long syllable in the middle).

7. The sixth (*gaṇa*) would be a *jagaṇa*. (The sixth) may be having all short syllables. When it has all short syllables the foot begins with the second word. (When it is long syllable in the middle or all short syllables) and the seventh (is all short) (the foot begins with) the first (letter). If in the second (half), the fifth (*gaṇa* be all short) (the foot begins with the first letter of the first half).

8. If in the second half the sixth (*gaṇa*) (be either long in the middle or all short), the short vowel (is introduced). The variety of *Āryā* is known as *Pathyā* if it has three *gaṇas* (in a foot) in the last half and first.

9. *Vipulā* (is the next variety) (having no pause in the three *gaṇas* in the last or first half or both). *Capalā* is that where the second and the fourth (*gaṇas*) are long in the middle, (the first is long at the end, the third is two long syllables, the fifth long at the beginning and the rest as usual). *Mukhapūrvikā* has the characteristics of *Capalā* in the first half.

10. In the *Jaghanacapalā*, (there are the characteristics of *Capalā*) in the second half. *Mahācapalā* (has the characteristics of *Capalā*) in both (the halves). *Gīti* is that where the first half is similar.

11. *Upagīti* is that where the second half is similar. *Udgīti* is said to have the order reversed. *Āryāgīti* (has) eight *gaṇas* in the (first) half. The metres regulated by prosodial instants (are described) now.

12. *Vaitāliya* (metre) has seven (syllabic instants) in the first and the second quarter and sixteen *lakāras* (one *mātrā* syllables) in the second and fourth and there should be *ra*, *la* and

*ga* at the end of both the foot. (If the Vaitāliya) has an additional long syllable (it is known as) *Aupacchandāsaka*<sup>1</sup>.

13-15. The Pāṭalikā<sup>2</sup> has *bhagaṇa* (and two long syllables) at the end in addition to the above (characteristics). (The *lakāra*) that has not been described so far (in the above should not be mixed) with the next. The second and third foot in the above should not be employed separately. Prācyavṛtti is shown (now). When in the second and fourth feet, the first *lakāra* gets mixed up, it is (Prācyavṛtti). If the first *lakāra* gets mixed up with the third in the first and the third feet, it is Udīcyavṛtti. If the above characteristics are found together in the same it is Pravṛttaka. When all the feet (in the Vaitāliya) have the characteristics of the first and third (letters), it would be Cāruhāsini. When all the four feet possess the characteristics of the second and fourth (letters), it would be Aparāntikā.

16. It is said to be Mātrāsamaka when there are sixteen *lakāras* (one *mātrā* syllable) ending in *guru*. (At the end one of the two is made *guru* and the ninth is a *lakāra*).<sup>3</sup> When there are twelve *lakāras* and the ninth (retains its own form in a quarter) (it is called) Vānavāsikā.

17. (Where in all the four quarters) the fifth and the eighth (are *lakāras* and the rest as laid down) (it is) Viśloka. Where the ninth *lakāra* remains as also the fifth and eighth it is Citrā. If it gets mixed with the next (i.e. the tenth) it is Upacitrā. Pādākulaka is the next (metre).

18-19. (Where there are sixteen *lakāras* in a quarter it is known as) Gītyāryā. (When the two halves of Gītyāryā) are reversed (i.e. one half is all short and the other half is all long) it is Śikhā. When the first half is all short (and second half is all long) it is Jyoti. When the first half is all long (and the second half is all short) it is Saumyā. Cūlikā is said to be having (twentynine *lakāras* in the first half and) thirty one (in the second half) and a long syllable at the end. The number of syllables should be deducted from the number of *mātrās* so that the remainder would be *gurus* (long). The number of *gurus*

1. The Purāṇa reading *Gopuccham* is obviously incorrect.

2. The Chandassūtra reads Āpātalikā.

3. The text in the Purāṇa is corrupt.

(long) should be subtracted from the total number of *mātrās* so that the remaining would be *laghu* (short).<sup>1</sup>

## CHAPTER THREE HUNDRED AND THIRTYTWO\*

*The metres of un-equal characteristics in the four quarters*

*Fire-god said :*

1. I shall describe the equal, half equal and unequal (metres), the three (divisions) of the classical metres. (The equal metres have the same characteristics in all the four quarters, the half-equal in two quarters and the unequal have different characteristics in all the four). The number of half-equal metres are arrived at by multiplying the number of equal metres with the same number.

2. (The number of) unequal metres (is got by multiplying the number of half-equal metres with the same number). (The number of pure half-equal metres is got by) deducting (the number of the equal metres) from the number (of half equal metres). (The metre is known as) *Samānī* where it ends with a long and short syllable. The *Pramānī* (metre) ends with a short and long syllable. The *Vitānaka* is different from the above (two).

3. It would be *Vaktra* metre (by adding four syllables) at the beginning of a quarter (of an *Anuṣṭup*). (In it after) the first (syllable) there should not be *sagaṇa* and *nagaṇa*<sup>2</sup> (and *repha* in the second and fourth quarters). (One may use) some other *gaṇas* except the above. The *yagaṇa* should come after the fourth (syllable of a quarter). In the *Pathyāvakra* (metre), *jagaṇa* (comes after the fourth syllable) in the second and fourth quarters.

4. According to others, it is *Pathyā* metre when it has the

1. The Purāṇa reading is corrupt here.

\*This chapter corresponds to Piṅgala ch. V. Sūtras 1-31.

2. See ch. 328. vv 1-3 for the *gaṇas*.

characteristics contrary to the above. It is Capalā, if there is *nagaṇa* after the fourth letter in the first and third quarters. It is Vipulā, when *yagaṇa* is everywhere in the second and fourth quarters and the seventh syllable is short. According to Saitava (ācārya)<sup>1</sup>, the seventh syllable should be short in all the quarters.

5. If there is *bhagaṇa* or *nagaṇa* or *tagaṇa* (instead of *yagaṇa* in the first and third quarters after the fourth syllable), it is Vipulā. Many varieties of the Cakra class have been described. When four letters are added to each one of the quarters, the metre is Padacaturūrdhvam.

6. The metre is Āpīḍa, if there are two long syllables at the end (of each one of the quarters). If two long syllables occur at the beginning (of each one of the quarters), it is Pratyāpīḍa.<sup>2</sup>

7-8. In the Āpīḍa, when the first (*pāda*) is interchanged (with the second) it is Mañjarī, (when interchanged with the third) it is Lavalī<sup>3</sup> and (when interchanged with the fourth) it is Amṛtadhārā. Udgatā is described now.<sup>4</sup> It has (ten syllables)—*sa(gaṇa)*, *ja(gaṇa)*, *sa(gaṇa)* and *la(ghu)* (in the first quarter) (ten syllables)—*na(gaṇa)*, *sa(gaṇa)*, *ja(gaṇa)* and *ga* (long syllable) (in the second quarter) (eleven syllables)—*bha(gaṇa)*, *na(gaṇa)*, *ja(gaṇa)* and *la* (short syllable) (in the third quarter) (thirteen syllables)—*sa(gaṇa)*, *ja(gaṇa)*, *sa(gaṇa)*, *ja(gaṇa)* and *ga* (long syllable). When (in Udgatā), the third (quarter) has (ten syllables)—*ra(gaṇa)*, *na(gaṇa)*, *bha(gaṇa)* and *ga* (long syllable) it is Saurabha. Lalita (consists of) two *na(gaṇas)* and two *sa(gaṇas)* (in the third quarter) (in Udgatā).

9. Upasthitapracupita<sup>5</sup> has *ma*, *sa*, *ja* and *bha(gaṇas)* and two *gas* (in the first quarter), *sa*, *na*, *ja* and *ra(gaṇas)* and *ga* (in the second quarter), two *na*, *sa(gaṇas)* (in the third) and three *nas*, *ja* and two *ya(gaṇas)* (in the fourth).

- 
1. The Purāṇic reading is corrupt.
  2. The text wrongly reads *gaṇādika* instead of *gavāḍau*.
  3. The text wrongly reads Lavanī.
  4. The text reads wrong.
  5. The text is corrupt.

10. In Upasthitapracupita, when there are two *nas*, *sa*, two *nas*, *na* again and two *sas* in the third quarter, it is Vardhamāna. Śuddhavirādārṣabha<sup>1</sup> is said to have *ta*, *ja*, and *ra* (*gaṇas*) (in the third quarter) (in the Upasthitapracupita). Then I shall describe the half-equal metres.

### CHAPTER THREE HUNDRED AND THIRTYTHREE\*

*Description of metres having equal characteristics in the alternate quarters*

*Fire-god said:*

1. The metre Upacitraka (consists of) three *sas*, *la*, and two *gas* (in the first quarter), three *bhas* and two *gas* (in the second) (and the third and the fourth like the first and second). Drutamadyā is said to have three *bhas* and two *gas* (in the first quarter), *na*, two *jas* and *ya* (in the second quarter) (and the third and fourth like the first and second quarters).

2. Vegavatī has three *sas* and *ga* (in the first quarter), three *bhas* and two *gas* (in the second). Bhadravirāṭ has *ta*, *jas*, *ra* and *gas* (in the first quarter), and *ma*, *sa*, *ja* and two *gas* (in the second quarter).

3. (When the first quarter) has *sa*, *ja*, *sa* and *ga* and (the second quarter) has *bha*, *ra*, *na* and two *gas* it is Ketumatī. Ākhyānikī has two *tas*, *ja* and two *gas* (in the first quarter) and *ja*, *ta*, *ja* and two *gas* (in the second quarter).

4. Viparītākhyānikī has *ja*, *ta*, *ja* and two *gas* (in the first quarter) and *ta*, *ta*, *ja* and two *gas* (in the second quarter). Hariṇaplutā<sup>2</sup> has three *sas*, *la* and *ga* (in the first quarter), *na*, *bha*, *bha* and *ra* (in the second quarter).

5-6. Aparavakra<sup>3</sup> consists of two *nas*, *ra*, *la* and *ga* (in the

1. The text is corrupt.

\*This chapter corresponds to Piṅgala ch. V, sūtras 32-45.

2. The Purāṇa wrongly gives Hariṇavallabhā.

3. The Purāṇa reads Aparākramam.



first quarter) and *na, ja, ja* and *ra* (in the second quarter). (Puṣpitāgrā<sup>1</sup> has two *nas, ra* and *ya* (in the first quarter) and *na, ja, ja, ra* and *ga* (in the second quarter). Yavamatī<sup>2</sup> has *ra, ja, ra* and *ja* (in the first quarter) and *ja, ra, ja* and *ra* (in the second quarter). Śikhā consists of twentyeight (short letters) and a long syllable at the end (in the first quarter) and thirty letters and a long syllable at the end in the second quarter. (The third and fourth quarters are also similar.) (The metre) Khañja has got the characteristics reversed. Metres of similar characteristics (in the four quarters) are described now.

## CHAPTER THREE HUNDRED AND THIRTYFOUR\*

*Description of metres having similar characteristics in all the four quarters:*

*Fire-god said:*

1. Yati (caesura) is said to be the break or pause (at the end of a quarter). (The metre) Tanumadhyā (has) *ta* and *ya* (in a quarter). Kumāralalitā<sup>3</sup> has *ja*, two *sas* and *ga* (in a quarter) (the pause occurring at the end of every three and four syllables). Citrapadā is known to have two *bhas* and two *gas* (in a quarter).

2. Vidyunmālā has two *mas* and two *gas* (in a quarter). (The pause occurs after every four syllables.) Māṇavakakrīḍitaka would be had with *pha, ta, la* and *ga*. (The pause occurs after every four syllables.) Halamukhī has *ra, na* and *sa* (in a quarter). (The pause occurs after three and six syllables.)

3. Bhujāṅgaśīśusuta has two *nas* and *ma* (in a quarter). (The pause occurs after seventh and second syllables.) Haṁsaruta<sup>4</sup> consists of *ma, na* and two *gas* (in a quarter). Śuddhvirāṭ

1. The Purāṇa reads Puṣpitā.

2. The Purāṇa reads Panamati.

\*This corresponds to Piṅgala chs. VI, VII and VIII, Sūtras 1-19.

3. The Purāṇa is corrupt.

4. The text is very corrupt.

has *ma*, *sa*, *ja* and *ga* in every quarter. (The pause occurs at the end of a quarter.)

4. Paṇava has *ma*, *na*, *ya* and *ga* (in every quarter). (The pause occurs after every five syllables.) Mayūrasāriṇī has *ra*, *ja*, *ra* and *ga* (in every quarter). (The pause occurs at the end of a quarter.) Mattā has *ma*, *bha*, *sa* and *ga* (in a quarter). (The pause occurs after fourth and sixth syllables.) Upasthitā<sup>1</sup> has *ta*, *ja*, *ja* and *ga* (in a quarter). (The pause occurs after every second and eighth syllables.)

5. Rukmavatī has *bha*, *ma*, *sa* and *ga* (in a quarter). (The pause occurs at the end of a quarter.) Indravajrā has two *tas*, *ja* and two *gas* (in a quarter). (The pause comes at the end of a quarter.) Upendravajrā consists of *ja*, *ta*, *ja* and two *gas*. (The pause occurs at the end of a quarter.) Mixed varieties are formed by (Indravajrā and Upendravajrā) coming alternately at the beginning and end.

6-7. Dodhaka has three *bhas* and two *gas*. Śālinī consists of *ma*, *ta*, *ta* and two *gas*. The pause occurs after every four and seven syllables. Vātormī consists of *ma*, *bha*, *ta* and two *gas*. (The pause occurs after) every fourth and seventh syllables. Bhramaravilasitā has *ma*, *bha*, *na*, *la* and *ga*. (The pause occurs) after fourth and seventh syllables. Rathodhatā has *ra*, *na*, *ra*, *la* and *ga*.

8. Svāgatā has *ra*, *na*, *bha* and two *gas*. Vṛntā has two *nas*, *sa* and two *gas*. Śyenī consists of *ra*, *ja*, *ra*, *la* and *ga*. Ramyā<sup>2</sup> has *ja*, *ra*, *ja* and two *gas*.

9. (The metres belonging to) the Jagatī<sup>3</sup> (class are now described). Variśasthā consists of *ja*, *ta*, *ja*, and *ra*. Indravariśā has two *tas*, *ja* and *ra*. Toṭaka is said to have four *sas*.

10-11. Drutavilambita would be with *na*, *bha*, *bha*, and *ra*. Puṭa has two *nas*, *ma* and *ya*. (The pause occurs after) the eighth and fourth syllables. Jalodhatagati consists of *ja*, *sa*, *ja* and *sa*. (The pause occurs) after every sixth syllable. (The metre) Tata is said to have two *nas*, *ma* and *ra*. Kusumavicitra has *na*, *ya*, *na* and *ya*. Cañcalākṣikā<sup>4</sup> would have *na*, *na* *ra* and *ra*.

1. The reading in the text is wrong.

2. Piṅgalacchandās VI. 32 reads Vilāsini.

3. having twelve syllables in a quarter.

4. The Purāṇa reads Calāmbikā.

12. Bhujāṅgaprayāta has four *ya* (*gaṇas*). Sragviṇī has four *ra* (*gaṇas*). Pramitākṣarā has *sa*, *ja* and two *sas*. Kāntot-pīḍā has *bha*, *ma*, *sa* and *ma*.

13. Vaiśvadevī consists of two *mas* and two *yas*. (The pause occurs after the fifth and seventh<sup>1</sup> syllables.) Navamālinī consists of *na*, *ja*, *bha* and *ya* in each quarter. The Atijagatī (metres) are described now.

14. Praharṣiṇī<sup>2</sup> has *ma*, *na*, *ja*, *ra* and *ga*. The pause is after the third and tenth (syllables). Rucirā has *ja*, *bha*, *sa*, *ja* and *ga*. It has pause after the fourth and ninth (syllables).

15-16. Mattamayūra consists of *ma*, *ta*, *ya*, *sa* and *ga*. The pause is after the fourth and ninth (syllables). Gaurī has three *nas*, *sa* and *ga*. Asambādha has *ma*, *ta*, *na*, *sa* and *ga*. It has pause after the fifth and ninth syllables. Aparājītā would have two *nas*, *ra*, *sa*, *la* and *ga*. (It has pause after every seven syllables.)

17. Praharāṇakalitā<sup>3</sup> (has two *nas*, *bha*, *na*, *la* and *ga*). Vasantatilakā contains *ta*, *bha*, two *jas* and two *gas*. It is Siṃhonnatā (according to) the sage (Kaśyapa). It is Uddharṣiṇī according to Saitava.

18-20. Candrāvartā has four *nas* and *sa*. The same is (known as) Mālā, if it has the pause after sixth and ninth letters. The same would be Maṇiguṇanikarā (if it has pause after the eighth and seventh syllables). Mālinī has two *nas*, *ma* and two *yas*. The pause is after the eighth and seventh (syllables). Rṣabhagajavilasita<sup>4</sup> has *bha*, *ra*, three *nas* and *ga*. The pause is after seventh and ninth (syllables). Śikhariṇī (has *ya*, *ma*, *na*, *sa*, *bha*, *la* and *ga*). Prthvī consists of *ja*, *sa*, *ja*, *sa*, *ya*, *la* and *ga*. It has pause after the eighth and ninth syllables. Thus they have been described by Piṅgala before.

21. It would be Varṣāpatrapatita, (if a quarter has) *bha*, *ra*, *na*, *bha*, *na*, *la* and *ga*. The pause occurs after the tenth (and seventh syllables). Hariṇī has *na*, *sa*, *ma*, *ra*, *sa*, *la* and *ga*. It has pause after every sixth, fourth and seventh (syllables).

22-23. Mandākrāntā has *ma*, *bha*, *na*, *ta*, *ta* and two *gas*. It

1. The Purāṇa wrongly reads *aṅga* denoting six.

2. The Purāṇic text is corrupt.

3. The Purāṇa has not defined this metre.

4. The text is corrupt.

has pause after the fourth, sixth and seventh (syllables). Kusumitalatāvellitā (has) *ma, ta, na* and three *yas*. It has pause after the fifth, sixth and seventh syllables. (The following is based on the Vedic metre) Atidhṛti. Śārdūlavikrīḍita consists of *ma, sa, ja, sa*, two *tas* and *ga*. The pause comes after the twelfth and seventh (syllables).

24. (The following metres are based on the Vedic metre) Kṛti. Suvadānā has *ma, ra, bha, na, ya, bha, la* and *ga*. The pause comes after the seventh, seventh and sixth (syllables). (The metre) Vṛtta has *ga* and *la* in order.

25. (The following metre is based on the Vedic metre Prakṛtī.) Sragdharā consists of *ma, ra, bha, na* and three *yas*. The pause comes after seven, seven, seven syllables. Bhadraka<sup>1</sup> has *bha, ra, na, ra, na, ra, na* and *ga*. (The pause occurs after) the tenth and twelfth (syllables).

26. (The following are based on the Vedic metre Vikṛtī.) Aśvalalita consists of *na, ja, bha, ja, bha, ja, bha, la* and *ga*. (The pause occurs after) the eleventh (and twelfth syllables). Mattākrīḍā has two *mas, ta*, four *nas, la* and *ga*. (The pause comes after) the eighth and fifteenth (syllables).

27. (The following is based on the Vedic metre Saṅkṛtī.) Tanvī has *bha, ta, na, ma*, two *bhas, na* and *yā*. (The pause comes after) the fifth, seventh and twelfth (syllables). (The following is based on the Vedic metre Abhikṛtī.) Krauñcapadā consists of *bha, ma, sa, bha*, four *nas* and *ga*. (The pause comes after) the fifth, fifth, eighth (and seventh syllables).

28-30. (The following metres are based on the Vedic metre Utkṛtī.) Bhujaṅgavijṛmbhita<sup>2</sup> has two *mas, ta, na, ra, sa, la* and *ga*. The pause comes after the eighth, twelfth and seventh syllables. (The metre) called Apavāhaka<sup>3</sup> similarly has *ma*, six *nas, sa* and two *gas*. The pause occurs after the ninth, sixth, sixth (and fifth syllables). (The Daṇḍakas are now described.) Daṇḍaka has two *nas* and seven *ras* (in a quarter). (The first variety of Daṇḍaka) is Caṇḍavṛṣṭiprapātaka<sup>4</sup>. (It has twentyseven syllables in

- 
1. The Purāṇa reads Samudraka.
  2. The text is corrupt here.
  3. The text reads Upahāra.
  4. The text reads Caṇḍavṛṣṭipraghātaka.

a quarter). Other varieties (of Daṇḍaka) such as Vyāla, Jīmūta etc., would be had by adding one *ra* (each time) (to the original Daṇḍaka).

The remaining varieties are known as Pracitā. The tabular representation (of long and short vowels) of Gāthā (etc.) are described (now).

### CHAPTER THREE HUNDRED AND THIRTYFIVE\*

#### *The tabular representation of long and short vowels of different metres*

*Fire-god said :*

1. That which has not been described in the treatises on metrics is known as Gāthā. All syllables in a quarter would be long. The next one is made one (*mātrā*) less and the rest the same as the previous.

2. If the mark in the middle of (the metre) to be known is equal, the first letter would be short. If it is unequal it is long. If should then be made as half unequal. If it is the reverse the first letter would be short. When two are desired one will be reduced.

### CHAPTER THREE HUNDRED AND THIRTYSIX

#### *Description of phonetics*

*Fire-god said :*

1. I shall describe the phonetics. The letters are either sixtythree or sixtyfour. The vowels are twentyone. The consonants are twentyfive.

\*The Purāṇa summarises the first sūtra and the concluding sūtras 24-34 of Piṅgala ch. VIII. The verses are very cryptic. Verses 3 and 4 have not been translated.

2-3. (The letters) *ya* and others (the semi-vowels and sibilants) are known to be eight. The twin sounds are four in number—such as the nasal sound, *visarga*, *ka*, *pa*. The letter *i* is known as (produced) by touching light. It is a protracted sound.

4. (The origin of the letters is described now.) The soul together with the internal organs and those in the abdomen and throat contacts the intellect and joins the mind with a desire to speak.

5. The mind impels the bodily fire, which urges the air to move. The air moving with the chest produces the sound (called) *mandra*.

6. The Gāyatra metre at the time of morning ablution is recited in that (sound). (The air) moving in the throat gives rise to the (sound) *madhyama* that which is associated with *Triṣṭubh* for the midday ablution.

7-8. The air that reaches the head produces the (sound) *tārā* fit for reciting *Jagatī* for the third (evening) ablution. The same wind moving upwards strikes against the head, reaches the mouth and produces the letters. These are divided into five (groups) on the basis of the articulation, period (of utterance), place (of articulation), efforts (to utter) and the sense conveyed.

9. Chest, throat, head, root of the tongue, teeth, nose, upper lip and palate are the eight places (of articulation) of the letters.

10. The articulation of the sibilants (*ś*, *ṣ*, *s* and *h*) are of eight kinds such as innate nature, expansion, *śa*, *ṣa*, *ra*, *jihvāmūla* (the *visarga* before *k* and *kh*) and *upadhmaniya* (the *visarga* before *p* and *ph*).

11. The letters *u* and the like are excellent for combining compositions of metrical nature. The vowels at the end should be known to be of similar nature. Whatever else remain are the explicit sibilants.

12-13. A man incurs sin by pronouncing (letters) from wrong places (of articulation), by inauspicious and defective articulation. Similarly a person incurs merits. A person who employs good sounds, well articulated, according to the treatises and acquired from auspicious sources with a clean mouth shines in the (world of) *Brahmā*.

14. A person should not use harsh and indistinct letters, nasals, labials excessively with stammering and split tongue.

15. The letters should be uttered in such a way that they are not indistinct and are not mutilated. A person rejoices in the world of Brahmā by employing the letters properly.

16. The sounds are (divided into) three classes (such as) *udātta* (accentuated), *anudātta* (grave accent) and *svarita* (intermediate). They are distinguished as short, long and protracted on the basis of the period (of their pronunciation).

17-18. The letters *a* and *ku*<sup>1</sup> are from the throat, *i* and *cu* are from the palate, *u* and *pu* are the labials, the letters *r*, *ṣu*, *ra* and *ṣa* are the cerebrals, and *l*, *tu*, *la* and *sa* are the dentals. The sound *hvaḥ* is said to be from the root of the tongue. Learned men remember *vaḥ* as labio-dental. (The sounds) *e* and *ai* are gutturo-palatials. *O* and *au* are remembered to belong to the gutturo-labials.

19. The gutturals *a*, *ā*, *i*, *e* etc. would have half a *mātrā* value. (The letters) which share the places of articulation are known to be not capable of being combined.

20. The vowels (are known to be) produced not by touch and the letters *ya* etc. by partial touch. These are known to be consonants not produced by touch. The other consonants are produced by touch. I shall explain the important among them. (The letters) *aṁ* and *aḥ* are nasals. (The letters) *ha*, *jha* and *ṣa* are known to have the bellowing sound.

21. The letters *ya* etc. possess partial sound. *Kha*, *pha* etc. are aspirated. The *cara* is known to have little aspiration. This is said to be long.

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1. The letters *ku*, *cu*, *ṣu*, *tu*, *pu* stand for the four letters in the respective group.

## CHAPTER THREE HUNDRED AND THIRTYSEVEN

*Description of the characteristics of a kāvya*

*Fire-god said :*

1. I shall describe the embellishments of poetry and drama and the like. The constituents of speech are sound, word, letters and sentence.

2. Whereas the three are obtained in the sentences of the treatises (śāstra) and epics, word is predominant in the treatises and the meaning is dominant in the epics.

3-5a. *Kāvya* is different from these two because the power of denotation is dominant (there). It is difficult to be born as a man in this world and (acquiring) knowledge is more difficult. Being a poet is still difficult. Poetic genius, originality of ideas and power of discrimination are still more difficult. The entire *śāstra* sought by people who are not learned does not materialise.

5b-6. The collection of letters falls into groups such as primary letters, secondary, the aspirated and the fourth. Words (are divided into two) on the basis of distinction as nouns and verbs. Sentence in brief is a series of words possessing a delightful sense.

7. *Kāvya* is that where literary embellishments are displayed and which possesses literary merits and is free from blemishes. The sources of (poetry) are the *Vedas* and the world. A *kāvya* not originated from the above sources could be understood from the import of the words.

8. Saṁskṛta (language) is for the gods and others. There are three varieties of Prākṛta for men. *Kāvya* etc. are known to be of three kinds—prose, poetry and mixed.

9. Prose is (defined as) unmetrical combination of words. It is divided into three: Cūrṇaka, Utkalikā and Gandhivṛtta.

10. What is known as Cūrṇaka has short compounds and does not have very soft words. (The same) with long compounds would be Utkalikā.

11. Gandhivṛtta would have medium arrangement of words and absence of very difficult compounds. (It possesses) semblance of metrical form.



12. The prose *kāvya* is said to be divided into five—Ākhyāyikā, Kathā, Khaṇḍakathā, Parikathā and Kathānikā.

13-15a. It is known to be Ākhyāyikā where there is an eulogistic account of the ancestors of the author, a detailed description of the abduction of maidens, fight, separation and other calamities. It should be replete with *riti* (diction), *vr̥tti* (style) and *prav̥tti* (power of words). Its story is divided into Uchchvāsas (chapters). It should contain Cūrṇaka type of prose at the end. It may (employ) Vaktra or Aparavaktra (metre).

15b-17. It is designated as Kathā where the poet briefly praises his ancestors in metrical composition, where there is another episode while introducing the main theme. There would not be any division. Sometimes there would be (divisions called) *lambakas*. Khaṇḍakathā is contained in Kathā in *catuspadi* (verses in four lines). Parikathā (is a combination of the characteristics of the two (Kathā and Ākhyāyikā)).

18-19. The hero is known to be a minister, merchant or a brahmin. Pathos should be known (to be the sentiment) of the two. Love in separation is of four kinds. The first one is not obtained (here). It follows the story. Parikathā is known so because of its mixed characteristics of Kathā and Ākhyāyikā.

20. Kathānikā (is defined as beginning with) the (sentiment of) terror embodying sentiment of love and (sentiment of) wonder at the end. It is accomplished with good sense and is free from bombastic (expressions).

21-23a. Padya is (a metrical composition) of four lines. It is divided into two—V̥ṛtta and Jāti. V̥ṛtta beginning with Ukthā and ending with Utkṛti is regulated by the number of letters. Jāti is that where the syllabic instants are counted according to Kāśyapa. According to Piṅgala V̥ṛttas (are divided) into three—equal (quarters), half-equal and unequal. It is the ship of knowledge for those desirous of crossing the deep ocean of *Kāvya*.

23b-27. The family of poetry (consists of) Mahākāvya, Kalāpa, Paryābandha, Viśeṣaka, Kulaka, Mukta, and Kośa. A Mahākāvya is divided into *sargas* (cantos) and is begun with Sanskrit and those of similar nature are not avoided. The equivalent (Prākṛta) does not become a blemish. The theme has its

origin from historical incidents or other real incidents. It may describe council of states, sending of emissaries and marching (of soldiers) in battle-array. It should not be very elaborate. It should be composed in equal (*sama*) (metres) such as Śakvarī, Atijagatī, Atiśakvarī, Triṣṭubh, Puṣpitāgrā and Vaktra. Mukta describes different incidents not having short cantos.

28-29a. (One canto may be composed) in the Atiśakvarī and Aṣṭi (metres), another in mixed metres, whereas some other canto (may be composed) in the Mātrā. The last canto (may be employed) for praiseworthy (matter). This optional rule is very much condemned. Hence good people do not respect it especially.

29b-32. (Poetry) should be adorned with description of cities, seas, mountains, seasons, (the rise of) the moon and sun, hermitages, trees, gardens, sports in the water, drinking bouts and amorous dalliances, sending of female emissaries, the accounts of unchaste women, darkness, pleasant breeze and delineation of other *vibhāvas* (condition that produces a state of mind). It should contain all styles, power of words, *bhāvas* (states of mind), dictions, sentiments, qualities and embellishments. That is why (it is called) a Mahākāvya and its composer a great poet.

33. The sentiment is its very life even though verbal ingenuity may be predominant here. (It gains) a body from the sentiments in the eloquent expressions being accomplished with special efforts.

34-36. The fruit of the all-pervading fourfold object of human existence has been explained through the medium of the hero. Kalāpa is composed in the same metre throughout and is soft on account of the Kaiśikī vṛtti (style). Here the sentiment is incipient love and sojourn abroad. It is Viśeṣaka when it contains (mention of) attainment etc. and (is composed) in Sanskrit or any other (language). Kulaka would have many couplets. It (is also known as) chained. Mukta consists of single verses and is capable of gaining the admiration of good people.

37-38. Kośa is full of elegant verses of great poets. It is

divided into (sections called) Vrajyās<sup>1</sup> pleasing to the learned men. Where there is power comparable to splendour and in which there is a difference of the metre in a canto, (it is known as) the mixed. It is known to be (divided into) two—Vapu and Prakīrṇaka. Prakīrṇaka can be heard (read) and represented on the stage by all kinds of expressions.

## CHAPTER THREE HUNDRED AND THIRTYEIGHT

### *Description of the different types of drama*

*Fire-god said :*

1-4a. (Drama consists of) twentyseven types—Nāṭaka, Prakaraṇa, Ḍima, Ihāmṛga, Samavakāra, Prahāsana, Vyāyoga, Bhāṇa, Vīthi, Aṅka, Troṭaka, Nāṭikā, Saṭṭaka, Śilpaka, Karṇa, Durmallikā, Prasthāna, Bhāṇikā, Bhāṇī, Goṣṭhī, Hallīśaka, Kāvya, Śrīgadita, Nāṭyarāsaka, Rāsaka, Ullāpyaka and Preṅkhana.

4b-7a. The general and particular (are) the two courses for the characteristics (of a drama). The general (relates) to all topics. The other one exists in certain (topics). After the preliminary function (relating to the drama) is finished, the two (come into operation). The general (relates) to both place and time, sentiments, emotions, excitants and ensuants, gesticulations, act and position because they pervade all through. The particular is to be employed as the occasion (arises) and the general is described first.

7b-10a. Drama is said to be the means of attaining the three-fold ends of life. The preliminary function is its instrument and course of action in the proper way. There are thirtytwo components beginning with benediction. Salutation to gods, praise of preceptors, and the blessings etc. of cow, brahmins, kings and others are sung. The stage-director (is introduced) after the benediction. This is set in (all) the dramas.

1. The text wrongly reads Brahmā.

10b-11a. (The poet) should indicate the following five—the successive order of the teachers, the praise of the lineage, the power of the poet, the relation and the purpose of the *kāvya*.

11b-17a. It should be known by learned men as the Prologue (*Āmukha*) in which an actress or a jester or an attendant converses with the stage-director using charming expressions befitting the purpose with mutual objections or doubts relating to the subject matter. It is also (known as) *Prastāvanā*. *Pravṛttaka*, *Kathodghāta* and *Prayogātīśaya* are the three divisions of *Āmukha* arising in the elements of the germ (of the plot). It is known as *Pravṛttaka* where the stage-director describes the timely entrance of a character with reference to the time that has commenced. It is said to be *Kathodghāta* (opening of the story) in which the characters enter taking up the remark or the sense of a remark of the stage-director. It is said to be *Prayogātīśaya* (superseding of a performance) in which the stage-director describes a particular contrivance in the midst of the proceedings and a character enters thereafter.

17b-18. The incident is said to be the body of the dramas and others. 'Established' and 'Fancied' are known to be its two kinds. The 'Established' is found in the scriptures and the 'Fancied' is the creation of the poet.

19-20. The *Arthaprakṛtis* (the leading sources in a drama) are five—the germ, drop, episode, an intervening episode and denouement. The endeavour is also of five kinds—the beginning, effort, prospect of attainment, certainty of attainment and attainment of fruit in order.

21. The opening, progression, development, pause and conclusion are also the five junctures in order.

22. That which is described only a little spreads in many ways and which ends with the fruit is said to be the germ.

23. That is said to be the opening in which there is the germination of the germ giving rise to various matters and sentiments conforming to the body of the poetic composition.

24-25. The composition of the desired theme, continuity of the narrative, interest in the representation, concealment of that which should be concealed, narration as a wonderful thing and making explicit the thing that is to be made explicit—(These are the objects of the components of the juncture). The

poetic composition (bereft of the divisions of the juncture) is not excellent in the same way as a crippled person.

26-27. Even a little incident does not occur without (reference to) the place and time. Hence the place is described (now) because of the employment of these two (in a drama). Bhārata is among the countries and the three *yugas* beginning with the Kṛtayuga with reference to time. There is no rise of happiness or grief without these two for beings anywhere. And contextual narration of creation and others while (describing) creation does not become a defect.

## CHAPTER THREE HUNDRED AND THIRTYNINE

*Description of the sentiments, emotions, hero etc.*

*Fire-god said :*

1-2. The Supreme Brahman, who is imperishable, eternal, unborn and mighty is said to be the single consciousness, effulgence and Supreme Being in philosophy. Bliss is natural to him. Sometimes it is manifested. The manifestation of this is called consciousness, charm and sentiment.

3. Its first modification is known as self-consciousness. Conceit (is produced) then and the three worlds get exhausted in that.

4. Pleasure (proceeds) from conceit and this attains gratification on account of (contact with) the transitory (feelings) etc. in general and is declared as the (sentiment of) love.

5-9a. Comic (sentiment) and others which are verily its other varieties, whose characteristics are exhibited by their respective special permanent moods by being expanded by the qualities such as goodness, have their origin from the Supreme Soul. The erotic (sentiment) is produced from attachment. The (sentiment of) wrath is born from fierceness. The heroic (sentiment) is born from haughtiness. (The sentiment of) disgust is said to be originated from revulsion. The comic (sentiment) is

produced from the erotic (sentiment). The sentiment of pathos (is) from fury. (The sentiment of) wonder arises from heroism. (The sentiment of) fright would be from disgust. Among the sentiments of love, humour, pathos, fury, heroism, fright, disgust, wonder and tranquility, four sentiments are self-developed (as described above).

9b-11. The goddess of speech does not shine without sentiment like the goddess of wealth without renunciation. The poet alone is the creator in the boundless course of poetry. The universe changes in the way (he) likes. If the poet is impassioned in his poetry, the world becomes verily full of sentiment. If the poet is detached, indeed it becomes manifested as devoid of sentiment.

12-13a. There is no (poetic) sentiment devoid of emotion. There is no emotion devoid of sentiment. (The poets) bring into being the sentiments and the sentiments are being produced by these (emotions), (namely), the eight permanent emotions beginning with love, stupor and the like and the transient emotions.

13b-15. Love is said to be the feeling of happiness in respect of (the object) agreeable to the mind. Laughter is said to be the expansion of the mind through mirth etc. (People) describe fear as mental affliction (arising) from seeing a picture etc. Disgust is censure of things which bring misfortune. Wonder is the expansion of the mind (arising) from seeing things pre-eminent.

16-22. The eight (transient emotions) such as stupor (are) from goodness, passion and ignorance. Stupor is a resistance of effort (paralysed state) brought about by excessive fear or love. Perspiration is water from the body originating from internal agitation accompanied by fatigue and attachment. The internal horripilation (is) the heaving of the body (caused) by joy etc. Broken speech originates from joy etc. and hoarse voice (is caused) by fear etc. Grief is said to be the distress of the mind (caused) by the destruction of the desired (thing) etc. Anger is the awakening of fierceness resembling contradiction. Enthusiasm is said to be the sense of gaining the desired goal. Trembling is declared as the stupefaction arising from the agitation of the mind. Change of colour is the reverse of splendour arising

from grief etc. Tear is known as the water from the eyes produced by sorrow, happiness etc. Loss of consciousness is the cessation of (the working) of the sense-organs due to fasting etc. The depression of the mind arising from indifference (to worldly things) is said to be despair. Debility (is) physical languor from mental suffering and the like from the body.

23. Indifference arises from dependence on doubt. Envy is jealousy. Intoxication (is) the infatuation of the mind arising from the use of wine etc.

24. Weariness (is) exhaustion arising from the inner body caused by excess of work. Aversion of the mind towards acts such as love etc. is said to be indolence.

25. Miserable state is due to deviation from goodness. Thought is contemplation of objects. Perplexion is said to be not finding the mode of doing (a thing).

26. Recollection would be the reflection of an enjoyed thing. Opinion (is) ascertainment of purpose brought about by knowledge of reality.

27. Bashfulness (is) certain shrinking of the mind arising from passion and the like. Fickleness would be unsteadiness. Joy is the pleasure of the mind.

28. Excitement is the distress of the soul caused by the hope of remedy. The loss of intellect in those to be done is said to be stupidity.

29. Equanimity is the elevation in wealth on the attainment of the desired end. Pride is contempt for others and attitude of supremacy of the self.

30. Impediment caused by fate and the like in respect of the desired object is despondency. An unsteady condition caused by desire when the desired end has not been gained is longing.

31. Absent-mindedness (is) immobile condition causing benumbing of the senses and the mind. Terror (is) repeated surprise in the mind (caused) by opposition and the like in war.

32. Intolerance (is) non-pacification of anger. Awakening (is) the rise of consciousness. Dissimulation is the concealment coming under the range of gesture and appearance.

33. Harshness of vehement verbal attack arising from anger is known to be fierceness. Conjecture is examination

and determination. Disease (is) the impediment of the mind and body.

34. Madness (is) incoherent utterances and the like caused by passion and the like. Tranquility (is) the cessation of passion of the mind by means of the knowledge of reality and the like.

35-38. The emotions and sentiments should be employed by poets in poetry and the like in which (the emotions of) love and the like are developed. (The means) by which they are developed is known as excitant. It is of two kinds—supporting and enhancing. The supportive excitant is that on which the group of emotions such as love subsists. It is produced through (the medium of) the hero and the like. The hero is known to be of four types—brave and noble-minded, brave and haughty, brave and sportive and brave and tranquil. (The hero is also classified as) faithful, gallant, sly and saucy (on the basis of his relationship with one heroine or more).

39-40. Comrade (Pīṭhamarda), Companion (Viṭa) and Jester (Vidūṣaka) are the three minor heroes who help the hero in love as pleasure companions. The comrade is without resource. The companion is beautiful and belongs to the same country. The jester is the provider of mirth. The heroes and heroines (are of) eight (types) (as described in verse 37).

41. According to Kauśika, (the heroine may be) one's own or belonging to another or remarried, and general but not remarried. Thus there are many types.

42. The enhancing excitants are those which excite the feelings in the subsisting excitants by (means of) different kinds of refinement.

43. The sixtyfour (fine) arts are divided into two according as they begin with action or music. Jugglery, memory, and perhaps jester and the aids to jester (are included) in these.

44-45. The ensuant is known to be only the exertion of the mind, speech, intellect and the body arising from recollection, desire, hatred and effort of the learned and caused by the excited and accomplished emotions of the supportive excitant. Moreover this is experienced and certainly arises (after love etc.) and hence defined here.



46. The exertion of mind is said to be characterised by the occupation of the mind. This is also known to be twofold as relating to men or women.

47. Those relating to men are eight—beauty, vivacity, grace, steadiness, equanimity, gallantry, magnanimity and dignity.

48. Beauty (prevails) in contempt for inferiors and emulation of superiors. (It is) heroism. (It is) the cause of dexterity and the like. Beauty occurs in mental virtue in the same way as a house becomes beautiful.

49-50. The excitants of women are said to be (of) twelve (kinds)—(primary indication of) emotion, its manifestation (a little), its decided manifestation, brilliance, loveliness, lustre, sweetness, heroism, boldness, generosity, firmness and gravity. The primary indication of emotion arises from a little of joy and the little manifestation is the sportive indication of emotion.

51-54. The exertion of speech would be the appropriateness of speech. It is indeed (of) twelve (kinds): conversation, excessive utterance, sorrowful speech, repeated speech, question and answer, evasion, sending a message, expounding, pointing out truth, description of something else, instruction and dissimulating (speech). This process is for the understanding. It is said to be the exertion of good intellect. It has three divisions, namely, diction, mode, and perseverance.

## CHAPTER THREE HUNDRED AND FORTY

### *Description of diction and mode*

*Fire-god said:*

1. Diction (is essential) for a good knowledge of speech. It is of four kinds—Pāñcālī, Gauḍadeśīyā, Vaidarbhī and Lāṭaja (respectively belonging to the regions Pāñcāla, Gauḍa, Vidarbha and Lāṭa).

2-4. The Pāñcālī is endowed with metaphorical expression. (It is) soft (and has) shorter compounds. The Gauḍiyā is a loose composition having long compounds and not having many metaphorical expressions. The Vaidarbhī is not a very soft composition. It is devoid of metaphorical expressions and is free from compounds. The Lāṭiyā (is) a clear composition not having too many compounds. This is also devoid of much metaphorical expressions.

5. The mode is uneven in the actions (of a drama). It has been established as fourfold—Bhāratī, Ārabhaṭī, Kauśikī and Sātvatī.

6. The diction Bhāratī is said to be known so because it was formulated by Bharata. It is predominantly verbal, (consists) generally (of actions) of men but also of women and has expressions in Prākṛta.

7-9. Bhāratī has four components: Vīthī, Prahasana and Prastāvanā of the drama and the like. The sub-divisions of Vīthī are thirteen: Udghātaka, Lapita<sup>1</sup>, the second, Asatpralāpa, Vākśreṇī<sup>2</sup>, Nālikā, Vipāṇa, Vyāhāra, Trimata, Chala, Avaskan-dita<sup>3</sup>, Gaṇḍa, Mṛdava and Añcita<sup>4</sup>, the thirteenth.

10. Prahasana is the speech ridiculing the ascetics and the like. Ārabhaṭī is known to be abounding in trickery, witchcraft, war and the like. (It is of the varieties) Sañkṣiptaka, Avapāta and Vastūthāpana.

## CHAPTER THREE HUNDRED AND FORTYONE

### *Description of the actions and movements of the limbs*

*Fire-god said:*

1. The exertion of the body is regarded as the particular gesture relating to the limbs and subordinate limbs and as their action. The former generally relates to women.

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1. The amended reading is Avalagita.
  2. The amended reading is Vāgvcaḥ.
  3. The amended reading is Avasyandita.
  4. The printed text wrongly reads ucita.

2-5a. It is (divided) into twelve<sup>1</sup>—sportiveness, playful gesture, cessation (of care in dress etc.), amorous play or movement, amorous agitation consisting of laughter, weeping, etc., involuntary expression of affection towards the lover, repulse of lover's caresses, indifference towards a beloved object (*bibboka*), that which arises from tenderness (*lalita*), affected by passion or emotion, pleasure-giving pastime and amorous sport. Sportiveness (is) the imitation of the gesture of the beloved person in a hidden abode. Playful gesture is said by good people as exhibiting some peculiarities a little. *Kīlakiñcita* is the combination of laughter, weeping and the like. *Bibboka* is some kind of perturbation. *Lalita* arises from tenderness.

5b-6a. The head, hand, chest, side, loin and foot (are) successively (known) as the limbs and the creeper-like (tender) eyebrows and the like as the minor limbs.

6b-7a. (There cannot be) the use of the limbs and minor limbs without the exertion born of effort. It is straight and indirect sometimes.

7b-9a. The head is known (to move) in thirteen ways—trembling, shaking, gentle shaking (*dhūta*), violent shaking (*vidhūta*), excessive movement (*parivāhita*), agitated, tossed, graceful, contracted, turned round, raised upwards, bent downwards and rolling.

9b. The movement of the eyebrow should be known as sevenfold (such as) lowering, knitting etc.

10. The glance (is said) to be threefold as being related to the sentiment, the permanent (feeling) and the transitory (feeling). It is divided into thirtysix kinds, among which eight arise from sentiments.

11. The function of the pupil is ninefold—moving, rolling and the like. (The actions of) the nose are known to be six. (Those of) respiration are said to be nine.

12. The actions of the lower lip are of six kinds. The actions of the chin are of seven kinds. Those of the face beginning with perturbation are of six kinds. (The actions of) the neck are known as of nine kinds.

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1. The text explains only five among these.

13-19a. The hand is employed as unfolded and folded by the character. One banner, three banners, scissor-edge, half-moon, opening up, parrot-beak, fist, pinnacle, wood-apple, club-edged (?), needle-pointed, lotus bud, snake-hood, deer-head, *kāṅgulaka*, *alapadma*, round pillow, bee, swan-mouth, swan-wing, pincers, blossom, spider and cock are the twentyfour of the unfolded hands. Those of the folded hands are thirteen—slightly folded or open pigeon, crab, *svastika*, *kaṭakavardhamāna*<sup>1</sup>, *asaṅga*<sup>2</sup>, *niṣadha*, swing, flower-casket, crocodile, elephant tusk, *bahistambha*<sup>3</sup> and *vardhamāna*.

19b-20. The chest may be of five kinds, such as a little curved and straight<sup>4</sup> etc. The belly is threefold—not very slender, slender<sup>5</sup> and full. The actions of the sides are five. The actions of the shank are also five. The action of the feet in dance and the like in a drama is known to be manifold.

## CHAPTER THREE HUNDRED AND FORTYTWO

### *Definition of dramatic representation*

*Fire-god said:*

1-2. Dramatic representation should be known by learned men as carrying forward the sense (of the drama). It arises in four ways resting on internal feeling, speech, limbs and bringing out (the feeling). Stupor and the like are the internal (feeling). The speech is the beginning of speech. That relating to the limbs is the exertion of the body. The internal feeling is the operation of the exertion of the intellect.

3. The employment of sentiment and the like arising from

1. The text reads *kaṭaka* and *vardhamāna*. Cf. NS IX. 8-10 reading these two as one.

2. *utsaṅga* (lap). Cf. NS IX.

3. Cf. NS IX. given as *avahittha* (discrimination of internal feeling).

4. The text wrongly reads *nartana*. Cf. NS IX.

5. The text reads *khaṇḍa* for *khalla* in NS X.

conceit are being described now. Independence of all kinds (of gesticulation) is meaningless without this.

4. The erotic (sentiment) is said to be twofold, namely, love in union and love in separation. Both these are again twofold, namely, concealed and manifest.

5. The erotic (sentiment) known as love in separation is fourfold—incipient love, jealous anger, sojourn abroad and pathos.

6. The other kind is different from these in four ways and has the characteristic of increased enjoyment. But it does not surpass the former.

7. It arises in men and women. Love accomplishes it. All internal emotions except the change of colour and loss of consciousness (are) in it.

8-9a. The erotic (sentiment) thrives (aided) by piety, wealth, pleasure and emancipation on particular supportive (excitants) and (becomes) uninterrupted by their peculiarities. The erotic (sentiment) should be known as twofold consisting (of the mode) of speech and the act of decoration.

9b-11a. The comic (sentiment) is said to be fourfold<sup>1</sup>—*smita*, smile in which the teeth are not visible, *hasita*, in which the tips of the teeth are slightly visible and the eyes are dilated, *vihasita*, that is sonorous, *upahasita*, that is crooked<sup>2</sup>, *apahasita*<sup>3</sup>, that is with sound and *atihāsita*, that is without sound.

11b-12. The sentiment known as pathos is of three kinds—arising from violation of virtue and originating from loss of wealth. While sorrow is the permanent (emotion), pleasure is considered the dominant (emotion) of the former two (sentiments of erotic and comic).

13. The sentiment of wrath is threefold—by means of limbs, dress and speech. Its accomplishing factors are anger, perspiration, horripilation and trembling.

14. The heroic (sentiment) is threefold—heroic in libera-

1. The *purāṇa* mentions only four divisions but defines six as in *NS VI*. 51-52.

2. The *purāṇa* wrongly reads *jihva* instead of *jihma*.

3. Wrongly printed as *pāpahasita*.

lity, heroic in virtue and heroic in battle. Enthusiasm is said to be the cause of its accomplishment.

15. The sentiment called terror which arises at the commencement (of an action), follows the heroic (sentiment) only. Fear is its accomplishing factor.

16-17a. (The sentiment of) disgust is said to be twofold—agitating and distressing. The agitating (type) would arise on account of stink<sup>1</sup> and the like and the distressing (type) by means of blood and the like. Aversion gives rise to it and the *sāttvika* element recedes in it.

17b-19a. The elements which add beauty to poetic compositions are said to be the embellishments. These embellishments are threefold—(tending to embellish) word, meaning and both. Rhetoricians declare those which are capable of embellishing word by means of proficiency and the like as embellishments of word.

19b-21. The nine, namely, *chāyā*, *mudrā*, *ukti*, *yukti*, *gumphanā*, *vākovākya*, *anuprāsa*, *citra* and *duṣkara* should be known as the embellishments of words because of the absence of commixture. There, *chāyā* (reflection) is the imitation of the utterance of others. It is again fourfold—imitation of popular saying, clever speech, childish utterance and intoxicated raving<sup>2</sup> (*matta*).

22. The proverb (*ābhāṇaka*) is a popular saying and they are common to all. That which follows the proverb is said to be the *lokokticchāyā* by the wisemen.

23. The clever are the cultured. Expert knowledge of fine arts is culture. That which delineates it is said to be the *Cheko-ktichāyā* by poets.

24. All understand childish speech as the utterance of the ignorant. The imitation of the childish speech hence merely imitates this kind of speech.

25. The vulgar speech of the intoxicated is similarly (composed of) confused letters. That which is similar to this is called *mattokticchāyā* which even surpasses the intoxicated speech.

26. That which exhibits the power of the poet in its particular purpose (is called) *mudrā* because it affords pleasure. This is also (known as) repose in our opinion.

1. Text wrongly reads *pluti* instead of *pūti*.

2. The textual reading is wrong.

27. That is said to be *ukti* (expression) in which some reasonable sense pleases the heart of good people because of some precept relating to the affairs of the world.

28. *Ukti* (expression) is sixfold—injunction and prohibition, restricted and unrestricted, and alternative and exclusive.

29-30. Combination is termed so by the wisemen because of its being made for connecting the two, word and sense, which are mutually unconnected. It is sixfold—inflected word, meaning of inflected word, sentence, meaning of sentence, context and amplification.

31. Stringing is the practice of composition within the scope of a word, meaning and their order. It is threefold based on imitation of word, succession of meaning and regular arrangement.

32-33. *Vākovākya* is a sentence containing question and answer. It is twofold on the basis of the classification as straight speech and crooked speech. The first of these is natural speech. It would be of two kinds according as it is preceded by a question or not. But, crooked speech is intonation or occurs by indirect speech. Hence it is twofold.

## CHAPTER THREE HUNDRED AND FORTYTHREE

### *Definition of the embellishment of words*

*Fire-god said:*

1-2. Alliteration is the repetition of letters in (inflected) word and sentence. The class of letters of repetition is twofold—single letter and many letters. Five kinds of mode are produced from the repetition of a single letter—sweet, soft, mature, graceful and harsh.

3-4. The consonant letters of the sweet (*madhurāvṛtti*) should occur below the last letters of the (respective) consonant classes: the letters *ra* and *ṇa* should be separated by short vowels, coupled with letter *na* and should be joined with hard aspirates and sibilants. The *varga-varṇas* (letters *ka, ca, ṣa, ta* and *pa*) should

not be repeated in more than five ways. They are not to be followed by short syllables.

5. The soft one abounds in (the use of) *ra*<sup>1</sup> and *la*. In the mature one, (the letters) *pa*, *na* and (other) consonants are joined with (the letter) *ra* at the head. But neither the cerebral nor the fifth (letters of the consonants are joined).

6-10a. The remaining (letters) would be present in the graceful one. The harsh one is said to be that in which the sibilants are joined with the very same letters. There is abundant repetition of vowels excepting the letter *a*. The *anusvāra* and *visarga* are also constant in harshness. The sibilants are combined with *ra*. (The letters) *a* and *ha* are also abundantly joined for harshness. (They are also joined with) the semi-vowels, *na* and *ma*<sup>2</sup>. Otherwise, if the conjunct is a hindrance, a hard consonant (is used) as the first letter for harshness. But the fifth one is not favoured. The harsh one is employed in censure and imitation of words.

10b-11a. *Karṇāṣi*, *Kauntali*, *Kaunti*, *Vāmanāsikā*<sup>3</sup>, *Drāvāṇi*<sup>4</sup> and *Mādhavi*<sup>5</sup> (are) respectively (characterised) by the semivowels and sibilants.

11b-17. That which has repetition of many letters conveying different meanings is *yamaka*. It is of two kinds—contiguous and non-contiguous. The contiguous one (has the letters) in close succession. The non-contiguous one (has the letters repeated) with intervals. These two become fourfold on account of two kinds of differences in the position (of the letters) and the (metrical) foot. (The first kind is) of seven varieties according (as *yamaka* occurs) in one, two and three at the beginning, beginning of the foot, in the middle and at the end (of the metrical feet). The other kind occurs in six ways when the commencement of one, two or three metrical feet is similar in each successive foot with reference to each preceding one. The third (variety)

1. The printed text reads *va*.

2. The reading *antasthābhinnamābhyāṅca* in the printed text has been changed to *antasthābhinnamābhyāṅca*.

3. The correct reading seems to be *Vānavāsikā*.

4. Obviously wrong reading for *Drāvīṣi*.

5. Obviously wrong reading for *Māthuri*.



is threefold (according as *yamaka*) occurs at the beginning, in the middle and at the end of (the metrical) foot. Other *yamakas* are many. The prominent ten are : *pādāntayamaka*, *kāñciyamaka*, *saṁsargayamaka*<sup>1</sup>, *vikrāntayamaka*, *pādādiyamaka*, *āmreḍita*, *caturvyavastita* and *mālāyamaka*.

18. The repetition of a word is twofold according as it is independent or dependent on others. Thus men know the repetition of words which have different purposes.

19. The compounded (repetition) arises from the compounding of two repeated words. The un compounded (repetition) arises from the absence of compounding between the two words from dissolving the compounds in one part of the metrical foot.

20. The repetition of a sentence is said to be possible in this way. Alliteration is thus the foremost among the embellishments by virtue of its fitness though being short in the middle.

21. That alliteration, where the similarity of sound is enjoyed by means of any *vṛtti* (mode), having uninterrupted sequence of words, is charming.

22-23a. *Citra* (picturesque *Kāvya*) is said to be a composition of words exciting curiosity in a learned assembly. It is of seven different varieties—*Praśna*, *Prahelikā*, *Gupta*, *Cyuta*, *Datta*, *Cyuta* and *Datta* combined and *Samasyā* arising from union of different meanings.

23b-24. That is *Praśna* (query) in which a reply is given having similar arrangement of letters. It is twofold according to the difference of reply to the question asked by one or two. The query asked by one, again, is indeed twofold according as it is compounded or un compounded.

25-26a. *Prahelikā* (riddle) consists of words having even two meanings concealed. It has two kinds—verbal and meaningful. The meaningful arises from the comprehension of meaning and the verbal from the knowledge of word. *Prahelikā* is said to be of six kinds.

26b-27a. That is *Gupta* (concealed) in which even a part of a sentence remains concealed and the resultant meaning for which there is expectancy by that part is not wholly true. It (is) also (called) *Gūḍha* (covert).

1. Obviously wrong reading for *saṁudgayamaka*.

27b-28. Where there is the appearance of a different sense by means of dropping a part of a sentence etc. and there is expectancy raised by that part, it is known as *Cyuta* (dropped). It is fourfold arising from the dropping of the vowel, consonant, *bindu* (*anusvāra*) and *visarga*.

29. That is said to be *Datta* (added) in which a second sense is suggested, even though a part of the sentence is given. Its varieties are considered to be the same as in the previous by means of vowels and the like.

30. It is said to be *Cyutadatta* (dropped and added) in which there arises a different sense even when another letter is inserted in the place of the removed syllable.

31. That is *Samasyā* (union) in which one verse involves good puns and is composed of various verse fragments. (It arises) from the blending of the composition of others and of one's own.

32-33a. *Duṣkara* (difficult) is that (which is) constructed with very great difficulty, indicating poet's ability and producing great delight in clever persons in spite of tastelessness. It is threefold from *niyama* (restraint), *vidarbha*<sup>1</sup> (variation) and *bandha* (structure).

33b-34a. *Niyama* (restraint) is considered to be the fulfilment of promise of the poet, who is delighted for his composition. It is threefold according as it (is regulated) by position, vowel and consonant.

34b-35a. *Vikalpa* (variation) is so called from the reverse and natural order (of letters). The reverse and natural order arises from word as well as sense.

35b-37a. The skillful composition (of different kinds) of the forms of various well-known objects by means of arrangement of letters repeated in many ways is said to be *bandha* (structure). It is (divided into) eight (varieties)—*Gomūtrikā*, *Ardhabhramaṇa*, *Sarvatobhadra*, *Ambuja*, *Cakra*, *Cakrābjaka*, *Daṇḍa* and *Muraja*.

37b-39a. (*Gomūtrikā*) would have similar alternate syllables in each metrical foot in each half (of a verse). *Gomū-*

1. Obviously *vikalpa*. See verse 34b.

*trikā* (zigzagging like the cow's urine) is twofold—the first kind is said to be *Aśvapada* (horse foot) by others. The last kind of *Gomūtrikā* is also called *Dhenu* (cow) and *Jālabandha* (net structure). An arrangement of these is made by two halves and by half metrical feet.

39b-47. That is indeed *Sarvatobhadra* (good in every direction) where (i) the letters (are arranged) one below the other in successive order, (ii) the letters are arranged one below the other up to the fourth feet, and (iii) (the letters are arranged) from the fourth foot onwards the half foot in the reverse order. It is threefold—*Sarasiruha* (lotus), *Catuṣpatra* (four-petalled) and *Vighna*, both of which are four-petalled. The uppermost (letters) of the first foot are the letters of the three feet. They occur indeed at the end of all feet. The last two letters of the preceding foot are at the beginning of the succeeding foot in the reverse order. The last two letters of the last foot (are in the same order) at the beginning of the first foot. This would be in (the lotus of) four petals. But there would be three letters in the lotus of eight petals. On the other hand, it is alternate, if it is a single letter, in (the lotus of) sixteen petals. A series of letters in the form of the petals should be drawn above the pericarp in the lotus of four petals and then made to enter the pericarp. One letter should be written in the pericarp and letters two at a time in the cardinal and intermediate (points) in the lotus of eight petals. The entrance and exit (of letters) should be made in the cardinal (points). The insertion of similar syllables (is done) in the middle of dissimilar letters occurring in the rows of petals on all sides in the lotus of sixteen petals.

48-52. *Cakra* (wheel) is twofold—consisting of four spokes and six spokes. The first one among these has the first and fifth letters in the quarter of the first half as similar. The fourth and eighth letters of the odd and even foot are in order in its northern, eastern, southern and western<sup>1</sup> spokes. The four halves of the (two) feet should be in the nave. Its first letter should be taken as far as the last spoke, the remaining two feet (being)

1. The text is wrong. It has been corrected as *tasyodakprāgavākpratyagareṣu*

in the circumference. It is said to be the *Bṛhat-cakra* (big wheel), if the third letter at the end of the fourth foot and the first two letters are similar, if the tenth letters of the three feet are similar, if there are six letters at its beginning and end and if (a letter) is separated by two letters in the last foot.

53-54. (The two) feet are written one by one gradually in the two front spokes. But the tenth letter should be drawn in the nave and the fourth foot in the circumference. The first, last and tenth letters of the verse are similar. The first and the last (letters) of the two even feet (are also similar). The first, fourth and fifth letters of the first and fourth feet are similar.

55-58. If the third (foot) is produced by reversing the second and the petals are arranged, it is the *Daṇḍa* (staff). (It is known as) *Cakrābjaka* (lotus-wheel), if the second and seventh (letters) are similar in the first petal of a composition, (if) the succeeding two petals are similar by the two second (letters in each), (if) the second, sixth, fourth and fifth letters are similar in the two halves, (if) the first and the last feet, the seventh letters of the extreme halves are also similar. Then one should arrange the fourth and fifth similar (letters) in order. Similarly the two fourth (similar letters) of the *krama* feet at the end of the petals should be arranged.<sup>1</sup>

59-61. The first and the last of the two halves are similar in *Muraja* (drum). The letter occurs in the half-foot according to the natural or reverse (order). *Muraja* (drum) shape is obtained thus. The last is set in such a way that the fourth becomes the first\*

62. The second (variety of) *Cakra* (circle) is accomplished with *Śārdūlavikriṭa*.<sup>2</sup> The *Gomūtrikā* (*bandha*) (is composed) in all the metres. But other *bandhas* (are set) in *Anuṣṭubh*.<sup>3</sup>

63. If the names of the poet and the poetic composition are not found in these, friends become delighted and enemies also do not feel depressed.

64-65. The arrow, bow, sky, sword, club, lance, meeting

1. This line is not intelligible.

\*Verses 60-61 are cryptic and the idea conveyed is not clear.

2. Metre consisting of *ma, sa, ja, sa, ta, ta* (*gaṇas*) and *ga*.

3. Consisting of eight syllables.

place of two, three or four<sup>1</sup> roads, thunderbolt, mace, goad, chariotwheel, food of the elephant, pond and knife are (the different) *bandhas* (patterns in which verses are composed). Others (*bandhas*) should be known by the wisemen similarly.

## CHAPTER THREE HUNDRED AND FORTYFOUR

### *Description of the embellishment of sense*

*Fire-god said :*

1-2a. The embellishment of sense is said to be the beautifying of senses. Even the beauty of words is not charming without that. The goddess of speech is just like a widow without the embellishment of sense.

2b-3a. It is of eight kinds—*svarūpam* (natural form), *sādṛśyam* (similarity), *utprekṣā* (fancy), *atiśaya* (exaggeration), *vibhāvanā* (imagination), *virodha* (contradiction), *hetu* (cause) and *samam* (evenness).

3b-4. The very nature of things is said to be the natural form. It is said to be twofold such as, innate and adventitious. The innate (is) natural and the adventitious is occasional.

5. Similarity is (the presence of) common attributes. It is indeed fourfold : *Upamā* (simile), *Rūpakam* (metaphor), *Sahokti* (description of the common action of two different objects as coexisting) and *Arthāntaranyāsa* (corroboration).

6-9a. It is named as *Upamā* (simile), in which, there exists a standard of comparison and a subject of comparison. The course of affairs proceeds by taking even a slight identity and the separate entity exists although possessing internal similitude. It is of two kinds—by compounding or not compounding the counter-parts (of comparison). The compounded (arises) from the compounding of the correlated expression and the latter is otherwise. The compounded is threefold—by (the compound

1. The reading *dvicatuṣka* seems to have sense instead of *dvicaturtha* in the text.

ing of) the word indicative of simile, (of) the word (expressive) of the subject of comparison and (of) both of these. The last one is of three kinds.

9b. Eighteen kinds of simile are distinguished.

10. The *Dharma* (attribute) and *Vastu* (object) -*upamā* is that where the common attribute is expressed or implied, (depending) on the prominence of *dharma* (attribute) or *vastu* (object).

11-12. Where the two (objects) having the (common) attribute are compared reciprocally, it would be *Parasparopamā* (mutual simile). When their (comparison) is reversal of what is well known, it would be *Viparītopamā* (reversed simile). *Niyamopamā* (restrictive simile) is that in which (the resemblance) is restricted (to one excluding others). *Aniyamopamā* (unrestrictive simile) would be from (the resemblance found) in others as well.

13-14. *Samuccayopamā* (cumulative simile) consists of the mention of multitude of other attributes. When difference is indicated in spite of similarity of many attributes, it is (known as) *Vyatirekopamā* (simile of contrast), because distinction is spoken of. It is the *Bahūpamā* (multiple simile) in which there is comparison with many similar (objects).

15. When the attributes are different for each standard of comparison it is indeed *Mālopamā* (garland of simile). If comparison is made by modifying the standard of comparison, (it is known as) *Vikriyopamā* (simile of modification).

16. That is well known as the *Adbhutopamā* (hypothetical simile) in which comparison is made by the poet by superimposing something non-existent in all the three worlds on the standard of comparison.

17. It is *Mohopamā* (illusive simile) in which, the subject of comparison is declared as identical with the standard of comparison, after imposing the standard of comparison on the subject of comparison. (It has) a mistaken statement.

18. *Samsayopamā* (simile by doubt) (arises) from the uncertainty of the real nature of both the entities having common attributes. *Niścayopamā* (determinative simile) (arises) from determining the subject of comparison after having doubted it.

19. *Vākyaṛthopamā* (simile of the sense of the sentence) arises from a comparison of verily the meaning of the sentences. *Asādhāraṇopamā* (absolute simile), (which is) extraordinary, (occurs) when there is a comparison of a thing with itself.

20. When a subject of comparison is (a standard of comparison) of another it is considered as *Anyasyopamā* (simile of another). It is (known as) *Gamanopamā*<sup>1</sup> (simile of succession) when the subject of comparison of a thing becomes the standard of comparison of another in regular succession.

21. *Upamā* (simile) is again known to be of five kinds : praise, censure, fancied, similar and little similar.

22-23a. It is known by the name *Rūpaka* (metaphor), in which the subject of comparison is identified with the standard of comparison after the perception of the similarity of attributes. Or, *Rūpaka* is indeed *Upamā* itself in which the difference (between the standard and subject of comparison) is concealed.

23b. *Sahokti* (connected description) (arises) from the description (of objects) having similar attributes as being simultaneous.

24a. *Arthāntaranyāsa* (corroboration) arises when there is a posterior similarity (of a preceding statement to the succeeding one).

24b-25a. It is said to be *Utprekṣā* (poetic fancy) where the condition of a sentient being or otherwise, which occurs in one way, is conceived (as occurring) differently.

25b-26a. It is named as *Atiśayokti* (hyperbole) wherein the attribute of an object, that has passed beyond ordinary limits, is described. It is twofold on the basis of possibility and impossibility.

26b-27a. That is said to be *Viseṣokti* (special utterance) where the imperfection in the quality, genus, action and the like (of an object) are perceived just for the purpose of showing (its) speciality.

27b-28a. That is *Vibhāvanā* (presumption) where a different cause or naturalness is presumed excluding a well known cause.

1. The printed text wrongly reads *Gaganopamā*.

28b-29a. It is said to be *Virodha* (contradiction) where there is realisation, by adjustment, of congruity between two incongruous things, with a previous contradiction.

29b-32. *Hetu* (cause) is that which accomplishes the object desired to be accomplished. It is produced in two (ways) such as *kāraṇa* (efficient) and *jñāpaka* (indicative). The efficient cause occurs before and (the other) after the production of an effect. These two kinds known as the precedent and antecedent arise from the controlling relation of cause and effect or identity. There is difference in the indicative one such as the perception of a flooding river. The rule of inseparable connection arises from the perception of inseparable connection.

## CHAPTER THREE HUNDRED AND FORTYFIVE

### *The embellishments of sound and sense*

*Fire-god said :*

1. An embellishment of both sound and sense adorns the two simultaneously just as a necklace laid in one place (adorns both) the breast and neck of a woman.

2. Six varieties of it are explicitly in existence, namely, *Praśasti*, *Kānti*, *Aucitya*, *San̄kṣepa*, *Yāvadarthatā* and *Abhivyakti*.

3-4a. *Praśasti* (eulogy) (is) skillful speech (employed) for the act of melting the subtle (heart) as if it is subservient. It is of two kinds on account of the distinction as *Premokti* and *Stuti*. A friendly speech and a panegyric are the synonyms of *Premokti* and *Stuti* (respectively).

4b-5a. *Kānti* (loveliness) (is) the fitness of the expressed (sense) and the expressive (word) agreeable to all the minds. (In that) the diction is befitting the theme and the mode to the sentiment.

5b. The propriety arises from strong and soft compositions.

6. *San̄kṣepa* (brevity) (is) the comprehension of many meanings by means of few expressive words. *Yāvadarthatā*