

***DURGĀSAPTAŚATĪ: A STUDY IN ITS SOURCES, TRADITIONS AND
PHILOSOPHY***

(WITH REFERENCE TO SELECT COMMENTARIES)

*Thesis submitted to Jawaharlal Nehru University in partial fulfillment of the
requirements for the award of the degree of*

DOCTOR OF PHILOSOPHY

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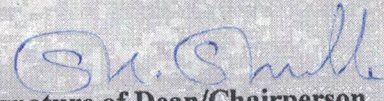
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The Research work embodied in this thesis entitled “***DURGĀSAPTAŚATĪ: A STUDY IN ITS SOURCES, TRADITIONS AND PHILOSOPHY (WITH REFERENCE TO SELECT COMMENTARIES)***” has been carried out by me at the School of Sanskrit and Indic Studies, Jawaharlal Nehru University, New Delhi-110067. The manuscript has been subjected to Plagiarism check by Turnitin software. The work submitted for consideration of award of Ph.D. is original.

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DECLARATION

I, Bhaskar Ray, hereby declare that the thesis entitled “***DURGĀSAPTAŚATĪ: A STUDY IN ITS SOURCES, TRADITIONS AND PHILOSOPHY (WITH REFERENCE TO SELECT COMMENTARIES)***” submitted to School of Sanskrit and Indic Studies, Jawaharlal Nehru University, New Delhi-110067, for the award of the degree of DOCTOR OF PHILOSOPHY is an original work and has not been submitted so far in part or full, for any other degree or diploma of any Institution/University.

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Lovingly Dedicated

To my Parents

Dhirendranath Ray & Debjani Ray

Who always have been my

Constant Support and Encouragement

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vi

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Transliteration Keys

vii

a	अ	c	च्	m	म्
ā	आ	ch	छ्	y	य्
i	इ	j	ज्	r	र्
ī	ई	jh	झ्	l	ल्
u	उ	ñ	ञ्	v	व्
ū	ऊ	ṭ	ट्	ś	श्
ṛ	ऋ	ṭh	ठ्	ṣ	ष्
ṛī	ॠ	ḍ	ड्	s	स्
ḷ	ळ	ḍh	ढ्	h	ह्
ḹ	ॡ	ṇ	ण्	ḷ	ळ्
e	ए	t	त्	ṁ/ṁ	◌̣ (anusvāra)
ai	ऐ	th	थ्	ḥ	◌̣ (visarga)
o	ओ	d	द्	~	◌̣ (nasalized)
au	औ	dh	ध्	ṣ	◌̣ (avagraha)
k	क्	n	न्	क्ष	kṣa
kh	ख्	p	प्	त्र	tra
g	ग्	ph	फ्	ज्ञ	jña
gh	घ्	b	ब्		
ṅ	ङ्	bh	भ्		

Abbreviations

<i>D.S</i>	<i>Durgāsaptaśatī</i>	<i>Vā.S</i>	<i>Vājasaneyī Saṃhitā</i>
<i>S.D</i>	<i>Śivadr̥ṣṭi</i>	<i>Ta.Ār</i>	<i>Taittirīya Āraṇyaka</i>
<i>M.U</i>	<i>Muṇḍaka Upaniṣad</i>	<i>Ta.Br</i>	<i>taittirīya Brāhmaṇa</i>
<i>Bh.G</i>	<i>Bhagavadgītā</i>	<i>Śā.Ta</i>	<i>Śāradātilaka Tantra</i>
<i>P.Hṛ</i>	<i>Pratyabhijñāhṛdayam</i>	<i>Bh.Pu</i>	<i>Bhāgavad Purāṇa</i>
<i>Ī. P.V</i>	<i>Īśvarapratyabhijñāvimarśa</i>	<i>Śv.U</i>	<i>Śvetāśvatara Upaniṣad</i>
<i>T.S</i>	<i>Tantrasāra</i>	<i>Bh.U</i>	<i>Bhāvanā Upaniṣad</i>
<i>V.R</i>	<i>Varivasyarahasya</i>	<i>Sv.T</i>	<i>Svacchanda Tantra</i>
<i>K.K.V</i>	<i>Kāmakalāvilāsa</i>	<i>M.M</i>	<i>Mahārthamañjarī</i>
<i>V.Pr</i>	<i>Vāyupurāṇa</i>	<i>M.V.T</i>	<i>Mālinīvijayottara Tantra</i>
<i>D.Bh</i>	<i>Devibhāgavatam</i>	<i>Ru.Yā</i>	<i>Rudrayāmala Tantra</i>
<i>Ku.Ta</i>	<i>Kulārṇava Tantra</i>	<i>Kā.Pu</i>	<i>Kālikā Purāṇa</i>
<i>Mā.Pu</i>	<i>Mārkaṇḍeya Purāṇa</i>	<i>Br̥.U</i>	<i>Br̥hadāraṇyaka Upaniṣad</i>
<i>Kā.Mī</i>	<i>Kāvyamīmāṃsā</i>	<i>Ps.Ta</i>	<i>Prapañcasāra Tantra</i>
<i>M.Bh</i>	<i>Mahābhārata</i>	<i>Man.Ta</i>	<i>Mahānirvāṇa Tantra</i>
<i>T.A</i>	<i>Tantrāloka</i>	<i>Yo.Hṛ</i>	<i>Yoginīhṛdayam</i>
<i>Ṛg.V</i>	<i>Ṛgveda</i>	<i>Ta.U.</i>	<i>Taittirīya Upaniṣad</i>
<i>At.V</i>	<i>Atharvaveda</i>	<i>Br̥.U</i>	<i>Br̥hadāraṇyaka Upaniṣad</i>
<i>V.Pu</i>	<i>Viṣṇu Purāṇa</i>	<i>Ku.Ta</i>	<i>Kubjikā Tantra</i>
<i>Br.Pu</i>	<i>Brahmāṇḍa Purāṇa</i>		
<i>Śa.Sū</i>	<i>Śaktisūtra</i>		
<i>Ch.U</i>	<i>Chāndogya Upaniṣad</i>		
<i>Ś.Sū</i>	<i>Śivasūtra</i>		
<i>Śv.U</i>	<i>Śvetāśvetara Upaniṣad</i>		
<i>Śu.V</i>	<i>Śuklayajurveda</i>		
<i>De.Pu</i>	<i>Devīpurāṇa</i>		
<i>Śa.Br</i>	<i>Śatapatha Brāhmaṇa</i>		

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INTRODUCTION

BACKGROUND

Āgama and Nigama both intrinsically related traditions of Indian culture and civilization. These Āgamas are also called Tantras because they give the subject matter in detail and they liberate us from bondage (tan+tra). They are constituted in the form of Saṃhitās i.e. all the subject matter is compared in the form of the continuous texts. They are canonical texts. Āgamas are mainly accomplished with Mūlāgamas and Upāgamas and they are considered as four sections- *vidyā*, *kriyā*, *yoga* and *caryā* and all of them deal with the various aspects of philosophy, e.g. *pati*, *paśu*, *pāśa*, *kalās*, six-fold path (*ṣaḍaṅga*), architecture, *śilpaśāstra*, *nāḍīs*, *sādhana*, *ācāras* etc.

The Śākta Tantra or Philosophy presents the doctrine of Śakti, immanent in the cosmic world. According to Tantras, Śakti is an efficient (*nimitta*) and material (*upādāna*) cause of the world. The world is the manifestation (*pariṇāma*) or transformation of Śakti (i.e. Brahman).

citirūpeṇa yā kṛtsnametadvyāpya sthitā jagat

*namastasyai namastasyai namastasyai namo namaḥ*¹

Citi means *cit*, this is the place where all the bondages get a way of liberation. Devī is associated with *citi* and *prakṛti* to create and manifest in the world and be present in all individual self (*jīvātman*).² The descriptions of Śakti and Brahman are the same except in one particular respect. Brahman is eternal and unchanging, while Śakti is eternal but always inherently dynamic.³ Śakti means power, the force of the feminine energy. She represents the primal creative principle in the cosmos. The whole universe is the manifestation of Śakti. Śakti is embodied as Devī. Devī is

¹ D.S., (5.34).

² *citirnirviṣayakasaṃvit* (*Guptavatī* 5.34)

³ *Cult of the Goddess*, p. 609.

worshipped as the supreme deity under the name of Śakti in Śaivism and Lakṣmī in Vaiṣṇavism. Śākta followers worshipping Śakti, regard her as the supreme reality.

As it is obvious from the details above, there is no philosophical and traditional study has been done on the commentaries of *Durgāsaptaśatī* so far. The question is how the commentators explain their views on *Durgāsaptaśatī* and what they want to focus on. Only the two commentators, Bhāskaraṛāya and Nāgeśabhaṭṭa are known for their works on Tāntric and Vedāntic school, but the others merely composed their commentaries without furnishing any information about their backgrounds. It describes broadly various sources of information e.g. philosophical, religious, historical, scientific etc.-that help to reveal the profound meaning of *Devī-māhātmya*. Therefore, this synopsis focuses on the philosophical doctrine, their traditions, and complexions of Śakti or Devī with the reference to the select commentaries with all different channels of interpretation.

There has also a problem with the arrangement of this text. But the classifications according to *carita* giving us the concrete data that the arrangement is somehow correct as per the acceptance of this text. First of all this text has been classified by three *caritas*. And every *carita* represents a different names and epithets of the goddess, *asura*, *bīja*, etc. Seer Medhas says to Suratha and Samādhi about the glorification of the goddess. But the goddess has appeared first from the luster of the deities. And in every chapter, she has slain one by one Asuras. There might be a clan of Asuras from where all the Asuras are appeared and fight one by one against the goddess. The Asuras might be coming out from their dynasty to fight against the mother goddess. Seer Medhas always trying to delineates the story of the mother goddess and her prowess by slaying the most fearsome Asuras for presenting her every form.

Howsoever this text is a complete eulogy on Durgā. That is giving us historical, mythological, iconographical, symbolical and, epigraphic databases as well as philosophical databases also. Although, this is a Sanskrit-oriented text it has delineated over-all significances furthermore. King Suratha was born in the Caitra dynasty and the Caitra also a historical significance. In ancient Indian history, there was a king named Khārvela who was born in the Caitra dynasty and his other name was Caitravaṃśavadharna; an inscription of Hathigumpha mentioned that. According to Bhāskaraṛāya, Mahiṣāsura is the son of Mahiṣmatī kingdom and the Mahiṣmatī is related to the Cedi dynasty. Mahiṣmatī was located at a distance of sixty kilometers

from the Indore city, which is known as Omkāreśvara Māndhātā besides the southern bank of Narmadā River. Vasudeva Saran Agrawala mentioned that as the seer Vālmīki composed his great epic *Rāmāyaṇa* based on erstwhile society at the bank of Sarayū River, similarly seer Mārkaṇḍeya composed his *Devīmāhātmya* respectively *Mārkaṇḍeya Purāṇa* from the perspective of contemporary society. Another kingdom of ‘Kola’ also mentioned in this text who attacked the kingdom of Suratha. Commentary *Śāntanavī* mentioned that Kola was a dynasty; the people of Kola were the worshipper of Brahmā, Viṣṇu, and Śiva respectively and they were always slaying the hog. But according to Vasudeva Sharan Agrawala Kola is similar to the ‘Śaka’ race and they also were the worshipper of lord Viṣṇu’s *varāha* form. The dynasty of ‘Vaipracitta’ is also mentioned in this text. Agrawala argues that Vaipracitta and Yavana are may be similar. The goddess Raktadantikā also mentioned in the 11th chapter of this text. Raktadantikā worshipped by the Śuṅgas. Śuṅga also is a tree which is known very much as *pākura*, which bearing a small red color fruit. Goddess Śākambharī might be the goddess of ‘Śaka’ people.

This text also focused on Iconography. The embodiment of the mother goddess is presenting an iconographical statement. All the weapons and the forms of mothers are very symbolic and iconographic. The Gupta-periodic images are mostly presenting the iconography. The weapons of the mother goddess therefore are used by the people since the study of this text. The embodiment of the mother goddess is a secular-image and is mostly believed by the worshippers. Thus from the Brahmanical-period to the literature, the mother goddess has delineated by the scholars and who presented the various form of the goddess in their text somewhere they used in *maṅgalācaraṇā* and somewhere used in the storyline.

Text	Source	Goddess
<i>Satapatha-Brāhmaṇa</i>	2.6.3.4/2.6.2.9	Ambikā
<i>Tattirīya Brāhmaṇa</i>	1.6.10	Ambikā
<i>Kenopaniṣad</i>	2.25	Umā-Hemavatī
<i>Śvetāśvetara-Upaniṣad</i>	4.10/6.8/1-3	Māyā
<i>Saubhāgyalakṣmī-upaniṣad</i>	5-4.1.2	Mahālakṣmī, Śrīvidyā
<i>Navo-upaniṣad</i>	41.65	Mahālakṣmī
<i>Guhyakālī-upaniṣad</i>	5.42,76	Mahādevī
<i>Devī-upaniṣad</i>	1.10,17	Mahādevī
<i>Sītupaniṣad</i>	5.1	Prakṛti
<i>Tripurātāpinī Upaniṣad</i>	1.1	Tripurātāpinī, Śrīvidyā

<i>Bahvr̥copaniṣad</i>	8	Mahātripurasundarī, Balambikā, Bagalā, Mātāṅgī, Caṇḍā etc.
<i>Maṇḍukopaniṣad</i>	1.2.4	Devī
<i>Tattirīya Saṃhitā</i>	1.8.4.6	Ambikā
<i>Vājasaneyī Saṃhitā</i>	3.53	Ambikā
<i>Śāṃkhyāyana Gr̥hyasūtra</i>	2.14	Durgā, Jyeṣṭhā
<i>Taittirīya Āraṇyaka</i>	10.18	Ambikā, Rudrā
<i>Baudhāyana-Gr̥hyasūtra</i>	1.2.7.1/3.3.2.9	Durgā, Jyeṣṭhā
<i>Sāṃkhāyana Srautasūtra</i>	4.20	Durgā, Jyeṣṭhā
<i>Manusmṛti</i>	3.89	Bhadrakālī
<i>Mṛcchakaṭikam</i>	1.15	Ambikā

As we know *Durgāsaptasatī* is a text of seven hundred verses but it is very difficult when we count the verses of this text. Because the actual number of the verse is 579 but as this text is narrative the speakers are many; among the speakers Devī herself is a speaker of this text. According to *Rudrayāmala Tantra* and *Vārāhī Tantra*, *Durgāsaptasatī* consisted of 579 verses and $588\frac{1}{2}$ verses. *Kātyāyanī Tantra* imposes that the 700 verses of *DS* and also mentions that *Durgāsaptasatī* should be praised for *caṇḍīhoma*.

Chapter	Verses	Mantras	<i>Uvāca</i> (said)	Incomplete verses	Complete verses
1 st	78	104	14	24	66
2 nd	68	69	1	68	--
3 rd	41	44	3	--	41
4 th	36	42	5	2	35
5 th	76	129	9	66	54
6 th	20	24	4	--	20
7 th	25	27	2	--	25
8 th	$61\frac{1}{2}$	63	1	1	61
9 th	39	41	2	--	39
10 th	$27\frac{1}{2}$	32	4	1	27
11 th	$50\frac{1}{2}$	55	4	1	50
12 th	38	41	2	2	37
13 th	$17\frac{1}{2}$	29	6	10	13
Total	578	700	57	174	468

This text itself consisted of seven hundred verses and these verses are completed within the 13 chapters of this text. Excluding those chapters, many sections have been included and they should be read out before and after reciting this text. First, of them, *saptaślokī durgā* which has seven verses and they have taken from the eleventh and fourth chapter of this text. Then according to *Viśvasāra-Tantra* one hundred and eight names of Durgā have been mentioned. Then reading-method of this text has mentioned the three *aṅgas* viz. *kavaca*, *kīlaka*, and *argalā*. The order of that *aṅgas* is quite different in another text. And these *aṅgas* have been taken from the *Kātyāyanī Tantra*. The Vedic *Rātrisūkta* and Tantric *Rātrisūkta* also should be read after that. Then the *Devyatharvaśīrṣa* of *Atharvaveda* should be recited;⁴ after the *atharvaśīrṣa*, *navārṇavidhi* and *nyāsa* should be recited. And at the end of this text, three *rahasyas* should be recited and the thirty-two names of Durgā also mentioned. But among those names, the most popular name of mother goddess the Durgatīnāśinī name didn't mention.

<i>Durgāsaptāśatī</i>	<i>kavaca, argalā, kīlaka</i>
<i>Cīdambara Saṃhitā</i>	<i>argalā, kīlaka, kavaca</i>
<i>Yogarātnāvalī</i>	<i>kavaca, argalā, kīlaka</i>

TEXT AND TRADITION

Devī-Māhātmya is a section of the *Mārkaṇḍeya Purāṇa*. The title of the text means 'The glory and significance of Devī.' The goddess is representing the female section. She is the supreme Brahman because of considering the attributes viz. *sat*, *cit*, and *ānanda*. Her glorification is amicably discussing her attributes, forms, and philosophy. She is often Mahākālī, Mahālakṣmī, and Mahāsarasvatī for her supremacy. In *Devīmāhātmya* the goddess Durgā is supposed to be prevailing the entire glorification of the remaining mothers. Mahāvidyā, Mahāmāyā, Mahāmedhā, Mahāsmṛti, Mahāmohā, and Mahāsurī these all her nature by default and to present her pervasiveness she become multiple.⁵

Devī-Māhātmya and *Purāṇas* have been conveyed through a symbolism where the *asuras* represent *adharma* and the god stand for *dharma*. *Durgāsaptāśatī*, a text of six limbs, has also

⁴ Some mantras of the *Devyatharvaśīrṣa* are from *Devī-upaniṣad*.

⁵ *mahavidyā mahāmāyā, mahāmedhā, mahāsmṛtiḥ / mahāmohā, ca bhavatī mahādevī Mahāsurī || (D.S., 1.58).*

been titled as *Devī-Māhātmya*, *Caṇḍipātha*, or *Candī-Māhātmya*. *Durgāsaptasatī* is a literary creation in the Gupta period probably. It also deals with the religious, cultural, and iconographical prominence which indicates that this is the Guptas periodical treatise.⁶

The cult of Śiva and Śakti is widespread in India (*vide* 51 *Śaktipīṭha*). This cult has brought about the cultural unity of this vast sub-continent. *Durgāsaptasatī*, primarily a collection of devotional narrative in seven hundred verses, extracted from the *Devīmāhātmya* section of the *Mārkaṇḍeya Purāṇa* has also permeated deeply in the religion and cultural life of India. Which is a household text and forms, and part of our daily lives of millions of people across India. It has been recited, studied, performed, and expounded for millennia in both *śāstra* and *loka* traditions.

However, this is a literary or compositional genre (e.g. *Gāhā Satasatī*, *Bihārī Satasatī*, etc). The aspect of *Durgāsaptasatī* indicates that the text might have been available independently before being added to the *Mārkaṇḍeya Purāṇa*. The *Saptasatī* text is not only important for the song of praise, hymnody, or eulogy but also a treasury of profound knowledge which describes the philosophy of Śāktas; acquainted with their culture, literature, religion, and history in the medieval century. The text has an iconographic vision of the goddesses in India. It is probably acquainted with the Gupta and Kushan period. A huge body of Śākta literature is still unexplored and deserves serious study and research. Various sources such as Vedic, Āgamic, Śaiva, Śākta, Vaiṣṇava, and also the Buddhist have huge unexplored, unstudied materials, and the available materials and studies are inadequate to understand the cultural and intellectual life and achievements of India.

NARRATIVES

Devīmāhātmya itself the foundational text of Śākta Tradition. It has united many and diverse strands of Indian myth, cult practice, and philosophy spanning at least four millennia and created a great hymn of glorification. The glorification of Devī proclaimed an all-encompassing vision. From the part of North East India to the Eastern part of Bengal it spreads rapidly. In those places, *Durgāsaptasatī* became known as *Caṇḍī*. By the ninth century C.E, it had spread in Southern India and was titled as *Durgāsaptasatī*. These places from year to year have been composed of many texts where *Durgāsaptasatī* acknowledged as a major text and the scholar put

⁶ Coburn, 1991 p. 13

their parables according to their thoughts. The *Mārkaṇḍeya Purāṇas* from chapter 81 to 93 the great seer Mārkaṇḍeya says-about the modesty and the supremacy of Mahāmāyā and Sāvārṇi the illustrious son of the Sun, came to be the overlord of a Manu-interval and by the grace of Mahāmāyā he became the ruler of the eighth *manvantara*. He says by the storyline of *Devīmāhātmya* once upon a time in the Svārociṣa-Manu interval, lived a king named Suratha, who is the king of Caitra dynasty, who became the sovereign of the whole world; Meanwhile, a battle happened between Kolabiddhamṣī and king Suratha. King Suratha was defeated and returned to his kingdom and was ruling on his territory, but those powerful enemies attacked again on him, and his dynasty seized by the enemies. His power, treasury, and army also have been shallowed. Thus the King was deprived of all of his authority and mounted his horse and went off to dense forest alone.

There he saw a hermitage of Medhas and honored by the sage and he dwelt there for some time and all the time things about his kingdom and prosperities which would be surviving by the other kings and in between he saw a *vaiśya* near the hermitage of the *rṣi*. And asked him who are you and where are you came from? And the *vaiśya* said I am named Samādhi, a *vaiśya*, born in the family of rich merchants and once I have been banished by my greed sons and think how my sons and wives, are they behaving themselves or not. And the king said why your mind lovingly attached to them, greedy sons and wives who deprived you of your wealth. *Vaiśya* Samādhi said my mind is not inclined toward hardness. Then they together approached the sage and showed etiquette. Rishi Medhas says that every living being has knowledge of objects and being enjoyed by their sense and sense-objects proceed in various ways. For example, some creatures are blind by day, likewise, others are blind at night, and some creatures could see equally well by day and by night. The knowledge existed in men, birds, and beasts also. The birds also know the different senses and their objects, when they distressed by hunger they put the grain by beak to their children even the birds self-suffering from hunger because of ‘delusion.’ Similarly, human beings attached to their children through greed and expecting return benefaction, human being always seeking for the betterment of offspring. The seer Medhas mentions —

lobhāt pratyupakārāya nanvetān kiṃ na paśyasi |
tathāpi mamatāvarte mohagarte nipātītāh ||
mahāmāyāprabhāveṇa saṃsārasthitikāriṇā |
tannātra vismayah kāryo yoganidrā jagatpateḥ ||
mahāmāyā hareṣcaiṣā tayā saṃmohyate jagat |

jñānināmapī cetāṃsi devī bhagavatī hi sā ||
valādākṛṣya mohāya mahāmāyā prayacchati |
tayā visṛjyate viśvaṃ jagadetaccarācaram ||
saiṣā prasannā varadā nṛṇāṃ bhavati muktaye |
sā vidyā paramā mukterhetubhūtā sanātānī ||
saṃsārabandhahetuśca saiva sarveśvareśvarī || D.S., 1.53-58

In her form the mother goddess is eternal and the doer and creator of this universe. All these worlds are Her manifestation. Even so, She is incarnating in manifold ways. She is eternal but She says that She become incarnate for fulfilling the divine purpose then She is said to be born in the world, though She is eternal. When the universe was converted into an Infinite Ocean and Lord Viṣṇu having entered Yoganidrā became asleep on the couch of the cosmic serpent Śeṣa then at the end of the Kalpa (*pralaya*). The two terrible Asuras named Madhu and Kaiṭabha arose from the dirt in Viṣṇu's ear and set out to slay Brahmā. And then Brahma said or praises the Tantric *Rātrisūkta*. Thus extolled by Brahmā and the Goddess Tāmasī to awaken Viṣṇu for the destruction of Madhu and Kaiṭabha. Then the lord Viṣṇu quitted and arose from the serpent-couch and fought with the two Asuras. The praise of Viṣṇu by Brahmā is later attested as the Rātrisūkta of Tantra for showing the resemblance with the Rātrisūkta in *Veda*. The prime important thing of this hymn is that Brahmā who is the creator of the universe self-enunciates the epithets of Mahāmāyā or Yoganidrā. And since five thousand years Viṣṇu striking them by his arms because Madhu and Kaiṭabha have great evil heroism and power. Thus invoked by Brahmā, Goddess Mahāmāyā Herself appeared and Lord Viṣṇu decapitated them by his *cakra*.

Devīmāhātmya cannot be considered a typical Purāṇic text; there is also a particular rationale for departing from a structural model of analysis in the specific cases. Although this text is woven quite naturally into the contexture of the *Mārkaṇḍeya Purāṇa*. Unlike most Purāṇic text *Durgāsaptasatī* has a high degree of textual integrity. While the Purāṇic tendency has been toward fluidity, the *Devīmāhātmya* has shown striking stability. Amid Purāṇic flux, the *Devīmāhātmya* adorning the female principle for the benefaction and prosperity of humanity. We cannot simply assimilate it to other Purāṇic texts proceed to identify their common structural properties. The text has functioned as a relatively autonomous phenomenon. The core text *Devīmāhātmya* got more popularity when this text attested with seven hundred verses and the text assigned as *Saptasatī*.

In connection with this name '*saptasatī*' is finally attributed with the goddess Durgā. But the question is that why this text is not accomplished with the other goddesses except Durgā? The

name might be associated with any one of the ten Mahāvidyās.⁷ Although the Mahāvidyās are her forms eventually they are not attributed with the connotation of this text. And the mother goddess Durgā has finally taken the appellation. Despite the major mother goddess i.e. Mahālakṣmī, Mahākālī, and Mahāsarasvatī are the three major goddesses of three *caritas* of this text. But they are not considered for the connotation of this text. We can simply give some argument for the selection of this name. Firstly, the name Durgā appears maximum time in this text than the other goddess.⁸ In *Durgāsaptaśatī* the name of mother Durgā appears more than seven times and with every name she presenting herself as the goddess who waives all kind of miseries. Therefore, the name Durgā has been accepted by all readers. Thus, this text acknowledged in India by various names — in Bihar is known as *Durgāpāṭha*, in Bengal (east and west) it's known as *Caṇḍīpāṭha* and in North India it is known as *Durgāsaptaśatī*. This text is associated with the goddess Durgā and the name of the Navadurgās have been mentioned in the *kavaca*. Another evidence is in the epic *Mahābhārata* where Arjuna praising mother goddess Durgā for the victory; where she is the sister of lord Kṛṣṇa and famous as Nandā.

The additional verses and the variant readings that are so characteristic in this text and the other Purāṇic text are far fewer in the rest of *Devīmāhātmya*. The *Devīmāhātmya* had a tremendously vital distinction, apart from its appearance in the *Mārkaṇḍeya Purāṇa*. While there a several dozen manuscripts have been written on the entire Purāṇas, and many texts have been extracted from the respective Purāṇas. *Devīmāhātmya* as an autonomous text is virtually acknowledged in Pan-Indian culture.

Generally, the Śākta system appears to have never yet been incorporated in compendia and intended to deal with the Schools of Indian Philosophy. Sanskrit work like *Sarvadarśana-saṅgraha*, *Sarvasiddhānta Saṅgraha*, etc. have less explained this tradition and the modern treatises in English have often very little to say about it. Nevertheless, this school has its literature and philosophical traditions, which though undoubtedly allied to the other lines of Tantric thoughts, were unique. Though the *Sarvadarśana Saṅgraha* and *Sarvasiddhānta Saṅgraha* are not mentioned in the Śākta system the several texts have been composed to propagate the Śaiva-Śākta philosophical doctrine which is less known by the people at that time. The major texts of this

⁷ The ten Mahāvidyās are Kālī, Tārā, Śoḍaśī, Bhuvaneśvarī, Bhairavī, Chinnamastā, Dhūmāvatī, Bagalāmukhī, Mātangi and Kamalā.

⁸ The name Durgā mentioned in different chapters — 84.10, 16; 85.10, 66; 89.29; 90.2; 91.22.

school are *Śaktisūtra* which is attributed to seer Agastya, *Mālinīvijayottara Tantra*, *Svacchanda Tantra*, *Parātriṃśikā*, *Tripurarahasya*, *Yoginīhṛidaya*, *Māṭṛkācakraviveka*, *Kāmakalāvilāsa*, *Varivasyārahasya Subhagodaya*, *Saundaryalaharī*, *Prapañcasāra*, *Tantrarāja*, etc. are standard works on Śākta Culture.

COMMENTARIES

Durgāsaptasatī is a part of *Mārkaṇḍeya-Purāṇa* (Chapter 81-93). Which is popularity has attested to all over India and more than thirty-five Sanskrit commentaries have been composed. Among them, much of the commentary is written in simple language aimed at explaining the practical application of the teachings. In the manuscript some are incomplete and some are complete form. A commentary seeks to enlighten by arguing the fine points of the text from a particular philosophical position. Such commentaries are intended for people already well-versed in Hindu religion and philosophy.

Durgāsaptasatī is a Pan-Indian text and many commentaries had been composed in various places of India. Commentators have put an inestimable contribution by plunging themselves in the Śākta tradition. There are two categories in commentaries published and unpublished. Commentators have exercised wide latitude in attempting to reveal its secret according to one philosophical position or another. Among them, some commentaries are assimilating the text i.e. *Guptavatī* by Bhāskarrāya in 1741 and a slightly earlier commentary of Nāgojī Bhaṭṭa. While Bhaṭṭa held in large part to the established practice of interpreting the *Devīmāhātmya* according to the Vedānta School, Bhāskarrāya was the first commentator who wrote the commentary from a Tantric standpoint. The list of the commentators, commentaries, and their references will be discussed in the second chapter of this work. Among all category of commentary the published eleven available commentaries are given below:

- i. *Guptavatī* commentary written by Bhāskarrāya. In his commentary he explains Śākta philosophic view on all the *mantras*. Only Bhāskarrāya's commentary acquaints us with all the verses including *devīkavaca* and *trirahasya* of *Durgāsaptasatī*. He was the son of Srīmadgambhīrarāya Bhāratīdīkṣita.
- ii. *Nāgojībhaṭṭī* by Nāgeśa Bhaṭṭa is the son of Śivabhaṭṭa and Satī. In his commentary, he explains fragmentally all the words of *ślokas* and gives us a grammatical view in such devotional work.

- iii. *Śāntanavī* by Śāntanu Chakraborti. He is the son of Śrīmaduddharaṇa. *Śāntanavī* is the largest commentary in the selected commentaries mentioned in the present list.
- iv. *Caturdharī* by Caturdhara Miśra. Till now we do not get any information about Caturdhara Miśra.
- v. *Jagaccandracandrikā* by Bhāgīratha. Śrī Kumārajagaccandra is the son of Śrījñānacandra and Avasathi Bhagīratha the son of Harṣadeva.
- vi. *Damśoddhāraḥ* by Rājā Rāma. Rājā Rāma is the son of Dhumḍhirājabhaṭṭasūri who is a renowned scholar.
- vii. *Pradīpa* by Hari Kṛṣṇa. No more details are available.
- viii. *Tattvaparakāśikā* by Gopal Chakraborty. Gopal Chakraborty is from Gayaghaḍavandya family. Svāmī Jagadīśvarānanda in his *Devīmāhātmya* has put a standard translation of *Tattvaparakāśikā* commentary which published in 1953. He has not mentioned his time in his commentary.
- ix. *Sādhana-samara* by Brahmarṣi Satyadeva.
- x. An *English commentary* by Devadatta Kali. The original name of Devadatta Kālī is David Nelson.
- xi. *Caṇḍītattva* or *Rahasyavidyā* by Vijayakṛṣṇa Devaśarmā. Vijayakṛṣṇa Devaśarmā compiled this commentary which has spoken by a monk at the end of his life and he published this commentary in the year of 2019.

Durgāpradīpa commentary is based on only ninety-six verses which are in the introductory parts of *Durgāsaptāśatī*. This text contains thirteen chapters, seven-hundred verses including *devīkavacaṃ*, *argalāstutiḥ*, *devīkīlakaṃ*, *rahasyatantrastho gurukīlapaṭalaḥ*, *rahasyatrayaṃ*. *Durgāsaptāśatī* is a rich text in terms of literary aesthetics and philosophy. In the fifth chapter, Devī is associated with many forms, i.e. *buddhi*, *nidrā*, *kṣudhā*, *chāyā*, *śakti*, *trīṣṇā*, *kṣānti*, *jāti*, *lajjā*, *śānti*, *śraddhā*, *kānti*, *lakṣmī*, *vṛtti*, *smṛti*, *dayā*, *tuṣṭi*, *mātr* and *bhrānti*. In the commentaries, we could see the similarities in the definition of ‘*smṛti*’-

Guptavatī- *smṛtiḥ saṃskārajanyaṃ jñānaṃ* |

Caturdharī- *smṛtiranubhūtavaiṣayaḥ jñānaṃ* |

Śāntanavī- *syāñcintā smṛtirādhyānaṃ* | *anubhūtasya bhāvanakhyasaṃskārahetuko jñānaviśeṣḥ smṛtiḥ* | *ityaṣṭādaś devī smṛti* |

Nāgojībhaṭṭī- *smṛtiranubhūtavaiṣayaḥ jñānaṃ* |

Jagaccandracandrikā- smṛtiriti|

*Damśoddhāraḥ- smṛturanubhūtasya kālāntare pratisamdhānam.*⁹

As mentioned “To the goddess who among all the created beings, stands with the form of memory. Reverence to her.”¹⁰ This verse deliberates knowledge of the intellectual process. Memory (*smṛti*) is a kind of knowledge assisted by *saṃskāras* and *anubhūti*s. Without the underlying process of memory, the basic process of recognition would be impossible and none of the intellectual processes could function, because recognition and perception are associated with memory. It also functions apart from the perception when an object revives the impression of a previous experience. In *Durgāsaptasatī*, Devī stands in the form of memory, which imparts all the knowledge-system. And conceptual-philosophical terms, the commentators hold their view-points-

Guptavatī- durgāyā iti caranatrayaṃ vakravṛttasya

Caturdharī- durgāyai duradhigamāyai

Śāntanavī- duḥkhena gamyate durgā

Nāgojībhāṭṭī- durgā duradhigamaḥ paricchado yasyāstasyai

Jagaccandracandrikā- durgāyai iti

*Damśoddhāraḥ- durgāyai durjñānāyai durge saṃkate pārayati pālayati durgapārā tasyai*¹¹

Durgā is imagined to be the ‘inaccessible further shore’¹², taking away all defilements. She protects nature from all adversities (*durgas* or *durgatis*), steady in all circumstances, e.g. suffering (*duḥkha*), happiness (*sukha*) dullness (*viśāda*). *Durgapārā*¹³ means “she who rescues, protects us from all the difficulties, perversions and shortages.” She is also the essence (*sārā*) and creator as well as doer (*kārīṇī*) of the world. At first, the goddess Durgā glorifies (*khyāti*) and then expands her dual power like *kṛṣṇā* and *dhūmrā*. The Divine Mother who herself appears in the universe creates the dual power, e.g. liberation and bondage in the universe by *avidyāmāyā* (veiling power).

⁹ D.S., 5.28.

¹⁰ Pargiter and Panda p.412.

¹¹ *durgāyai durgapārāyai sārāyai sarvakāriṇyai*

khyātyai tathaiva kṛṣṇāyai dhūmrāyai satatam namaḥ (D.S., 5.10)

¹² Coburn, 1991 p. 53

¹³ *durgāṇām kāryāṇām pārā durgapārā*. (Ibid, Śāntanavī com.)

Bhāskaraṛāya's *Guptavatī* and Nāgeśa Bhaṭṭa's *Nāgojībhaṭṭī* are the two major extant commentaries of the text. While Nāgeśa Bhaṭṭa interpreted *Devī-Māhātmya* according to Vedānta school, Bhāskaraṛāya was the first commentator to interpret it from the Tantric standpoint.¹⁴ Other commentaries are not clear about the traditions they belonged to.

Śaiva and Śākta based texts like *Rudrayāmalatantram*, *Tantrāloka*, *Tantrasāra*, *Śāradatilakatantram*, *Svacchandatantram*, etc., as well as philosophical, religious, historical texts, would be taken into account. Dr. Ghanshyam Chandra Upadhyaya has worked on the compilation of the texts and commentaries of *Durgāsaptaśatī*. Some of them will be published very soon. Works of commentators whose names are scattered in the manuscripts could also be worked as reference texts for this research. Jayasiṃha Miśra, Kṛṣṇabhagavan Mādhavaguru, Vidyāvinodācārya, Ramakṛṣṇa Tarkavāgīśa, and P. Bhaṭṭācārya are some of the names.

Primarily most of the commentaries have written in Devanāgarī script and some of them written in Bengali, and one commentary has been written in English. Most of the commentaries are still in manuscript form. It is very difficult to study every commentary of this text because most of the commentaries are still unedited. There have some minor problems with the reading-variants of this text. Commentators had composed their commentaries on *Devīmāhātmya* the core text. Because the six limbs of this text are later added. Only of Bhāskaraṛāya composed his *Guptavatī* commentary on all its limbs on or before 1741 A.D. as per the composition of *Guptavatī*. *Pradīpa* commentary also has been written only on the three limbs. But except for these two commentaries there has no commentary still has been written on the limbs.

STUDIES IN *DURGĀSAPTAŚATĪ*

Some resources and materials have been found like books, articles, textual studies on *Durgāsaptaśatī*, Alf Hiltebeitel, Madeleine Biardeau, Mark. S.G. Dyczkowski, David Shulman, Hans Panner, Veena Das, Stella Kramrisch, Wendy Doniger, Thomas B. Coburn, Upendra kumar Das, Shashibhusan Dasgupta and John Woodroffe are names to configure with in the fields of the Hinduism as well as Tāntric tradition.

¹⁴ *Devīmāhātmyam* by Kālī (p.18)

- Sharma, Charu. *Shree Durgasaptsati me Yog ke vividh aayam- ek vivechnatmak adhyayan*, Haridwar Dev Sanskrit Viswavidyalaya. 2009. Ph. D, focused on criticism and interpretation of the text and yoga tradition.
- Pandey, Viswamohini, *Durgāsaptasatī evaṃ Saundaryalaharī- eka abhinava anuśīlana*, University of Lucknow, 2005, Ph.D. Is a comparative study between *Durgāsaptasatī* and *Saundaryalaharī*. Discussed about the Hindu deity of *Saundaryalaharī*, hymns for worshipping Durgā and Tripurāsundarī.
- Sharma, Rajni, *Durga Saptshati mein Shakti ka Swarup* (concept of Śakti in *Durgāsaptasatī*), University of Jammu. Jammu, 2002, Ph.D. Discussed about the Śakti in *Durgāsaptasatī*.
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PRESENT RESEARCH

In *Durgāsaptasatī*, Durgā produces *sattva*, *rajas*, *tamas*. She is pure consciousness. She is the eternal, omnipresent, omniscient, and omnipotent creator, protector, and destroyer of the universe.¹⁵

This work aimed to focus on some objectives:

- to explore the sources and reference of the *Durgāsaptasatī* and its allied texts-six limbs (*ṣaḍaṅga*) of the text.
- to expound the philosophy of the *Durgāsaptasatī*- based on the commentaries, Vedic, Āgamic and Philosophical texts/sources. Vedic *Rātrisūkta* and Tāntric *Rātrisūkta*, *Devyatharvasūkta*, *Śāpoddhāra* etc. Before the *upāsana-krama* of *Saptasatī*, *śāpoddhāra* and *ṣaḍaṅga* must have to be done by the reader.
- to decode and explore its imageries, iconography, symbols, and symbolism for its philosophical and cultural significance.
- to carry out a comparative study of the seven commentaries vis-à-vis the *Durgāsaptasatī*.

¹⁵ *ekaivāhaṃ jagatyatra dvitīyā kā mamāparā | paśyaitā duṣṭa mayyeva viśantyo madvibhūṭayaḥ* || (D.S., 10.3)

- v. to explicate the over-arching and universal image of goddess Durgā which is sourced by Śaiva-Śākta, Vaiṣṇava, and Buddhist Tāntric tradition.

METHODOLOGY

The research involves the close critical and comparative study and analysis of *Durgāsaptaśatī* according to the eleven selected commentaries. Mainly comparative, critical, and expositional methods will be followed while dealing with the commentaries.

1

Durgāsaptasatī: Texts and Traditions

Durgāsaptasatī, *Devīmāhātmya* or *Caṇḍī* is a unique scripture in the Śākta tradition in India and base of the Śākta tradition. The text is much regarded in the Tantric discourse. The mentioned tradition is flourished from this text for the benefaction of this universe. The Śākta *sādhakas* make benefited themselves by read out this text. It gives whatever man wants in their life. The text is like *kāmadhenu* for mankind. The text is always invigorated the reader and made a way to wipe off the sins, grief, and get salvation. The text is itself sublimed by the goddess. This is a great contribution to the spiritual lore. How could mankind eschew from reading this text? Apparently, up to the colophon, this text praised that goddess and the purport of the goddess was being felicitously delineated in the text by the *ṛṣi*. Thereafter many ramifications are generated. ‘This is the most popular work in the Sanskrit Language.’¹⁶ The entire text is depicted the mother goddess repeatedly as a war-goddess to slain the demons by her various forms in every chapter. Thus the text prevailed as *Devīmāhātmya* and in each chapter, the goddess has wrathfully slain the demons thus she called *Caṇḍī*. This is probably a gesture about the name and frame of this text. *Durgāsaptasatī* is a classic text in Hindu Philosophical works. Moreover, it is a *magnum opus* in the Indian philosophical doctrines. We can see in this text that the goddess is more associated with

¹⁶ Hawley, *Devī the Goddesses of India*, p. 31.

Viṣṇu than Śiva. According to Śākta philosophy, Śiva is always associated with Śakti which is called *sāmarasya*.

Durgāsaptasatī attributed with the beautiful hymns in praise of *Durgā* who is *Śakti*. There has a lot of information has been given about the cult of Śakti in the Purāṇas. The Śākta and Śaiva both tradition acknowledged Śakti. Devī or Bhagavatī is the form of Śakti. Thus the Śakti emanated and creates the universe and makes herself with the namesake i.e. Devī or Bhagavatī. The omnipresent Devī or Bhagavatī perpetually invincible and prevalent in the universe by her supremacy and modesty and manifests herself by the names and embodiments of Kālī, Durgā, Caṇḍī, etc. There have many quests about the definition of Śakti. Śakti literary means power, ability, strength, effort, force, energy verbatim.¹⁷ Śakti is not kinetic energy, it is the potentiality of all activity and constitutes the subjective and objective world. The man being conscious is the reason of Śakti that called *cit* or *caitanya*. As in the Vedic period mostly sublimed by the gods or Devatās but without the Śakti, god has never been able to create the world. These gods are the embodiment of Śakti without śakti they are incapable (*niṣkriya*).¹⁸ Every god has associated with the individual śakti. Śakti is the divinity of the gods. Therefore we can say that Śakti and Devī are the same; the power and the one who possesses the śakti cannot be separated.¹⁹ Like fire and the heat of the fire (*agnitva*).²⁰ The word Śaktimān signifies the possessed almighty Śiva. Śiva is named as *śakta* or *śaktimān*, when Śiva accompanied by śakti, the universe is in its form by Śivas' *icchāśakti*. At the time of creation, Śakti was just a form or *tattva* but gradually when Vedas are composed the male gods are described more in the Vedas but the female principle is less reckoned. But the mother or *māṭṛtattva* also should be limned. Then the Purāṇas attributed themselves a great source of mother or *devī*. Śakti is creative energy. She is the creator, preserver, and destroyer²¹, śakti is omnipotent, omnipresent and omniscient, śakti is ubiquitous, eternal;²² on behalf of all

¹⁷ *draviṇantaraḥ sahovalaśauryyāṇi sthāma śuśmaṇ ca |*

śaktiḥ parākramaḥ prāṇo vikramastvatiśaktitā || Amarakośa p. 251.

¹⁸ *devātmāśaktiṃ svaguṇainigūḍhām.*

¹⁹ *śaktiśaktimātorbhedaḥ śaive jātu na varṇyate | S.D., 3.3*

²⁰ *sarvathā śaktimātrasya na pṛthaggaṇanā kvacit.*

²¹ *viśṛṣṭau sr̥ṣṭirūpā tvam sthitirūpā ca pālana |*

tathā samhṛtirūpānte jagato'sya jaganmaye || D.S., 1.76-77.

²² *nityeva sā jaganmūrtistayā sarvamidaṃ tatam. Ibid., 1.64.*

these epithets, we can say Śakti is the Prakṛti.²³ Prakṛti is the material of this universe. Prakṛti and Puruṣa first created the Brahmāṇḍa and then inhabited in all moving and non-moving things.

The word *śakti* has been traced to the root 'śak' with the suffix of 'ktin.' Śakti is a feminine word how can *śakti* be spoken by the word Puruṣa whether Puruṣa is a masculine word. This is the question here; for the clarification should say that in the Vedic period the seers envisaged Devatā and *śakti* as Puruṣa. But the *śakti* is never been confined by the word of *pumān* or *strī*. Śakti is beyond all the entity. We never categorize *śakti*, it is impartial. Subsequently, *śakti* is sought to be rendered as *puruṣa* or *strī*. There are two Vedic hymns have recognized for the praise of *śakti* they are *rātrisūkta* and *devīsūkta*, where Devī or Śakti limned well. In the Śaiva-Śākta philosophy *śakti* has been propounded a great role and it is the fundamental principle of this philosophy. Śakti differs from various aspects of Śaiva-Śākta philosophy. There is a polysemy about the term 'Śakti.' This philosophy considers *śakti* as by these words- *vimarśa*, *svātantrya*, *cit*, *māyā*, *icchā*, *ānanda*, *vāk*, *mātrkā*, *spanda*, *jñāna*, *kriyā*, *vidyā*, *pratibhā*, *pūrṇatā*, *kuṇḍalinī*, etc. *Saguṇa* and *nirguṇa* are two types of *śakti*. Materialists are worshipping the *saguṇa* and the monastics are thing about the *nirguṇa*. Thus *śakti* or *prakṛti* consists of two classifications first one in *parā* and another one is *aparā*. *Parāśakti* is *parabrahma*, by the *nāma* and *rūpa* *Parāśakti* has made three forms Brāhmī-*śakti*, Vaiṣṇavī-*śakti*, and Śaivī-*śakti*.²⁴ *Parāśakti* (*parabrahma*) or *Mahāmāyā* considered own self as *Brahmā*, *Viṣṇu* and *Maheśvara* like the *dramatis personae*. Now the question is that how anyone knows *Parāśakti* or *Parabrahma*? *Parāvidyā* is the only way by which anyone acknowledges *Parāśakti*.²⁵ *Parāśakti* is *Paramāprakṛti*, she is primordial and untransformed.²⁶ *Parāvidyā* also called *Rājavidyā*.²⁷ And the rest *vidyās* are *aparāvidyā*. The four Vedas and six *vedāṅgas* are stands for the *Aparāśakti* or *Aparāvidyā*.²⁸

According to *śāstra* evidence, *śaktitattva* is divided into two parts- *citśakti* and *māyāśakti*. Between them, *māyāśakti* is called by *svātantrya-śakti*, or *icchāśakti*. *Cit* is itself *caitanya*, there are no words in *English* to describe *cit* properly. *Cit*, *citi*, *caitanya*, or *saṃvit* are being called

²³ *prakṛtistvaṃ ca sarvasya guṇatrayavibhāvinī*. Ibid., 1.78.

²⁴ *viṣṇuḥ śarīragrahaṇamahamīśāna eva ca kārītāste...* Ibid., 1.84-85.

²⁵ *parā yayā tadakṣaramadhigamyate*. M.U., 1.1.5.

²⁶ *avyākṛtā hi paramā prakṛtistvamādyā*. D.S., 4.7.

²⁷ *rājavidyā rājaguhyam pavitramidamuttamam* |

pratyakṣāvagamaṃ dharmyaṃ susukhaṃ kartumavyayam || Bh.G., 9.2.

²⁸ *tatrāparā ṛgvedo yajurvedaḥ sāmavedo 'tharvavedaḥ śikṣā kalpo vyākaraṇaṃ niruktaṃ chando jyotiṣamiti*. M.U., 1.1.5.

consciousness which is the *svarūpa* of the *parāśakti*, and by the *vimarśa-śakti*²⁹ *Parāśakti* manifests *māyā-śakti* or *svātantrya-śakti*. *Ānanda-śakti* also is the particular *śakti* of *Parāśakti*. When the potentiality of *śakti* manifests the actual activity is functioning, it is called *kriyā*. But the *kriyā* is not a physical activity rather it is a mental activity. That's why it's called *vimarśa* (thinking) *śakti*. Eventually, the *icchā-śakti*, *jñāna-śakti* and *kriyā-śakti* eternally exist in the universe. The *jñāna* symbolizes Śaṅkara and the *kriyā* symbolizes Pārvaṭī. The mother symbol Pārvaṭī or Umā steadfast with her consort Śaṅkara and incarnates in various forms Durgā, Caṇḍī, Kālī, and so on. *Cit* and *ānanda* both śaktis are the ultimate reality of the *Parāśakti*, this is her *nirguṇa* form. But at the time of creation śakti makes *māyāśakti* and the *māyā* is the *saguṇa* form of the *Parāśakti*. The yogis are demeaned the *māyā* and forego it.³⁰

Cit is the boundless permanent *plenum* which sustains and vitalizes everything. It is the universal Spirit, all-pervading like the Ether, which is, sustains, and illumines all experience and all process in the *continuum* of experience. In it the universe is born, grows and dies. This *pleniorcontinuum* is as such all-pervading, eternal, unproduced, and indestructible: for production and destruction involve the existence and bringing together and separation of parts which in an absolute partless *continuum* is impossible. It is necessarily in itself that is as Cit, motionless, for no parts of an all-filling *continuum* can move from one place to another. Nor can such a *continuum* have any other form of motion, such as expansion, contraction or undulation, since all these phenomena involve the existence of parts and their displacement. Cit is one undifferentiated, part less, all-pervading, eternal, spiritual substance.

—*Sakti and Sakta* by Woodroffe, p.175

In the human body, *cit* consists of the innermost śakti. *Ānanda* is the quiet associated with the *cit*'s direction. Due to *svātantrya*, *cit* becomes *ānanda*, and when *ānanda* is swelling and extroverted then *icchā*, *jñāna*, and *kriyā* have been corroborated. These five śaktis are conjugated with Śiva. Among them *icchā-śakti* is *parā-vāk*, *jñāna-śakti* is *paśyantī-vāk* and the *kriyā-śakti* is *madhyamā-vāk* and it is felicitously attested in *kāmakalā* (the serpent power) lore. Thus when *kundalinī* awakened *Citśakti* comes in its *saṃvit* form, which is called *cidāgni*. The awakened *citśakti* raises from the body and hits the *mūlādhārācakra*, after completed the entire journey from *mūlādhārācakra* to *ājñācakra*, all the doubts are emaciated. All the ego gets down and conceives the ultimate resplendent as a śakti on his forehead and every day he got connected with the eminent luster and found the *sahasrāra* in his innermost mind. After completing all the layers from *bhrūmadhya* to

²⁹ *paramā śaktiriti vimarśarūpā. P.Hṛ*

³⁰ *mīyate heyatayā paricchidyate yogibhiḥ. T.A.V., 9.152.*

sahasrāra, Mahāśakti embraces the Paramaśiva. After a long time, this amalgamation is done. The nectar emerged from this amalgamation. *Manas* and *prāṇa* inducted and get calm. And then *kunḍaliṇī* upwards and extends up to *brahmarandhra*, this is the non-dual sustenance. Kunḍaliṇī is the yogic name of Śakti. It functions in various forms i.e. vital energy or *prāṇaśakti*, mental activity or *nādaśakti*, and the spiritual level it works as *jñānaśakti*.

Basically in the Śākta philosophy *Vāk* (speech) is delineated explicitly as Śakti. *Vāk* is aptly corroborated in the Śākta philosophy. This *Vāk* consists of fourfold theory i.e. *parā*, *paśyantī*, *madhyamā*, and *vaikharī*. Here we put a little focus on *Vāk* due to the texts' pondering. Śakti is called *vimarśa* (thinking or ideation). According to Śaiva-Śākta philosophy, *Cit* (consciousness) alone is the reality, matter does not exist. What we have known as matter it is exactly *ābhāsa* (appearance) or projection of consciousness. All the activities are mental or 'activity in consciousness.' *Vimarśa* literary means activity in *cit*. Thus the world is the manifestation of *Vāk*. *Vāk* may not be articulated at the stage of *parā*, *paśyantī*, and *madhyamā*; it becomes articulate at the level of *vaikharī* only. Articulation of the sound is the grossest manifestation of the *Vāk* or Śakti that is *vaikharī vāk*.³¹ *Parāvāk* is itself independent the other three *vāk*'s are inherited in this. At the time of creation, *parāvāk* becomes *paśyantī*. *Paśyantī* is the first creation like a seed becomes a tree. For example, as a seed has the potentiality to make a tree, similarly *parāśakti* also has the potentiality to make the other level of sound by its *ucchūnatā*.

Among the four *vāks* *parāvāk*³² is the subtle form and the other three *vāk*'s are the gross form. Śākta philosophy is limned the *parāvāk* implicitly. *Parāvāk* consists of the thirty-six *tattvas*,³³ and existing unrevealed and expose at the time of creation. Paramaśiva has both forms *śiva* and *śakti*. Śiva is *prakāśa* and the Śakti is *vimarśa*. As told before Śakti never exists without Śiva and Śiva also does not exist without Śakti. The perpetual amalgamation of both is the Paramaśiva. The *vimarśa-paramaśiva* is Śakti. This *vimarśa* is likely natural and vibrating; and while Paramaśiva got connected with it the emanation, sustenance, and withdrawal are forming

³¹ *śabdātmikā śabdavarūpā śabdo'tra suptiṇntasvarūpaḥ. Tattvaparakāśikā. Commentary of D.S., 4.9.*

³² *pūrṇatvāt parā I.P.V.*

³³ *ṣaṭtriṃśattattvarūpāsmānmātrayāpi na bhidyate. V.R., 2.68.*

thereafter.³⁴ The Paramaśiva has corresponded with several *śakti*.³⁵ Though Paramaśiva is the supreme power through the *śivatattva* it comes to vibration and creates the world.

Therefore, *artha* (meaning) is always amalgamated with *vāk* (word). *Vāk* and *Artha* are always united. The gross form of ‘*Vāk*’ parable as *Śabda*, *Varṇa*, *Pada*, *Mantra* and the ‘*Artha*’ is *Kalā*, *Tattva*, *Bhuvan* similarly.³⁶ As *śiva* and *śakti* are always united *vāk* and *artha* are always united. They mutually associated with threefold theory; creation, maintenance, and dissolution as the *vāgbhava*, *kāmarāja*, and *śaktibīja*. Thus from the immersion of *śakti* and *śiva* the four *vāks* come out and make an inherent parable of Śaiva-Śākta philosophy. After the immersion of both (Śiva and Śakti) the four *vāk* manifested but we can perceive only the *vaikharī* the grossest manifestation of *vāk* as the form of external entity or reality. *Vaikharī* is *kriyā* because except for *kriyāśakti* the world never been emanated. And the *kriyāśakti* or *vaikharī* is not being compared as the material reality, it is only the appearance (*ābhāsa*) of Paramaśiva. Thus *vaikharī* has two formations according to *prakāsa* and *vimarśa* these are *kriyā-śakti* and *raudrī* similarly *madhyamā vāk* is *jñāna-śakti* and *jyeṣṭha*, *paśyantī vāk* is *icchā śakti* and *vāmā*, *parāvāk ambikā* and *śānta*. Eventually, we can say that *parā* is the cause like *bīja*, *paśyantī* is like the bunch of creepers, *madhyamā* is like the fragrance of flower which has grown up from *bīja* and the *vaikharī* is like *akṣamālā*.

1.1. MĀRKANDEYA PURĀṆA AND DURGĀSAPTAŚATĪ

Purāṇa constitutes great importance in Sanskrit literature and connected with the later Brāhmaṇism. Persuaded us with various doctrines regarding emanation, incarnation, creation, ancient history, agamic philosophy, etc. There has also many significances of Purāṇas e.g. Religious, Historical, Geographical, Social, and Śāstric. Vyāsadeva is the progenitor of Sanskrit treatises who compiles all the Purāṇas and they have been composed several times. About the chronology of Purāṇas, some are composed in 3rd and 4th century C.E., and some are in 600 B.C. In Purāṇas we can see that they have been accomplished with the two traditions namely ‘the tradition of accomplishment’ and ‘human tradition.’ The Purāṇic progeny would clarify that —

³⁴ *naisargikī sphurattā vimarśarūpāsya vartate śaktiḥ |*
tadyogādeva śivo jagadutpādayati pāti saṃharati || Ibid., 1.4.

³⁵ *śaktayaśca asya asaṃkhyeyā. T.S., āhnika 4, p.131.*

³⁶ *vāgarthau nityayutau paraspāram śaktiśivamayāvetau |*
sṛṣṭiṣṭhityabhedau tridhā vibhaktau tribhājarūpeṇa || K.K.V., 12.

Brahmā had a son born by the mind (*mānasaputra*) named Vasiṣṭha, thus gradually Vasiṣṭha, Śakti, Parāśara, Vyāsa, and Śukadeva had born. The tradition from Brahmā to Vyāsa is meant the tradition of accomplishment (*siddhaugha*) and another tradition from Vyāsa to Śukadeva is meant the human tradition (*mānavaugha*).

There has a polysemy about the meaning of Purāṇa. As Madhusudan Saraswati says that ‘*viśvasṛṣṭeritihāsaḥ purāṇam*’ meant the Purāṇas are associated with the history of the whole universe and how it becomes so on. In *Vāyu Purāṇa* says that the ancient tradition limned by the Purāṇas.³⁷ As we say that Tantra and Veda are contemporary, both are ritualistic and have ascendancy over nature by *mantras*, *śrutis*, *yajñas*, *sāadhanās*, and more.

From the point of view, it may be argued that the Tantras emerged out of the Vedic religion and were then developed as a distinct type of esoteric knowledge. The Vedic ritual continued to be practised even after the Tantra had been well established. It is practised to some extent even now, but it has survived more in form than the spirit. The more vigorous aspect of the Vedic religion was continued and developed in the Tantras. — *Studies on the Tantras*, p. 10-11

Devībhāgavata has given us a great interpretation of Veda and Tantra. Devī says whenever and wherever there is a decline in religious practice or trouble shall arise on the land (*bhūdhara*) and a predominant rise of irreligion — at that time I will incarnate Myself in various forms. We may think that in the present world at the chronological time of *tantras* Devī incarnates herself with the miraculous divinity.

From *Bhāgavatam* we understand that Lord Buddha is the incarnation of Kṛṣṇa who appeared when materialism was rampant and materialists were using the pretext of the authority of the *Vedas*. Although there are certain restrictive rules and regulations regarding animal sacrifice for particular purposes in the *Vedas*, people of demonic tendency still took to animal sacrifice without reference to the Vedic principles. Lord Buddha appeared in order to stop this nonsense and to establish the Vedic principles of nonviolence. Therefore each and every *avatāra*, or incarnation of the Lord, has a particular mission, and they are all described in the revealed scriptures. No one should be accepted as an *avatāra* unless he is referred to by scriptures. — *Bhagavad-gītā As It Is*, p. 202

According to *Devībhāgavata* the protector of Vedas is named by *deva* and the destroyer of the Vedas is named by *dānava*. Devī composed the Vedas as well as originated the inferno for the people who have had a contravention of the Vedic thoughts or rituals. The men who relinquished

³⁷ *purā paramparāṃ vakti purāṇaṃ tena vai smṛtam. V.Pu. 1.2.53.*

the Vedic *dharma* and confess with the other religion, they should be expelled from the realm. Moreover, the *brāhmaṇas* must not be allowed to speak or take dinner with them. In this world, all *śāstras* except *śrutiśāstra* and *smṛtiśāstra* are in the category of *Tāmasaśāstra*.³⁸ Why *Tāmasaśāstra* has been composed? It's a worthy quest but the *Devībhāgavatam* makes an unerring answer that for the sake of the sinners or the sinners who do not ever believe in the Vedic thoughts and the *brāhmaṇas* who have been persecuted from the path of Vedas by the curse of *dakṣa*, *bhr̥gu*, and *dadhīci*; for them, the lord Mahādeva composed the Tantras or Āgamśāstras e.g. Śaiva, Vaiṣṇava, Saura, Śākta and Gāṇapatya and get them towards liberation simultaneously the lord Śaṅkara composed the *Vāmācāratāntṛa*, *Kāpālatāntṛa*, *Kaulikāntṛa* and *Bhairavātāntṛa*, and the sinners will emancipate. And the person who abstains from Vedas will be possessive of Tantras.³⁹

As *Devībhāgavata* says that *śruti* and *smṛti* are the two eyes of gods and the Purāṇas are the heart of the gods'. Among these three *śrutis* are more effective, and between Smṛti and Purāṇas Smṛti is more prominent. In many Purāṇas the Tantric thoughts are discussed aptly but if the Tantric thoughts are contrary to Veda then these thoughts never been confessed. Veda is only the evidence or sacred texts there is nothing that will be conceded which has a contradiction with Veda. Vedas claim that these are unauthentic. Even those Tantras and Smṛtis never been accepted them who has a contradiction with Veda. Despite being a Śāstra *vaikhānasa* and *pāśupata* executed from the Vedic ground. *Devībhāgavata* also introduced us with a word like *kuśāstra* and says that the man who reads the *kuśāstras* degenerated in the inferno.⁴⁰ But the *Kulārṇava Tantra* says that the four *yugas* viz. *satya*, *tretā*, *dvāpara*, *kali* represent the four knowledge systems viz. Śruti, Smṛti, Purāṇa, and Tantrāgama.⁴¹

Now it's very important to make a classification of Purāṇas according to three *guṇas* e.g. *sāttvika*, *tāmasika*, and *rājasika*. *Padma*, *Viṣṇu*, *Śrīmadbhāgavata*, *Nārada*, *Varāha*, and *Garuḍa* are in reckoned in *sāttvika*; these are the Vaiṣṇava Purāṇas; *Vāyu* (Śiva), *Agni*, *Liṅga*, *Skanda*, *Kūrma*, and *Matsya* are the *tāmasika* they are the Śaiva Purāṇas. And the remained Purāṇas i.e. *Brahma*, *Mārkaṇḍeya*, *Bhaviṣya*, *Brahmavaivarta*, *Vāmana* and *Brahmāṇḍa* have reckoned in

³⁸ *śrutismṛtivriddhāni tāmasānyeva sarvvaśaḥ*. *D.Bh.* 7.39.26

³⁹ *vedādhikārahīnastu bhavettatrādhikāravān*. *Ibid.*, 7.39.32.

⁴⁰ *vedāvirodhi cettāntṛaṃ tat pramāṇaṃ na saṃśayaḥ |*
pratyakṣaśrutiruddhaṃ yattat pramāṇaṃ bhavenna ca || *Ibid*, 11.1.25

⁴¹ *kṛte śrutyukta ācārastretāyāṃ smṛtisambhavaḥ |*
dvāpare tu purāṇoktaḥ kalāvāgamasammata || *Ku.Ta.*

rājasika category deals with Śākta Purāṇa's. In the *Kedāra khaṇḍa* of *Skandapurāṇa* introduces ten Śaiva Purāṇas like *Śiva*, *Bhaviṣya*, *Mārkaṇḍeya*, *Liṅga*, *Varāha*, *Skanda*, *Matsya*, *Kūrma*, *Vāmana*, *Brahmāṇḍa*, etc. Besides all the Mahāpurāṇas there has eighteen Upapurāṇas and Aupapurāṇas also, which are added later. Although the latter purāṇas are not compiled by Vyāsa, these most probably written by individual seers, and these Purāṇas also named by their name part. In connection with all the names of Purāṇas we focus on the Śaiva and Śākta purāṇas. Actually, it's very difficult to make a synthesis on major Śākta Purāṇas. As we said earlier that the *rājasika* Purāṇas are the Śākta purāṇas but the entire purāṇas do not describe more about the Śākta dogma. Rather some Upapurāṇas put a great discussion about Śākta theory. The major Śākta Upapurāṇas are — *Kālikāpurāṇa*, *Devībhāgavatapurāṇa*, *Devīpurāṇa*, etc.

Among the Purāṇas *Mārkaṇḍeya* will never reckon as a Śākta Purāṇa without *Devīmāhātmya* which consisted of thirteen chapters. *Mārkaṇḍeya Purāṇa* consists of 137 cantos and is divisible in five parts. In the first part from 1-9 cantos, Jaimini asked Mārkaṇḍeya about the story of epic *Mahābhārata* like — why Vāsudeva is the cause of creation, preservation, and destruction? How Balarāma expiate his brahmanicide by engaging in a pilgrimage? Why the sons of Draupadī sacrifice their life like orphans? These question raised by Jaimini but Mārkaṇḍeya refused to answer them because of that time he was engaged with some ritual works and he says that these four wise birds, the son of seer Droṇa named Piṅgākṣa, Vibodha, Suputra, and Sumukha will answer your questions. They had lived in Vindhya Mountain and learned all the *śāstras* from him as well as they were compared with the son of *brāhmaṇa* for their erudition. And the four birds literary answered all the questions. In the second part from canto 10-44, there have many dialogues on a miscellaneous matter like how living beings are conceived and born? Put many conversations like what is *hell*, what is *rājadharmā*, what is *sadācāra*, what is *yoga* these all are discussed well in these chapters. The birth of Candra, Dattātreya, and Durvāsā also put a great role in this section. Where Candra is the name of Brahmā, Dattātreya is the name of Viṣṇu and Durvāsā is the name of Śiva. And they all are taken birth from the same mother Anusūyā. The Durvāsā and the name of Śiva are putting a Tantric viewpoint. Because if we see the origin of Kashmir Śaivism the seer Dūrvāsā was the incarnation of Śiva.⁴² In the third part from canto 45-80, although in these

⁴² There has no difference between Śaiva and Trika philosophy. Because Śiva, Rudra and Bhairava are the name of a single entity. From the knowledge of duality it is Śiva and from the knowledge of dual and non-dual it's Rudra and from the knowledge of non-dual it's Bhairava. There has no doubt to say Śaivaśāstra is the Trikaśāstra. When the

chapters there are many nominal speakers like Brahmā, Duḥsaha, Varūthinī, Kālī, Svarociḥ, Rākṣasa, Mṛgu, Haṃsī, Mātā, Ānanda the actual speakers are Mārkaṇḍeya and his disciple Krauṣṭuki. The origination of *brahmāṇḍa*, the eight *rudras*, *manvantara*, *jamvudvīpa*, etc. have depicted in these chapters. The fourth part from canto 81-93 is the most glorious section of this Purāṇa. The *Devīmāhātmya* is a pure interpolation in these chapters. The Śākta philosophy is too much invigorated by this great glorification of Devī. The goddess Durgā adorned here by her numerous forms and names and the cosmopolitan view of Śākta philosophy attributed here. In later this text penetrates in the eulogy. Although this text enunciates the eulogistic framework and also it has a historical, iconographical, and philosophical significance. And finally, in the later part from canto 94-136, many *caritas* are added e.g. *nābhāgacarita*, *khanitracarita*, *viviṃśacarita*, *khanīnetracarita*, *karandhamacarita*, *maruttacarita*, *nariṣyantacarita*.

These five parts are the real parts of this Purāṇa but the consistency of these parts is somewhere mismatched. Because in various Purāṇas the story has never been spoken consecutively. Moreover, *Mārkaṇḍeya Purāṇa* also followed the same path. The first and the second part are may be composed afterward and prefixed at the beginning. So there is a great controversy among the prominent scholars. If we see the beginning of the third part we could see that the disciple of Mārkaṇḍeya asks him about, and insist him to expound it completely — how did the universe and both moveable and immovable come into existence? And how will it fall into dissolution? How did the *manvantaras* occur? What is the size of the world? And asks about *bhūrloka*, *svarloka*, and *pātāla* and what will be the end when the universe dissolved? Thus he asked several questions but here the four eloquent birds amicably given the answers to all questions by narrating the old story of Mārkaṇḍeya and Krauṣṭaki which a part of the storyline of this text.⁴³ Although there has an opacity in the storyline scholars are never corresponded with each part. It would be possible in the Purāṇas that sometimes the storytelling process is haphazard for the collection of manuscripts and lack of a good reader or arranger. If we see the first chapter of this Purāṇa it started with proper sequence or rule like *maṅgalācaraṇa* then how it be possible to say

Kaliyuga started the Trikaśāstra was elided and then the lord Śaṅkara incarnated as Śrīkaṇṭha at Kailash and addressed to the seer Durvāsā and told him that he should have to promulgate the Trikaśāstra or Tantraśāstra again.

— From Swami Lakṣmanjoo conversation

⁴³ *tasya cākathayat prītyā yanmunirbhṛgunandanah |*
tat te prakathayirṣyāmaḥ śṛṇu tvaṃ dvijasattama || Mā.Pu.45.18.

that this book compiled in an unsystematic way. But if we read the book properly we will see the storyline from canto 45 has been changed from the previous storyline.

There can be no doubt that only the third and fifth of these parts constituted the Purāṇa in its original shape as Mārkaṇḍeya's Purana. The name would imply that originally Mārkaṇḍeya was the chief figure, and it is only in the third part that he appears as the real teacher. There is, however, clearer evidence that the Purāṇa began with the third part originally, for this is asserted almost positively in canto 45, verses 16 to 25. There Mārkaṇḍeya, after declaring that this Purana, equally with the Vedas, issued from Brahmā's mouth, says—"I will now tell it to thee... Hear all this from me... as I formerly heard it when Dakṣa related it." These words plainly mean that the true Purāṇa began here.

— *Bibliotheca Indica, Mārkaṇḍeya Purāṇa* by F.E. Pargiter, see introduction.

From the previous discussion, we found the name Jaimini who is the founder of Mīmāṃsā Philosophy. The Kapila's Sāṃkhya Philosophy and Kaṇāda's Vaiśeṣika Philosophy are impartial to Jaimini's Mīmāṃsā Philosophy. The word *dharma* used by Jaimini in his *Mīmāṃsāsūtra* is very similar to the / While the four wise birds answered all these questions they followed all these philosophies and answered philosophically. The Dattātreyā is very popular in the western part of India. *Dattātreyā Tantra*, *Dattātreyā Upaniṣad* also famous in Tantric discourse. Where *Dattātreyā* regarded as a god who has three mouths and four arms. And somewhere Dattātreyā is the ṛṣi and the son of maharṣi Atri who was a votary of *tripurāsundarī* and prudent scholar of Śrīvidyā tradition. Paraśurāma also blessed by his initiation (*dīkṣā*). He is not only a ṛṣi but also he is an incarnation of Viṣṇu or Viṣṇu is the incarnation of him.⁴⁴ *Dattasaṃhitā* a text with 24 thousand verses⁴⁵ also written by the ṛṣi Dattātreyā. The Nātha tradition in north India also flourished by Gorakṣanātha who was the mentee of Dattātreyā. He introduces us to the process of *yogasādhana*. Dattātreyā composed a text named *Yogarahasya* which is a very important composition in his works. In the later period, a tradition by the name of Dattātreyā has been developed; Śrīṅṣimhasarasvatī extends this tradition and in later Śrīekanātha, Avadhūta Sadāśiva,

⁴⁴ *somo brahmāvadviṣṇurdattātreyo vyajāyata |
durvāsāḥ śaṅkaro yajñe varadānāddivaukasām || Mā. Pu. 17.11.*

⁴⁵ The guru of Dattātreyā named Dakṣiṇāmūrti had composed this book first with 24 lakhs verses afterwards his disciple Dattātreyā compiled this text with 24 thousand of verses and Paraśurāma the disciple of Dattātreyā made its concise volume with 6000 verses. Sumedhā the disciple of Paraśurāma denominated this text as *Dattātreyā-paraśurāma saṃvāda* latter. *Dattātreyā Tantra* p. 48.

Brahmendra Svāmī, Vāsudevānanda Sarasvatī were the profound scholars in this tradition.⁴⁶From the beginning of the third part to the end of this book Mārkaṇḍeya explains the *Yogaśāstra*.

1.2. DURGĀSAPTAŚATĪ: LOKA AND ŚĀSTRA

Loka and Śāstra both are the alternatives for each other. Śāstras have been composed for the enrichment of society. Generally, *śāstra* means any sacred treatise, “a text, or a teaching, or a science”⁴⁷ In the first millennium of Sanskrit *śāstra* introduced with the language of the gods. But gradually it became a cosmopolitan language and the text is spread all over the world. And Sanskrit the language of science and art as well as religion and literature later. And all the Śāstras are associated with *dharma*, *artha*, *kāma*, and *mokṣa*. Thus the *śāstra* assorted with grammar, philosophy, tantra, purāṇa, epigraphy, literature, architecture, aesthetics, music, astronomy, astrology, mathematics, dancing and acting (*kalā*) and many more which we cannot imagine. Not only the Sanskrit oriented or Indological studies is considered as *śāstra*, but also *śāstra* itself is the *jñāna sādhanā* or means of knowledge by which anyone can get ecstasy by fulfilling his *jñāna sādhanā*.

From a comprehensive viewpoint *śāstra* derived from the root *śās* (to educate, to order, to rule etc.) with the suffix of *śtran* means *ājñā* or *grantha*. ‘*śiṣyate’neneti śāstram*’ — here *śiṣyate* is the passive form of *śās*. In the *loka* anyone can permeate into the *śāstra* and gratified themselves. Two types of Śāstras are there — *apauruṣeya* and *pauruṣeya*. *Apauruṣeya* is Veda and *Vedāṅga* and the *pauruṣeya śāstra* is *Purāṇa*, *Anvikṣiki*, *Mīmāṃsā*, *Dharmaśāstra*, *Kāvyaavidyā*, and *Kāmaśāstra*.⁴⁸ Śāstra is itself *vāk* and which is originated from the intuition of Īśvara and *Kavis*. There has two *vāṇmaya* one is Śāstra and the rest is Kāvya. Śāstra is a treatise (*siddhānta*) of knowledge and the *loka* is the knower. Śāstra and *loka* render with the *jñāna* and *jñātā* affinity: *śāstra* is *jñāna* and the *loka* is *jñātā*. *Loka* means the *bhuvana*;⁴⁹ or the way to perceive, to look etc. In the whole universe there has fourteen *loka*, and the acceptance of *śāstras* never lessened in all the *lokas*. In the *lokas* people are accept the *śāstras* by their choices. We can say *loka* as *saṃsāra*. The *saṃsāra* always get benefited from the *śāstras*. In the universe all *śāstras* always intended to find out the truth, thence a tradition of loyal opposition flourished and more *śāstrakāras*

⁴⁶ *Saurāṣṭra* has a *siddhapīṭha* named Gīrṇārā is the great place for *dattātreya sādhanā*. Ibid, p. 45.

⁴⁷ *The Hindus an alternative History* by Wendy Doniger, p. 309.

⁴⁸ *tacca dvidhā apauruṣeyaṃ pauruṣeyaṃ ca. Kā. Mī*, Chapter II

⁴⁹ *Lokastu bhuvane jane. Amarakośa*.

put dissenting opinions. They rebutted the other views in a sophisticated way and an art of debate generated from there. In every philosophy, we can see this. For example, somewhere *Naiyāyikās* rebutted the *Buddhists*, *Vedāntins* rebutted *Naiyāyikās* for establish their view. But all the philosophical doctrines build the theory of *mokṣa puruṣārtha* by individual views with the help of Veda. The principles and the methods of interpretation of any discipline of *śāstras* could only be possible by a methodological way which is the *śāstrapaddhati*. *Śruti*, *smṛti*, *itihāsa-purāṇa*, *sārvabhauma siddhānta*, *saṅgati*, *paribhāṣā/nyāya*, *laukikanyāya*, *vyākaraṇa*, *nirvacana* and *śabdaśakti* these are the ten instruments of the interpretation.

Durgāsaptāśatī is a *pauruṣeya śāstra* for being a part of *Mākaṇḍeya Purāṇa*. This text deals with the Śākta-Śaiva *śāstra* basically and a beautiful treatise for the *śākta-śāstra* and the śakti worshippers. Śakti is itself a pan Indian concept, *sādhana* is the way to get connected yourself with the ultimate Śakti, *sādhaka* always trying to do that; hence they are following the elements of *sādhana* e.g. *dīkṣā*, *upacāra*, *mantra*, *dhyāna*, *mudrā*, *japa*, *pūjā*, *yantra* and so forth; these things are necessary for the *śākta sādhakas* to pursuit simultaneously the philosophy of Śākta represents the total exegesis based on Śaiva-śakta philosophy. Sometimes Śākta is only attributed with the cult of Śakti likely Devī, the nomenclature of Śāktas is fragmented and assigned that Śākta and Śaiva are the two different philosophical School. People should not consider them as a different School. Both are the same school we cannot differentiate them based on votary. Some texts are mostly focused on Śakti thus they reckoned Śākta as a different school. *Durgāsaptāśatī* is a text where Śakti is embellished with all verses. In this context, we can say that *Durgāsaptāśatī* is a text where the Devī is praised by the *devatās* and *mānavas*. The Devī is itself Śakti henceforth this text is penetrated in Śākta philosophy. In the early text of Śaiva-śakta Philosophy nowhere Śakti possessed separately by a single text but later there has many texts had been composed to make a significance of Śakti besides of Śiva. *Durgāsaptāśatī* modified with some more verses to making this text as *saptāśatī*. Thus *Durgāsaptāśatī* is recognized as *śāstra* and the *loka* personifies this text and the goddess cult is much appreciated in India.

1.3. DURGĀSAPTAŚATĪ AS A TEXT IN INDIA

1.3.1. MYTHOLOGICAL TEXT

As discussed earlier that *Durgāsaptāśatī* is a part of *Mārkaṇḍeya Purāṇa*. As a section of *Purāṇa* *Durgāsaptāśatī* is itself a mythological text. The first myth is the Madhu and Kaiṭabha, the second

myth is the story of Mahiṣa and the third myth is the Śumbha and Nisumbha. Some Purāṇas are extended with a religious contemplation. Purāṇas are always being a religious canon besides a mythological deed. In this text, all the gods and the goddesses are considerably acknowledged as a mythological certitude. The one goddess Durgā is praised or embellished and has given a privileged position all over India for her modesty, miraculous power, and propitiousness. In every chapter of this text Devī incarnated in various forms and given a metaphoric sublimity. Her incarnations bringing a beautiful ethos in Śaiva-śākta philosophy and the *sādhakas* portrayed a different school of philosophy for the worshippers of Śakti; where *sādhanā* is the path to being integrated with Śakti. The one hundred and eight names of Śakti is very significant in the mythological avenue. And the later appellation of Śakti is mostly different from that. Although in many purāṇas Śakti assigned by numerous alias. Somewhere by hundreds of names and somewhere by thousand names. The redundancy of the name establishes her existence in the movable and non-movable things and her pervasiveness. And the ‘cult of śakti’ also propagates her impersonation everywhere; hence the *pūjā-paramparā* also introduced to make her graceful. *mātrkā*, *navadurgā* and *daśamahāvidyā* somewhere executed in her names. As well as the names of *asuras* also put a significant role in mythological lore. The clan of *asuras* and some names of *asuras* are also put together in the text. Though *Durgāsaptasatī* is a mythological text on the glorification of Devī but put a philosophical parable and somewhere from the monistic view presents the uniformity with Vedānta philosophy and Sāṃkhya philosophy.

1.3.2. TEXT IN BENGAL AND EAST BENGAL

The text *Devīmāhātmya* came out as a proper text after composition, in various parts of India. Somewhere it named as *Caṇḍī*, somewhere as *Devīmāhātmya* and somewhere as *Durgāsaptasatī*. The Bengal has put great importance in the Śākta tradition. Hence the Śākta tradition developed all over India but Bengal is highly appreciated. Bengal is always indulgent to the devotion of Devī. There have many translations of *Caṇḍī* have been done in Bengal. In the modern era from the fifteenth to nineteenth century A.D., a large number of Śākta literature had written in Bengal and undivided Bengal. For the promo of the Śākta literature, several books have been written. The

most important literature is *maṅgalakāvya*; all the *maṅgalakāvyas* or *śāktakāvyas* which have been composed during these years had followed the *Durgāsaptasatī* and the texts are:⁵⁰

- In 16th century A.D., there have many scholars who wrote the *Caṇḍīmaṅgala* text, among them Mukundarāma Chakravartī is unanimously famous; another scholar is Manik Dutta, who was probably from Malda district of West Bengal and Mādhavacārya from East Bengal. The objectives of *Caṇḍīmaṅgala* is promulgating the glorification of Devī *Maṅgalacaṇḍī*.⁵¹ *Caṇḍī* is for the daughter of Dakṣa and *maṅgala* is for well-being.⁵² In connection with the *Caṇḍī* some textual documents like *Manasāmaṅgala* by Banshibadan and another *Manasāmaṅgala* written by Narayan deb, his other contribution is *Kālikāpurāṇa* in Bengali. *Manasāmaṅgala* is recognized as *Padmāpurāṇa* in East Bengal.
- In 17th century A.D. *vrata kathā* and *pāñcālī* a new *śākta* composition is done instead of *Caṇḍīmaṅgala*. Which are saying about the glorification of *devī* in a minimized version. *Vrata* is the element of *sādhana*. The worshippers of *devī* doing *vrata* for the ritual and not take food until offering the *devī*. Like 16th-century 17th century is more righteous and the texts are a *śākta* exegesis; *devī* is solicited by her devotees' inclination. *Kālikāmaṅgala* was written by multiple writers i.e. Govindadāsa, Kṛṣṇarāma, Dvijakalidāsa. *Durgāmaṅgala* was also written by multiple writers they are Bhavānīprasāda and Rūpanārāyaṇa. Furthermore *Caṇḍīkāmaṅgala/caṇḍīkāvijaya* by Dvijakamalalocana, The two *pāñcālīs* of Harirāma's *Caṇḍīmaṅgala* and Janārdana's *Maṅgalacaṇḍī* quite important.
- In the 18th century, A.D. *Manasāmaṅgala* and *Caṇḍīmaṅgala* were very famous in both East and North Bengal. The text *Durgāsaptasatī* of *Mārkaṇḍeya Purāṇa* was very popular in this period.⁵³ And many books have been composed during this century. The great works in this century are *Maṅgalacaṇḍīpāñcālīkā* by Bhavānīśaṅkara, *Annadāmaṅgala* by Bhāratacandra Roy, *Gaurīmaṅgala* by Śivachandrasena,

⁵⁰ *Bāṅgālā sāhityer kathā* by Sukumar Sen, 1931, p. 70.

⁵¹“Śāktas on the other hand were singing the praise and describing the glory of *Ādyā-Śakti* through their *Caṇḍīmaṅgala* poems.” — *History of Bengali Literature* by Sushil Kumar De, p. 413.

⁵² *dakṣā yā varttate caṇḍī kalyāṇeṣu ca maṅgalā | maṅgaleṣu ca yā dakṣā sā ca maṅgalacaṇḍīkā* || *D.Bh.* 9.47.3

⁵³ *Ibid.*, p.101.

Devīmaṅgala by Hariścandra Basu, *Abhayāmaṅgala* by Rāmaśaṅkaradeva, *Caṇḍikāmaṅgala* by Harinārāyaṇadāsa, *Ambikāmaṅgala* by Kṛṣṇajīvana Modaka, *Kālikāmaṅgala* by Rāmaprasāda and the text *Durgābhakticintāmaṇi* by two writers Dīnadayāla and Jagadrāma. Dīnadayāl's *Durgābhakticintāmaṇi* is based on *Devībhāgavata Purāṇa*.

Besides all these works (have been done during these centuries) *śākta padāvalī* or *śākta saṅgīta* obtained a great role to promulgate the *śākta* tradition all over the Bengal. *Āgamanī* and *Vijayā* the two devotional songs have had presented the mystic Śāktism. At prior *śākta-padāvalī* was known as *mālsī*; that time *mālsī* was a folk song. Rām Prasād (1729-1781) and Kamalākānta Bhaṭṭācārya (1772-1821 *inferential*) composed the beautiful *śākta* song in the 18th century.⁵⁴ There does not doubt that the tantras inculcate the worship of deity under the image of mother. But Rām Prasād is the pioneer who realized the poetic possibilities adorably.

This spiritual effusions of devout heart, therefore, are in a sense beyond criticism; and in order to appreciate these songs one must realize the entire mentality of these devotee-poets, their systems of belief, the earnestness, warmth and vigour of their simple faith, the transport and exaltation of their spiritual mysticism. — *History of Bengali Literature* by Sushil Kumar De, p. 415.

Śyāmāsaṅgīta and *Prasādīsaṅgīta* also cherished the Śākta tradition. *Āgamanī* and *Vijayā* signify the Umā's consortia with the Lord Śiva. Umā is named as *āgamanī* when she comes to her father's house for three days (*saptamī-aṣṭamī-navamī*) and on the fourth-day literary *daśamī* She returns to Kailāśapura that day is called *vijayā*. Mother always waits for her married daughter that when Umā will come and meet her; that time is a joy for mother, *āgamanī* (one who comes) songs enlightened with this happiness of a mother. Similarly, when Umā leaving her house mother sorrowing, *vijayā* songs ensue the sorrow of a mother. Thus the song *Āgamanī* and *Vijayā* been composed.⁵⁵

⁵⁴ First Rām Prasād was a *sādhaka* and his *sādhanā* also appeared in his poem and songs. He was the votary of the prominent goddess Kālī.

⁵⁵ "The most interesting bulk of these devotional songs relates to the worship of divinity under the special image of Śakti, although there are several songs which relate to other religions cults. Its origin must be traced to the recrudescence and ultimate domination of the Śakti-cult and Śākta form of literature in the 18th century, which in its turn traced its origin in general to the earlier Tantric form of worship." — *History of Bengali Literature* by Sushil Kumar De, p. 412.

Śāktapadāvalī is the literature which inculcates Śāktism. The ten Māhāvidyās are avowed by the poets. *Bhūtaśuddhi*, *kuṇḍalinī*, *yoga*, *pūjā* these Śākta things are acquired in the Śākta songs. Mostly Durgā and Kālī ascertained, sometimes Umā and Śyāmā. Moreover not only these two scholars, up to the beginning of the 20th century there has multiple versatile poets born on this land and somehow they accomplished the Śākta thoughts in their literature.

1.3.3. TEXT IN ASSAM

The literature of Assam has come down us from the fourteenth century A.D. A large number of poets composed their literature during the fourteenth and fifteenth century but due to the earthquake and floods their literature could not survive. During these centuries translation and adaptation of epics and purāṇas were being composed simultaneously narrative poetry for the glorification of goddess Manasā was being written. The Vaiṣṇavite saint and poet Śaṅkaradeva (1449-1568 A.D.) were very famous during this time subsequently Mādhavadeva (1490-1596 A.D.) Mādhava Kandali (Who translated first Vālmīki's *Rāmāyaṇa* into Assamese up to the end)⁵⁶, Harivara Vipra, Hema Sarasvatī, Kaviratna Sarasvatī, Rudra Kandali, and so on poets born. The *Ojā-pāli kāvya* or *Pañcālī/pācālī* depicts the goddess Manasā.⁵⁷ In the early sixteenth century the poets Manakara, Durgāvara, and Pītāmbara appeared. Manakara's *Manasā Kāvya* or *Padmā Purāṇa* ascertained the goddess culture in Assam; where Manasā as Śiva's offspring. Durgāvara's *Behulā Ākhyāna* and *Gīti Rāmāyaṇa* are two extant work and the art of poetry has been flourished by his legendary works. Pītāmbara was an erudite Sanskrit scholar who translated *Mārkaṇḍeya Caṇḍī* belonging to the Śākti cult and *Bhāgavata Purāṇa* a Vaiṣṇavite work. Śaṅkaradeva the great Vaiṣṇava teacher adversely criticized Pītāmbara as *kāmasika* (sensual poet). Like Bengal. Simultaneously in Assam, the *Caṇḍī* segment of *Mārkaṇḍeya Purāṇa* adverted the Śākta theology.

Besides the purāṇas and epics in the latter half of the eighteenth century, *Mārkaṇḍeya Caṇḍī* or *Durgāsaptasatī* was translated by three scholars, they are — Rucinātha Kandali, Raṅganātha Chakravarty, and Madhusūdana Miśra. During the reign of Rājeśvara Siṃha (1751-

⁵⁶ Śaṅkaradeva paid a tribute to Mādhava Kandali as an unerring poet. *A History of Indian Literature*. Ed. by Jan Gonda, Vol IX, p. 47.

⁵⁷ "The poets who composed Pāñcālī *kāvyas* to be recited and performed by Ojā-pāli performers during the fifteenth and the early decades of the sixteenth centuries are Manakara, Durgāvara and Pītāmbara Dvija. Manakara, the senior most and at the same time most unsophisticated of the three, composed his *Manasā Kāvya* or *Padmāpurāṇa* towards the close of the fifteenth century when Viśva Simha, the founder of the Koch dynasty was emerging as a powerful monarch of Western Assam." — Ibid., pp. 50-51.

1769), Rucinātha Kandali put a *magnum opus* in Śākta literature. Rucinātha took *Kalki-purāṇa*, *Vāmana-purāṇa*, and *Brahmavaivarta-purāṇa* to fill the gaps in *Caṇḍī*'s storyline by poetic insertion, narrated in *Mārkaṇḍeya Purāṇa*.⁵⁸ The remnant two scholars also composed two different texts in the Assamese version at that time.

The Śākta literary works have been started in Assam from its early period (fourteenth century). But gradually for the appearance of Śaṅkaradeva śākta literature was not much exposed and the poets had been switched to the Vaiṣṇava literature.⁵⁹ Mādhavadeva was a staunch follower of Śāktism, at the age of thirty he accidentally came in contact with Śaṅkaradeva and Mādhavadeva was defeated in a debate about the cult theory. Thereafter Mādhadeva became a faithful follower of him. In later he dedicated his entire life to serving the Vaiṣṇavism and propagated the Śaṅkaradeva's cult lest he could do adhere the Śāktism and expand it over the Assam, though he had not put a voluminous work to Vaiṣṇavite circles. Śaṅkaradeva visited many places and promulgated the Bhāgavata and his *sāadhanā* named *nāmaghoṣā* and got popularity across the Assam.

The Śākta culture of Assam is prescribed in many Tantras with the name of Devī Kāmākhyā. In *Kālikā purāṇa*, *Vṛhatdharma purāṇa*, *Devī-bhāgavata*, *Kubjikā tantra*, *Yoginī tantra*, *Cūḍāmaṇi tantra* and so on tantric discourses intimated with the goddess Kāmākhyā. Kāmākhyā Devī seated on Kāmarūpa shrine, the most efficacious Śākta-shrine in north India.⁶⁰ The Assamese folk literature mentioned the name of Devīs in various texts. In folk, tradition Devī is familiar with the name of *āi* in Sanskrit its *āryikā*. Kāmarūpa or Kāmagiri has its tantra on Kāmarūpa named *Kāmaratna tantra*. *Haragaurī vivāha ākhyāna*, *pāgalā-pāgalī*, and *ṭokārī* songs are very popular *śākta saṅgīta* which are mostly devoted to the *āi* and by awakening, the four (*īḍā*, *piṅgalā*, *citrā*, *suṣumnā*) *nāḍīs* anyone can be sublimed his life.⁶¹ In the seventeenth and eighteenth centuries, the Ahom kingdom made a great history to propagate Hinduism across Assam. Jayadhwaja Siṃha (1649-1663) the first king of this kingdom who encouraged Hindu literature and

⁵⁸ "In one of his colophons he states that he had translated the Kalki-purāṇa before he undertook the task of translating the Caṇḍī." Ibid., p. 69.

⁵⁹ "The tantric Śākti cult was dominant, and some gruesome rites were practiced in the name of Tantrism" Ibid. p. 53.

⁶⁰ Buddhist Tāntrik book *Sāadhanamālā* says Uḍḍīyāna, Pūrṇagiri, Śrīhattā and Kāmarūpa are the four major *pīṭhas*. But according to śākta philosophy Kāmarūpa, Pūrṇagiri, Jālandhar and Uḍḍīyāna are the four principal *pīṭhas* which are present the four sound system *parā*, *paśyantī*, *madhyamā* and *vaikharī* consistently.

⁶¹ *Devī* by Nirmalprabha Baradaloī pp. 458ff.

text and his successors translated Sanskrit works into Assamese. In later kings, Rudra Siṃha and Śiva Siṃha of Ahom kingdom's propagated the Hindu customs and resisted the spread of Islam in Assam.⁶²

1.3.4. TEXT IN ORISSA

Like Bengal and Assam, the Orissa (*uḍra deśa*) also flourished with Śāktism. In the beginning, Oriya literature started with an influence of Śākta view but in a later period, Śākta culture was obscured. In the fifteenth century the *śūdra* poet or saint Sāralā Dāsa taken a charge to promulgate the Śāktism across Orissa. His great contribution to the Orissa viz. Oriya *Mahābhārata*, *Oriya Rāmāyaṇa*, *Caṇḍī-purāṇa*. Sāralā Dāsa was born at Jhankada the present district of Cuttack in a peasant living rural place. He was completely ignorant about Sanskrit but his life showing the essence of cultural aspects. Though he was completely unknown about the proper history or mythology he composed the *Mahābhārata* it's a unique literary achievement in his life. In later composed the *Caṇḍī purāṇa* in the Oriya language where he limned the feminine superiority by his intuitive conviction. He demonstrates that feminine is much superior to the crude masculine. In *Caṇḍī-purāṇa* he shows how the benevolent mother comes to her malevolent form and subdues the vigorous masculine. In his poetical works, he puts the three feminine superiority e.g. Sītā in *Rāmāyaṇa*, Draupadī in *Mahābhārata* and Caṇḍī in *Caṇḍī-purāṇa*. He emphasized the irresistible beauty of them in his poetical works. Although there has no similarity found between *Mārkaṇḍeya-purāṇa* and *Caṇḍī-purāṇa*, the storyline is not the same but the name of the *asuras* merely the same in both manuscripts.⁶³ He said that he never claimed himself as a poet for the grace of goddess *Sāralā* all are possible.

It is through the grace of goddess Sāralā that I have been able to make the invisible visible. I make no claim to the authorship of these lines, as I write only what she dictates to me. Ignorant from birth, never having been to a school, far from being a celebrity, and not versed in *japas* or *mantras*, I write out merely that which comes to my mind, through Her grace, sitting under this banyan tree. —
History of Oriya Literature by Mayadhar Mansinha, p. 53.

⁶² *A History of Indian Literature*. Ed. by Jan Gonda, Vol IX, p. 66.

⁶³ Probably Sāralā Dāsa must listened the tale of Devī and the epics from people and later he compiled the purāṇic story and native demotic story and eventually appended them and made a literary work. *Bhārater Śaktisādhana Śāktasāhitya* by Shashibhusan Dasgupta, p. 330.

He was the devotee to goddess *Sāralā* somehow *caṇḍī*. As he said in his work that his name is *Sāralā Dāsa* and which is more similar to the goddess *śāradā*; *sāralā*>*sāradā*>*śāradā* thus he tried to assimilate his name with the goddess. The spelling of his name *Śāralā Dāsa* and *Sāralā Dāsa* both are found in his works. Goddess *Sāralā*'s temple is still located in the village of Kanakapura. *Sāralā*'s descendants are still living at his born place. He said — “he received the direct command of the goddess *Sāralā* to write the story of the *Mahābhārata* in Oriya, while he was plowing his ancestral acres.”⁶⁴

Among the folktales *vratakathā*, the story of *Ta'poi*, *cautiśā* is the great evidence of Śāktism. Amidst the thirteen and fourteen-century *vratakathā*⁶⁵ advocated religious worship. ‘The story of *Ta'poi*’ also advocating Śakti-worship.⁶⁶ The goddess Mangala is worshiped by *Ta'poi*. With the name of goddess Mangala a votive festival named *khudukani upabās* (fast of rice-bran) also celebrating in Orissa.

In the post-*sāralā* period, there has no śākta poet found. After the appearance of *Caitanya* the Vaiṣṇavism was spread gradually across the Orissa. In 1510 A.D. *Caitanya* move to Purī and settled there because he found the Vaiṣṇavic atmosphere there which is appropriate to pursuit. At the time of *caitanya* Orissa is probably influenced by Nātha tradition. Jagannātha Dāsa, Balarāma Dāsa, Acyūtānanda, Pītāmbara Dāsa, Dinakṛṣṇa Dāsa, Caraṇa Dāsa and so many prolific scholars born in Orissa and only propagate the Bhakti cult of Vaiṣṇavism across Orissa.

1.3.5. TEXT IN NORTH INDIA

The northern region of India developed with the diversity in traditions, cultures, language, and so on. Veda (means ‘*knowledge*’) is the most sacred and ancient text in Hinduism. The text with *sūktas* and *mantras* deployed all over the *bhārata/āryāvarta*. Respectively the rituals and sacrificial systems have been developed. Brāhmaṇas are the interpreters of the *Brāhmaṇa* text e.g. *Aitareya Brāhmaṇa*, *Kauṣītaki Brāhmaṇa*, *Taittirīya Brāhmaṇa*.⁶⁷ The importance of *Brāhmaṇa*

⁶⁴ *History of Oriya Literature* by Mayadhar Mansinha, p. 53f.

⁶⁵ The *somanātha vratakathā* and *nagacha caturthī kathā* actually present the symbol of Śiva.

⁶⁶ *Ta'poi* was a merchant prince's daughter. She has seven elder brother. One day for some reasons she has been beaten by her eldest sister-in-law and sent her jungle in a dark night and it was a rainy day, the poor girl was very frightened and called the animal loudly on that blind journey and suddenly she stumbled upon the goddess *Mangala* and *Ta'poi* offered her a handful *khuda* (raw-rice bran) and the *devī* protected her on that night and finally *Ta'poi* came to her house and settled down in happiness.

⁶⁷ *Brāhmaṇa* texts are affiliated to Veda, they are the later compilation.

texts is actually to promote the Vedas and to understand the Vedas. Therefore the *ṛṣis* in the later period have compiled the Vedas from its *saṃhitā* or *mantra* form and the *Brāhmaṇa* text also engaged by their names for example — *Kauṣītaka*, *Śāṃkhāyana*, *Bāṣkala*, *Śākala*, *Āśvalāyana*, *Śaunaka*, *Gārgya*, *Vājasaneyī*, etc. *Brāhmaṇa* (probably from 800 BCE to 500 BCE) text has conjugated with various meanings like *mantra*, *yajña* and consecrate knowledge or esoteric *vidyā*. Somewhere *Brāhmaṇa* text is assigned as the interpretation of *mantras* and *karmakāṇḍa*.⁶⁸ Simultaneously Buddhism also developed at that time. Brāhmaṇism and Buddhism blended and melted each other when they reciprocally argue something.⁶⁹ *Brāhmaṇa* texts have described the geography, history, science, musicology, geometry, agriculture, commerce, and what not; they are reckoned as the treatise of all the subjects or *vidyās*. The fourfold caste system is interpreted in the *Brāhmaṇa* text. Among the four castes (*brāhmaṇa-kṣatriya-vaiśyas-śūdras*) only the *brāhmaṇa* is the upper caste; who has the authority to protect the *Brāhmaṇa* text. By the *Brāhmaṇa* text, Brāhmaṇism is brought to dynamic stability. For the narrowness and orthodox Brāhmaṇas become monopolist and the other systems were developed to combat with the Brāhmaṇism. First, the *śramaṇas* come out they opposed the superiority of Brāhmaṇas in the caste system. Many of them were non-brāhmaṇas they only protested against the monopolist Brāhmaṇism.

Upaniṣads and the *śaṭ* Brāhmanical philosophy (the *sutra* literature has induced the philosophies) also developed latter. In the second century, the *smārtaśāstras* are generated to protect Hinduism lest Hinduism influenced by Buddhism. Buddhist texts *Jātaka* and *Avadāna* have been composed and from the kingship of Asoka (292-230 BCE.) Buddhist text having been enlarged simultaneously. Jainism also flourished from the period of Nanda dynasty (364-324 BCE), basically Chandragupta Maurya's (321-296 BCE) period is too significant to push Jainism ahead. Hinduism is flourished with new dynamics; The *Gṛhya-Sūtras* and *Dharma-Śāstras* wrote that time; *smṛtiśāstras* viz. *Manusmṛti*, *Yājñavalkyasmṛti*, and more than twenty *smṛti* texts have been composed in three *yugas*:

- First period if from 600 BCE to 100 BCE
- Second period is from 100 CE to 800 CE

⁶⁸ *brāhmaṇaṃ nāma karmaṇastanmantrāṇāṃ vyākhyānagranthaḥ. Vaidic Sāhitya evaṃ saṃskṛti* p. 112.

⁶⁹ "Hinduism has borrowed ideas from Buddhism in many minor points, such as the veneration for the footprints of divine and holy personages. Notably, too, it has fixed its *tīrthas* at many places held sacred by the Buddhists, such as Gaya." *Fundamentals of Hinduism* by Monier Monier-Williams., p. 66.

— Third period is from 900 CE to 1800 CE

Pañcamahāyajña and Manu's sixteen *saṃskāras* prevailed a great role to protect Hinduism till today. People have adhered to the Brāhmanical law, domestic usage, and caste system. Thereafter probably in the later period from the second-century⁷⁰ Tantras and Purāṇās built in a derivative way for the literary composition of the *trimūrtis* (Brahmā, Viṣṇu, and Śiva) who have had taken a foremost place in Hindus.⁷¹ The composition of Purāṇa not done in a certain time; from the 6th century BCE to second century CE, for the 800 years Purāṇas have been composed; and in later up to 12th century CE the Purāṇās were edited and compiled. For the monopolism of *brāhmaṇas*, a resurgence of Hinduism had done and Hinduism penetrated the refined genre. The Paurāṇic rituals and *bhakti* culture were co-existed. The Purāṇās are associated with gods and goddesses and they (deity and purāṇas) amicably attributed with the three *guṇas* i.e. *sattva*, *rajas*, and *tamas*. Some Tantric literature also developed at that time hence both Śākta-Śaiva Tantra and Vaiṣṇava Tantra are coherent to Purāṇas. In Purāṇās where Viṣṇu, Śiva, and Śakti are the prominent deities. The doctrine of incarnation invigorated by the doctrine of devotion hence the *paddhati* of *pujā* has been introduced and the practice of Vedic *karmakāṇḍa* lessened and the deity is being worshiped as a form of embodiment.

The text from North India developed the *śākta* tradition after the Tantras and Purāṇas. Tantras and Purāṇās are always the source treatises to promote the Śākta culture and propagate Hinduism globally. The bards of North India enlightened the Hindu tradition by their vast literature. The poet from Mithilā mostly envisaged this tradition. Vidyāpati was a Sanskrit poet and polyglot with versatile erudite in Mithilā during the 14th century. In the history of Mithilā, the poetic works stand with a religious viewpoint. Vidyāpati's *Durgābhaktitarāṅgiṇī*,⁷² Bhūpatīndramalla's Śākta songs are too much popular. Lāla Dāsa first translated the *Durgāsaptasatī* into the Maithili language titled *Sāṅgadurgāprakāśikā. Satī-vubhūti* by

⁷⁰ Balagangadhar Tilak accepted that the time of completion of Purāṇās had done in second century; F.E. Pargiter argued that in first century the Purāṇas came in its original form. Some Purāṇās are customized latter. R.C. Hazra mentioned that the Mārkaṇḍeya, Brahmāṇḍa, Viṣṇu, Matsya, Bhāgavata and Kūrma are the earliest purāṇas. — *Samskṛta Sāhitya kā itihāsa* by Umashankar Sharma Rṣi., p. 179.

⁷¹ “Purāṇas and the Tantras exaggerated and perverted. The most complete devotion to the personal deities, Kṛṣṇa and Rāma was enjoined by the Vaiṣṇavas, while the Śāktas claimed the same Durgā.” — *Fundamentals of Hinduism* by Monier Monier-Williams., p. 95.

⁷² *A History of Maithili literature* by Jayakanta Mishra p. 146.

Ṛddhinātha Jha, *Devīgītā* by Gaṇeśvara Jha, *Gitasaptaśatī* by Candā Jha are very important works. In dramas, *Durgācarita* by Parameśvara Jha, *Gaurīsvayamvara* by Kāhnārāma Dāsa and in folksongs *gosāunika gīta*, *bhagavatīka gīta*, *gaurīka gīta* are the leading Śākta literature. Like Bengal Mithila also flourished by *śākta-padāvalī*; *gaṇanātha-vindhyanātha-padāvalī* is most appreciated Śākta-padāvalī among the *padāvalīs*.

Vindyaśāla is a very vibrant śakti shrine in north India; located at Vindya Mountain in the state of Uttar Pradesh where the goddess named *Vindyaśālinī*. *Durgācālīsā* (by Devīdāsa), *Vindyeśvarī-cālīsā*, *Pārvatīmangala* (by Tulasīdāsa), *śaktikāvya* (by Maithilīśaraṇa Gupta) are the prominent literary work in the northern region of India. *Caṇḍī-caritra* by Guru Govinda Singh put devotional attainment to the Śākta tradition. This text also available in Panjabi and Hindi languages. Though Guru Govinda Singh was Śikha reformer but a great votary of *śakti*.⁷³

Although the Śākta literature is not much developed in North India as it developed in Bengal, Assam, and Orissa. But myriad Śākta songs have been written some of them still unexposed or unpublished. The *Stotra-kāvya* has put a great emphasis on Śākta literature; by which the tradition is more embellished and provoke the Śakti cult. The Śakti shrines, Śakti worshipping, Śakti *sādhana* promulgates the Śākta tradition with its richness. In South India the Śakti tradition also bloomed especially in Tamil Nadu and Kerala. The *saṅgama* literature also developed in both Tamil Nadu and Kerala. In Tamil Nadu goddess Durgā worshipping as *Korrāvai*. The *Rudracandī* text of *Rudrayāmala-tantra* has configured the goddess Durgā. The renowned Sanskrit poets Bāṇabhaṭṭa's *Caṇḍīśataka/Caṇḍikāśataka*⁷⁴ and Ānandavardhana's *Devīśataka*⁷⁵ are the most poetical contribution in this tradition.⁷⁶

Text	Writer	Manuscript detail	Other information
<i>Caṇḍīkāntamahākāvya</i> ⁷⁷	—	CC, I. 176	

⁷³ *Bhārater Śaktisādhana o Śāktasāhitya*. P. 62.

⁷⁴ “*Caṇḍīśataka* is centum of verses śāradūla metre in phrase of Caṇḍī, a form of Kālī, with an allusion in every verse to some incident in the fight between Kālī and Mahiśāsura. Its source is the *Devīmāhātmya* (ch 80) of *Mārkaṇḍeya Purāṇa*.” — *History of Classical Sanskrit Literature* by M. Krishnamachariar p. 451.

⁷⁵ *Devīśataka* is a melodious lyric in praise of Pārvatī. Ibid p. 740.

⁷⁶ Dhaneśvara and Nāgojībhaṭṭa wrote commentary on *Caṇḍīśataka* and on *Devīśataka* Kayyaṭ wrote his own commentary. — From doctoral dissertation of Amarnath Pandey in Prayag University., p. 47.

⁷⁷ Vide. *History of Classical Sanskrit Literature* by M. Krishnamachariar.

<i>Caṇḍīkuñcapañcāśikā</i>	Lakṣmaṇācārya	CC, I, 176	Printed Kāvyaṁālā Bombay, Keith, SL, 210
<i>Caṇḍīcaritanāṭaka</i>	Rudra Tripathin		Hail Pref. to <i>Daśarūpa</i> 30.; SKC 77
<i>Caṇḍīcaritacandrikā</i>	Bhairavānanda	CC, I, 176	
<i>Caṇḍīkucasaptati</i> and	Candasimha	Opp., II, 401	
<i>caṇḍīkācarita</i>	Candasimha		Quoted by <i>Guṇavijayagaṇi</i> in his commentary on <i>Nalacampū</i>
<i>Caṇḍīḍaṇḍaka</i>	—	TC, III, 4063	
<i>Caṇḍīkāḍaṇḍakostotra</i>	Kālidāsa	CC, I, 99	
<i>Caṇḍīkāstotra</i> (with <i>caturbhujī ṭīkā</i> in all the 13 chapters with 1500 verses)	—	DC, 225	
<i>Caṇḍīpurāṇa</i>	Mārkaṇḍeya	RL, 370	
<i>Devīcandragupta</i> ⁷⁸ is a five act play	Viśākhadeva		
<i>Devīcarita</i> ⁷⁹ is a poem	Vasudeva	TC, IV, 4529	
<i>Devīcūrṇikā</i>	—	DC, XVIII, 6815	
<i>Devīpañcaratnamālā</i>	Saṅkarācārya		
<i>Devīvijaya</i>	Rāmacandra		
<i>Devīvilāsamahākāvya</i>	Rāmakṛṣṇa (the son of Gopālācārya)	CC, I, 256	

DC- Deccan College- A catalogue of collective manuscripts deposited in the Deccan College.

CC- Catalogus catalogorum

RL- Notices of Sanskrit manuscripts by Rajendra Lal Mitra

Opp- List of Sanskrit Manuscripts in Private Libraries of Southern India by Gustav Oppert.

TC- Details are not available.

⁷⁸ Quoted in Bhojadeva's *Śṛṅgāraprakāśa*.

⁷⁹ *Devīcarita* is poem in *yamaka* style in six *āśvasas*, describes the story of goddess Gopālī devo worshiped in Vedāraṇyam or Kunnangolamas the eighth child of Devakī and sister of Śrīkrṣṇa. — *History of Classical Sanskrit Literature* by M. Krishnamachariar p. 252.

1.4. HISTORY, ORIGIN, AND EDITION OF *DURGĀSAPTAŚATĪ*

1.4.1. HISTORY

Before discussing the history of *Durgāsaptasatī* or *Devī-māhātmya* we have to go through the history of Ancient India. In Ancient Indian history, the most primitive and early civilization is the Indus- Sarasvatī civilization (Indus valley civilization) or Harappan civilization; which is located in Baluchistan, the westernmost part of Pakistan approximately before 6000 BCE. After the Harappan civilization, there have come out two other civilizations named Indus and Mohenjo-Daro. Some enigmatic images tantalizing about the origin of Hinduism. Some seals of this period i.e. *paśupati* pretend that the Harappan civilization was the key of Hinduism. Let discuss the evidence of Hinduism during this period. Some archeological evidence comes out by excavation e.g. Proto Śiva or prototype Śiva in various contents like yogic posture, erect phallus, lord of animals, three heads, and with the headdress are the evidence of a male deity. The proto *mahiṣa* also has some content like the buffalo man, yogic posture, erect phallus, and surrounded by animals. Like them the goddess also has some prominent figurine evidence on the seals, there have many terra-cotta figurines and most of them are women. The figurines share common features, such as elaborately styled hair, some wearing a wide girdle, necklace, elaborate headdress, with broad hips, full of breasts, pop-eyed and sometimes pregnant.⁸⁰

The goddess of ancient India always associated with some beast like elephant, tiger, lion, etc. Like Egypt, Asia Minor and the whole west Asia goddess has been seated on their consorts. The *mahiṣa* buffalo demon slain by Durgā in *Devī-māhātmya* and later Durgā riding on a lion or tiger. Therefore most of the deities in Vedic time have been using the *vāhanas* and they have had consortia with them. Like the Vedic deities Sūrya riding always with his chariot along with seven horses, Pūṣās *vāhana* is a goat (*ajāśva*); *ajāśva* means who has a goat alike horse-riding⁸¹, *Indras vāhana* is an elephant, Tvaṣṭā or Viśvakarmās *vāhana* is also elephant, Yama also associated with *mahiṣa*. And the two *Āśvins Nāsatya* and *Dasra* are present a vital role in that time. They are the

⁸⁰ *The Hindus an Alternative History* by Wendy Doniger., p. 77.

⁸¹ *ajāśvaḥ paśupā rājapastyo dhiyaṃ jitvo bhuvane viśve arpitaḥ | aṣṭrāṃ pūṣā śikhirāmudvarī vrjat saṃcakṣāno bhuvanā deva īyate || Rig Veda 6.58.2*

two horse-headed gods. They both are compared as day and night, sun and moon, sky and earth, but the historian says that they are the king.⁸² *Aurṇavābha* thinks that the name *aśvai* is on behalf of *aśva*. The horse was mostly adorned in Greek and Iranian texts But the Indus people were very crazy about the animals but not about the horses. In later a mythical masquerading horse named *unicorn* had been fabricated.⁸³

The Pre-Harappan goddess images display the fertility of agriculture and the cycles of nature and are regarded as the mother goddess. In the Neolithic age, architecture has its new form for making the images of the goddess precisely. The Vedic goddess *Yakṣiṇī*s and *Apsaras* are associated with trees and water. The pipal and banyan tree is the most sacred tree in Hindu ritualistic tradition. And in later Hindu mythology pipal leaves are engraved in many terra-cotta figurines. In Mohenjo-Daro, the goddess also has been seen standing amid a pipal tree, in latter, she is called *Vṛkṣamadhyanivāsini*.

Subsequently, the Indus civilization had collapsed and there have many reasons under observance. Perhaps it was destroyed for course change of Indus River, an increase of salt in the land, desert extension, earthquake, massive deforestation, etc. but the scholars acknowledged that flood was the main cause for the destruction of this city. Thus the ancient Indus civilization is collapsed but illustrated the goddess images and their worshipping. From 4000-3000 BCE the Indo-European people break up into separate languages and in 2000-1500 BCE the Indus civilization is declined, the River *Sarasvatī* also dries up during that time. And from 1700-1500 BCE Nomads were in Punjab and composed the holy text *Ṛgveda* first. But the Vedic people composed the Vedas i.e. *Yajur Veda*, *Sāma Veda*, and *Atharva Veda* between 1200-900 centuries.

There has a great significance of *Vindhya* Mountain in *Vāmana Purāṇa* to understand the history of *Devī-māhātmya*. The range of the mountain is too long and is located amid North and South India. And seer *Agastya* was the first Āryan person who crossed the mountain and entered South India. After the *Agastya* the people of North India easily entered South India. In the first chapter of *Devī-māhātmya*, *caitra* is found as a dynasty of king *suratha* similarly at the time of

⁸² *aśvinau yad vyaśnuvāte sarva rasenānyo, jyotiṣānyaḥ| aśvairāśvinā vityaurṇavābhah| tat kāvaśvinau| dyāvāprthivyāvityeke| ahorātrāvityeke| sūryācandramasāvityeke| rājānau | Nirukta 12.1.3*

⁸³ “In Europe, people constructed unicorns by sticking a horn on a horse, either tying a horn onto a real horse or drawing a horn onto a picture of a horse. Only in India does it work the other way around, for on Indus seals, unicorns are real and the horses nonexistent.” — *The Hindus an Alternative History*., pp.98-99.

Asoka, Khārvelā was a king of Kalinga dynasty who was from *caitra* clan and calls him as *caitravaṃśavadharna* which found in the Hāthīgumphā cave inscriptions. The term *kolāvidhvaṃsinaḥ*⁸⁴ the word consists of various meaning: most probably meant *kṣatriya* clan, in south India has a town or an ancient capital named *kola*. The *kṣatriyas* those who attacked and destructed the town they named as *kolāvidhvaṃsinaḥ*.⁸⁵ According to the *śāntanavī* commentary of *Durgāsaptasatī* *kola* was the *brāhmaṇa* ‘*ko*’ signifies *Brahmā*, *aḥ* signifies *Viṣṇu* and *uḥ* signifies *Maheśvara*.⁸⁶ The word *māhiṣmatī* connected with the *Cedi* clan, *Durgāsaptasatī* claims that *mahiṣa* is the son of *māhiṣmatī*. The ancient place *māhiṣmatī* is identified with *omkāramāndhātā* located at the right bank of Narmada River and sixty kilometers from the Indore city. V.S. Agrawala said that As *Rāmāyaṇa* has been written by ṛṣi Vālmīki at the bank of Sarayu River thus *Mārkaṇḍeya Purāṇā* composed by ṛṣi Mārkaṇḍeya, might be at the bank of Narmada River in *Māhiṣmatī*.

Śivadūtī⁸⁷ name is given for making Śiva as her messenger and sent him as a messenger to the *asuras*. *Dūtas* are very faithful to the king and they send to the other kingdom for friendly alliances. *Dūta* has mainly introduced in *Mahābhārata*⁸⁸ the great epic. And in ancient Indian history, the practice of the *dūta* is started from the first century A.D., at the time of Harsha or Calukya dynasty. In the 11th chapter of *Durgāsaptasatī* the race of the *Asuras* name *vaipracitta* was found. In *Matsya Purāṇa* we found that *vaipracitta* was the enemy of Indra and defeated by Indra in the *devāsura* battle. *Vaipracitta* may be the *yavanas*⁸⁹ depicted in ancient Indian history. The name of *asuras* in *Durgāsaptasatī* somehow a little similar to the king of *yavanas*. In

⁸⁴ D.S., 1.4.

⁸⁵ In *Rudrayāmala-uttara Tantra* (36.24) *kolāvidhvaṃsinaḥ* word comes as the name of *kuṇḍalinī*.

⁸⁶ According to V.S. Agrawala *kola* are the similar with *Śaka*.

⁸⁷ *śivadūtīsvarūpeṇa hatadaityamahābale | ghorarūpe mahārāve nārāyaṇi namo'stu te || D.S., 11.20*

⁸⁸ *dūtaireva vaśe cakre karaṃ cainānadāpayat | M. Bh., 31.72*

⁸⁹ “According to ancient Indian Puranic literature, Yavanas were the cursed sons of Turvasu, the son of Yayati. King Yayati was the son of Nahusha of the lunar dynasty. Thus, Yavanas originally belonged to the Chandra Vansa or Lunar Dynasty. King Yayati married Devayani, daughter of Sukracharya, the teacher of Assuras (Ancient Assyrians). He also married Sharmishtha, daughter of Danava king Vrishaparva. Yadu and Turvasu were the sons of Devayani and Yayati. The descendants of Yadu were the Yadavas whereas the descendants of Turvasu were the Yavanas. Madhavi was the daughter of Devayani and Yayati. She married King Haryashva of the Ikshvaku dynasty. King Haryashva was the 15th descendant of Manu whereas Sri Rama was the 64th descendant. Therefore, Yayati and his sons Yadu & Turvasu lived 49 generations or 1500-1700 years before the Ramayana era.” — *The Yona or Yavana Kings of the time of the Legendary King Ashoka* by Vedveer Arya.

Aṣṭādhyayī a script of *yavanas* named *yavanānī* mentioned.⁹⁰ The word *mauryāḥ* (the son of *mura*) comes in the 8th chapter of *Durgāsaptaśatī* which is very relevant to the Maurya dynasty.⁹¹

The name *Śākambharī* is more explicit in historical settings. Where it is more described as the goddess of agriculture. *Durgāsaptaśatī* says when the people will suffering from drought and the world will be parched by the praising *ṛṣis* then I will appear in the world as *Śatākṣī* (the name of *Durgā*) and pour my tears and protect them for an endless time.⁹² And later I will support the whole world with my tears and filling the rivers, reviving vegetation from myself causing *Śākambharī*. And another argument is that She was a supporter of Sakas. Saka and Kusana are under the emperor of Kanishka, Vashiska, Huvishka, and Vasudeva. *Śākambhari* was the capital of *Cāhamānas* (Chauhans of Ajmer) in 12th-century C.E.⁹³

The *Mātrkāś* also played a great role in history. The iconographic conception of *Mātrkāś* blended with Tantricism as well as with Buddhist *Bajrayāna* mysticism. *Saptamātrkāś* female figurines are depicted in the Harappan seals and plaques and coins. The *Saptamātrkā* theory is developed in the Kushan Period when so many goddesses were in their embodied form and the sculptures represent the group of *Saptamātrkā* viz. *Brahmaṇī*, *Māheśvarī*, *Kaumarī*, *Vaiṣṇavī*, *Vārāhī*, *Nārasimhī*, and *Indrāṇī*. These deities personify the *śaktis* of the gods.⁹⁴ By the *Gangādhara* inscription dated in the *Mālava* *Vikrama* era 481 or 424 A.D. or the Gupta period or the medieval period the worshipping of *Saptamātrkā* got too much popularity. Jainism also too much influenced by the *Saptamātrkā*; in Orissa the *Navamuni* cave in *Khandagiri* hill the seven *Śāsanādevīs* plaque shown the similarity of Jainism with the Brahmanical *Saptamātrkā*. Among the *Saptamātrkāś* the *Vārāhī* or *Cāmuṇḍā* or *Cāmuṇḍī* gained wide popularity. Although the cult of *Saptamātrkā* get certitude in the Gupta period; the cult is flourished between the 9th to 11th century A.D. in India. The Midnapur district of West Bengal put vivid evidence of *Saptamātrkā* and its existence. The village *Panna* in *Midnapore* attests to the prevalence of *Saptamātrkā* worship during the Gupta

⁹⁰ *Indra-varuṇa-bhava-śarva-rudra-mṛḍa-himāraṇya-yava-yavana-mātulā-cāryāṇām-ānuk* | *Aṣṭādhyayī*., 4.1.49.

⁹¹ *mauryāḥ muravaṁśhyāḥ* | *caturdhari* commentary *Durgāsaptaśatī*., 8.6.

⁹² *Śata* means the eternal time.

⁹³ “The *Cāhamānas* played a prominent part on the Indian political stage for many hundred years. Of the several branches of the clan, the most important was that of *Śākambharī* or *Sāmbhar*. The *Harṣa* stone inscription, dated the *Vikrama* year 1030=973 A.D. ... the literary works trace the genealogy to a still earlier *Vāsudeva*.” — *History of Ancient India* by Rama Shankar Tripathi., p. 334.

⁹⁴ The exact number of *mātrkāś* cannot be counted it may be 7, 8, 10, 16 etc.

period. The Tāmralipta or Tamluk have revealed some prominent mother goddess figurines which are belonging to the Mauryan, Pre-Mauryan, and later periods’.⁹⁵

About the early evidence of *Durgāsaptasatī* we can see the connection between Kṛṣṇa and goddess. We can find the *Devīstotra* in the great epic *Mahābhārata*. There are two chapters in Bombay edition of *Mahābhārata* which are the earliest evidence for the emergence of the goddess worship. In the 6th chapter of *Virāṭaparva* and 23rd chapter of *Bhīṣmaparva* the two hymns on Durgā have inserted in that edition. Wherein *Bhīṣmaparva* the *Bhagavadgītā* begins in the chapter. In the *Virāṭaparva* of *Mahābhārata* the god Kṛṣṇa orders to Arjuna that if you want to defeat the enemies in the battle then you should have to preach the *Durgāstotra*.⁹⁶ And then Arjuna preached those verses for self-control (*ātmajñāna*). In the edition of Bhandarkar Oriental Research Institute (BORI) these verses are not found but it is available the Southern recension.⁹⁷ The various names of Durgā adorned in that recension e.g. Śākambarī, Nandā, Kātyayanī, Mahākālī. The thirteen verses of *Durgāstotra* recited by Arjuna and the four verses as *phalaśruti*. Arjuna recites those verses and he is always victorious in battle. Durgā describes as the daughter of Yaśodā, the wife of Nanda, ‘*nandagopakulodbhave*’ in *Virāṭaparva* (6.4) and also is the sister of Vāsudeva ‘*gopendrasyānuje*.’ In these verses, there has no relation of Durgā with the Himālaya and She is not incarnated as Pārvatī rather Her origin is distinctly given here as from the cowherd family and the Vindhya is described here as her abode. And Durgā is not portrayed here as Śakti or the wife of Śiva rather as a tribal goddess of *gopas* and *ābhīras* and worshiped by Kṛṣṇa. The 23rd chapter of *Bhīṣmaparva* repeated the same storyline therein. The Names of the Durgā found in *Virāṭaparva* are very similar to the *Durgāsaptasatī*.⁹⁸

1.4.2. ORIGIN AND EDITION

The origination of *Durgāsaptasatī* or *Devī-māhātmya* is very controversial. It is very difficult and uncertain to finding the chronology of Purāṇa; Mārkaṇḍeya Purāṇa also in the same category. According to the evidence the Mārkaṇḍeya Purāṇa composed in the 4th century A.D then the text

⁹⁵ Article titled “*The Antiquity and the Evolution of Saptamātṛkā worship in Bengal*” by D.K.Chakravarty.

⁹⁶ *śucirbhūtvā mahābāho saṅgrāmābhīmukhe sthitaḥ | parājaya śatrūṇāṃ durgāstotramudīraya || Mahābhārata* Bombay edition, *Virāṭaparva*, 6.

⁹⁷ op. cit. ‘There are many version of this stavam’ says Jan Gonda in *A History of Indian Literature* book Vol.II, Fasc 1.

⁹⁸ *nandagopagrhe jātā yaśodāgarbhasambhavā | tatastau nāśayīṣyāmi vindhyācalanivāsini || D.S. 11.42.*

comes in its chapters. The text mostly circulates as an independent document apart from *Mārkaṇḍeya Purāṇa*. The Gujarati edition of *Durgāsaptasatī* is strictly following the commentary of Bhāskararāya's *Guptavatī*. Haraprasad Shastri found a copy of *Durgāsaptasatī* in old Newari characters in the Royal Library of Nepal and it is dated 998 A.D.⁹⁹

“From all these considerations it seems fair to draw the following conclusions. The *Devi-mahatmya*, the latest part, was certainly complete in the 9th century and very probably in the 5th or 6th century A.D. The third and fifth parts, which constituted the original Purana, were very probably in existence in the third century, and perhaps even earlier; and the first and second parts were composed between those two periods.”¹⁰⁰

The birds of the seventh-century Daṇḍī, Bhavabhūti and Bāṇabhaṭṭa have accepted the goddess Caṇḍī in their works. Daṇḍī in his *Daśakumāracaritam*, Bhavabhūti in his *Mālatīmādhava* and *Uttararāmacarita* and Bāṇabhaṭṭa in his *Harṣacarita*, *Kādambarī*, and *Caṇḍīsataka*. There are adequate evidence available to prove the time of Caṇḍī —

- a. The Jaina scholar Ācārya Jinasena in his *Ādipurāṇa* accepted all the name of Hindu Purāṇas in the 8th century.
- b. Another Jaina scholar Raviṣeṇa in his Jaina *Padmapurāṇa* accepted the name of *Mārkaṇḍeya Purāṇa* in 705 A.D.
- c. In the 6th century in the cave of Nāgārjunī an inscription has been found wherein the goddess Durgā embeds her leg on the head of Mahiṣāsura scornfully.
- d. Verse 42 in the chapter 11 of *Durgāsaptasatī* proved that *Caṇḍī* have been composed before *Bhāgavata Purāṇa*.
- e. The numerous no of Tantra text composed in Bengal and undivided Bengal (Bangladesh) from the time of Pāla dynasty. Whereas numerous Tantra texts are from Bengal then the *Caṇḍī* must have originated in Bengal.
- f. Subsequently in Bengal the Suratheśvara temple located at the distance of 3 k.m. from Bolpur, Santiniketan; from hearsay where a *śivaliṅga* inaugurated by the king Suratha which is similar to the king of *Caṇḍī's* Suratha.

⁹⁹ *Mārkaṇḍeya Purāṇa*, Translated with notes by F. Eden Pargiter., in introduction.

¹⁰⁰ Ibid.

- g. The Śaktipīṭhas are very important to understand the origin of the goddess and *Śāktamata*. Archeological fieldwork can be established the chronology about the Śaktipīṭhas.¹⁰¹

Some scholar claimed that *Caṇḍī* or *Mārkaṇḍeya Purāṇa* originated in Bengal and therefore it propagated all over in India. Despite *Caṇḍī* is the part of *Mārkaṇḍeya Purāṇa* but *Caṇḍī* is much popular as a Tantric text.

1.5. DURGĀSAPTAŚATĪ AND TRADITIONS

The text *Durgāsaptaśatī* is undoubtedly a Śākta oriented text. Many of the Śākta traditions come out from this text and gradually the Śākta traditions invigorated the philosophical doctrine of Śāktas. In ancient times there are many Tantric traditions had been enrooted. But not all of them were literarily enriched. This is very saddening that some Tantric traditions only have their text (regarding *sādhana* or *tattva*) and some only known by their names (there has no literary evidence preserved). There does not doubt that all the traditions assuredly emerge from the Śaktivāda. But the definition of Śaktivāda is not the same. Somehow they are Śaivas, Māheśvaras, and Tantrics.

1.5.1. CLASSIFICATION OF TRADITIONS

As we firmly say that the ‘Tantra-worshippers are divided into various sects and sub-sects according to the order of worship and the ritualistic procedure.’¹⁰² The Śaiva-Śākta tradition is numerous. Spanda and Pratyabhijñā School describe the mystic Śaiva philosophy similarly *Krama* and Kula School describe the *tantra-sādhana*.

Tantras	Śākta, Śaiva, Vaiṣṇava, Bauddha, Jaina
Saiva-Śākta school (The early worshippers of Rudra)	Saiva, Kulamārga or Kaula, Pāśupata, Lākula, Kāpālīka, Kālāmukha/Kāladamana, Jaṅgama/Liṅgāyata/Vīraśaiva, Nātha, Nandikeśvara, Raseśvara, Śaivasiddhānta, Raudrasiddhānta, ¹⁰³ Sauma, Mahāvratā, Vāma, Bhaṭṭa, Bhairava, Kālānala, Kāruṇika or kārūka
Later Śaiva school	Trika, Spanda, Pratyabhijñā
Śākta school	Śrīvidyā, Kādi (goddess Kālī), Hādi (goddess Ṣoḍaśī), Kāhādi (goddess Tārā/Nīlasarasvatī), Krama, Kula, Samaya, Miśra

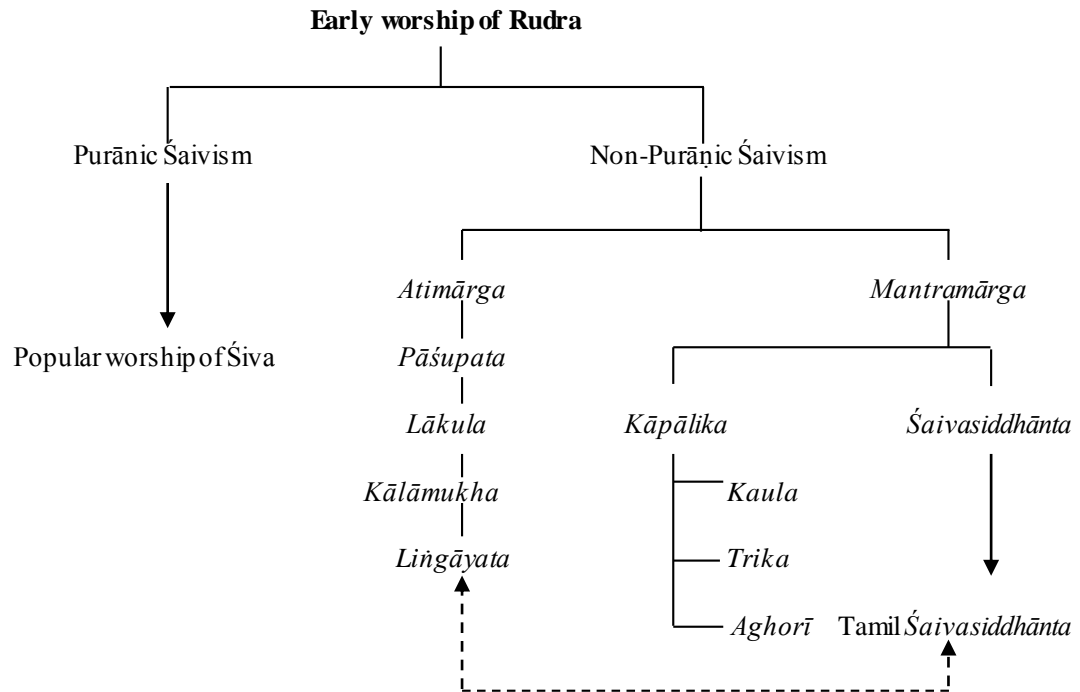
¹⁰¹ *The Śakti cult and Tārā* by D.C.Sircar., p. 64.

¹⁰² *The Tantras Studies on their Religion and Literature* by Chintaharan Chakravarti., p. 50.

¹⁰³ *Raudra-siddhānta* tradition is flourished as Kulamārga, Kaulamārga, Atimārga, Kālīnaya, Ardhatryambaka.

Śrīvidyā tradition (12) ¹⁰⁴	Manu, Candra, Kubera, Lopāmudrā, Manmatha, Agastya, Agni, Sūrya, Indra, Skanda, Śiva, Krodhabhaṭṭāraka
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The *Śaktisaṅgamatantra* refers to the sects of the Tantras are— Vaiṣṇava, Gāṇapatya, Śaiva, Svāyambhūva, Cāndras, Pāśupatas, Cīnas, Jinas, Kālāmukhas, and Vaidikas. The Śaiva is the worshipper of Śiva, Śākta is the worshipper of Śakti, Vaiṣṇavas are the worshippers of Viṣṇu, Sauras are the worshippers of Sūrya and the Gāṇapatyas are the worshipper of Gaṇeśa.



1.5.2. ANTIQUITY OF ŚAIVA-ŚĀKTA PHILOSOPHY

The ancient Śaiva literature is developed from the Āgamaśāstra and the Āgamas are twenty-eight in numbers. The Śaiva texts argue that at the bank of Godāvarī River in the place named Mantrakālī where the Śaivācāryas dwelt. According to the historical study, it's said that Śiva, Rudra, and Bhairava are the names of one identity. The identity or the principle is in three forms from the philosophical viewpoint; when it implies dualism it Śiva, when implies dualism and non-dualism it Rudra and as a non-dualism entity it is adorned by Bhairava. At the beginning of Kaliyuga, the Trika or Śaiva philosophy was obsoleted.¹⁰⁵ Then the god Śaṅkara came to the Kailash Mountain

¹⁰⁴ *Śrīvidyā* tradition accomplished with twelve traditions.

¹⁰⁵ 'There has no difference between Trika and Śaiva philosophy.' Swami Lakshmanjoo conversation.

in his 'Śrīkaṇṭha' incarnation and invited ṛṣi Durvāsā and says that you promulgate the Śaiva philosophy again. And then Durvāsā generated three *mānasa-putras* they are Āmardaka, Śrīnātha, and Tryambaka. By the order of Śrīkaṇṭha, they promulgate the Śaiva philosophy as dualism (*Śaivāgama*) by Āmardaka, non-dualism (*Rudrāgama*) by Tryambaka and Ardhatryambaka and dualism cum non-dualism/*dvaitādvaita* (*Bhairavāgama*) by Śrīnātha. But in the later period, only the Non-dualism philosophy of Tryambaka is run over the fourteen generations but there have no texts have been found in the remaining two (Āmardaka and Śrīnātha). Tryambaka originated a daughter from his meditative-power by whom a new tradition named 'Ardhatryambaka' has been induced. In the fifteenth generation, the connection between the *mānasa-putra* has been collapsed. And a new generation had been inducted from *Saṅgamāditya*. *Saṅgamāditya* also tried to produce the *mānasa-putra* but he was failed to do that. But he promulgates the Śaivism in Kashmir. *Saṅgamāditya* came to Kashmir when *Lalitāditya* was the king of Kashmir. And therein *antarvedī*¹⁰⁶ a śaivācārya named Atrigupta (725-761 A.D.) lived in *antarvedī*. Sometime *Lalitāditya* went to visit that place and met with Atrigupta and the king was very astonished about the erudition of Atrigupta. Then Atrigupta was brought to Kashmir from Kānyakubja by *Lalitāditya* and up to the end of his life, he remained in Kashmir and exposed the Kashmir Śaivism. *Vasugupta* (800-850 A.D.) composed the *Śivasūtra* and ṛṣi Agastya wrote *Śaktisūtra*.

Śrīkaṇṭha> Durvāsā>Tryambaka>14 th generation of Mānasa-putras>Saṅgamāditya (came to Kashmir) >Varṣāditya>Aruṇāditya>Ānanda>Somānanda
Atrigupta>Varāhagupta>Narasimhagupta>Abhinavagupta
Vasugupta>Somānanda>Utpala>Lakṣmaṇagupta>Abhinavagupta>Kṣemarāja

1.5.2.1. KULAMĀRGA OR KAULA

Kulamārga or Kaulamārga is a pure Śākta tradition. Kulamārgīns are the staunch follower of Śakti. There are three *mārgas* in Tantra e.g. Kaula, Mīśra, and Samaya. According to *Vāmakeśvara-tantra* and *Catuḥśatī* The 64 tantras adhered by the Kulamārga e.g. *Mahāmāyā*, *Samvara*, *Brahmayāmala*, *Rudrayāmala*. *Samayamārga* adheres the *Śubhāgamapañcaka* (*Vaśiṣṭha-saṃhitā*, *Sanakasamhitā*, *Śūkasamhitā*, *Sanandanasamhitā*, and *Sanatkumārasamhitā*).¹⁰⁷ They all are

¹⁰⁶ *Antarvedī* means the place between two rivers called *doyāva*. For example *Brahmavaivartadeśa*. From Prayāgo to Haridwar. 'gaṅgāyamunayoḥ madhyavartideśaḥ'

¹⁰⁷ *Śrīvidyā sādhanā* by Shyamakant Dwivedi., p. 23.

describing the *puruṣārthas*. Kaula agrees that among the seven *ācāras* (*vedācāra-vaiṣṇavācāra-śaivācāra-śāktācāra-vāmācāra-siddhāntācāra-kaulācāra*) the Kula is the best.¹⁰⁸ But the *ācāras* are mainly four in number — *Vaidikācāra* (*Vedācāra*), *Vaiṣṇavācāra*, *Śaivācāra*, and *Śāktācāra*. *Śāktācāra* divided into four *ācāras* *Vāmācāra*, *Dakṣiṇācāra*, *Siddhāntācāra* and *Kaulācāra*. Who knows properly the *Kula* he will be the omniscient.¹⁰⁹ The word *kula* has a different meaning according to *Saubhāgyabhāskara*'s *Lalitāsahasranāma* commentary:

2. *sajātīyaḥ kulam yūtham*
3. *paramaśivādi svaguruparyanto vaṁśo vā kulam*
4. According to the Pāṇini *sutra* 2.1.19 'saṁkhyā vaṁśyena' *kula* meant *vaṁśa*.
5. *Kula* is *kuṇḍalinī śakti*
6. *na kulam kulamityāhurācārakulamucyate*
7. *ku prthvītattvaṁ līyate yasmiṁstadādhārakakram*
8. According to *Abhinavagupta* *kula* means the *śakti* of *Parameśa*, *sāmarthya*, *ūrdhvatā*, *svātantrya*, *oja*, *vīrya*, *piṇḍa*, *saṁvit* and *śarīra*¹¹⁰

In the other context *kula*, *akula* and *kaula* indicate the three things *akula* is *Paramaśiva*, *kula* is *Śakti* and the immersion of both *kula* and *akula* is the process of *Kaula* knowledge and this is the way of pursuit.¹¹¹ And the method of *kulasādhana* is applied for both *Śaivas* and *Śāktas*. From the divine tradition of *Macchandanātha* to *Abhinavagupta* about four hundred years the *kula tradition* much flourished. As in *Satya yuga* *Khagendranātha*, *tretāyuga* *Kūrmanātha*, *dvāparayuga* *meṣanātha* similarly in *kali yuga* *Macchandanātha* came to the world and inducing the *Kula* system.

The Divya tradition (divyaugha)			
East Side	Khagendranātha	Bijjāmbā	śākta
South side	Kūrmanātha	Maṅgalā	melāpa
West side	Meṣanātha	Kāmamaṅgalā	mantra
North side	Macchandanātha/Mīnanātha	Kuṁkuṇāmbā	jñāna

There has much text in *Kula* tradition in the later period. The early 64 tantras and the later 64 tantras are included in the *Kula* tradition. The four *āmnāyas* are attaining the *Kula* system.

¹⁰⁸ *śivaśaktimayo loko loka kaulam pratiṣṭhitam |*
tasmāt sarvādhikam kaulam sarvasādhāraṇam katham || Ku. Ta., 2.83

¹⁰⁹ *kulajño hi ca sarvajño vedaśāstrojjhito'pi vā |*
vedaśāstrāgamajño'pi kulājñastvajña eva hi || Ibid., 2.77

¹¹⁰ *kulam ca paramaśasya śaktiḥ sāmarthyamūrdhvatā |*
svātantryamojo vīryam ca piṇḍaḥ saṁviccharīrakam || T.Ā., 29.4

¹¹¹ *bhogo yogāyate sākṣāt pātakam sukṛtāyate |*
mokṣāyate ca saṁsāraḥ kuladharme kuleśvari || Ku. Ta., 2.24

Pūrvāmnāya establishes *Kuleśvara* and *kuleśvarī*. *Siddhayogeśvarīmata-tantra*, *Mālinīvijayottara-tantra*, *Triśirobhairava-tantra*, *Rudrayāmala-tantra* are the main document of Kula system. The *kālī paramparā* of Kula system developed in *Uttarāmnāya*. *Jayadrathayāmala*, *Tantrarājabhaṭṭāraka* are the prime resources of *Uttarāmnāya*. *Dakṣiṇāmnāya* evolves with the *Tripurāsundarī paramparā*. *Tantrarāja-tantra*, *Jñānārṇava-tantra*, *Śaktisaṅgama-tantra*, and *Vāmakeśvara-tantra* are the major text of *Dakṣiṇāmnāya*. The *Kubjikā-paramparā* defines the Kula system in *Paścimāmnāya*. This *āmnāya* is developed by both tradition Śaiva and Śākta. Subsequently in another context Kula has divine *paramparā* —

Bhairava>Bhairavī>Lākula>Ananta>Gahaneśa>brahmā>Indra>Bṛhaspati
Bhairava>Bhairavī>Svacchanda>Lākula>Anurāt (Ananta)>Gahaneśa>Brahmā>Śakra>Guru and more.
Dakṣa>Caṇḍa>Hariścandra>Pramathabhīma>Śakuni>Sumati>Nanda>Kṛṣṇa
According to Abhinavagupta — Lakṣmaṇa>Siddhagaṇa>Dānava>Guhyaka>Yogījāna>Rājā

Kaulas also two types — *Pūrva-kaula* and *Uttara-kaula*. They both worshipping the *bindu* in *trikoṇa*. *Trikoṇa* is two types, the first is belongs to the *navayoni* and the second one is *sthūla trikoṇa*.¹¹² *Navayoni* worshipped by *pūrva-kaulas* and *sthūla-trikoṇa* worshipped by the *uttara-kaula*; they worshipping the *kuṇḍalinī-śakti* which dwells in *śrīcakra*. Kaulas are trying to awake the *kuṇḍalī-śakti* or *kaulinī* by which they get salvation. As the Kaulas are called Kṣaṇamukta. Vāmācāra Kaula using *pañcamakāra* but the Digambar and Kṣapaṇaka are little different from them.

Another most significant and comprehensive tradition is Nātha also related to the Kula because according to the Nātha philosophy Kaula and Avadhūta-mārga are the same. Matsyendranātha the disciple of Gorakṣanātha in his book named *Kaulajñānanirṇaya* (a text of Matsyendranātha school)¹¹³ (14th *paṭala*) states various names of Kaula i.e. *Rāmakūpādi-kaula*,

¹¹² Actually the *pūrvakaulas* are worshipping the *trikoṇa* and *bindu* which are the part of the *śrīcakra* and they trying to awake the *kuṇḍalinī* which they could visualize by their intrinsic power; sometime the *cakra* painted on *bhūja*, *hemapaṭṭa* and cloths. But the *uttara-kaula* worshipping the *yoni* (the muscular *yoni*) of a young girl. Digambara and Kṣapaṇaka following the *uttara-kaula*. Thus in latter period the *uttara-kaula* is contempt for it's for the unnatural practice (might be they have an intrinsic vision but the *yoni* practice is so much neglected in latter) and they titled as 'black magic' (say some scholar without reading the proper *Āgamaśāstra*) for some of their unnatural activities or for some semi-tantrics or incognito tantrics.

¹¹³ The work of Matsyendranātha are *Varṇaratnākara*, *Haṭhayogapradīpikā*, *Kaulajñānanirṇaya* etc.

Vṛṣṇotthakaulika, Vahnikaula, Kaulasadbhāva, Padoniṣṭha-kaula and in 16th *paṭala Kaulajñāna, Mahatkaula, Siddhāmṛtakaula, Matsyodarakaula* are found.

1.5.2.2. KRAMA SYSTEM

The Krama is the pure Śakta School and the earliest philosophy of monistic Śaivism. As Somānanda (875-925 A.D.) is the founder of Pratyabhijñā School, Vasugupta (800-850 A.D.) is the founder of Spanda/Trika School, Macchandanātha is the founder of Kula School similarly Śivānanda (800-850 A.D.) is the founder of Krama School.

The tradition of the Accomplished (*siddhaugha*): Vātulanātha> Gandhamādana>Niṣkriyānanda (jñānadipti)>Vidyānanda (Raktā)>Śaktyānanda (Mahānandā)>Śivānanda (Samayā)

Like the Kula, Spanda, Pratyabhijñā, and Trika, Krama is a different School of Kashmir. There have qualms in the modern scholar of Śaivism about to acknowledge the Krama as a separate School. Scholars like Teun Gaudriaan, André Padoux, Mark S.G. Dyczkowski don't accept Krama as a separate school. They say that 'Krama is the part of Kula.' But in the *Tantrāloka* Abhinavagupta and Jayaratha accept Krama as a separate school (*krama catuṣṭayārthaḥ*).¹¹⁴ Krama system is associated with the *śāktopāya* of *Tantrāloka*. Some literary works of Krama School put a tantric significance of this tradition they are mainly — *Kiraṇāgama, Mālinīvijayottara-tantra, Sarvajñānottara, Tantrarāja, Brahmayāmala, Devīpañcaśatikā*. Besides all these works *Kramarahasya, Kramasadbhāva, Kālikākrama, Kramasiddhi* are very relevant text. Among the texts, *Devīpañcaśatikā* is the oldest one. The text *Kālikākrama* is very significant from the Āgamic philosophical viewpoint.¹¹⁵ *Mahārthamañjarī* of Maheśvarānanda is a great book on the Krama system. *Mahānayaprakāśa* of Maheśvarānanda is a Krama-oriented text.¹¹⁶ Śitikanṭha (1450-1500 A.D.) also wrote *Mahānayaprakāśa* which is different from the Maheśvarānanda's text¹¹⁷. Krama represents the Śakti-oriented philosophy in the Tantric system, while the Kula, Pratyabhijñā, and Trika are Śiva-oriented.

¹¹⁴ *atha yathocitamantrakadambakam trikakualakramayogi nirūpyate | T.Ā., 30.1.*

¹¹⁵ Devikākrama is another name of Kālikākrama.

¹¹⁶ This text published from Trivandrum but the writer of this book unknown (writer had not put his name in the entire book).

¹¹⁷ Śitikanṭha's *Mahānayaprakāśa* with Sanskrit commentary published from Sarvadarshanacharya Shri Krishnanand Sagar from Varanasi in 1985. This is a Kula-oriented text but Prof. Navajivan Rastogi claims that *Mahānayaprakāśa* of Śitikanṭha is a revival text of Krama tantricism after a long gap of 300 years. And after the

The exact record of origin and initial phases of the system is clouded in the labyrinth of the mythical, mystical and symbolical accounts. The Krama practice of worshipping the preceptorial line at the end of Vṇḍa-cakra has proved to be an asset in view of its supplying the traditional records of the historical data, if any. More so, the general tantric convention which makes it imperative for an author to begin his venture with homage to his teachers also helps one inculcate a rather coherent historical view. At the same time, this practice has also contributed to confusion and complicated the issues since such an account, for want of historical perspective and purport, leaves many gaps unfilled and many more questions unanswered.¹¹⁸

The Krama system nomenclature is signifying krama in a sequel meaning. The *Kramanaya* renders *krama* as *anuttarakrama*, *anupāyakrama*, *devatākrama*, *mahākrama*, *mahārthakrama*, *auttarakrama*. The Krama system is meant variously *mahārthanaya*, *mahānaya*, *atinaya*, *devīnaya*, and *kālīnaya*. But somewhere they are associated with the Kula system.

1.5.2.3. PĀŚUPATA TRADITION

Māheśvara tradition has separate schools from religious and philosophical aspects. Pāśupata is the Atimārga tradition. From the religious point of view Pāśupata, Śaiva, Kālāmukha, and Kāpālīka are four schools who emerged from *Śaivāgamas* directly, and from a philosophical perspective the Pāśupata (famous in Gujarat and Rajputana), Śaiva (famous in Tamil-land), Vīraśaiva (in Karnataka) and Pratyabhijñā/Spanda/Trika (in Kashmir) are mentioned. Śrīkaṇṭha¹¹⁹ and Nakulīśa (Lakulīśa) are the two traditions by whom the Pāśupata introduced as *śāstra*.¹²⁰

The Māheśvara Tradition	
<i>Śiva-Purāṇa (Vāyavīyasamhitā)</i>	Siddhāntaśaiva, Pāśupata, Mahāvrataadhara, Kāpālīka.
<i>Ṣaḍdarśana-samuccaya</i> (<i>Tarkarahasyadīpikā</i> commentary by <i>Guṇaratna</i> ¹²¹)	Śaiva, Pāśupata, Mahāvrataadhara, Kālāmukha

time of Śivopādhyāya (1725-75 A.D.) it collapsed but a scholar from Varanasi Ācārya Rāmeśvara Jhā wrote *Kramābhijñāpanā* a Krama-oriented text. — *Kāśmīra kī Śaiva saṃskṛti meṃ kula aura krama-mata*, pp.84-85.

¹¹⁸ *The Krama Tantricism of Kashmir* by Navjivan Rastogi, p.84.

¹¹⁹ According to *Mahābhārata (śāntiparva)* Śrīkaṇṭha was the founder of *Pāśupata*. *Mahābhārata* 12.349.67

¹²⁰ *dvāvāptau tatra ca śrīmacchrīkaṇṭhalakuleśvarau | T.Ā* 37.14

¹²¹ According to Guṇaratna (Jaina scholar) Naiyāyikas are the Śaiva and and Vaiśeṣikas are the Pāśupata. *Nyāyavārttikakāra* Udyotakara claims himself as *mahāpāśupata*. Bhāsarvarjña the writer of *Nyāyasāra* wrote a commentary on the *Gaṇakārikā* text based on *pāśupata-yoga*. Moreover *śaivācārya* Vyomaśiva wrote *Vyomavati* commentary on *Prāśastapāda-bhāṣya* of *Prāśastapāda*. — *Tantrāgamīya dharma-darśana* by Vrajavallabha Dwivedi. 178.

Vācaspati Miśra in <i>bhāmatī</i> commentary	Śaiva, Pāśupata, Kāruṇikasiddhānta, Kāpālika
Bhāskarācārya	Pāśupata, Śaiva, Kāpālika, Kāṭhikasiddhāntī ¹²²
<i>Vāmana-Purāṇa</i> (6.87)	Śaiva, Pāśupata, Kālavadana, Kāpālika
<i>Vāmana-Purāṇa</i> (67.10-13)	Śaiva, Pāśupata, Kālamukha, Mahāvratī, Nirāśraya, Mahāpāśupata
<i>Svacchanda-tantra</i>	Lākula, Mausula, Kārūka, Vaimala
<i>Āgamaprāmāṇya</i> of Yamunācārya	Śaiva, Pāśupata, Saumya, Lāguḍa

Between these two the Nakulīśa tradition much propagated. Nakulīśa was the son of Viśvarūpa (Nakulīśa>Viśvarūpa>Somaśarmā>Agniśarmā>Ātreya>Atri>Brahmā). In the ambiguity with the name of Nakulīśa we can say Laguḍeśa>Lakulīśa>Nakulīśa.¹²³ In the later time this tradition flourished so much for the Nākulīśa and it is known by his name, Nākulīśa philosophy. In the Purāṇas the 28 *pāśupata-ācārya* 's names are available. The prominent *yogācāryas* among the 28 were Lokākṣī, Jaigīśavya, Ṛṣabha, Bhṛgu, Atri, and Gautama. According to *Vāyu-Purāṇa* chapter 53, part 1— during the *vaivasvata manvantara* in the first Kali-yuga Lord Śiva incarnated as Śveta for the welfare of Brāhmaṇas. Śveta has many illustrious disciples, out of them Śveta, Śvetaśikha, Śvetāśya, Śvetalohita were noble-souled Brāhmaṇas. “The *yogācāryas* are supposed to take incarnation when necessary for spiritual protection and each has his specified Yuga, in which he must appear.”¹²⁴ And in various Kali-yuga he incarnated as various names like —

Incarnation in Eighteen <i>manvantaras</i>	Incarnations Of god Śiva
Sutāra, Madana, Suhotra, Kaṅkaṇa, Lokākṣī, Yogīndra, Jaigīśavya, Dadhivāha, Ṛṣabha, Bhṛgu, Ugra, Pura, Bālī, Gautama, Vedadarśin, Gokaṇa, Guhāvāsa, Śikhaṇḍadhṛk	Nakulīśa, Kauśika, Gārgya, Maitrya, Kauruśa, Īśāna, Pāragārya, Kapilāṇḍa, Manuśyaka, Aparakuśika, Atri, Pīṅgalākṣa, Puṣpaka, Vṛhadārya, Agastī, Santāna, Rāśīkara (Kaundīnya), Vidyāguru

The word *pāśupata* means ‘who follow Paśupati as a deity’ (Rudra has eight different names and Paśupati is one of them) by the Pāṇini *sutra sā’sya devatā*’ (4.2.24) with the suffix ‘*aṇ*.’ In the Vedic time the deity Rudra was the god of annihilation, destruction thereby the people of Vedic

¹²² *Kāṭhikasiddhāntī*, *Kāruṇikasiddhāntī* and *Kārūkasiddhāntī* are the three variants. The word *kāṭhaka* is maybe similar with the *Kṛṣṇayajurveda* or may be *kārūka*>*Kāṭhaka*.

¹²³ The statue of Nakulīśa holds a stick (*laguḍa*) in his left hand in Rajputānā and Gujarat iconography.

¹²⁴ *Pasupata Sutras* ed. by R. Anathakrishna Sastri, Introduction.

time while suffering from devastation or any other natural destruction they thought that these all done by the god Rudra. Therefore, they used to praise Rudra for protecting them, protect their child, protect their domestic animals, give us prosperity.¹²⁵ And in the later period, Rudra is known as Śiva for kindness, welfare, and so on. Thus Rudra become Śiva.¹²⁶ It may be possible that before Nakulīśa there was an ancient tradition of *Pāśupata* philosophy induced by Śrīkaṇṭha, but later it must be developed from the time of Lakulīśa.¹²⁷ Five major things of the *Pāśupata* sūtras are (i) Effect (*kārya*) i.e. egos, *jīvas* (*paśu*), (ii) cause (*kāraṇa*) i.e. *pati* the Lord, the eternal ruler, (iii) Yoga or discipline i.e. *jiva* unified with the Lord (It is a mental process by which the individual engage themselves with god or *śivo 'haṃ* consciousness), (iv) *Vidhi* or rule is the way that how you get the almighty Śiva and the practice for make righteousness, (v) *duḥkhānta*- the end of misery. These five are called *pañcārtha* together.

1.5.2.4. KĀLĀMUKHA AND KĀPĀLIKA TRADITION

Kālāmukha, Kālamukha, Kālāśya, Kālavadana are synonymous. This tradition is famous in Karnataka. This is also connected with *atimārga* tradition of Śākta School. *Somasiddhānta* and *Mahāvratā* are the old names of Kāpālīka. Kāpālīkas are mentioned in many sources, like in Purāṇās, Classical Sanskrit Literatures, Tantras, and Epigraphy, etc. The word Kāpālīka is coming from *kāpālaṃ* with the suffix *ṭhak*. *Vāmana-Purāṇa* says *kapālī* word only. According to *Āgamaprāmāṇya* text, Kāpālīka and Kālāmukha are different traditions but the mode of *sādhana* is the same. The six *mudrās* are *kaṇṭhikā*, *rucaka*, *kuṇḍala*, *śikhāmaṇi*, *bhasma*, *yajñopavīta*; the follower of Kāpālīkas follow these *mudrās* by which they get salvation. But the Kālāmukhas never accept the *śāstras* they say some path of liberation by using the *kapāla* (skull) and using it as a vessel, and take bath by ash (from a corpse) and using a stick and take *surā* (this word signifies *Somasiddhānta* but in the *Pravodhacandrodaya* ‘*soma*’ meant consortium with Umā meant the tradition of Śiva and Pārvatī). Therefore, Kāpālīkas and Kālāmukhas are reckoned as non-Vedic system.

¹²⁵ *mā no vadhī rudra mā parā dā mā te bhūma prasitau hīlitasya |
ā no bhaja varhīṣi jīvaśamse yūyaṃ pāta svastibhiḥ sadā naḥ || R.V., 7.46.4*

¹²⁶ In the early Vedic times the deity Rudra was regarded as the personification in vague, uncertain anthropomorphic forms of the destructive powers of nature as typified storms lightning and forest fires etc.”—*Hinduderdevdevīp.* 19.

¹²⁷ *Tantrāgamīya dharma-darśana*, Vol-I., p. 184.

<i>Kāpālika</i> ¹²⁸	<i>Kālāmukha</i>
<p>.....<i>kāpālaṃ matameva pracakṣate</i> <i>mudritāṣaṭkavijñānāt punastasyaiva dhāraṇāt</i> <i>apavargaphalaprāptirna brahmāvagamāditi</i> <i>mudrikāṣaṭkatattvajñāḥ paramudrāviśāradaḥ</i> <i>bhagāsanasthamātmānaṃ dhyātvā nirvāṇamṛcchati</i> <i>karṇikā rucakaṃ caiva kuṇḍalaṃ ca śikhāmaṇim</i> <i>bhasma yajñopavītaṃ ca mudrāṣaṭkaṃ pracakṣate</i> <i>kapālamatha khaṭvāṅgamupamudre prakīrtite</i> <i>ābhirmudritadehastu na bhūya iha jāyate</i> </p>	<p><i>evaṃ</i> <i>kālāmukhā</i> <i>api</i> <i>samastaśāstrapraṭiśiddhakapālapātrabhojanaśavab</i> <i>hasmasnāna-tatprāśanalaguḍadhāraṇa-</i> <i>surākumbhasthāpana-tatsthadevatārcanādereva</i> <i>drṣṭādrṣṭābhīṣṭasiddhimabhidadhānāḥ</i> <i>śruti-</i> <i>bahiṣkṛtā eva.</i></p>

This is very unfortunate that the text particularly on Kāpālikas and Kālāmukhas are still not found. But in the various text, they have enumerated. Both of the traditions are adorned as *mahāvratīs* and they distinctly worship the Mahābhairava. And in Buddhism, the Kāpālikas has described much with a blend of Śaiva School. Kānhupā or Kṛṣṇapāda who was the Nātha as well as Kāpālika; known as the blend of Śaivism and Buddhism. He was both *siddha* and *ācārya*. In his *caryāpada* shown himself as Kāpālika. He wrote *Yogaratnamālā* commentary on *Hevajra-tantra* where the Kāpālika theory is more explained. There have many similarities in the Kāpālika tradition between Buddhism and Śaivism e.g. the path of *sādhana*, stuff, etc. Subsequently, The Śaivism transformed into Śāktism basically from the practice of Kaula, Krama, Kāpālika, Kālāmukha, Nātha, etc.

¹²⁸ *Āgamaprāmāṇya.*, pp. 92-94.

2

***Durgāsaptasatī* and its’ Commentators**

2.1. WHAT IS COMMENTARY (*ṬĪKĀ/BHĀṢYA/VĀRTTIKA*)

The word ‘commentary’ is the meaning of *ṭīkā*, *bhāṣya*, *bhāṣya*, *ṭippanī*, *vyākhyā*, *vyākaraṇam*, *nibandha*, *vārttika*, *sūtravyākhyā*.¹²⁹ Rājaśekhara in his *Kāvyamīmāṃsā* mentioned that *ṭīkā* means to make an explanation of a verse as easy as possible way. According to Rājaśekhara —

- *sūtrāṇāṃ sakalasāravivaraṇaṃ vṛttiḥ*
- *sūtravṛttivivecanaṃ paddhatiḥ*
- *ākṣipyabhāṣaṇāt bhāṣyam*
- *antarbhāṣyaṃ samīkṣā*
- *yathāsambhavam-arthasya ṭīkanaṃ ṭīkā*

Though in English ‘*commentary*’ is a common word for all *ṭīkā*, *bhāṣya*, etc. but the meaning and definition of each are different in Sanskrit. These works *ṭīkā*, *bhāṣya*, etc. are found in every text or *grantha* of Sanskrit. The *śāstra paddhati* and *paramparā paddhati* are still alive and being composed by the scholars. In Sanskrit, we can see the classification of texts (*granthas*) e.g. *Samgraha grantha*, *Prakriyā* or *Paddhati grantha*, *Śāstra grantha*, *Stuti grantha*, etc. *Samgraha grantha* are many in numbers in Sanskrit for example *Tantrāloka*, *Nīlamatapurāṇa*, etc. *Prakriyā*

¹²⁹ According to the M.Monier. Williams English-Sanskrit dictionary.

or *Paddhati* are also many in numbers like *Siddha-siddhānta-paddhati*, *Udayākarapaddhati*, *Varuṇapaddhati*, *Mahānayapaddhati*. The *Stuti granthas* are numerous in Sanskrit. The text *Devīmāhātmya* is a Purānic text but we can reckon it as a *Stuti grantha* or prayer hymn.

As said earlier that *Durgāsaptasatī* is a part of *Mārkaṇḍeya-Purāṇa* (Chapter 81-93). *Durgāsaptasatī*'s popularity is attested to all over India and more than thirty-five Sanskrit commentaries have been composed. Among them, much of the commentary is written in simple language aimed at explaining the practical application of the *Durgāsaptasatī*'s teachings. In the Manuscript some are incomplete and some are complete form. A commentary seeks to enlighten by arguing the fine points of the text from a particular philosophical position. Such commentaries are intended for people already well-versed in Hindu religion and philosophy.

“Making no claim to be a definite interpretation, the commentary is only a guide to what can become a voyage of discovery. The *Devīmāhātmya* is no ordinary book. It can serve us equally in times of personal difficulty and decision, in moments when we look in rapt wonder at the beauty around us, or in those indescribable moments when the profound quiet of holiness reveals its presence. The deepest meanings of this great poem make themselves known only through direct experience, and such immediacy can only come from within.” — Kali. p.31.

DS is a Pan-Indian text and many commentaries had been composed in various places of India. According to my research work, I have gathered many Commentator names who have put an inestimable contribution by plunging themselves in the Śākta tradition. There are two categories in commentaries ‘published’ and ‘unpublished.’

2.2. LIST OF THE PUBLISHED COMMENTARIES

2.2.1. PUBLISHED SANSKRIT COMMENTARIES

1. *Guptavatī* by Bhāskararāya
2. *Nāgojībhaṭṭī* by Nāgeśa Bhaṭṭa
3. *Śāntanavī* by Śāntanu Chakraborti
4. *Jagaccandracandrikā* by Bhāgīratha
5. *Caturdharī* by Caturdhara Miśra
6. *Damśoddhāraḥ* by Rājā Rāma
7. *Pradīpa* by Hari Kṛṣṇa
8. *Tattvaparakāśikā* by Gopal Chakraborty

2.2.2. PUBLISHED BENGALI COMMENTARIES

1. *Sādhana-samara* by Brahmarṣi Satyadeva
2. *Caṇḍītattva* or *Rahasyavidyā* by Vijayakṛṣṇa Devaśarmā

2.2.3. PUBLISHED ENGLISH COMMENTARIES

1. English commentary by Devadatta Kali

2.3. LIST OF THE UNPUBLISHED COMMENTARIES

1. Ānanda Paṇḍita
2. Ātmārama Vyāsa
3. Bhagīratha Miśra: *Vijayā*
4. Bhīmasena: Bhīmasenī
5. Vīrabhadra: Vīrabhadrī
6. Caṇḍīkākā by Kāmadeva Kavivallabha, with 1000 verses. This is under the Mārkaṇḍeya Purāṇa, *Durgāsaptasatī*.¹³⁰
7. *Caturbhujī* by unknown writer, commentary covers 13 chapters of *Caṇḍī* with 1500 verses¹³¹
8. Ekanātha Bhaṭṭa: *Anvayārtha Prakāśikā*
9. Gaṅgādhara Bhaṭṭācārya
10. Gauḍapāda: *Cidānandakelivilāsa*
11. Gaurivar Chakravarti/Sharma: *Vidvadmanoramā*
12. Gopīnātha
13. Govindarāma
14. Jagadvara
15. Jayanārāyaṇa
16. Jayarāma: Daṁśoddhāra
17. Jaysing Mishra: *Devīmāhātmya*
18. Kāmadeva Kaviballabha
19. Kāśmīnāth

¹³⁰ Notices of Sanskrit manuscript by Rajendralal Mitra. 357.

¹³¹ A catalogue of collected manuscripts from deposited in the Deccan College. Poona., 225.

20. Lālamaṇi: *Puṣpāñjali*
21. Nārāyaṇa: *Laghuśāntanavī*
22. Nṛsiṃha Chakrabartī
23. Pañcānana Tarkaratna
24. Pītāmbar Mīśra: *Durgāsandehabhedikā*
25. Raghunātha Maskarin
26. Rāmakṛṣṇa Śāstri: *Caṇḍīṭīkāsaṃgraha*
27. Ramānanda Tīrtha
28. Rāmakṛṣṇa: *Devīmāhātmya kaumudī*
29. Ravīndra
30. Śaṅkara Śarmā
31. Śivācārya
32. Vidyābhūṣaṇa
33. Vidyāvinodācārya
34. Virupākṣa: *Caṇḍī-ślokaṛthaprakāśa-tattvadīpikā*
35. Vṛndāvana Śukla
36. Vyāsāśrama

Commentators have exercised wide latitude in attempting to reveal its secret according to the philosophical position or another. Among them, some commentaries are assimilating the text i.e. *Guptavatī* by Bhāskaraṛāya in 1741 and a slightly earlier commentary of Nāgojī Bhaṭṭa. While Bhaṭṭa held in large part to the established practice of interpreting the *Durgāsaptaśatī* according to the Vedānta School. Bhāskaraṛāya was the first commentator to write from the Tantric standpoint.

2.4. COMMENTATORS AND THEIR WORKS

2.4.1. KĀŚĪNĀTHA BHAṬṬA

Kāśīnātha Bhaṭṭa also known as Śivānandanātha, son of Jayarāma Bhaṭṭa, grandson of Śivarāma Bhaṭṭa, a pupil of Ananta. Kāśīnātha Bhaṭṭa wrote a commentary on *Durgāsaptaśatī* named *Caṇḍīmāhātmyaṭīkā*; his other works are on Śāktism are *Caṇḍīpūjārasāyana*, *Trikūṭarahasyaṭīkā*, *Dakṣiṇācārādīpikā*, *Puraccaraṇādīpikā*, *Mantracandrikā*, *Śāradātilakaṭīkā* also composed a commentary on Mahīdhara's *Mantramahodadhi* named *Mantramahodadhipadārthādarśa*.

2.4.2. GAUḌAPĀDA ĀCĀRYA

Gauḍapāda Ācārya was the pupil of Śuka and lived probably in 800 A.D.¹³² and the teacher (*guru*) of Śaṅkarācārya and Govindācārya. He wrote *Cidānandakelivilāsa* commentary on *Durgāsaptaśatī*. His *Māṇḍūkyaopaniṣatkārikā* which is a paraphrase of *Māṇḍūkyaopaniṣat* also known as *Āgamaśāstra*. Gauḍapāda first revived the monistic tendencies of Upaniṣads in his *Māṇḍūkyakārikā*. He might be influenced by the Buddhist philosophy or system. Because his tradition flourished after Aśvaghoṣa, Nāgārjuna, Aśaṅga, Vasubandhu. Bhāskara Rāya in his text *Lalitāsahasranāma* mentioned the name of *Cidānandakelivilāsa* commentary. The commentary is well preserved in Tanjore at a time.

2.4.3. CATURBHUJA MIŚRA

Caturbhuja Miśra was from the Karpūrīya Sārasvata Brāhmaṇa family, who wrote a commentary on *Durgāsaptaśatī* named *Durgāmāhātmyabodhinī*, was the father of Śivadatta Miśra. His work *Kavīndracandrodaya* was written in 1677. Caturbhuja Miśra also wrote a commentary on *Amaruśataka*. It is said that besides all of its contribution to Sanskrit and History Kāśī also was a famous place for Ayurveda practicing in the Middle era. Caturbhuja Miśra was the prominent scholar of Kāśī for Ayurveda but we cannot found any book of him but his son Śivadatta Miśra wrote *Samjñāsamuccaya*, *Śivakoṣa*, *Śivaprakāśa*. *Samjñāsamuccaya* texts describe *nidāna*, *cikitsā* *dravyaguṇa*, etc, *Śivakoṣa* completed with 540 verses in 1677 A.D., this is must be a dictionary (*nighaṇṭugrantha*) of Āyurveda system as well the chronology of Ayurveda medicine names. The *Śivaprakāśa* is the prominent commentary of *Śivakoṣa* where the author has given a descriptive study of *koṣas*, commentaries and, the name of books which are related to Ayurveda. And his son Kṛṣṇadatta Miśra also was a great scholar of Ayurveda.

2.4.4. NĀRĀYAṆA/ NĀRĀYAṆA BHATṬA

There has many Nārāyaṇas in Sanskrit literature. V.S. Agrawala introduced in his book titled ‘*The Glorification of the Great Goddess*’ that Nārāyaṇa composed a commentary on *Durgāsaptaśatī* named *Laghuśāntanavī* who was the son of Narasiṃha. But the *Catalogus Catalogorum* did not quote the exact name of this commentary but mentioned that Nārāyaṇa Bhaṭṭa is the son of

¹³² Accepting the date proposed by Bhaṇḍarkar, Pāthak and Deussen, we may consider it to be 788 A.D., and suppose that in order to be able to teach Śaṅkara, Gauḍapāda must have been living till at least 800 A.D.

Narasimha and the father of Gopīnātha and Nṛsiṃha. But the Nārāyaṇa who composed a commentary on *Devīmāhātmya* and he might not be similar to them.

2.4.5. BHAGĪRATHA/ BHAGĪRATHA AVASTHI

Bhagiratha was the son of Harṣadeva, belongs from Pitamuṇḍī family and, lived under Jagaccandra of Kūrmācala. Bhagīratha has composed many commentaries in the field of Sanskrit basically in Literature background. His works are — *Kāvyādarśaṭīkā*, *Kirātārjunīyaṭīkā*, *Naiśadhīyaṭīkā*, *Mahimnaḥ-stava-ṭīkā*, *Śiśupālavadhaṭīkā*, *Tattvadīpikā* on *Meghadūta*, *Jagaccandracandrikā* on *Raghuvamśa* and, *Vijayā* on *Devīmāhātmya*.

According to the primary resources, we can say that there were two commentaries of Bhagīratha or Bhāgīratha one is *Vijayā* and another one is *Jagaccandracandrikā* which is a published commentary of *Devīmāhātmya*. From the study of Bhagīrathas works, it is cleared that Bhagīratha composed many commentaries on various disciplines. Bhagīratha has written a commentary on *Raghuvamśa* (epic of Kālidāsa) which is named as *Jagaccandracandrikā* according to the *Catalogus Catalogorum*.¹³³ It is never seen that a commentator would be written the same title of his two commentaries. V.S. Agrawala also put the *Vijayā* name of Bhagīratha's commentary.

Jagaccandracandrikā is a commentary of *Raghuvamśa* text written by Bhagīratha Avasthī,¹³⁴ son of Śrīharśa Deva, of the family of Śrī Balabhadra Paṇḍita and was the resident of Kūrmācala, Balabhadra Paṇḍita was the priest of Kūrmācala, during the period of Śrījñānacandra and his son king Jagaccandra. And the colophon of both manuscripts described the name as Jagaccandra Avasthī.

Colophon: कूर्मचलाब्धिराजेन्द्रज्ञानचन्द्रनृपात्मजः। श्रीकुमारो जगच्चन्द्रस्तत्सेव्यस्ति भगीरथः। पुरोहितकुलोत्पन्नो हर्षदेवसुतोबुधः। तेनेवक्रियते टीका श्रीजगच्चन्द्रचन्द्रिका।

Here at the beginning of the commentary, the commentator didn't put the name of the text but at the colophon, he put the name *Jagaccandracandrikā* only.

2.4.6. RĀMAKRṢṆA ŚĀSTRĪ/ RĀMAKRṢṆA

¹³⁴ *Notices of Sanskrit MSS*, Vol-IV, Serial No. 1421, by Rajendralala Mitra.

In Kashi Rāmakṛṣṇa Śāstri was the Sāṃkhya philosopher and also was a great Grammarian in the 19th Century. Rāmakṛṣṇa Śāstri also may be known as Tātya Śāstri with the title of Paṭavardhana. He has a keen interest in Grammar. Besides grammar, he also have insightful knowledge in Vedānta, Dharmaśāstra, Sāṃkhya, Yoga, etc. His *Bhūti* commentary on *Paribhāṣenduśekhara* of Nāgojī Bhaṭṭa and is a great work in Sanskrit Grammar.¹³⁵ His *Caṇḍīṭīkāsaṃgraha* in 1775 A.D. is a commentary of *Devīmāhātmya* is a masterwork in the field of Śākta tradition. Manuscript details —

Title:	<i>Devīmāhātmyakaumudī</i>
Repository:	Nāgarī Pracāriṇī Sabhā, Varanasi
Call No.:	137
Accession No:	906
Size:	29 X 12.3 cm
Material:	Paper
Character:	Devanāgarī
Condition:	Good, well-conserved
Scribe:	Rāmakṛṣṇa
Leaves:	19
Comment:	Complete, 10 lines in every pages and the number of alphabets in every lines is 50.

Beginning: नमो दुर्गायै। जगदंडं परस्परप्रसूते विषतंतु प्रतिमापिया विरामं। क्षितिमूलनिषेदुं पीनुमस्तामनिशं कुंडलिनीं स्मिहितायराज। अहं तं नमस्कृत्य देवीभगवतीमपि। तत्पते रामकृष्णेन देवीमाहात्म्यकौमुदी। अथ तमेव विदित्वेत्यादि श्रुतेः तत्त्वज्ञानस्य मोक्ष।

Ending: इति उक्तं अभिलषितं तपोस्ताभ्यां अन्तर्हिता अदृश्यशरा महामायानुभावेन यथा मन्वेतराधिप इति। अनेन यदुक्तं तत्स्मारयति। एवं देव्या इति सू... इति देव्याः कौमुदी समाप्ता।

2.4.7. RĀMĀNANDA TĪRTHA

Rāmānanda Tīrtha also known as Rāmānanda Yati or Tīrthasvāmin. The works of Rāmānanda Tīrtha's are — *Aṅkasaṃjñā*, *Advaitanirṇayasamgraha*, *Advaitarahasya*, *Adhyātmabindu*, *Adhyātmārāmāyaṇaṭippaṇī*, *Ānandalahariṭīkā*, *Kātantrasamgraha*, *Kādisahasranāmakalā*, *Gītāṭīkā*, *Jñānavaibhavanātra*, *Tattvārṇavaṭīkā*, *Tantrasāra*, *Devīsūktaṭīkā*, *Yathārthamañjarī*, *Yogasūtraṭīkā*, *Rudrādhyāyaṭīkā*, *Vedāntasāraṭīkā*, *Śaktivādakalikā*, *Śāktasarvasva*, *Śaktisātaṭīkā*, *Haṭhayogādhiraṭīkā* and *Caṇḍīvivaraṇa* on *Devīmāhātmya* and more. *Caṇḍīvivaraṇa* is a Sanskrit commentary with Bengali script written by Tīrtha Svāmin.

¹³⁵ He also wrote a commentary of *Śabdenduśekhara* of Nāgojī Bhaṭṭa.

Title:	<i>Caṇḍīvivaraṇa</i>
Repository:	Navadvīpa, Puruṣottama Nyāyaratna
Size:	11.5 X 4.5 inches
Material:	Country made yellow-Paper
Character:	Bengali
Scribe:	Tīrtha Svāmin
Folio:	3
Comment:	Complete, 13 lines on a page and 141 verses extended.

Beginning: अर्गलया वक्तृनामर्ष्यदी न सर्वत्र लभ्यौ भूमिकाषट्-श्लोकाः कचित् कचित् दृश्यन्ते ते स्वतन्त्राः
End: वैश्यवर्ग्यं श्रेष्ठ दानादानवाक्यं दातृयाचकयोर्वचः। देवीमाहात्म्यं समाप्तम्।
Colophon: इति चण्डीविवरणं समाप्तम्।
विषयः: अर्गलदिदेवीमाहात्म्यत्मकमार्कण्डेयपुराणान्तर्गतसप्तशतश्लोकेषु गूढार्थानां व्याख्यानम्।¹³⁶

2.4.8. VIDYĀVINODA/ VIDYĀVINODĀCĀRYA

Vidyāvinodācārya wrote a commentary on *Durgāsaptasatī*. Swāmī Jagadīśvarānanda found a copy of this commentary in the year of 1950-51 at Ghatal, West Bengal and, the commentary scripted on palm-leaf during his peregrination. He only found the first part of this commentary up to the 48 verses of the first chapter. The condition of this manuscript is very poor and written in the old Bengali script. Hence it was very difficult to decipher.

Beginning: ॐ नमः शिवाय। ॐ नमश्चण्डिकायै। नत्वा जय जयगुरुं भ्रान्तमेकमनेकवत्। विद्याविनोद आचार्यश्चण्डीटीकां करोत्यमूं। जाक्किल भगवान् वादरायणस्यन्तेवासी जैमिनिवधीत वेद वेदाङ्ग भारतोऽपि...

2.4.9. VRNDĀVANA ŚUKLA

Vṛndāvana Śukla wrote many books e.g. *Ādyādīpadānavidhi tantra*, *Uṣācarita*, *Kuberacarita*, *Kṛtasmaravarṇana*, *Keśavīpaddhatiṭkā tantra*, *Koṭīhomavidhi*, *Ganeśārcanadīpikā*, *Gaurīcarita*, *Jñānapradīpa*, *Tīrthasetu*, *Dānacandrikā*, *Nṛsiṃhapūjāpaddhati*, *Praśnaviveka*, *Praśnacūḍāmaṇi*, *Malamāsattattvaṭikā*, *Yogasūtraṭippaṇa*, *Līlāvataṭikā*, *Vālmīkicarita*, *Śāmbacarita*, *Ṣoḍaśīpaṭala* and the commentaries on *Durgāsaptasatī* are *Caṇḍīkārcanacandrikā* and *Durgāṭikā*.

2.4.10. KĀMADEVA KAVIVALLABHA

¹³⁶ *Notices of Sanskrit MSS* by Rajendralal Mitra, no-1045.

Kāmadeva Kavivallabha wrote a commentary named *Caṇḍīṭīkā*. He was the scholar of Navadwip and resided with Mahārāja and Satishchandra. His manuscript contains one thousand verses and written in Bengali script.

Beginning: यत्संसर्गविशेषादुदयति गुणितैर्निर्गुणस्यापि।
 गुणिनामपि नैर्गुण्यं यत्संसर्गात् सा सदा जयति॥
 स्वजननिरस्ते मुनितः श्रुतमाहात्म्यमुपास्य यां देवीं
 मनुतापगर्ग भाजौ सुरथसमाधी सदैवासादयतां
 अथ श्रीमद्यासशिष्यो जैमिनिरित्यादि।

Ending: शेषे कतिपयपङ्क्तयो विलुप्तप्रायाः। अतएव समाप्तिवाक्यं नोद्धृत।

Subject: मार्कण्डेयपुराणान्तर्गतचण्डिकास्तोत्रार्थविवरणं।

2.4.11. GADĀDHARA TARKĀCĀRYA

Gadādhara Tarkācārya wrote a commentary on *Durgāsaptasatī*.

Title:	<i>Devīmāhātmyaṭīkā</i>
Repository:	Krishnanagar, Pandit Taraprasanna Bhattacharya
Material:	Country made yellow-Paper
Character:	Bengali
Folio:	41
Lines:	7-9 on a page
Comment:	incomplete

2.4.12. EKANĀTHA BHATṬA

Ekanātha Bhaṭṭa wrote a commentary on *Durgāsaptasatī* named *Anvayārtha-prakāśikā*. And the other texts are *Prasannasāhitya candrikā*, *Kīrātārjunīyaṭīkā*.

Title:	<i>Caṇḍīvivaraṇa</i>
Repository:	Baba Radhikaprasada Sen, Bahrapur
Size:	9 X 4 inches
Material:	Country made Paper
Character:	Nāgara
Scribe:	Ekanātha Bhaṭṭa
Folio:	52
Comment:	Complete, 8 lines on a page and, 992 verses extended.

Beginning: ब्रह्मास्य मार्गचातुष्क + रा+ रविहारिणीं
 सरस्वतीमहं वन्दे जगदानन्दकारिणीं

प्राक् किल भगवान् वादरायणान्तेवासी जैमिनिर्महाभारतविषयेषु केषुचित् पदार्थेषु सन्दिहानो मार्कण्डेयमृषिमुपागम्य अप्राक्षीत्। अथ नायकमस्माकं कथाक्षणः। इति सर्वार्थाभिज्ञानं विन्ध्याचलनिलयांश्चतुरः पक्षिणः पृच्छेति मार्कण्डेयेनोक्तं असावपि तथैवाकार्षीत्। इत्यादि।

End: सूर्योज्ज्वलं समासाद्य सावर्णिमनुर्भविता भविष्यति।

Colophon: इति श्रीएकनाथभट्टविरचितायां सप्तशतीव्याख्यायामन्वयार्थप्रकाशिकायां त्रयोदशोऽध्यायः।

विषयः चण्डीव्याख्यानं

2.4.13. PAÑCĀNANA TARKARATNA BHATṬĀCĀRYA (1866-1940 A.D.)

Pañcānana Tarkaratna was born at Bhaṭṭapallī located in the North 24 Pargana district of West Bengal as a son of Nandalālavidyārātna. He has written and translated many books. His works in Sanskrit Literature are *Śokakavitāvalī*, *Pārthāśvamedhamahākāvya*, *Sarvamaṅgalodaya*, *Śrīviṣṇuvikramam*, *Śrīrājaprasastiḥ*, *Prāṇadūtā*, *Śāktavādasāraḥ*, *Mantramahimarāhasyam*, *Jīvānuśāsanam*, *Māṭṛkāpraśasti*, *Dharmasiddhānta*, he has written two plays named *Amaramaṅgalam* and *Kalaṅkamocanam*. He also edited many books — *Manusaṃhitā*, *Bhāgavatam*, *Khilaharivaṃśam*, etc.

Pañcānana Tarkaratna also a great scholar of Śākta tradition his commentary on *Durgāsaptasatī* is *Devībhāṣyam*, and his commentary named *Śaktibhāṣyam* on *Brahmasūtra*, *Īsopaniṣad* and, *Bhagavadgītā* also a great work. other works are — *Pūrṇimā* commentary on *Sāṃkhyatattvakaumudī*, *Pariṣkāra* commentary on *Vaiśeṣika* philosophy.

2.4.14. JAYASIMHA MIŚRA

Jayasinmha Mishra's Commentary is available in Nāgarī Pracārīṇī Sabhā, named *Caṇḍīstotrāntargamūrtirahasyaṭīkā* available in Varanasi with 12 folios and it is an incomplete manuscript. This commentary is not written on the full-text *Durgāsaptasatī*, only the *Mūrtirahasya* chapter had been selected by the commentator. And the verses also different from the main text.

But somewhere he quoted the *argalāstotra* — मिश्रविरचितायां देवीमहात्म्यटीकायां अर्गलास्तोत्रविवरणं समाप्तं।

देवकीगर्भसंभूतायैकानंशा। First verse of this commentary is:

सौभाग्यादिचयत्किञ्चित् दृश्यते ललनाजने।

तत्सर्वत्वप्रसादेन ततो जायमिदं अंगं ॥

2.4.15. HARIDĀSA

Haridāsa was the son of Viṣṇudāsa¹³⁷ and Muladevi. His grandfather Śaktimiśra and the son of Jyeṣṭhā and Rudra family and *kāśyapagotra*, resident of Lābhapura.

Title:	<i>Devīmāhātmyaṭīkā</i>
Repository:	Anna Library, Tamil Nadu
Call No.:	R. 2513
Accession No:	9009
Size:	
Material:	Paper
Character:	Devanāgarī
Condition:	Good, well-conserved
Scribe:	Haridāsa
Leaves:	44
Comment:	Incomplete

Beginning: विदेति देवी असिनाखङ्गेनविडालस्यविडालानाम्नोदैत्यस्यशिरोमूर्धानं कायाद्देहात्त्वैनिश्चितं या तयामासप्रशंशयामास देवीशरैर्वाणैः दुर्धरंदुर्जरनामानंदुर्मुखं च उभौ द्वौ महासुरौ कर्मणि विभक्तिः यमक्षयंयमगृहेद्वितीयकर्मवित्येप्रापयामास कालमिति रात्रिर्देवीकालं कालं नामानंदैत्यं कालदंडेन अयातयातयत् आभुंशयत्कालरात्रिः अत्युग्रैः अतिभयंकरैः खड्गपातैः। विडालस्वामिना कायात्पातयामासवैशिरः दुर्धरं दुर्मुखं चोभौ शरैर्नित्येपमक्षयम् कालं च कालदंडेनकालरात्रिरपातयत् उग्रदर्शनमत्युग्रैः खड्गपातैरतीत इतरः एवं साक्षीयमाने तु स्वसैन्येमहिषासुरःमहिषेणस्वपेण त्रासयामास तान् गणान्।

Ending: वभूव अतर्धानमगात् कथं भूतादेवीताभ्यां सुरथ समाधिभ्यां भक्ता अभिष्टता अभिनुता २१ एवं देव्या इति क्षत्रियर्षभः क्षत्रियश्रेष्ठः सुरथः एवमुप्रकारेण देव्याः भगवत्या संकाशात् वरं लब्धो प्राप्य इह राज्यमनुभूय ततः शरीरं त्यक्त्वा सूर्यात् सर्वाणि नाममनुः राजा भविता भव्यतीत्यर्थः २२ इति श्रीविष्णुशर्मात्मजश्रीहरिदासचितायां देवीमाहात्म्यटीकायां त्रयोदशः।

2.4.16. SATYADEVA

Satyadeva is familiarly known as Brahmarṣi Satyadeva, he was from the Barishal district of Bangladesh. West Bengal. He wrote an illustrative and spiritual commentary on *Durgāsaptasatī* of all the verses. The commentary has written in the Bengali language as well as the view of the

¹³⁷ According to many manuscripts e.g. Descriptive catalogue of Sanskrit Manuscripts in the oriental Manuscripts Library, Madras, Peterson's Reports of the operations in search of Sanskrit Mss in the Bombay Circle (I to IV) Viṣṇudāsa was the father of Haridāsa but according to available manuscripts of Anna Library it shows that Viṣṇuśarmā is the father of Haridāsa.

commentary is very insightful from the Monistic Vedanta philosophy. For example, he explained the 11th name of Rudra as 11th *indrias* and *aṣṭavasū* explained as eight *siddhis*. His commentary is known as *sādhana—samara* and divided into three parts— *Brahmagranthibheda* (*Madhukaiṭabha vadha*, *Prathamacarita*), *Viṣṇugranthibheda* (*Mahiṣāsūravadhā*, *Madhyamacarita*) and *Rudragranthibheda* (*śumbhavadha*, *Uttaracarita*).

2.4.17. VIJAYAKRṢṆA DEVAŚARMĀ

He wrote a commentary on *Durgāsaptaśatī* with the title of “*Śrīśrī Caṇḍītattva vā Rahasyavidyā*” in the Bengali language. The commentator didn’t put his focus on each verse but it’s an interpolation of the selected terms of *Durgāsaptaśatī*. In his commentary, he put the spiritual viewpoint of *Devīmāhātmya* text. Śrīmad Vijayakṛṣṇa Devaśarmā in the year 1941 A.D. delivered a series of lectures to his disciples and told them that after my death you collect my lectures and cut the discursive portions of delivered lectures and publish them. And finally, after a decade in the year 2019, it came to us as a published volume. The commentator mentioned in his commentary that *Caṇḍī* itself not only a text it’s a practical aspect in applied philosophy of Brahmanvāda. Moreover the text itself a phenomenon by which everyone can fulfill their every desire and if the text and the briefings of this text rendering by a *guru* then the disciple will get the result instantaneously. He discussed the three strata of this text viz. *satyapraṭiṣṭhā*, *Prāṇapraṭiṣṭhā* and, *Mantracaitanya*. And the chapters of these books are: ¹³⁸

1. <i>Ādi pravāha Kāmātmikā Caṇḍikā</i>
2. <i>Madhyappravāha- Prāṇātmikā Caṇḍikā (pūrvārdha)</i>
3. <i>Madhyappravāha- Prāṇātmikā Caṇḍikā (uttarārdha)</i>
4. <i>Antappravāha- Vāgātmikā Caṇḍikā</i>
5. <i>Sampūrikā- Kālikātattva</i>
6. <i>Sampūrikā- Kālikā Sādhana Vijñāna</i>

2.4.18. GOPĀLA CHAKRAVARTĪ

¹³⁸ *Śrīśrī Caṇḍītattva vā Rahasyavidyā* by Vijayakṛṣṇa Devaśarmā, Sanskrit Pustak Bhandar, Kolkata, 2019.

Gopāla Chakravartī wrote a commentary on *Durgāsaptaśatī* named *Tattvaparakāśikā*, a less known commentary. He was from the renowned *ghaṭī* family of Gayaghaḍa.¹³⁹ The commentary is in Sanskrit and covered the thirteen chapters of *Durgāsaptaśatī*. The commentary is very beautiful and relevant also. It shows that how *Durgāsaptaśatī* represents all the philosophical Schools with their philosophical thinking. It defines all the meaning of words and put a short note where needed.¹⁴⁰ The commentary is with Bengali translation and annotation also. Many verses are been compared with the sacred text *Bhagavadgītā*. The commentator explained the much-noted words explicitly. The Saṃhitās, Upaniṣads, Smṛtiśāstra, Tantras, *Mahābharata*, Purāṇas, Vedānta school, Nyāya School are found as a sourcebook of this commentary. As well as this commentary has been written after the published volume of commentaries (*Guptavatī-Caturdharī-Śāntanavaī-Nāgojībhaṭṭī-Jagaccandracandrikā-Daṃśoddhāra*).

2.4.19. ŚĀNTANU CHAKRAVARTĪ

Śāntanu Chakravartī was the son of Uddharaṇa and from Tomar dynasty, as he mentioned in his commentary.¹⁴¹ Somewhere the name of the commentator is Śāntanu instead of Śāntanu. He may be the king of Tomar Dynasty.¹⁴² The commentary of Śāntanu is the longest commentary among the seven published commentaries. As well as it is very comprehensive and illustrative among the other published commentaries. Even there has no single verse where the commentator didn't put his commentary. This is the only commentary where the Grammar is much focused and the grammatical annotation has also been given by the commentator. It's undoubtedly said that he was a great grammarian in his period, Bhāskararāya also accepted it.¹⁴³

2.4.20. CATURDHARA MIŚRA

Caturdhara Miśra wrote *Caturdharī/Subodhinī* commentary on *Devīmāhātmya*. This is a comprehensive commentary but there has no exact philosophical viewpoint been found. This is a

¹³⁹ *gayaghaḍa bandyaghaṭīkulodbhaba -śrīgopālacakrabarttibiracitāyāṃ caṇḍīṭīkāyāṃ tattvaparakāśikāyāṃ debīmāhātmyaṃ sampūrṇam*

¹⁴⁰ This commentary '*Tattvaparakāśikā*' published from Sriramakrishna dharmachakra, Belur, first edition 1969. By Swami Jagadisvarananda.

¹⁴¹ "iti śrīmad-rājādhirāja-śrīmattomarānvaya-śrīmad-uddharaṇātmaja-śrīśāntanucakravartiviracitāyāṃ śrīcaṇḍīkāhātmyaṭīkāyāṃ surathavaiśyavarapradānavidhirūpaṇopalakṣitastrayodaśo'dhyāyaḥ"

¹⁴² *Durgāsaptaśatī* with seven commentaries published from Chaukhamba Sanskrit Pratishthan, p. 9.

¹⁴³ *vaiyākaraṇaḥ śāntanavyādiṭīkāto'vaseyaḥ D.S. 2.57.*

general commentary on *Durgāsaptasatī* and felicitously defined the meaning of words. He defined the number of verses of 13 chapters separately at the end of his commentary.

2.4.21. RĀJĀRĀMA

Rājārāma's commentary is *Damśoddhāra*. He was the son of Ḍhuṇḍhirājabhaṭṭasūri. His commentary is very small and no philosophical viewpoint has been found. He didn't put the commentary on every verse.

2.4.22. HARIKṚṢṆA

The *Pradīpa* commentary on *Devīmāhātmya* might be written by Harikṛṣṇa according to the published volumes of seven commentaries by Harikṛṣṇaśarma. Because the name of the commentator, not been found anywhere. The *Pradīpa* commentary is based on the three *aṅgas* of *Devīmāhātmya* viz. *Kavaca*, *Argalā*, and *Kīlaka*. Only the two commentaries are available on the three *aṅgas* of *Devīmāhātmya*. One of them is *Pradīpa* and another is *Guptavatī* of Bhāskararāya. Between these two the *Pradīpa* commentary is bigger. *Pardipa* commentary also defined the words more explicitly with the meaning and about the sources of the *mantras*. There have many similarities between *Guptavatī* and *Pradīpa* commentary like in the commentary from verse 20-22 —

Guptavatī

भक्तजनेषु ये उद्दामास्तेभ्यो दत्त आनन्दोदयो मोक्षो यया। तारिणी मार्कण्डेयपुराणप्रसिद्धया मदालसया वासिष्ठ रामायणप्रसिद्धया चूडालया चतुल्यम्।
आद्यया पुत्रस्तारितोऽन्यया पतिरेव तारित इति तत्राख्यानात्।

Pradīpa

भक्तजनेषु ये उद्दामास्तेभ्यो दत्त आनन्दोदयो मोक्षो यया। तारिणीमिति। मार्कण्डेयपुराणप्रसिद्धया मदालसया वासिष्ठ रामायणप्रसिद्धया चूडालया च तुल्या। आद्यया पुत्रस्तारितो द्वितीयया पतिरेव तारित इति तत्राख्यानात्।

2.4.23. BHĀSKARARĀYA (1675-1768 A.D.)

Bhāskararāya was a great philosopher during his time. He was the follower of Ādi Śaṅkarācārya. As we know that Śaṅkara was a very prolific scholar at his time for his Advaita-Vedānta philosophy thus Bhāskararāya also known for his philosophical works particularly on Śaiva-Śākta

philosophical School. He lived at Bījāpura in Karnataka in the family of Gambhīrarāya Bhāratī Dīkṣita and Koṇāmbikā. Bhāskararāya's father Gambhīrarāya also was a great scholar, he was the minister of the King of Bījāpura. The king of Bījāpura was very devoted to Sanskrit. By the King's request, Gambhīrarāya¹⁴⁴ Translated the Mahābhārta into Farsi language. He also a devotee of Vedic *yajña*. As well as doing worship and loving to write books. From his uncle (*mātūla*) he learned the *rahasyavidyā* and initiated by Tantrāgamas. He has two sons Nārāyaṇa and Bhāskararāya. Nārāyaṇa was not able to make them satisfied with his intellect. Therefore they pray for another child and meanwhile a *yogī* came to their abode and blessed them that they will be blessed with an ingenious child, but for this, they have to do *vrata* for the deity Sun. Then the child came to the world and at the age of five, he learned *Koṣas*, *Kāvyas*, *Vyākāraṇas*, *Vedāṅgas*, etc. For his better teaching Gambhīrarāya sent him to the Śringerī Maṭha and where he learned the *śāstras* from *guru* Śrīṅṣimhādvārī who was the prolific scholar during his time at Śringerī Maṭha, he adorned himself with eighteen *śāstras*. He has two more *guru* Śrīgaṅgādhara Vājapeyī and Rukmaṇṇā Paṇḍita. From Śrīgaṅgādhara Vājapeyī he learned Gauḍatarka and from Rukmaṇṇā Paṇḍita he learned *Chandas* and *Alaṃkāra*. He visited many places in India and gained knowledge from various places e.g. He went to Kashmir where he worshiped goddess Śārada and her *Śrīyantra*. After The Ādiśaṅkarācārya and Vidyāraṇya Svāmī, Bhāskarāya was the only scholar who followed the Śāṅkara *paramparā* and promulgate it and he always tried to protect the importance of Vedas.

His commentary on *Durgāsaptaśatī* is *Guptavatī*. We can found his effulgence and erudition on Śākta philosophy by read out this commentary. He had written this commentary in 1741 A.D.¹⁴⁵ He wrote his commentary on 13 chapters of *Durgāsaptaśatī* including the *aṅgas* and *rahasyatraya*. He is only the commentator who wrote his commentary on *Rahasyatraya* which is the most important part of *Durgāsaptaśatī*. This commentary has been published many years ago from Gujrati printing press with the seven commentaries but it is not available today. In the year of 1984, it was published again from Butala and Company, New Delhi. This commentary might be written in Chidambara according to the last verse of his commentary.¹⁴⁶

¹⁴⁴ Bhāskararāya gave the detail about his father in the text *Chandaḥkaustubha*. And his father Gambhīrarāya in his book *Viṣṇusahasranāmāpadyaprasūnāñjaliḥ* gave a detail about his clan.

¹⁴⁵ *Bhāskararāya Bhāratī Dīkṣita Vyaktitva Evaṃ Kṛtitva* p. 21.

¹⁴⁶ *sādhucchāyā pramitapramodavarṣe cidambare janitā*

There have many commentaries on *Durgāsaptaśatī* from the various disciplines like *Kāvya*, *Vyākaraṇa*, *Tarka*, *Upaniṣad*, etc but the commentary *Guptavatī* is much famous among the scholars. It was very difficult to write a commentary on *rahasyatraya* of *Durgāsaptaśatī* but *Guptavatī* commentary given an explicit view on this.

2.4.23.1. WORKS OF BHĀSKARA-RĀYA

There has more than sixty-five works have been done by Bhāskara-rāya. But many of his works have yet not been published. His works are from Various disciplines e.g. Vedānta philosophy, Mīmāṃsā Philosophy, Vyākaraṇa, Nyāya, Prosody, Kāvya, Smṛti, Stotra, Mantraśāstra, etc.

Bhāskara-rāya wrote more than forty works. In his short biographical sketch of his guru, Jagan-nātha gives an informing list of the works of Bhāskara-rāya. He seems to have had a firsthand knowledge of the contents of the works he has enumerated and on this account the information given by him is all the more valuable. It is a matter for regret that many of these works are not available at present and we fervently hope that a diligent examination of the contents of the private libraries in South India may bring to light many more of these monumental works of Bhāskara-rāya. — *Varivasyārahasya of Bhāskararāyamakhin*, ed. S. Subrahmanya Sastri, introduction.

2.4.23.2. MANTRAŚĀSTRA

Khadyotavārttika, *Chandralāmbāmāhātmyaṭīkā*, *Nāthanavaratnamālāmañjuṣā* and there also commentaries on Śaiva-Śākta upaniṣads e.g. *Bhāvanopaniṣad-prayogavidhi* is related to commentary of *Bhāvanopaniṣad*, *Kaulopaniṣad-bhāṣya*, *Tripuropaniṣad-bhāṣya*, *Jābālopaniṣadbhāṣya*, *Taittirīyopaniṣad*. The masterworks of him in Mantraśāstra are *Saubhāgyabhāskara* a commentary on *Lalitāsahasranāma*, *Saubhāgyacandrodaya* is a commentary on *Saubhāgyaratnākara* a text of Śrīvidyā of Vidyānandanātha, *Varivasyārahasya* with the commentary *prakāśa*, *Tripurāsundarībāhya-varivasyā*, *Ratnāloka*,¹⁴⁷ *Śataślokī*¹⁴⁸ also other works. His great work is *Setubandha* on *Nityāṣoḍaśikārṇava* which is the part of

sādhucchāyapramitapramodavarṣe cidambare tanutāt|| D.S. mūrtirahasya 25.

¹⁴⁷ Is a commentary on *Parśurāmakalpasūtra*.

¹⁴⁸ This text summarizes the various *mantras* embodied in the *DurgāSaptaśatī* as he mentioned in *Bhāskaravilāsa*. Śaṅkarācārya also composed a text named *Śataślokī*.

Vāmakeśvara-tantra.¹⁴⁹ *Vāmakeśvara-tantra* deals with the *antaryāga* while most of Tantra texts deal with the *bahiryāga*.

2.4.23.3. VEDĀNTA SCHOOL

Caṇḍabhāskara is a Vedānta oriented text yet not published which is quoted in *Bhāskaravilāsa* another work. *Nīlācalacapeṭikā* is another Vedānta-oriented text, the manuscript of this text still unavailable.

2.4.23.4. MĪMĀṂSĀ SCHOOL

Vādakautūhala is the Mīmāṃsā school text which contains the report of friendly debate. *Bhāṭṭacandrikā* which is published from the Government Sanskrit College of Varanasi in the journal named 'Dī Paṇḍita.' Khaṇḍa-deva was the great *mīmāṃsaka* who composed *Bhāṭṭa-dīpikā*. In this text, he tried to elucidate the Nyāya maxims which are found in the Jaimini's Mīmāṃsā *sūtra*. Khaṇḍadeva did not deal with the first *pāda* of the first *adhyāya* and the last four *adhyāyas*. The remained parts of Khaṇḍa-deva has been written Bhāskararāya as he mentioned. These chapters are called *San̐karṣa-kāṇḍa*. And till now Khaṇḍa-deva work known as *Bhāṭṭadīpikā*. Because the beginning portion and the end portion of this text are still absent in that text. *Bhāṭṭacandrodaya* is a commentary of Bhāskararāya on *Bhāṭṭa-dīpikā*. Bhāskara-rāya's other work is *Bhāṭṭa-candrikā* which deals with the sixteen chapters of Jaimini's *Mīmāṃsā-sūtras*.

2.4.23.5. VYĀKARAṆA SCHOOL

Rasika-rañjanī is the commentary on *Madhyasiddhāntakaumudī* of Varadarāja.

2.4.23.6. KĀVYA AND PROSODY

Chandobhāskara is a commentary on *Chandasūtra* of Piṅgala. The reference of this book found in *Mṛtasañjivanī* commentary of *Vṛttaratnākara* and *Saubhāgyabhāskara*. *Chandaḥ-kaustubha* also found in *Mṛtasañjivanī* commentary¹⁵⁰ of *Vṛttaratnākara*. His *Vṛttacandrodaya*¹⁵¹ is the commentary on *Abhinavavṛttaratnākara*. *Candraśālā*, *Madhurāmlasubhāṣita* are another Kāvya related works of him.

¹⁴⁹ Amṛtānanda Yogī also wrote *Dīpikā* commentary known as *Yoginīhṛdaya* on *Nityāśoḍaśikārṇava* text.

¹⁵⁰ *Mṛtasañjivanī* is another work of him on Prosody.

¹⁵¹ Manuscript preserved in Asiatic Society, Kolkata.

2.4.23.7. SMṚTISĀSTRA

Smṛtitattva, *Ekādaśīnirṇaya*,¹⁵² *Pradoṣa-nirṇaya* is a Dharmaśāstra oriented text and in the Saraswati Bhavan Library of Varanasi, a text available named *Pradoṣārcanabhāskara*. *Tṛcabhāskara*,¹⁵³ *Kuṇḍabhāskara*, *Śaṅkhacakrāṅkanaprāyaścittam*, *Sahasra-bhojana-khaṇḍa-ṭīkā* in a commentary on the portion of the *Baudhāyana Dharma-sūtra*.

2.4.23.8. STOTRAS

Śivastava, *Devīstava*, *Śivadaṇḍaka*, *Śivanāmakalpalatāvāla*, *Śivāṣṭakam*, *Śivāṣṭottara-śata-nāma-stotra*. In this text *Śivāṣṭottara-śata-nāma-stotra* he explained the one hundred and eight names of Śiva by using 108 meters. Nīla Kaṇṭha Dīkṣita also commented in his text *Śivatattvarahasya* about the work of Bhāskararāya.

Hence, according to the catalog of Adyar library Bhākararāya has written *vilāsa* commentary on *Siddhānta-kaumudī* of Bhaṭṭājī Dīkṣita moreover in there has some more texts found in the *Bhāskaravilāsa* text, much of them still unpublished. They are *Avadhūtagītā*, *Aṣṭāvakra-gītā*, *Īśvaragītā*, *ātmabodhavyākhyā*, *Āmnāyapaddhati*, *Candralā-māhātmya*, *Chalārṇasūtra*¹⁵⁴

2.4.24. ĀTMĀRĀMA VYĀSA/ ĀTMĀRĀMA

Ātmārāma Vyāsa and Ātmārāma are the different commentators according to the *New Catalogus catalogorum*. First Ātmārāma Vyāsa wrote a commentary on *Durgāsaptaśatī* is *Caṇḍīmāhātmyaṭīkā*.¹⁵⁵ Ātmārāma also another scholar who composed many books e.g. *Kāmandakīyaṭīkā*, *Nāgānandaṭīkā*, *Mahāvīracaritaṭīkā*, *Vākyasudhāṭīkā*, *Vṛttaratnākaraṭīkā* and *Saptaśatīṭīkā*.

2.4.25. NĀGEŚA BHAṬṬA (1731-1810 A.D.)

¹⁵² Manuscript of this text is not available.

¹⁵³ This text is published from Gaekwad's Oriental Series, Baroda in the year of 1982. This book is critically edited by Raghunātha Gopāla Sāthe. Three manuscripts of this text have been found by the scholar from Saraswati Bhavan library.

¹⁵⁴ Available in Varanasi Saraswati bhavan, Accession No- 85376.

¹⁵⁵ Mentioned in the Catalogue of Sanskrit Manuscripts in Private Libraries of the North-West Provinces. Part I. Benares 1874.8.

Nageśa Bhaṭṭa born in a Mahārāṣṭrīya Brahmin family as a son of Śivabhaṭṭa and Satīdevī. He was the scholar of the 18th century. Nageśa Bhaṭṭa alias Nāgojī Bhaṭṭa. He learned Vyākaraṇa from Haridatta Dīkṣita the son of Bhaṭṭojī Dīkṣita. His *Nāgojībhāṭṭī* is the commentary on thirteen chapters of *Devīmāhātmya*. His commentary is very comprehensive and in a few verses, he didn't comment. He mentioned in his commentary that ṛṣi Medhā is another name of ṛṣi Vasiṣṭha.¹⁵⁶

2.4.25.1. WORKS OF NĀGEŚA BHAṬṬA

In Vyākaraṇa *Mahābhāṣyoddyota*, *Śabdenduśekhara*, *Laghuśabdenduśekhara*, *Paribhāṣenduśekhara*, *Vaiyākaraṇasiddhāntamañjuṣā*, *Vaiyākaraṇasiddhāntalaghumañjuṣā*, *Vaiyākaraṇaparamalaghumañjuṣā*, *Śabdaratnam*, *Viśamīṭikā* on *Śabdakaustubha*, *Aṣṭādhyāyīsūtrapāṭha*, *Dhātūvṛtti*, *Śabdānantasāgarasamuccaya*, *Sphoṭavāda* etc.

In the Sanskrit Literature *Rasagaṅgādharaṭīkā*, *Gītagovindaṭīkā*, *Rasatarāṅgiṇī*, *Sudhālaharīṭīkā*, *Rasamañjarīṭīkā*, *Kuvalayānandaṭīkā*, *Alaṅkārasudhā*,

In the Dharmaśāstra *Tīrthenduśekhara*, *Ācārenduśekhara*, *Tithīnduśekhara*, *Prāyaścittenduśekhara*, *Tithinirṇaya*, *Prāyaścittasamgraha*, *Gotrapravarānirṇaya*, *Prabhākaracandratattvadīpikā*, *Tātparyadīpikā*, *Kāleṇduśekhara* etc.

The other works of him in Nyāya *Lakṣaṇaratnamālā*, *Tarkabhāṣāṭīkā*, in Veda *Vedasūktabhāṣyam*, *Ekaśrutivāda*, in Vedānta *Vyāsaśūtreṇduśekhara*, in Sāṃkhya system *Laghusāṃkhyasūtravṛtti*, in Yoga system *Pātañjalasūtravṛtti*, *Pātañjalasūtravṛttibhāṣyacchāyāvyākhyā*, and finally in Tantra *Paramārthasāra*, *Caṇḍīpāṭhaṭīkā*, *Caṇḍīstotraprayogavidhi*, *Kātyāyanītantra* etc.

Moreover, he also composed *Tilakam* commentary on Vālmīki Rāmāyaṇa, and commentary on *Adhyātmārāmāyaṇa*. From the above-listed text some are published and some of them in manuscript form. But the scholar is very much cope with the Vyākaraṇa system and the works on Vyākaraṇa are much regarded and popular also. He was very much influenced by the Tantra system, it may be possible for his *gurus* because all of them were a devotee of Śiva, Śakti and, Viṣṇu. Bhaṭṭojī Dīkṣita also quoted verse at the end of his *magnum opus Siddhāntakaumudī*.¹⁵⁷

¹⁵⁶ medhā iti ṛṣināma vastuto vasiṣṭhasya nāmāntaramidam.

¹⁵⁷ bhaṭṭojīdīkṣitakṛtīḥ saiṣā siddhāntakaumudī ||
Prītai bhūyādbhagavatorbhavānīviśvanāthayoḥ ||

2.5. UNPUBLISHED COMMENTARIES

The other yet unpublished commentaries are, *Caṇḍīmāhātmya* by *Devīmāhātmyaṭīkā* by Ananda Pandit, Gopīnātha, Govindarāma's *Govindarāmā*,¹⁵⁸ Rāmaśarmā, Śaṃkaraśarmā, Raghunātha Maskarin, Ravindra, Vidyābhūṣaṇa, Nṛsiṃha Cakravartī, Śivabhaṭṭa, Śivācārya jagadvar, Jayanārāyaṇa, Jayarāma also wrote commentary on *Devīmāhātmya*.

Apart from these commentators there some commentaries have been found with the name — Gaurīvara Śarma's *Vidvatmanoramā*, Jayarāmas *Daṃśoddhāra*, Pītāmbara Mīśra's *Durgāsandehabhedikā*, Bhīmasena's *Bhīmasenī*,¹⁵⁹ Virupākṣa Śarman Kavikaṇṭhābharaṇa Ācārya composed a commentary in 1531 A.D. named *tattvadīpikā* or *caṇḍīślokaṛthaparakāśa*, Lālamaṇi's commentary on *Durgāsaptasatī* is *Puṣpāñjali*, Vīrabhadra's *Vīrabhadrī Laghuśāntanavī* by Nārāyaṇa who was the son of Narasiṃha.

¹⁵⁸ Govindarāma was the son of Rāmadeva, his other works are *Kaumudī* or *Mahimnastavaprakāśikā*, *Dhūratoṣiṇī* on *Saundaryalaharī*, *Dhīrarañjikā* on *Kumārasambhavam*.

¹⁵⁹ Bhīmasena was a tantric teacher as mentioned in *Śaktiratnākara*.

3

Philosophical Sources of *Durgāsaptasatī*

3.1. DEVĪ AS ŚAKTI

In the first chapter we have discussed the Śakti, and how Śiva is related to Śakti. Śakti is the intrinsic power of Śiva. Without Śakti, Śiva is nothing. To discuss the earlier sources of Śakti the *Vāksūkta* or *Devīsūkta* in *Ṛgveda* give us the concrete evidence about Śakti. Many scholars believe that the *Vāksūkta* (10.125) is the main source of Śakti, that's why the text *Durgāsaptasatī* mentioned the *Vāksūkta* at the last of this text and before the *rahasyatraya*. As well as the *Rātrisūkta* of *Ṛgveda* also mentioned in that text. In the *pāṭhavidhi* of *Durgāsaptasatī*¹⁶⁰ the two hymns have been mentioned, without these two hymns, the text has never been read. In the Vedic period where we didn't find any exact definition of *śakti* or Śakti. In some hymns of *Ṛgveda*, the *śaktitattva* has been embellished. Among the hymns *Vāksūkta* and *Rātrisūkta* are famous. And more places *śakti* is associated and defined as the inseparable thing of Vedic God. From this vision, *śakti* would be taken separate aspects and doctrine. In every Tantric text, Śiva and Śakti observed as narrator somewhere Śakti narrates and somewhere Śiva narrates. The Āgamic or Tantric texts are a collection of dialogue between Śiva and Śakti.¹⁶¹ Śiva is nothing without Śakti, without Śakti

¹⁶⁰

kavacārgalākīlakapāṭhavedatanantrokta-rātrisūktapāṭhadevyatharvaśūṣapāṭhanyāsavidhisahitanavārṇajāpasaptasatī nyāsadhyanasahitacaritrasamvandhiviniyoganyāsadhyanapūrvakaṃ...tadante-nyāsa-vidhi-sahita-navārṇa mantrajapaṃ- vedatanantrokta-devīsūktapāṭhaṃ rahasyatrayapaṭhanam — Pāṭhavidhi- Durgāsaptasatī

¹⁶¹ Many Śāstra text in India have a *divyaugha* tradition and many of them had not been written by someone they are called *apauruṣeya* e.g. Veda. The Tantric text might be from that *divyaugha* tradition. Many Tantric text have not mentioned their inscribe's name and they supposed to written by the Śiva or Śakti (Devī) himself/herself.

Śiva is inactive (*śava*). Śiva the static aspect of consciousness and Śakti is the kinetic aspect of the same.¹⁶²

According to the cult Tāntra is a five-fold system— Sūrya, Gāṇapatya, Viṣṇu, Śiva, and Śakti. These all are the different aspects of Śakti. Śakti worshippers are called Śākta because they have chosen Śakti or Devī (*iṣṭadevatā*) for worship. Often it is assumed that the Śāktas are necessarily the Tāntrics or the follower of Āgamaśāstra but they are not only the follower of Āgamaśāstra. However they are also only a branch of Āgamic school.¹⁶³ The Śakti or the Śakti doctrine is not peculiar to the Śāktas. Every god has their *śakti* or power and Śāktas are trying to worship the Śakti as a feminine. As Rudra's *śakti* is Rudrāṇī/Śivānī/Bhavānī, Viṣṇu's *śakti* is Vaiṣṇavī, Brahmā's *śakti* is Brahmāṇī. First, the Śakti is Vimarśa and The Paramaśiva has five *śaktis* i.e. *citśakti*, *ānandaśakti*, *icchāśakti*, *jñānaśakti*, *kriyāśakti*. In the Śaiva-Śākta philosophy, the Śakti is the consort of Śiva and inseparable with Śiva. Among the *śaktis*, *cit* and *ānanda* are the *śaktis* of Paramaśiva and while the other three *śaktis* are the *śakti* of Devī, *icchāśakti* is Gaurī, *Kriyāśakti* is Brāhmī, and *jñānaśakti* is Vaiṣṇavī.¹⁶⁴

As the word *śakti* is feminine, therefore, it must present the feminine power. The Śāktas are trying to awake the Śakti in each Devī. The Śāktas or Sādhakas thought that Śakti already existed in all Devīs and all the Devīs are the various form of the almighty Mahāmāyā. She has been adorned with various names from the Vedic to Purāṇic age. Thus Śakti is the nature of Mahāmāyā and the Mahāmāyā is being worshipped by the *sādhakas* for gaining the power or *śakti* from the almighty mother. In Vedānta Philosophy *śakti* is *māyā*, (*tūlāmāyā*, *mūlāmāyā*, *vidyāmāyā*, *avidyāmāyā*), in Mimāṃsā Philosophy *śakti* is *dharma* and *mantra*, In Sāṃkhya Philosophy *prakṛti*. This *śakti*/Śakti or the goddess culture introduced the Śaktivāda (Śakti doctrine) first and commence the Tantra Philosophy. Numerous Tantric texts had written in the Tantric period (500 A.D to 900 A.D).¹⁶⁵ It is very difficult to find the exact time of when the Śaktivāda came as a separate doctrine.¹⁶⁶ The Tantric scholars focused on some major points to promulgate the

¹⁶² *Śakti and Śākta*, p. 26.

¹⁶³ *Ibid.*, p. 18.

¹⁶⁴ In the Śaiva-Śākta philosophy the *śakti* is not defined as substance *śakti*, mental *śakti*, intellect *śakti*, cognitive *śakti*, social *śakti*, political *śakti*, economic *śakti*, The *śakti* is there the power of Śiva.

¹⁶⁵ According to Gopinath Kaviraj the period of Tantra is upto 1200 A.D.

¹⁶⁶ The Śaktivāda in India is as older as the Indian Philosophy and Dharma. N.Barth said that the Śaktivāda in India is contemporary to the Bhārata. In the 2000 BCE the figurines of Prakṛti Devī has been found in Indus Valley Civilization.

Śaktivāda¹⁶⁷ — (a) To enrich the majesty or glorification of Śakti or Devī (b) Introduce about the *Mantravijñāna* and Tantric-*sādhana* (c) Kuṇḍalinī yoga (d) enrich the worship method by *Pañcamakāra* way. Thereafter, the Śaktivāda promulgates gradually and the śakti/Śakti accomplished as Mahādevī.¹⁶⁸ For the worshipping of Śakti or Mahādevī, many traditions had flourished e.g. Kaula, Pāśupata, Lākula, Kāpālīka, Sauma, Mahāvrata, Jaṅgama, Kāruṇika, Bhairava, Vāmamata, Bhaṭṭamata, Nandikeśvara, Raseśvara, Siddhāntamata, etc. These all the traditions are promulgated the Śakti from ‘worship’ to ‘sādhana’ or ‘Śakti’ to ‘Mahādevī.’ Besides all these traditions several traditions been introduced in the Southern part of India “Śrīvidyā-tradition.” This tradition is twelve in numbers.¹⁶⁹

The *Śaktisūtra* by Agastya defined the Śakti from various perspectives. Śakti is the ‘Unqualified Absolute,’ it is the only reality, *Nirguṇa*.¹⁷⁰ But the *Devībhāgavata-Purāṇa* says that there are two types of Śakti: *saguṇā* and *Nirguṇa*. *Saguṇa-Śakti* is supposed to be worshipped by person who is subjective and patented; but the *Nirguṇa-Śakti* is supposed to be worshipped by the monastics or the one who escapes himself/herself from any kind of longing.¹⁷¹ Śakti is the doer of all the universe,¹⁷² she is the material and instrumental cause like the spider; because spider consists of both cause, material, and instrumental in making the meshwork.¹⁷³ She is both father and mother, ṛṣi Parāśara compares the Śakti with the word's ability and efficiency, etc.¹⁷⁴ Ṛṣi Vasiṣṭha compares Śakti with the word *moha* (*mohinī śakti*).

The Śakti or Devī is alone in the World.¹⁷⁵ But, for her supremacy, she is in multiple forms.¹⁷⁶ The forms are the epithets of the supreme goddess Mahāmāyā like— Caṇḍī, Ambikā, Bhagavatī, Durgā, Nityā, Paramā, Cāmuṇḍā, Sthitā, Śakti, Varadā, Prakṛti, Yoganidrā, Sanātānī,

¹⁶⁷ Though the tradition of Śakti flourished much in the Medieval India, but it had been outset at the Pre-Vedic time or in the Indus Valley Civilization. In Mahenjo-daro and Harappa cities the historians found many evidences like seal, images of goddess, coins etc.— *Śakti sādhana* by S. Dwivedi p. 18

¹⁶⁸ *Bhāratiya śakti-sādhana* by Shyamakant Dwidevi p. 24.

¹⁶⁹ Manu, Candra, Kubera, Lopāmudrā, Manmatha, Agastya, Agni, Sūrya, Indra, Skanda, Śiva, and Durvāsā are the twelve sub-tradition of Śrīvidyā School.

¹⁷⁰ *nirguṇatvāt Ś.Sū. 92.*

¹⁷¹ *saguṇā nirguṇā sā tu dvividhā proktā manīṣibhiḥ | saguṇā rāgibhiḥ sevyā nirguṇā tu virāgibhiḥ || D. Bh., 1.8.40.*

¹⁷² *yadkartrī. Ś.Sū. 1.*

¹⁷³ *ūrṇanābhiḥ Ś.Sū. 38.*

¹⁷⁴ *Parāśara prābalyam Ś.Sū. 85.*

¹⁷⁵ *ekaivāhaṃ jagatyatra dvitīyā kā mamāparā | D.S. 10.5.*

¹⁷⁶ *ahaṃ vibhūtyā bahubhīrha rūpairyadāsthitā | D.S. 10.8.*

Viśveśvarī, Muktihetu, The ten Mahāvidyās, Saptamātrikās, and many more. First of all we need to solve some queries: How the Mahāmāyā is? What the nature of her embodiment? It must have been said that ‘she is neither a girl child, or young or old, or masculine or feminine, or eunuch, or god or *asura* (demon) or human being. They are the one without a second, and the supreme Brahman (*parabrahma*).

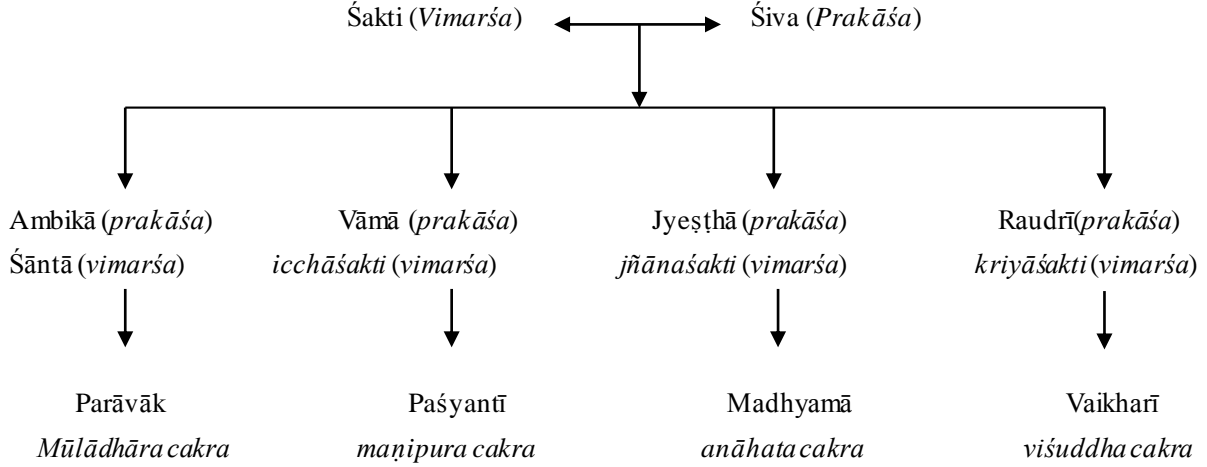
*na bālā na ca tvam vayasyā na vṛddhā na ca strī na ṣaṇḍhaḥ pumānnaiva ca tvam |
suro nāsuro no naro vā na nārī tvamekā parabrahmarūpeṇa siddha || Mahākālasaṃhitā*

Upaniṣads also reveals the same thing. *Chāndogya-Upaniṣad* says that first the *Sat* or Brahman exists and then Brahman determines that I will be multiform, then he creates the sun (*tejas*), thereafter the *tejas* determines and *tejas* comes in a multiform and water (*jalam*) has been originated by the *tejas*.¹⁷⁷ In the *Śivasūtra* of Vasugupta Śakti is meant by ‘*yonivarga*’.¹⁷⁸ In Śaiva Philosophy the Parāśakti is called as Ambā. Ambā incarnated as *vāmā*, *Raudrī*, and *Jyeṣṭhā*. Among them, *Vāmā* is associated with the *saṃsāra* and tries to put the men in ignorance, while he/she living in the *saṃsāra*, *Raudrī* persuades them to the religious work and make them happy and the *jīva* static in the happiness, No propensity has found towards the salvation for this pleasure the *jīva* never get the salvation, and *Jyeṣṭhā* instigates them to the way of salvation. These three *śaktis* always exist together in every *jīva* and the *icchā*, *jñāna*, *kriyā* are *vimarśa* form of them. The three sound system *paśyantī*, *Madhyamā*, and *Vaikharī* also originated from these three *śaktis*.

- *Jyeṣṭhā*: this *śakti* assigned in the category of *aghora śaktivarga*, provokes the men to the way of salvation.
- *Raudrī*: this *śakti* assigned in the category of *ghora śaktivarga*, men are living in the *saṃsāra* for this *śakti*.
- *Vāmā*: this *śakti* assigned in the category of *ghoratara śaktivarga*, men are living in bondage for this *śakti*.

¹⁷⁷ *tadaikṣata bahu syāṃ prajāyeyeti tattejo'srjataḥ tatteja aikṣata bahu syāṃ prajāyeyeti tadapo'srjatata smādyatra kva ca śocati svedate vā puruṣastejasa eva tadadhyāpo jāyante | Ch.U., 6.2.3*

¹⁷⁸ *yonīvargaḥ kalāśarīram | Ś. Sū. 3.*



Therefore, Śakti is very important in Śākta philosophy. We could see her multiple forms in *Durgāsaptasatī* and other Śākta-oriented texts. Her numerous forms had been depicted there, but in another context, Śakti takes a great role in the study of Vāktattva or sound system in this respective philosophy. These four *vāks* have been rendered in various places in Sanskrit, in Grammar, they are three in numbers. The four-fold sound system rendering the four-*vāks* — *Parā*, *Paśyantī*, *Madhyamā*, and *Vaikharī*. Śākta philosophy defines these four *vāks*; *Parāvāk* is *Parāśakti*¹⁷⁹, *Mahātripurāsundarī*, *Mahāmāyā*, *Bindu*, *Kuṇḍalinī*, *Śabdabrahma*. It consisted of *mūlādhāra-cakra* like serpentine, this serpentine is like the *kuṇḍala* that's why it's another name is *Kuṇḍalinī Śakti* (serpent power) and the *kuṇḍala* is besetting the *śivaliṅga*. *Parāvāk* is the ultimate cause of this universe and it dwells in *Bindu*, the *bindu* is similar to the main cause. The *bindu* creates the triangle sound system viz. *paśyantī*, *madhyamā*, and, *vaikharī*. At the time of dissolution, the whole world delitescens into the *Parāvāk*, and at the time of emanation, the world manifested again. The *Parāvāk* is imperceptible by the utterance and mind.¹⁸⁰ *Ambikā* is the first appearance (*prakāśāṃśa*) of the *Parāśakti*. The *Devīmāhātmya* also argues that the *Ambikā* is the *mūlaśakti*; *Devī Ambikā* and *Devī Cāmuṇḍā* both have appeared first among all the *Devīs* in the *Devīmāhātmya* text. The second chapter of this text shares the majesty of *Ambikā*. The Śakti or the *Devī* is endowed with the power of all.¹⁸¹ *Devī* is being worshipped as the form of Śakti, in the

¹⁷⁹ na tasya kāryaṃ karaṇaṇca vidyate na tatsamaścābhyadhikaśca drśyate |
parāśya śaktirvividhaiva śrūyate svābhāvikī jñānabalakriyā ca || Śv.U. 6.8.

¹⁸⁰ avānmanasagocarā sarvavedāntairaparicchedyā sarvakāraṇabhūtā śivādidharaṇyantatattvasaṅghāta-
āvirbhāvabhūmiḥ maheśvarī parā sarvotrīṣṭetyucyate | Kā.Vi., 20, commentary.

¹⁸¹ sarvasvarūpe sarveśe sarvaśaktisamanvite | D.S., 11.24.

Tattvaparakāśikā commentary Śakti means ‘ability’ and ‘encouragement,’¹⁸² Śakti is the semi part of Śiva.¹⁸³ As a female consort Śakti we could see Śakti from the Satya-yuga to Kali-yuga — Viṣṇu, Rāma, Kṛṣṇa with their consorts Lakṣmī, Sītā, and Rādhā. As the Brahmā, Viṣṇu, and Rudra are the same deity, but, for their power and *guṇas* (*sattva-rajās-tamas*) they doing different activities viz. emanation, sustenance, and withdrawal. Similarly, the Mahāśakti is one and alone but sometimes the mother appeared as Brahmāṇī, Śivānī, and Vaiṣṇavī and they also prevail the emanation, sustenance, and withdrawal.

tvayaitad dhāryate viśvaṃ tvayaitad sṛjyate jagat |
tvayaitad pālyate devi tvamatsyante ca sarvadā || D.S.,

visṛṣṭau sṛṣṭirūpā tvam sthitirūpā ca pālani |
tathā saṃhṛtirūpānte jagato'sya jaganmaye || D.S.,

These two *mantras* clarify the word Devī as Śakti — she upheld the universe, protected us since the creation, the totality of the world form is thyself.

3.2. VEDIC SOURCES

The Philosophical sources of *Durgāsaptaśatī* imply to find out the philosophy of this text from Vedic, Upaniṣadic, Purāṇic, and Āgamic treatises. Though this is a Eulogical text, the philosophy of this text is very praiseworthy and after completion of this text,¹⁸⁴ basically, the Śākta School is much flourished and many books also have been written by the scholars. And from the Vedic to Tantric period is about thirty-five hundred years, but the Āgama texts are contemporary to Veda. Here in this chapter some of the Vedic sources will elaborate on the nature and definition of Devī and her various incarnations. Some of the Brāhmaṇa, Āraṇyaka, and Upaniṣad texts also clarify the same. In the Spiritual philosophy of India, it has been recognized that the *Prakṛti* is itself a Devī indeed. The *Prṥthivī-sūkta* of Atharvaveda (12.1) recognized that the Earth itself called as *Prṥthivī* who holds all the things whether they are past or future.¹⁸⁵ Atharvaveda says about the protection of *Prṥthivī*; some components are there, who protect it viz. *satya*, *vr̥hat*, *ṛtam*, *ugram*, *dīkṣā*, *tapasyā*, *brahma* and *yajña*. Therefore, according to the spiritual philosophy, we can say that *Prakṛti*, *Prṥthivī*, and *Devī* are very similar.

¹⁸² *śaktiḥ sāmāthyam utsāho vā | Tattvaparakāśikā commentary., 5.34.*

¹⁸³ *Śivasyārdhasvarūpā śaktirvā | Caturdharī commentary*

¹⁸⁴ As the part of *Mārkaṇḍeya Purāṇa* this text has been found as a separate text while the Composition of Tantric Texts bespeak.

¹⁸⁵ *bhūtasya bhavyasya patnī At.V 12.1*

In the Pre-Vedic civilization, we found numerous pottery figurines and some of them were female figurines. The major cities Mohenjo-Daro and Harappa provide many female pottery images some of them wear jewelry, skirt, etc.; nude figurines of bronze are also found. The female figurines of that time also present the Mother goddess. The Mother Goddess was also worshipped by them, the lower-class people worshipping her. Although, there has no evidence been found about how the deification has been started on the pottery figurines and the effectiveness of the figurines has been vindicated. In the later period, Mother Goddess was very much regarded by the inhabitants of this valley. Similarly, the male deities are also found in the pottery but they are rare in numbers.¹⁸⁶ Some Hindu paṇḍits accepted that the Śakti-culture of the Hindus came from the Non-Aryan people. And some of them said that the worship of Śakti and Mātṛkā induced from the stone-age. Marshal said that the area between the river of Sindhu and Nīla was the land for the worship of Mātṛkā.

Among ancient men in all societies, particularly in the Neolithic society, the domination of the feminine principle in the process of the creation was most obvious. It is held by eminent scholars Gordon Childe that most of the advances in the Neolithic civilization such as food production, pottery-making and domestication and milking of milch animal were started by women. It was, therefore, natural that the mother, the most important aspect of womanhood, was to be regarded as comparable to the Mother Earth in view of possessing similar power of fertility. Besides this obvious empirical consideration, the speculative aspects also came to play, and the power of creation, preservation and destruction by gods was represented or conceived as the feminine principle Śakti.— Evolution of Śakti Worship in India, *Śakti cult and Tārā.*, p. 45.

Goddess occupies a subordinate position in the Vedic period for religious belief and worship, moreover, they do not partake a ruler of the world. Although they are very few, their characteristics are much resplendent and significant. The attested hymns on Goddess in *Vedas* are — *Prthivī sūkta/Bhūmi sūkta* (*Athrvaveda*, 12.1), *Rātrisūkta* (*Rgveda* 10.10.127), *Vāksūkta* (*Rgveda* 10.125), *Sarasvatī sūkta* (*Śatapthabrāhmaṇa*, *Rgveda*, *Vājasaneyī Saṃhitā*), *Uṣā sūkta* (*Rgveda*), *Aranyānī* (10.146), *Saramā* (10.108), *Śraddhā* (10.151), *Lakṣmī sūkta* (*Yajurveda*) *Aditi* (*Rgveda*), *Purandhi*, *Īrā*, *Dhīṣaṇā*, *Rākā*, *Sinīvālā*, *Kuhū*, *Prṣṇi*, *Saraṇya*, *Medhā*, *Nirṛti*, *Śrī* etc. Among the Goddesses, *Uṣā* has a maximum number of *sūktas* and *Vākdevī* is much popular. All the gods in *Vedas* are the incarnation of *śakti*. The divinity of the deity is inhabited in the *śakti*.

¹⁸⁶ The male deity Rudra is found first in his aspect of Paśupati (the lord of Beasts, *paśu*).

For example, the fire (*agni*) is nothing without its fire-ness (*agnitva*), invariably fire-ness (*agnitva*) is the quality of fire (*agni*), *śakti* of fire; if we disassociate fire from its fire-ness then the fire will not exist. We have found many names of god in the *Bṛhaddevatā*, where many Devīs are included in the *Vāgdevī* e.g. *Indrāṇī*, *Saramā*, *Romaśā*, *Ūrvaśī*, *Sinivālī*, *Rākā*, *Anumati*, *Kuhū*, etc. The female seer in *Vedas* has put the significance of Devī. Because some female seers are the namesake of Vedic goddess.¹⁸⁷

<i>Ṛgveda</i>					
R̥ṣikā	Mantras	Maṇḍala	R̥ṣikā	Mantras	Maṇḍala
Sūrya-sāvitrī	47	10.85	Ghoṣā-Kākṣīvatī	28	10.39, 10.40
Sikatā-nivāvarī	20	9.86	Indrāṇī	17	10.86, 10.145
Yamī-vaivasvatī	11	10.10, 10.154	Dakṣiṇā-Prājāpatyā	11	10.107
Aditi	10	10.72, 4.18	Vāk-Ambhṛṇī	8	10.125
Apālā-ātreṇī	7	8.91	Juhū-brahmajāyā	7	10.109
Agastyasvasā	6	10.60	Viṣvavārā-ātreṇī	6	5.28
Urvaśī	6	10.95	Saramā-devaśunī	6	10.108
Śikhaṇḍinyau- apsarasau	6	9.104	Poulomī-śacī	6	10.159
Devajāmayah	5	10.153	Śraddhā-Kāmāyanī	5	10.151
Nadī	4	3.33	Sārparājñī	3	10.189
Godhā	1	10.134	Saśvatī-āṃgirasī	1	8.1
Vasukratnī	1	10.28	Romaśā-brahmavādinī	1	1.126
<i>Atharvaveda</i>					
Sūryā-sāvitrī	139	14.1,2	Māṭṛnāmā	40	2.2, 4.20, 8.6
Indrāṇī	11	20.126	Devajāmayah	5	20.93
Sarparājñī	3	20.48			

The Rudra or Śiva is the first male figurine and is found with five-heads. According to the evidence, we found that the Indus Valley Civilization had collapsed for the massive flood. From that, we can found the similarity of Rudra-deva because in Veda Rudra is the god of ‘destruction’ e.g. epidemic, natural disaster, flood, etc. The word *rudra* originated from the root ‘*rud*’ meant

¹⁸⁷ *Vaidika Sāhitya evaṃ Sanskṛti.*, p. 48.

rodana (cry).¹⁸⁸ Yāska in his *Nirukta* says the meaning of *rudra* though he referred to the definition of *Rudra* from the *Haridrava* section of *Maitrāyaṇi Saṃhitā* —

*rudro rautīti sataḥ, rorūyamāno dravatīti vā rodayatervā, yadarudattad rudrasya rudratvamiti kāṭhakam, yadarodīttad rudrasya rudratvamiti haridravikam*¹⁸⁹

As like the *Pr̥thivī-sūkta* of Atharvaveda gives us the eight components of *Pr̥thivī*; we could say them the part of its whole thus in the *Viṣṇu-purāṇa*¹⁹⁰ we can found the eight components of Rudra they are — *sūrya, jala, mahī, vahni, vāyu, ākāśa, dīkṣita-brāhmaṇa* and *soma*. In the *Vedas*, Rudra is associated with the Marut, Agni,¹⁹¹ Paśu, Sūrya, Kālapuruṣa, Naṭarāja, Giriśa, Nīlakaṇṭha, etc. The Śiva is the namesake of Rudra had found in Yajurveda first.

The Name of the Rudra In <i>Śukla-yajurveda</i>	Bhava, Rudra, Śarva, Paśupati, Nīlagrīva, Sitikaṇṭha, Kapardī (Jaṭādhārī), Vyuptakeśa, Sahasrākṣa, Śatadhanvā, Giriśa, Śipiviṣṭa, Iṣuvān, Hrasva, Vāmana, Vṛhat, Varṣīyān, Vṛddha, Savṛddha, Agra, Prathama, Jyoṣṭha, Kaniṣṭha, Pūrvaja, Aparaja, Vātya, Raiṣma, Vāstavya, Soma, Rudra, Tāmra, Aruṇa, Śaṅgu, Paśupati, Ugra, Bhīma, Agrevadha, Durevadha, Hantā, Hanīyān, Vṛkṣa, Harikeśa, Mayobhava, Śaṅkara, Mayaskara, Śiva, Śivatara, Brajya (living in Braja), etc.
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In the Purāṇās and Tantras, Sūrya and Rudra dwell together in the same entity.¹⁹² Rudra is omnipotent, omnipresent, and omniscient, He was the god of all the upper and lower caste people. Everyone worshipped Rudra with his various forms, during the Vedic and Purāṇic time in many places in the world; and still today Rudra is being worshipped. He is the patron of both violent and lawless men, soldiers, robbers, thieves, cheats, craftsmen, huntsmen, merchants, etc. It is also said that Rudra was a very famous deity not only among the Āryas but also among the non-Āryas.¹⁹³ He is associated with both malevolent and benevolent qualities, as human behavior both good and bad. When he is benevolent, overwhelmed with propitiousness and kindness, and praised as the god of cure and medication; on the contrary, when he is malevolent he is the god of destruction

¹⁸⁸ The *Śatapatha Brāhmaṇa* (1.7.4) and *Maitrāyaṇi Saṃhitā* (3.6.5., 4.2.12.) describe how the *rudra* is similar with the *rud* stem and the validity of this name.

¹⁸⁹ *Nirukta* 10.5.8.

¹⁹⁰ *V.Pu.* 1.8.7.

¹⁹¹ *Agnirapi rudra ucyate* | *Nirukta* 10.7.7.

¹⁹² *ekākī Yaścaratyēsa sūryo 'sou rudra ucyate* | *Br. Pu.* 28.40.

¹⁹³ The God Śiva also being worshipped by the non-āryas, e.g. *koca, doma, vāgdī, kirāta* cited in the Bengali *Maṅgalakāvya*s. The famous festival *Gājana* and *Caraka* celebrated by the *koca* and *doma* at a time but in later the festival also taken a major role in the Bengal.

compares with the *paśu* incarnation, whom the Vedic people had worshipped devoutly. During the Buddha-period we found the Śiva form of Rudra and much accepted by the people of that time. But the tradition of Rudra found up to the 18th century in the devotees of Śiva — Pāśupata, Liṅgāyata, Kāpālīka, Kālāmukha, etc. The Kāpālīka tradition is too much accomplished by Buddhist Philosophy. But the rest of the numerous traditions are most probably worshipped the malevolent Rudra. It is very difficult to say how old the traditions are, but the godship of Rudra intimated from the Vedic period. The *liṅgapūja* of Śiva is introduced at the time of Purāṇa basically, the *Vedas* don't have given any valid evidence about *liṅgapūjā*. In the two hymns of *Ṛgveda* mentioned the word *śiśnadeva*.¹⁹⁴ About the etymological meaning of *śiśna*, Yāska says in *Nirukta*— the word *śiśna* came from the root 'snatha' which meant slaughter, the man who rebuked during the sexual relationship with a woman. Durgācārya in his commentary on *Nirukta* said that *śiśnadeva* meant the men who relinquished himself from doing the Vedic *karmas* e.g. *yajña*, *śrauta* and have a relation with many female partners.¹⁹⁵ Thus the word *śiśnadeva* is very similar to Kāmadeva and ascertains the person who is passionate, libertine, and voluptuous. Thereafter in latter, the word *śiśna* interpreted as *liṅgapūjā*. Some scholars argue that the *liṅgapūjā* first introduced by the non-āryans people in the city of Mohenjo-Daro and latter accomplished in the Purāṇic age and thus Rudra associated with Śiva. But the information about *śivaliṅga* of Mohenjo-Daro was inference-based. Some people argue that the figurines or *śivaliṅgas* were the symbols of the father who is considered as a god. Because after the long-time of Indus valley civilization there have no artifacts have been found of *śivaliṅga*. Also, there has no evidence about the differences between the cult of Rudra and Śiva. But the *Vedas* give us numerous *mantras* on Rudra and Śiva and their commonness.

Evidently, the oldest form of the Śiva Cult which prevailed since the Mohenjo-Daro-Harappaculture of the second millennium B.C. was some form of phallus worship. But this phallus worship acquired a new and profound significance very early in the history of Indian thought as indicated by the Purāṇas. A deeper religious significance has been attached to the concept of Linga... instead of the organ of procreation. It implies now the symbol of procreation and from the philosophical point of view it is explained as the source of origin and the dissolution of the universe representing the sum

¹⁹⁴ *sa śardhadarvo viṣuṇasya jantormā śiśnadevā api gurṛtaṃ nah | Ṛg.V, 7.21.5*

¹⁹⁵ *śiśnena nityameva prakīrṇābhiḥ strībhiḥ sākāṃ krīḍanta āsate śrautāni karmāṇi utsṛjya | Durgācārya in Nirukta Commentary.*

total of all that comes into being and Mahādeva, the Great God sustains the universe. The original Śiva cult has later been brought into line with Vedic Rudra Cult. — *Hinduder Devdevī*, Vol2, p.104.

3.2.1. VĀKSŪKTA/ DEVĪSŪKTA (*Ṛgveda* 10.125)

The Vāksūkta in *Ṛgveda* has taken a major role to accomplish the *Śaktitattva*. There have only eight *mantras* in this hymn but they are the origin of Śākta philosophy. In the *Ṛgveda*, this *sūkta* is mentioned as the Vāksūkta but another name of this *sūkta* is Devīsūkta. We can be seen that there are many hymns in *Ṛgveda* and else *Vedas* where the goddess is depicted felicitously. But, they don't accomplish Vāksūkta as Devīsūkta. Therefore, the significance of this Vāksūkta is much interpolated from a philosophical and religious viewpoint. And in the Purāṇic age when the Śākta tradition-based texts were being composed at that time. In *Ṛgveda*, we could not see that the Vāksūkta is bedecked as Devīsūkta. In the commentary of Sāyana, we could see that in the third *mantra* he appraised Vāk as Devī (Īśvarī).¹⁹⁶ Generally, it has been acknowledged that the worship of Devī till today is started from the Vedic-age and this hymn is the oldest hymn on Devī. This hymn does not contain any name of the goddess (*mātrkā*) and historical database but from the philosophical interpretation this hymn associated with the Śakti the mother goddess in the later period.¹⁹⁷ Once a time Vāk has seen Pārāśakti in her soul and she is feeling that she is the same as the deity is. She associated with the Ultimate Brahman and discerns that she is the Brahman/Śakti/Parāśakti. She is the ultimate reality, the Vāksūkta is clarifying all epithets of the Devī and all of her nature (*svarūpa*). Devī says she is the formations of all-gods (*viśvadevaiḥ*) Rudras, Vasus, Ādityas, Mitra, Varuṇa, Indra, Agni, Aśvins, Soma, Puṣā, and Bhaga. We can see her kindness she grants wealth to the skillful sacrificer¹⁹⁸, who offers *somayāga*. She is the preacher means she stands firm with the form of the intellect¹⁹⁹ of the theory and this is been approved by the Gods and men. She is queen, she makes mighty, she touches yonder sky, she pervades heaven and earth, she is the breath and hears, the men hear by her. Thus the *sūkta* presents the manifold theory. The *Keno-upaniṣad* also depicted the same. We can see the comparison of

¹⁹⁶ *Sarvasya jagata īśvarī* | *Sāyanabhāṣya Ṛg. V*, 10.125.

¹⁹⁷ *Bhārater śaktisādhana o śākta sāhitya.*, p. 29.

¹⁹⁸ *ahaṃ somamāhanasaṃ bibharṃyahaṃ tvaṣṭāramuta pūṣaṇaṃ bhagam | ahaṃ dadhāmi draviṇaṃ haviṣmate supṛāvyē yajamānāya sunvate* || *Ṛg. V.*, 10.125.2.

¹⁹⁹ *yā devī sarvabhūteṣu buddhirūpeṇa saṃsthitā* | *D.S.*, 5.20.

the verses of Vāksūkta with *Śrīmadbhagavadgītā*. The ‘Aham’ in Vāksūkta is stated as ‘Mahāmāyā’ in *Devīmāhātmya*. The *ātmā* in Vāksūkta is the *mā* in *Devīmāhātmya*.

<i>Devīsūkta</i>	<i>Śrīmadbhagavadgītā</i>
Comparative References	
<i>aham rudrebhirvasubhiṣcarāmyahamādityairuta viśvadevaiḥ</i> <i>aham mitrāvaruṇobhā bibharmyahamindrāgnī ahamasvinobhā </i>	<i>paśyādityān vasūn rudrānaśvinau marutastathā 11.6.</i> <i>mattaḥ parataraṃ nānyat kiñjit asti dhanañjaya </i> <i>mayi sarvamideṣaṃ protaṃ sūtre mañigaṇā iva 7.7.</i>
<i>aham somamāhanasaṃ bibharmyaham tvaṣṭāramuta pūṣaṇaṃ bhagam </i> <i>aham dadhāmi draviṇaṃ haviṣmate suprāvye yajamānāya sunvate </i>	<i>pūṇyo gandhaḥ pṛthivyām ca tejaścāsmi vibhāvasau </i> <i>jīvanaṃ sarvabhūteṣu tapaścāsmi tapasviṣu 7.9.</i> <i>bījaṃ mām sarvabhūtānām viddhi pārtha sanātanaṃ </i> <i>vuddhīrvuddhimatāmasmi tejaśtejasvināmaham 7.10.</i>
<i>mayā so annamatti yo vipaśyati yaḥ prāṇiti ya īm śṛṇotyuktam amantavo mām ta upa kṣiyanti śrudhi śruta śraddhivaṃ te vadāmi </i>	<i>yatkaroṣi yadaśnāsi yajjuhoṣi dadāsi yat 9.27.</i> <i>śrotraṃ cakṣuḥ sparśanaṃ ca rasanāṃ ghrāṇameva ca </i> <i>adhiṣṭhāya manaścāyaṃ viśayānupasevate 15.9.</i>
<i>ahameva svayamidam vadāmi juṣṭam juṣṭam devebhiruta mānuṣebhiḥ </i>	<i>teṣāmeva anukampāpārthamahamajñānajaṃ tamaḥ </i> <i>nāśayāmyātmabhāvastho jñānadīpena bhāsvatā 10.11</i>
<i>aham janāya samadam kṛṇomyaham dyāvāpṛthivī ā viveśa </i>	<i>kālo'smi lokakṣayakṛt pravṛddho lokānsamāhartumiha pravṛttaḥ 11.32.</i>
<i>aham suve pitaramasya mūrdhan mama yonirapsvantaḥ samudre </i> <i>tato vi tiṣṭhe bhuvanānu viśvotāmūṃ dyām varṣmaṇopa sprśāmi </i>	<i>mama yonirmahadvrahma tasmin garbhaṃ dadhāmyaham </i> <i>sambhavaḥ sarvabhūtānām tato bhavati bhārata </i>
<i>ahameva vāta iva pravābhyārabhamāṇā bhuvanāni viśvā </i> <i>paro divāpara enā pṛthivyaitāvaī mahimā sambabhūva </i>	<i>yathākāśasthito nityaṃ vāyuḥ sarvatrago mahān </i> <i>tathā sarvāṇi bhūtāni matsthānītyupadhāraya </i>

3.2.2. RĀTRISŪKTA

The Rātrisūkta (10.127) in *Rgveda* is very important to prescribe and clarify the Śākta philosophy as well as the Devī. After the Vāksūkta the Rātrisūkta is the source of the study of the mother goddess. The eight *mantras* of this hymn vindicate Rātri as a form of Devī. The immortal goddess Rātri drives out the darkness (*tamas*) by the astronomic power.²⁰⁰ Rātri is generally meant the night

²⁰⁰ *orvaprā amartyā nivato devyutvataḥ jyotiṣā vādhate tamaḥ | Rg.V., 10.127.*

tamaḥ andhakāraṃ jyotiṣā grahanakṣatrādīrūpeṇa tejaśā vādhate pīṣyati | Ibid., 10.127, Sāyanabhāṣya

but the second *mantra* of this hymn says that the *Rātri* drives out the darkness; as general the night is identified as the darkness but the darkness of night is a part of daytime. Here *Rātri* forms as a goddess who protects all the creatures and animals at night like birds, cows, and who seeks shelter, As well as she protects us from all the evils who roaming at night, she protects us from the thieves and ferocious animals. At night when all the evils are roaming and trying to hunt the animals, the *Rātri* saves themselves from the evils.²⁰¹ Therefore, she is worshipped by the people and since the creation, she protects all of us at night. *Ūṣā* is her sister here and the *Ūṣā* is being enlightened by her effulgence. It is also a question that how the Vedic *Rātrisūkta* is get connected with the worship of the mother goddess in the later period. The hymn on the *Rātri* is seen in many places in *Vedas* viz. *Ṛgveda*, *Śuklayajurveda*, *Atharvaveda*, etc. Another hymn of *Ṛgveda* praises the goddess *Rātri* for quiescent and the rest of the day.²⁰² The *Śuklayajurveda* says that O the mother *Rātri*! You pervade in the Earth and beyond the Earth, your possessiveness everywhere, for your modesty the darkness or *rātri* is happening every day and all the living beings take rest at that time after complete their work.²⁰³ The *Atharvaveda* has many *mantras* on *Rātri* says that the *Rātri* is like a cow, by whom the gods feeling happy and where she is the wife of *Kāla* (time), we pray to her for our betterment.²⁰⁴ There are a total of four hymns on *Rātridevī* (19.47-50). In every hymn, the *Devī* is praised by the devotee. The *mantra* of *Atharvaveda* says that *Rātri* has 99, 88 and 77 *gaṇas* (śakti) by which she protects us, and the individual numbers of *gaṇas* (66, 55, 44, 33) have existed in her. *Śamyā* and *Vibhāvarī* are her names. In the *Nighaṇṭu* *rātri* has twenty-three different names — *śyāvī*, *kṣapā*, *śarvarī*, *akṭa*, *ūrmyā*, *rāmyā*, *yamyā*, *namyā*, *doṣā*, *naktā*, *tamaḥ*, *raja*, *asiknī*, *payasvatī*, *tamasvatī*, *ghṛtācī*, *śirīṇā*, *mokī*, *śokī*, *ūdhaḥ*, *payah*, *himā*, and *vāsvī*.

In the *Purāṇas* *Rātri* is known as *Bhuvaneśvarī Devī*. *Bhuvaneśvarī* is one of the *Mahāvidyā* among the ten *Mahāvidyās*. The *Vāksūkta* of *Ṛgveda* says about the goddess *Bhuvaneśvarī Devī*.²⁰⁵ The *Devī Purāṇa* also clarifies *Rātri* in detail. *Devī Purāṇa* says that *Rātri* is the *Bhuvaneśvarī Devī* —

²⁰¹ *yāvayā vṛkyam vṛkam yavaya stenamūrmye athā naḥ sutarā bhava* | *Ibid.*, 10.127.

²⁰² *hvayāmyagniṁ prathamam svastaye hvayāmi mitrāvaruṇāvihāvase* |
hvayāmi rātriṁ jagato niveśanīm hvayāmi devam savitāramūtaye || *Ibid.*, 1.35.1.

²⁰³ *ā rātri pārthivamaṛajāḥ pituraprāyī dhāmabhiḥ* | *divaḥ sadām si brhatī vi tiṣṭhasa 'ā tveṣam varttatetamaḥ* | *Śu.* V., 34.32.

²⁰⁴ *yām devāḥ pratinandanti rātriṁ dhenumupāyatīm* |
saṁvatsarasya yā patnī sā no astu sumanḡalī || *At.* V., 3.10.2.

²⁰⁵ *aham suve pitaramasya mūrdhanmama yonirapsvantaḥ samudre* |
tato vi tiṣṭhe bhuvanānu viśvo tāmūṁ dyām varṣmaṇopa sprśāmi || *Rg.* V., 10.125.7.

brahmanāyātmikā rātriḥ parameśalayātmikā |
tadadhiṣṭhātrdevī tu bhuvaneśī prakīrtitā || Devī-Purāṇa

Bhuvaneśvarī is the later manifestation of Prapañceśvarī. The *Rudrayāmala* says that she is the mother of Brahmā, Viṣṇu, and Maheśvara and also the cause of their forms and functions.²⁰⁶ The *Devī Purāṇa* reckoned the goddesses Sinīvālī, Kuhu, Rākā, and Anumatī in the category of Rātri.²⁰⁷

karālī vikarālī ca sakalā niṣphalā tathā |
sinīvālī kuhuścaiva rākā cānumatī tathā || Devī-Purāṇa 127.128.

According to *Devī-Purāṇa* ‘Rākā’ and ‘Anumatī’ are the two *pūrṇimās* and ‘Sinīvālī’ and ‘Kuhu’ are the two *amāvasyās*. Therefore, they are presenters of Rātri. The *Skanda-Purāṇa* says that by the request of Brahmā Rātridevī entered into the womb of Menakā and came out with a dark color and signifies the Rātri devī, thus Rātri devī is being worshipped as Kālī. The same story we have seen in the *Devīmāhātmya* text where the goddess Kauśikī came out from the body of Pārvatī and when the Kauśikī came out the goddess Pārvatī herself became of dark form, and therefore she was known as Kālīkā.²⁰⁸ The *Bṛhaddevatā* mentions Rātri as the name of Vākdevī.²⁰⁹ Therefore, this must be said that both Vedic and Tantric Rātri devī are different.

The Tantric Rātrisūkta mentioned at the beginning of the *Devīmāhātmya* text and in the first chapter also. The Tantric Rātrisūkta is much significant than the Vedic Rātrisūkta according to the interpretation. Where the Rātridevī is the ultimate goddess, she is the one and her power also one but at the time of action she manifests herself as many forms viz. for enjoyment Bhavānī, for living beings Viṣṇu, for the anger Kālī, and in the war she is Durgā.²¹⁰ In the Rātrisūkta the Rātridevī is the Parāśakti, Sandhyā, and Sāvitṛī, Mahāmāyā, Mahāmedhā, Mahāsmṛti, Mahāvidyā, she is the *Prakṛti*, she is *sad* and *asad* like Brahman. The goddess Rātri is also praised in the *khilasūkta* of *Rgveda* with four *mantras*.

²⁰⁶ *Tantric Visions of the Divine Feminine*, p.134

²⁰⁷ *divaso'haṃ varārohe rajanī tvaṃ nigadyase |*
divaso'haṃ muhūrtaśca tvaṃ sandhyākāla eva ca || De. Pu., 127.191.

²⁰⁸ *śarīrakośāt yad tasyāḥ pārvatyāḥ niḥsṛtāmbikā |*
kauśikīti samasteṣu tato lokeṣu gīyate ||
tasyāṃ vinirgatāyāntu kṛṣṇābhūt sāpi pārvatī |
kālīketi samākhyatā himācalakṛtāśrayā || D.S. 5.87-88

²⁰⁹ *araṇyānī ca rātrī ca śraddhā coṣāḥ sarasvatī |*
pṛthivī caiva nāmaiśā bhūtvāpvarcaṃ bhajanti ca || Br. De., 2.74.

²¹⁰ *ekā eva śakti parameśvarasya bhinnā caturdhā viniyogakāle | bhogebhavānīpuruṣeṣuviṣṇuḥ kopeṣukālī samareṣu durgā | Guptavatī commentary.*

3.2.3. ŪṢĀ

Ūṣā is the principal goddess in Ṛgveda. She is the goddess of dawn. There are twenty hymns on Ūṣā devī in the *Ṛgveda*. More than 200 times the name of Ūṣā appears in the *Ṛgveda*. In the *Ṛgveda* she is praised as the better half of the god Sun.²¹¹ The Sun follows the Ūṣā like a young man follows a woman. Somewhere, Ūṣā praised as the mother of Sun. The hymns of the *Ṛgveda* mentioned that the Ūṣā has a relation with the other gods like Agni, Aśvinau, and Savitā. Thus Ūṣā has depicted in connection with various relationships like sister, mother, wife, etc.²¹² In the Rātrisūkta of *Ṛgveda* Ūṣā depicted as the sister of Rātri. The Rātri and Ūṣā both are immortal. They come orderly after each other and drive out the darkness (night), and daylight orderly. Ūṣā manifests herself as a dancer (*nartakī*). The first and seventh *maṇḍala* of *Ṛgveda* giving many numbers of *mantras* on Ūṣā. The exact meaning of Ūṣā has been given by Yāska that Ūṣā is another part of Rātri or the immediate time when the Rātri ends. Therefore, generally, we could say that — the sunbeams which appear before the sunrise they are simultaneously called Ūṣā. Saraṇyu, Saramā, Bibhāvarī, Sūnarī are the name of Ūṣā. The sixteen names of Ūṣā described by Yāska in his *Nirukta* text.²¹³ The Tantric texts haven't given any document about Ūṣā. But the goddess Ūṣā might be similar to Bhuvaneśvarī.

3.2.4. ADITI

The goddess Aditi has been mentioned in the *Ṛgveda* eight times.²¹⁴ It is very difficult to gain an exact picture of her nature because she is not praised in a selected hymn, we have seen her name only in different hymns. There have no hymns found which addressed her. Like the other Vedic deities she is associated with some natural phenomenon, compared to the other deities. In the *Ṛgveda* Aditi does not have a male consort.²¹⁵ Aditi is the mother of all gods. Somewhere she is the mother of Mitra and Varuṇa.²¹⁶ Many meanings have been found of the name 'Aditi.' The word Aditi derived from the root *dā* or *do*, *dyati* (to bind or fetter) *diti* means tied and *a-diti* meant

²¹¹ *sūryasya yoṣā* | *Ṛg.V.*, 7.75.5.

²¹² The Veda has already given many contradiction in relationship about the goddess, somewhere mentioned that Aditi is the daughter of Dakṣa and somewhere gives that Aditi is the mother of Dakṣa.

²¹³ *uṣonāmānyuttarāṇi ṣoḍaśa, ūṣāḥ kasmāducchatīti satyā rātrera paraḥ kālah* | *Nirukta.*, 2.18.3.

²¹⁴ The goddess Aditi is not the subject of any separate hymn, but is often incidentally celebrated in the *Ṛgveda*, her name occurring nearly eight times. Very rarely mentioned alone (8, 19¹⁴), she is constantly invoked with her sons, the Ādityas. — *Vedic Mythology*. p. 120.

²¹⁵ *Hindu Goddesses* by David Kinsey, p. 9.

²¹⁶ *viśvasmāno aditiḥ pātvaṃhaso mātā mitrasya varuṇasya revataḥ* | *Ṛg.V.*, 10.36.6

not ties, free, boundless, unbroken.²¹⁷ Thus the “Aditi means infinite from dita, bound and a not, that is, not bound, not limited, absolute infinite.”²¹⁸

Aditi an ancient god or goddess is, in reality, the earliest name invented to express the infinite; not the finite as the result of a long process of abstract reasoning, but the visible Infinite, visible by the naked eye, the endless expanse beyond the sky. — Max Müller

Aditi is the mother of Ādityas and the Ādityas are various in number somewhere. They are six or eight. Mitra, Aryamā, Bhaga, Varuṇa, Dakṣa, Aṃśa are the six Ādityas according to the *Ṛgveda* (2.27.1). In another hymn of *Ṛgveda*, Aditi has eight sons — Dhātā, Aryamā, Mitra, Varuṇa, Aṃśa, Bhaga, Indra and Vivasvān. *Taittirīya Brāhmaṇa* also mentioned the eight name of Ādityas. Among the eight Ādityas only the Vivasvān is ostensive Sun. Who born and die every day by sunrise and sunset. The eight Ādityas are making a day full of their various form on Sun. *Śatapatha Brāhmaṇa*, *Skanda-Purāṇa*, *Kūrma-Purāṇa*, *Varāha Purāṇa*, mentioned the twelve different names of Ādityas.

In the *Naighaṇṭuka* gives that the Aditi is the synonym of Pṛthivī (earth), Vāc (speech) and Go (cow) and in the dual, she is the Heaven and Earth. Sāyana says that Aditi is the integral Earth,²¹⁹ and the Aditi also the land (*bhūmi*) of ours. The *Kṛṣṇa-yajurveda* mentions that the Aditi is the Pṛthivī.²²⁰ *Śatapatha-Brāhmaṇa* mentions that the Pṛthivī and Aditi are the same deities.²²¹

3.2.5. AMBIKĀ

The name of Ambikā was first found in *Śukla-Yajurveda*,²²² where Ambikā is the sister of Rudra. Yajamāna prays to Rudra that he comes with his sister Ambikā and accept their offerings. The *Taittirīya Brāhmaṇa* also depicted the same picture. But in the *Taittirīya-Āraṇyaka* mentioned first about the relation between Ambikā and Rudra, there Ambikā is the better-half of Rudra.²²³ Sāyana in his commentary said that the Ambikā is the better-half of Rudra and she is the Pārvatī, the *jaganmātā*. The *Kāṭhaka Saṃhitā* mentioned that the Ambikā is the *śarat* ‘*śaradvai ambikā*’, thus the concept of the Durgāpūja in the autumn (*śarat*) might be started from that time. The worship of Devī is introduced by the worship of Ambikā. And the Lakṣmī, Kālī, Jagaddhātṛī, Vāsantī,

²¹⁷ Monier Williams *Sanskrit-English Dictionary*.

²¹⁸ Max Müller, *Translation of Ṛgveda*.

²¹⁹ *aditirakhaṇḍanīyā vā pṛthivī devamātā vā* |

²²⁰ *vājasya nu prasave mātaram mahīmaditiṃ nāma vacasā karāmahe* |

²²¹ *iyam vāditirmahī* | *Śa. Br.*, 6.5.1.10.

²²² *eṣa te rudra bhāgaḥ saha svasrāmbikayā taṃ juṣasva svāhā* | *Vā.S.*, 3.57.

²²³ *ambikāpataye umāpataye paśupataye namo namaḥ* | *Ta.Ār.*, 10.18.1.

Annapūrṇā are coming next. The goddess Ambikā coming in every year during the autumnal season and addressed herself as the protector and protecting us from fever and diseases.²²⁴

The *Devīmāhātmya* mentions the name Ambikā many times. The Ambikā is first arising from the Pārvatī's sheath (*koṣa*), is subsequently called Ambikā and she famous as the goddess Kauśikī in the world.

śarīrakoṣāt yattasyāḥ pārvatya niḥsṛtāmbikā |

kauśikīti samasteṣu tato lokeṣu gīyate || D.S. 5.87.

In the post-Vedic period, the Ambikā is much worship as the consort of Śiva, not as a sister of Rudra. And the name *Tryambaka* is found in various places. Therefore, the Ambikā is commonly known as worshipped as the mother goddess and the consort of Rudra. Because they both are associated with the Vedic deity. In the *Ṛgveda* (7.59.12) the Rudra found with the epithet *Tryambaka*,²²⁵ and in the *Vājasaneyī Saṃhitā* the word *Tryambaka* is found with the same *mantra* of *Ṛgveda* but some words are not similar; the word *puṣṭivardhanam* is replaced with *pativedanam* and the *māmṛtāt* word also replaced with *māmutaḥ* but the meaning of both *mantras* are intrinsically same.²²⁶ The *Śatapatha Brāhmaṇa* (2.6.29) also put the name of *Tryambaka*. The word *Tryambaka* means he who has three mothers or who has three eyes.²²⁷ The *Mahābhārata* and *Skanda Purāṇa* quote the name of eleven Rudra, and, *Tryambaka* is one of them. The *śāntiparva* of *Mahābhārata* gives the name of eleven Rudras — *Aja*, *Ekapāda*, *Ahimbudhnya*, *Piṇākī*, *Aparājita*, *Ṛta*, *Tryambaka*, etc. The other *Purāṇas* also mentioned the eleven names of Rudras but the names are a little different. In the latter when the iconographic representation has been started of the Śiva, Gradually the Ambikā link with Rudra has been induced and she is adorned as *Tryambakā*, the consort of Śiva.²²⁸ The goddess Ambikā is named *Tryambikā* for her three eyes²²⁹ which represent the *candra*, *sūrya*, and *agni*.

The *Kāmakalāvīlāsa* presents the *sūrya*, *candra*, and *agni* as the *kāma* and *kalā*; *sūrya* is *kāma* and *candra* and *agni* are *kalā*. *Candra* and *agni* are two *bindus*. Both *bindus* and their immersion is very important to make the *Vāk* (speech). *Kāmakalā* presents the *Mahātripurasundarī*

²²⁴ *śaradrūpaṃ prāpya ja(jva)rādikamutpādyā tañ nirodhinañ hanti | Ta. Br.*

²²⁵ *tryambakaṃ yajāmahe sugandhiṃ puṣṭivardhanam |*

urvārukamiva bandhanāt mṛtyormukṣīya māmṛtāt || Rg.V., 7.59.12.

²²⁶ *tryambakaṃ yajāmahe sugandhiṃ pativedanam |*

urvārukamiva bandhanādito mukṣīya māmutaḥ || Vā. S., 3.58.

²²⁷ *trīṇi candrasūryyāgnirūpāṇi ambakāni netrāṇi yasya | Amarakośa*

²²⁸ *śaraṇye tryambake gauri nārāyaṇi namo'stu te | D.S., 11.10.*

²²⁹ *etat te vadanaṃ saumyaṃ locanatrayaabhūṣitam | Ibid., 11.25.*

(*pūrvoktamahāprabandhena vyākhyātā kāmākalā mahātripurasundarī*) who represents the *Śrīvidyā*.

These three *tattvas* present the goddesses Kālī, Tripurasundarī, and Tārā.

The Ambikā is associated with the Vāk *tattva* in Śākta philosophy. Ambikā is the Parāvāk or Parāmātrkā.²³⁰ Ambikā and Śāntā both are associated with the Parāvāk. Parāvāk or Ambikā is *bindu*, and the entire creation had started from the Ambikā. The *Vāmakeśvara-Tantra* says that when the *paramākalā* awakes it immediately appears as Ambikā and entitled as Parāvāk. These three *bindus* *candra*, *sūrya*, and *agni* jointly make the *trikoṇa*. There have no major differences between the *bindu* and *trikoṇa*; *bindu* is the cause and the *trikoṇa* is the effect, so the cause-effect relation exists between them. When the Ambikā manifests herself, therefore, the *bindu* bedecked itself as *trikoṇa* and then the *trikoṇa* first appears as *paśyantī*, *madhyamā* and *vaikharī*, *trikoṇa* is the base (*mūlādhāra*). And the three speeches (*paśyantī-madhyamā-vaikharī*) generate many things for the creation and to present the goddess Tripurasundarī from a philosophical viewpoint.

—
three *dhāmas/maṇḍalas* — *soma* (*candra*), *sūrya*, and *agni*

three *bījas* — *vāgbhava*, *kāmarāja*, and *śakti*

three *pīṭhas* — *kāmagiri*, *pūrṇagiri*, and *jālaṃdhara*

three *devatās* — Rudra is *agni*, Brahmā is *candra* and Viṣṇu is *sūrya*

three *guṇas* — *sattva*, *rajas*, and *tamas*

The entire Āgamśāstra is based on *bindu*, *bindu* is the *kriyāśakti* the fundamental aspect of Śākta philosophy. The theory of Śākta philosophy is based on *bindu*. Therefore, we can say that the Tryambikā is associated with the *bindus* namely *agni*, *sūrya*, and *candra*. The three *bindus* also is known as white *bindu* (*śvetabindu*), red *bindu* (*raktabindu*), and mixed *bindu* (*miśrabindu*), these three *bindus* represent the *prakāśa*, *vimarśa* and *prakāśa-vimarśa* both. The *sūrya* is mixed *bindu* because *sūrya* is *kāma*, and the *agni* and *soma* are the *sveta* and *raktabindu*. They both enter into the *sūrya*. Thus the *bindu* is the major element of Āgamic philosophy similar to the Īśvara as in Vedānta Philosophy. The nomenclature of *bindu* is very extensive and the *nāda* and *bīja* also quite similar to *bindu*. The integrated and indefinable *nāda* appears from the *bindu*, and the scholars say that this is the *Parambrahma*.²³¹

²³⁰ *ātmanah sphuraṇam paśyed yadā sā paramā kalā |*
ambikārūpamāpannā parā vāk samudīritā || Yo. Hr 1.36.

²³¹ *bhidyamānāt parād vindoravyaktātmā ravo'bhavat |*
śabdabrahmeti taṃ prāhuḥ sarvāgama-viśārādāḥ || Śā. Ta., 1.11.

It will be observed that in this verse the first Bindu is called Parā and to make this clear the author of the *Prānatosiṇi* adds the following note: “By Parā-bindu is meant the first Bindu which is a state of Śakti. Śabda-brahman is the Brahman in Its aspect as the immediate undifferentiated Cause of the manifested and differentiated Śabda, or language in prose or verse; and of Artha or the subtle or gross objects which thought and language denote. It is thus the causal state of the manifested Śabda or Mantra. — *The Garland of Letters.*, p. 134.

In the *Devīmāhātmya* the mother goddess Ambikā appears first among all of Devīs. Her three eyes are the main epithet of her to proving the wife of Śiva.²³² Her appearance is resplendent and she appeared from all the *tejas* of all the gods. As Viṣṇu is *sūrya* then a great radiance came forth from Viṣṇu's wrathful countenance and the Indra's body and the body of all gods a very great resplendent light issued and all the light united together and became one a coalesced female form. Then all the gods give the birth of a Devī for killing the Mahiṣāsura. Before killing the Mahiṣāsura the Ambikā fight with the Cikṣura, Udagra, Asilomā, and many more *asuras*. And during the battle, the goddess Ambikā originates many *gaṇas* of Devīs by her breath.²³³ The Ambikā name also found in the great epic *Mahābhārata* as Ambā, Ambālī, and Ambikā. All the words are dignified as the meaning of Ambikā or Trayambikā.

3.2.6. SARASVATĪ SŪKTA

Sarasvatī lauded in the three hymns of the *Ṛgveda* and in plenty verses she applauded. In the *RV* we can see that there are two types of Sarasvatī found one of them is resplendent luster and another is the mighty stream (river). At the begging of the Vedic era, she was the wife of Bharatāditya, and therefore called Bhārātī. In the begging Ilā, Bhārātī, Vāk, and Sarasvatī were the different deities as the *RV* mentioned.²³⁴ Apart from *Sarasvatī-sūkta* of *RV* in other forty *sūktas* the goddess Sarasvatī is much praised, and a maximum of the *sūktas* Ilā and Bhārātī are praised together with Sarasvatī.²³⁵ These three goddesses are also interpreted as the part of Agni — Hey Agni! You are Bhārātī for being pervaded by the praise and speech, you are Ilā for being given the thousands of years to live, you are Sarasvatī for being slaying the *asura* (demon) Vṛtra. Therefore, the goddess Sarasvatī adheres to the *yajña*-Sarasvatī.

²³² *trinetrā ca bhruvormadhye yamaghaṇṭā ca nāsike* | *D.S., Devīkavaca* 22.

²³³ *cacārāsurasainyeṣu vaneṣviva hutāśanaḥ* |
niḥśvāsānmumuce yāmśca yudhyamānā raṇe'mbikā || *D.S., 2.52.*

²³⁴ *ā no yajñam bhārātī tuyametvilā manuṣvadiha cetayantī* |
tisro devīrbarhiredaṃ syonaṃ sarasvatī svapasaḥ sadantu || *Ṛg.V., 10.110.8.*

²³⁵ *sarasvatī sādhayantī dhiyaṃ na ilā devī bhārātī viśvamūrtiḥ* |
tisro devīḥ svadhayā barhiredamacchidraṃ pāntu śaraṇaṃ niṣadya || *Ibid., 2.3.8.*

tvamagne aditirdeva dāśuṣe tvaṃ hotrā bhāratī vardhase girā |
tvamilā śatahimāsi dakṣase tvaṃ vṛtrahā vasupate sarasvatī || Ṛg.V., 2.1.11.

The Sāyana also commented that there are two Sarasvatī in *Ṛgveda* mighty stream Sarasvatī and another is the embodiment.²³⁶ But, at the Vedic time, image worship is not introduced. The scholars assume that by the word ‘embodiment’ the Sāyana sought to say the resplendent Sarasvatī who pervades the entire world by her luster. Thus we can say the Vedic goddess Sarasvatī is nothing without the *tejas* or *śakti* of Sun. The word Sarasvatī also explained in this way to prove that the Sarasvatī means the resplendent luster. “The word *saras* means luster (*jyotiḥ*) and the *vatī* is fixed with two suffixes ‘*matup*’ and *nīp*, which means she who is endowed with lights, *jyotirmayī*²³⁷ and adding with the *sarvaśuklā* epithet for the resplendence.”²³⁸

The mighty stream or river Sarasvatī is another epithet of Sarasvatī apart from the *jyotirmoyī* Sarasvatī. Here the word *saras* means water²³⁹ *vatī* means (Pāṇini *sutra* 5.2.94/8.2.9) who contains the water.²⁴⁰ This Sarasvatī has seven sisters and she is one of them.

In latter *Brāhmaṇa* texts and *Yajurveda* and *Atharvaveda* Sarasvatī renders as the goddess of Speech (Vāk/Vākdevī). The *Atharvaveda* also defined the relation between Vāk and Sarasvatī.²⁴¹ Here vāk is the wife of Brahmā, and, the Brahmā first creates the Vāk, and divided it into three forms — *pārthiva*, *antarīkṣa*, and *dyuloka*, the *pārthiva* Vāk is Agni, *antarīkṣa* is *vidyut* and the *dyuloka* is *sūrya*. And the *vidyā* formation of Vāk is mentioned in the *Śuklayajurveda*, where Indra or Vṛhaspati is the god of Vāk for composing the *Vyākaraṇa*.²⁴²

- *vākvai sarvasvatī, vāg yajña — Śatapatha Brāhmaṇa*, 1.1.4.
- *sarasvatyāḥstṛīyā bhavati vāk tu sarasvatī — Aitareya Brāhmaṇa*, 3.1.
- *vāk hi sarasvatī — Aitareya Brāhmaṇa*, 3.2.
- *vāk vai sarasvatī — Aitareya Brāhmaṇa*, 3.13.

The word Sarasvatī is in dissension according to all its sources, somewhere, she is resplendent, somewhere she is the river, somewhere, she is the wife of Brahmā and somewhere she is the Vāk. Subsequently, we could see an evolution in this word. Despite this, in the *Vedas* where Sarasvatī

²³⁶ *dvidivdhā hi sarasvatī vigrahavaddevatā nadīrūpā ca | Sāyana commentary*., Ibid., 1.3.12.

²³⁷ *Medinīkoṣa*

²³⁸ *Devdevī o tāder vāhana*., p. 40.

²³⁹ *Amarakoṣa*

²⁴⁰ *sarasvatī sara ityudakanāmaḥ sarteḥ tadvatī | Nirukta*., 9.26.

²⁴¹ *iyam yā parameṣṭhinī vāgdevī brahmasaṁsitā |*
yayaiva saṁsrje ghoram tayaiva śāntirastu naḥ || At. V., 19.1.9.3.

²⁴² *vṛhaspatiḥ indrah vāgvai vṛhatī tasyā eva patih vyākaraṇakartṛtvāt indrasya vākpatitvam | Śu. V., 17.36.*

worshipped as a goddess by the Vedic people; but, she is also a river because the Vedic seers depicted the majesty of her. They meant Sarasvatī as the goddess of rivers and therefore imposing the godhood on the Sarasvatī. Thus the Sarasvatī from the *triloka* came down in the earth as a mighty stream and for the sake of knowledge the river moves into the meaning of knowledge and gradually escapes all her epithets and endowed as Vākdevī.

In the Tantric text, Sarasvatī is much praised compare to the *Vedas*. She is a major deity in the Tantras. The *Durgāsaptasatī* explains Sarasvatī as a Mahā-sarasvatī in *Prādhānika-rahasya* and the fifth chapter of this text has a *dhyānamantra* of Sarasvatī. In the *prādhānika-rahasya*, Mahāsarasvatī endowed with few names like Mahāvidyā, Mahāvāṇī, Bhāratī, Vāk, Sarasvatī, Āryā, Brāhmī, Kāmadhenu, Vedagarbhā, and Dhīśvarī.²⁴³ These all are the names of Sarasvatī and the interpretation of these also very beautiful. Few names of her also mentioned Trayī, Vidyā, Kāmadhenu, Bhāṣā, Akṣarā, Svarā, etc. in the *Vaikṛtika-rahasya* she is the Māhālakṣmī and Mahākālī.²⁴⁴ Sarasvatī also has some other names, they are Varṇeśvarī, Śāradā (sāradā), Nīla sarasvatī, and Mahānīla-sarasvatī. The Śāradā is the goddess of the *varṇas* (alphabets).²⁴⁵ The *Nīla-sarasvatī* and *Mahānīla-sarasvatī* also the two types of Sarasvatī found in the Tantras but they both are the same entity. The *Prāṇatoṣiṇī tantra* mentioned the name of both, but the Nīlasarasvatī is the Tārā, who associated with the *Kāhādi* or *Sādi* Vidyā tradition. And the tradition is very much popular in Kerala and Kashmir.

3.2.7. LAKṢMĪ/ŚRĪ/ŚRĪLAKṢMĪ SŪKTA

In the *Vedas*, the word *lakṣmī* has a single occurrence.²⁴⁶ But the word *lakṣmī* not used as a meaning of goddess and similarly the word *śrī* also found but this also not used as the meaning of goddess. Although the *Ṛgveda* does not provide adequate data for the Lakṣmī or Śrī, the *Yajurveda*, *Brāhmaṇa* texts and the Upaniṣads give us few data on the Lakṣmī. In the *Śukla-Yajurveda* the god Āditya has two wives Lakṣmī and Śrī.²⁴⁷ *Ṛgveda* does not mention any separate hymn on Lakṣmī but in *Khilasūkta* of *Ṛgveda* (2.6), we found hymn on goddess Śrī. The words both *lakṣmī* and *śrī* denote the same meaning ‘beauty’ but in the Vedic period, they not mean the same whether

²⁴³ mahāvidyā mahāvāṇī bhāratī vāk sarasvatī |

āryā brāhmī kāmādhenu vedagarbhā ca dhīśvarī || D.S. prādhānika rahasya

²⁴⁴ mahālakṣmī mahākālī saiva proktā sarasvatī | D.S., vaikṛtika rahasya

²⁴⁵ mahāvidyā mahāvāṇī bhāratī vāk sarasvatī |

āryā brāhmī kāmādhenu vedagarbhā ca dhīśvarī || Śā.Ta, 6.35.

²⁴⁶ bhadraīṣām lakṣmī hitādhi vāci | Ṛg. V., 10.71.2.

²⁴⁷ śrīśca te lakṣmīśca patnyāvahorātre pārśve | Śu.V., 31.22.

they both mentioned as a goddess.²⁴⁸ The *Baudhāyana Dharmasūtra* also defined Śrī as a goddess.²⁴⁹ But as a separate goddess, Lakṣmī found in Purāṇas where she is associated with prosperity, well-being, royal power, and illustriousness. Lakṣmī and Śrī both are the names of the same goddess in Purāṇas; she is named as Śrīlakṣmī there, the better-half of almighty Viṣṇu, Viṣṇupriyā. The Purāṇic Śrīlakṣmī also refers to riches, prosperity, and well-being. The *Śatapatha Brāhmaṇa* mentions that Śrī is the śakti and beauty of the Prajāpati and she recognized as the goddess of wealth and prosperity. Moreover, *Śatapatha Brāhmaṇa* says that the Śrī originated from the Prajāpati because, while Prajāpati was creating the *prajāś* he was extremely tired and on that time Śrī originated from his body with more luster and splendid. Therefore, the Gods jealous of her for her beauty and resplendence, and they trying to kill the Śrīlakṣmī and intending to assimilate Śrīlakṣmī's attributes meanwhile Prajāpati reached there and said that womankind is never should be killed and the almighty Prajāpati advised that, let share the Śrīlakṣmī's attributes among themselves. According to this, the Gods shared the attributes of Śrīlakṣmī among them and thereafter, by the advice of Prajāpati Śrīlakṣmī satisfied the gods by the *yajñas* and regain all her attributes.

The Purāṇas has many controversies about the origin and nomenclature of Śrīlakṣmī. In the *Śrīmadbhāgavatapurāṇa* she is the daughter of Bhṛgu and Khyāti.²⁵⁰ Somewhere Lakṣmī is the wife of Dharma. She is also associated with the god Kubera. Kubera is the lord of Yakṣas, he is the possessor of wealth and guardian of treasure. *Śrīmadbhāgavata* says that Śrīlakṣmī originated from the churning of the milk ocean.

Śrī-lakṣmī's association is with so many different male deities and with the notorious fleetingness of good fortune earned her a reputation for fickleness and inconstancy. In one text she is said to be so unsteady that even in a picture she moves and that if she associates with Viṣṇu it is only because she is attracted to his many different forms (*avatāras*). By the late epic period (ca. A.D. 400), however, Śrī-lakṣmī becomes consistently and almost exclusively associated with Viṣṇu; as his wife

²⁴⁸ Mahīdhara in his commentary on *Śuklayajurveda* accepted that the words *lakṣmī* and *śrī* denote the same meaning. At the begging Lakṣmī and Śrī were separate deities but subsequently they merged into one identity, oneself. This equation might be possible in the Gupta dynasty. In the *Vedas* they are the Goddess of *beauty* but in latter their meaning has been changed and they merged into the goddess of fortune, richness, prosperity, and wealth. As the goddess of richness and prosperity she gets much regards and then Śrīlakṣmī cult spreads everywhere. The kings always pray to her for the prosperity and the word *rājālakṣmī* and *gṛhālakṣmī* are introduced. *Hinduderdevdevī*, p. 60, Vol 3.

²⁴⁹ *śrīyaṃ devīm tarpayāmi* | *Baudhāyana Dharmasūtra*., 2.5.9.10.

²⁵⁰ *bhṛguḥ khyātīyām mahābhāgaḥ patnyām putrāṇaḥ janat* | *dhātāraṇca vidhātāraṃ śrīyaṇca bhagavatparām* || *Bh. Pu.* 4.2.42.

she becomes characterized by steadfastness. It is as if in Viṣṇu she has finally found the god she was looking for and, having found him, has remained loyal to him ever since. — *Hindu Goddess* by Kinsley., p. 26.

The Śrīsūkta is available in *Khilasūkta* of *Ṛgveda*. Only the forty *mantras* are there and the *mantras* are also available in chapter fifty of *Lakṣmītantra*.²⁵¹ In the Śrīsūkta Śrī is the goddess Lakṣmī herself. There Lakṣmī is the color of gold, yellowish and with a silver garland, abiding in lotus, she drives away illusion, she destroys hunger, thirst. She is the beloved of Hari, she is the almighty here. In the Tantric texts, she is also much praised and there she is not the consort of Viṣṇu or else one. She is praised as Mahālakṣmī in the Tantras. Lakṣmī is successfully embellished with the godhood in the Purāṇic age. The Śākta philosophy accepted Mahālakṣmī instead of Śrīlakṣmī. The *Prapañcasāra Tantra* in twelve *paṭala* accepts the nine *śakti* of goddess Lakṣmī— *vibhūti, unnati, kānti, hrṣṭi, kīrti, sannati, vyuṣṭi, utkrṣṭi* and *ṛddhi*. The *Durgāsaptasatī* in the fifth chapter mentions the word *lakṣmai*²⁵² which is the part of Tantric *Devīsūkta*. The word ‘*lakṣmai*’ is used here for the meaning of wealth.²⁵³ She is praised as Viṣṇumāyā which represents the Vaiṣṇavī goddess. It clarifies the Śrīlakṣmī goddess and her importance in Pāñcarātra and Vaiṣṇava School.²⁵⁴ In the 12th chapter of *Durgāsaptasatī* the goddess Lakṣmī worshipping every house and she will give them prosperity and wealth. She is Lakṣmī and Alakṣmī both, when she is Alakṣmī she is the cause of destruction. The Mahālakṣmī praised there and she is the supreme sovereign, she is both formless and forms, bearing various names.

Apart from the above-mentioned goddesses, there has a few less known goddesses also in the *Vedas* who do not partake in a plenty number of hymns. The goddess Pṛthivī (earth) is associated with Dyaus (heaven) conjointly and shown in a short hymn of three stanzas in *Ṛgveda* (5.84). But in the *Atharvaveda* (12.1) Pṛthivī has taken a great role of the goddess and where she the mother earth. As per the various information, the goddess Aditi is similar to the Pṛthivī goddess. The goddess Aranyāñī never kill anyone. She protects the people who live in the jungle (*aranya*)

²⁵¹ Prof. G. Buhler first summated the *Ṛgveda* from an old Kashmiri manuscript. The total *khilasūkta* is divided in five chapters. In the edition of Max Muller the no of *khilasūkta* is 32, but in Aufrecht edition the total number of *khilasūkta* is 25. Prof. Satvalekar said that there has total number of 36 *khilasūkta*. Dr. Scheftelowitz found wrote a book on *khilasūkta*’s collection. The *sūktas* in the *khilasūkta* are — *Sauparna, Śrī, Bālakhilya, Pāvamānī, Brahmasūkta, Rātrisūkta, Kṛtyāsūkta, Śivasamkalpasūkta, Saṃjñānasūkta, Mahānāmnīsūkta, Kuntāpa sūkta*.

²⁵² *kalyāṇyai praṇatām vṛddhyai siddhyai kurmo namo namaḥ |
nairṛtyai bhūbhṛtām lakṣmyai śarvāṇyai te namo namaḥ || D.S. 5.11.*

²⁵³ *mañiratnādirūpāyaiḥ | Tattvaparakāśika commentary of Durgāsaptasatī.*

²⁵⁴ *jagmustatra tato devīm viṣṇumāyām pratuṣṭuvuḥ | D.S. 5.7.*

from fierce animals. And she also the mother of all the animals in the jungle.²⁵⁵ The goddess Ilā is praised as the wife of Agni. The goddess Sītā also mentioned in the *Ṛgveda* but the Sītā of *Rāmāyaṇa* and the *Veda* are not the same. The word Sītā in *Veda* means the line of the land which is excavated by the plow. For the derivation is that —‘*sinotīti sītā*.’ The *Rāmāyaṇa* also defined the meaning of *sītā* in that way. Only the three *mantras* of *Ṛgveda* (4.57.5,6,7) mentioned the goddess Sītā. The goddess Asūdevī also mentioned therein two *mantras*. The goddesses Sinīvālā, Rākā, and Guṃgu (*RV.*, 2.32.5,6,7,8) also mentioned in some *mantras*. Rākā is the goddess of prosperity, Sinīvālā is the goddess of *prajāś*, and she is the progenitor of *prajāś*, Guṃgu goddess also praised with them. The goddess Sarasvatī also praised there with these three goddesses.

3.3. THE VEDIC UPANIṢADS

There are above a hundred number of Upaniṣads which are emerged from the *Vedas*. The Upaniṣads are the latter part of the *Vedas*.²⁵⁶ Among the Vedic Upaniṣads, Saṃkarācārya only focuses on eleven Upaniṣads, and he composed very fruitful and relevant commentaries on the Upaniṣads, therefore, in the latter period these commentaries get acceptance by the Vedantins. As the goddess culture and the hymn on the several goddesses found in the *Ṛgveda* so we can say that the goddess is somehow less interpreted at the Upaniṣadic age and the gods also not been described in a particular way but the Brahman took the privilege in the Upaniṣads. Brahman is the ultimate reality, Brahman is Ātman, which is pure consciousness, ultimate knowledge, which is devoid in all attributes (*nirguṇa*), and all the categories of intellect (*nirviśeṣa*), the *nirguṇa* Brahman is the Paraṃ-Brahman. Besides the Paraṃ-Brahman there also Aparaṃ-Brahman which is associated with the *māyā* or *avidyā* appears as the qualified Brahman,²⁵⁷ which is the Īśvara. The Īśvara is the creator, preserver, and destroyer of the world. Brahman is beyond the gender, we cannot justify Brahman or accepting it in a limit. The Brahman is everywhere, its pervasiveness is implausible. The Brahman word is a neuter word that accomplishes its pervasiveness and existence in all beings whether movable or not movable. The epithets of Brahman in the Upaniṣads say that the Brahman is a neuter word for example *satyam*, *ānandam*, *jñānam*, *vijñānam*, *anantam*, *sat*, *cit*, *amṛtam*, etc.²⁵⁸ As the Brahman described in the Vedānta Philosophy the Mahāmāyā is also described in

²⁵⁵ *prāhaṃ mṛgānām mātaramaṇyānimaśaṃsiṣam* | *Ṛg.V.*, 10.146.6.

²⁵⁶ *vedānto nāma upaniṣatpramāṇam tadupakārīṇi śārīrakasūtrādīni ca* | *Vedāntasāra.*, p. 19.

²⁵⁷ The Barhman is four types- Virāt, Hiraṇyagarbha, Īśvara, and Turīya. — *Amarakoṣa*

²⁵⁸ *satyaṃjñānāmanantam brahma* | *Ta.U.*, 2.1

vijñānamānandam brahma | *Br.U.*, 3.9.28.

the Tantric texts. The concept of both traditions is very similar. The epithets of Mahāmāyā in the Śākta Philosophy is the same as the epithets of Brahman in Vedānta.

The *Kenopaniṣad* presents a beautiful story to prove the existence of Brahman. In this story, Brahman comes as a form of Yakṣa to break the arrogance of the principal deities — Agni, Vāyu, and Indra. The Brahman put a straw before them and saying to Agni that ‘Burn this’ but Agni was unable to burn it, then saying to Vāyu that ‘take it up’ but he also unable to do that, then Indra thinks that ‘who is this adorable spirit?’ and go towards the Yakṣa and the Yakṣa disappeared thence. Then in the sky women, Umā the great beauty, and well adorned with golden garments and ornaments came at the same place from where Yakṣa disappeared and told them that The Yakṣa was the Ultimate Brahman and he came here as the Yakṣa form for giving a lesson to all of you about the Supreme power and you all behold its power.²⁵⁹ The Śaṅkara commentary interprets the word ‘Umā’ from two different aspects —first, Umā is Brhmavidyā, the golden ornaments (*haimavatī*) of her signifies the golden luster, she is the Brahmanavidyā (associated with all the *vidyās*) and the second one, She is the daughter of Himālaya (*haimavatī*). The noun form Umā didn’t interpret but the word *haimavatī* is used in two different meanings by the commentator as if noun and adjective.²⁶⁰ The word Umā has acquired many possible meanings. There has no relation of goddess Umā with the lord Śiva according to the available sources. The Brahmanavidyā or Umā is similar to the *Devīmāhātmya*’s Caṇḍī. ‘उ’ means Śiva and ‘मा’ means ‘श्री’. Umā is the ‘श्री’ of Śiva, as a consort, Pārvatī is the ‘Śrī’ and as the Umā indicates ‘श्री’ Pārvatī is the Umā thence. The word ‘मा’ also means the quantity according to the Grammar. The Umā also originated from the word अ-उ-म which defines the ॐकार or *praṇava*.²⁶¹ The word ‘umā’ not found in the

²⁵⁹ *sa tasminneva ākāśe striyamājagāma bahuśobhamānām umāhaimavatīm | tāṃ hovāca kimetad yakṣamiti | Kenopaniṣad.*, 3.12.

²⁶⁰ *haimavatīm hemakṛtābharaṇavatīmiva bahuśobhamānāmityarthaḥ, athavā umaivahimavato duhitāhaimavatī nityameva sarvajñeneśvareṇa saha vartata iti jñātum samartheti — Śaṅkarabhāṣya*

²⁶¹ The *Māṇḍūkyaopaniṣad* clarifies these ॐकार as अउ and म present the Brahman with the adjective of *nāma*. अ= जागरितोस्थानो वैश्वानरोऽकारः प्रथमा मात्रा, उ= स्वप्नस्थानस्तैजस उकारो द्वितीया मात्रा, and म= सुषुप्तस्थानः प्राज्ञो मकारस्तृतीया मात्रा. Among these three *mātrās* the first is *Vaiśvānara* and the second is *Taijas* (*Hiraṇyagarbha*) and *Taijas* is greater than *Vaiśvānara*, and the *Prājña* is the knower of both. When we sound the labial alphabet म our mouth is off and totally close and the अ and उ deliquescent into the म. म narrates the *suṣupti*, which states the *Prājña* means *Sarvajña*

Āraṇyakas and Upaniṣads except this. But in the later period, the commentators have found the name of Umā, in the *Taittirīya Āraṇyaka*. Sāyaṇa said ‘*umayā saha vartamānaḥ*’ *Taittirīya Saṃhitā* of South India version mentioned the *umā pataye* instead of *ambikā pataye*.

The *Muṇḍokopaniṣad* says that the Brahman has seven *jihvās* — *kālī, karālī, manojavā, sulohitā, sudhūmravarṇā, sphuliṅginī, viśvarucī*. Among these seven *jihvās* only the *viśvarucī* is designated as devī. The seven *jihvās* are the part of the Agni.

The *Śvetāśvatara Upaniṣad* a upaniṣad of Śaiva School also describes the Rudra as the Paramātmā. Rudra is the true one, there has no second form of Rudra exists, He alone rules in the world, and dwells in the inner soul of every *jīvā* (living-being). He is the creator and protector. The *San̄karabhāṣya* says that as the potter makes a pot and after making the pot he completed his work thus the Rudra created the world and after making the world he protects it with his power and controls it.²⁶² The word *śiva* is also used as the epithet of Rudra. The *Aghorī Sādhaka* also praising Rudra and they are staunch followers of Rudra. The Rudra has bestowed happiness and his form is very kind and non-terrifying.²⁶³ The Rudra is the heads, faces, and necks of all the living by which they are living in the world. At beginning of the Creation, god was one, undifferentiated entity and existed colorless and formless. But at the time of creation, it came into the manifold application and with the help of power (*śakti*) produced the universe.²⁶⁴ The Ultimate reality or Param-Brahman in the *Śvetāśvatara Upaniṣad* are the Agni, Āditya, Vāyu, Candramā, Śukram, Jalam, Prajāpati, etc. These all forms of the Paramātmā are visible; moreover, the Brahman is pervaded in the world as men, women, youth, maiden, old and you are tottered old man who holds a staff along with.

tvam strī tvam pumānāsi tvam kumāra uta vā kumārī |

tvam jīrṇo daṇḍena vañcasi tvam jāto bhavasi viśvatomukhaḥ || Śv. U., 4.3.

Māyā is the *śakti* of Maheśvara, Mayā is the Prakṛti and the whole universe came into existence by the Māyā or the *śakti* of the Parameśvara. In Vedānta philosophy, this Māyā is the main cause of the world. The *māyā* is the power of Indra as described in *Ṛgveda* (*indro māyābhiḥ pururūpa*

and the state of Brahman which is without the *mātrās* is the Ultimate Brahman which is formless, the Ultimate truth, benevolent, which is beyond the universe, non-dual entity (*prapañcopaśamaṃ śāntaṃ śivamadvaitam- Māṇḍukyopaniṣad* 7.)

²⁶² *eko hi rudro na dvitīyāya tasthūrya imāmllokānīśata īśanībhiḥ | Śv. U., 3.2.*

²⁶³ *yā te rudra śivā tanūraghorā'pāpakāśinī | tayā nasthanuvā śāntamayā giriśantābhicākaśīhi || Śv.U., 3.5.*

²⁶⁴ *ya ekā'varṇo bahudhā śaktiyogāt varṇānanekān nihitārtho dadhāti | Śv.U., 4.1.*

īyate 6.47.18.). Then the word *māyā* might be borrowed in the latter philosophical school to define the philosophy more explicitly. Mahāmāyā and Viṣṇumāyā also appeared in the *Durgāsaptasatī* and they are quite similar in their meanings. Viṣṇumāyā is the *śakti* of the Supreme god Viṣṇu, Viṣṇumāyā is the supreme goddess in the Śāktism. The *māyā* as a word not found in the *Durgāsaptasatī* but the Mahāmāyā is available, therefore we can say that the *māyā* is the *śakti* of the supreme goddess. *Devī-bhāgavatapurāṇa* mentioned the Mahāmāyā as the supreme goddess, Parabrahma. Then the Māyā in the *Śvetāśvatara Upaniṣad* is the Prakṛti; Śāṅkara in his commentary mentioned the *māyā* from the Vedantic view.

māyāṃ tu prakṛtiṃ vidyānmāyinaṃ tu maheśvaram |

tasyāvayavabhūtaistu vyāptaṃ sarvamidaṃ jagat || Śv.U., 4.10.

The Brahman is shining and everything shines after Brahman's shine. Everything lightened after Brahman. The Sun does not shine there, nor the moon, nor the star, nor the lightning, nor the *agni* able to shine there; they all being shone by the shine of Brahman. The sun, moon, star, lightning, and *agni* all are the countenance of the Brahman and by the *śakti* of Brahman they enlightened, they shined and also they existed.²⁶⁵ The *Citiśakti* existed in the Brahman and she makes the Brahman powerful. The *Pātañjala Yogasūtra* exactly clarifies this²⁶⁶ —

apariṇāminī hi bhoktrśaktirapratisaṃkramā ca pariṇāminyarthe pratisaṃkrānte va tad vṛttimanupatati tasyāśca prāptacaitanyopagrahasvarūpāyā buddhivṛtteranukāramātratayā buddhivṛttyaviśiṣṭā hi jñānavṛttirākhyāyate. (Vyāsabhāṣyam)

This commentary of the Vyāsa stated that the *Citiśakti* is formless (*apariṇāminī*) but when it reflects on the intellect (*buddhi*) it becomes tantamount with the intellect and embellished as knowledge.

The *Chāndogya-upaniṣad* states that before the creation the whole world was in *sat*, one, and unique, and from the unique and one the world become many. But the *śruti* also defined that at the beginning the world was nothing means *asat*, one and unique. But the Vedantins accept the first one. The Naiyāyikās and the Buddhists accept the second one; they arguing that the world was *asat* before the creation. But the Vedānta Philosophy, Sāṃkhya Philosophy, and Śākta philosophy accept the first one. And finally the Āruṇi the seer says to his son Śvetaketu that the

²⁶⁵ *na tatra sūryo bhāti na candratārakaṃ nemā vidyuto bhānti kuto'yamagniḥ | tameva bhāntamanubhāti sarvaṃ tasya bhāsā sarvamidaṃ vibhāti || Śv.U., 6.14.*

²⁶⁶ *citerapratisaṃkramāyāstadākārāpattau svabuddhisamvedanam | Yogasūtram 4.22.*

world was *sat*, one, and unique before the creation. And the *sat* thought that it will be many and then the *tejas* originated first and then *jalam* and *anna* came to existence.

sattveva somya idamagra āsīt ekamevādvitīyam tad aikṣata- bahu syām prajāyeyeti , tat tejo'srjata, tatteja aikṣata bahu syām prajāyeyeti, tadapo'srjata... tā annam asrjanta (Chāndogyopaniṣad., 6.2)

3.4. THE ŚAIVAŚĀKTA UPANIṢADS

The Śaivaśakta School has many upaniṣads and some of them are published and unpublished. In the category of Upaniṣads Śaivaśakta philosophy are different, the Śaivas are more in numbers. But in the Śaiva-upaniṣads the goddess or supreme goddess described as a power (*śakti*) of the Śiva and in the Śākta upaniṣads the goddess the supreme reality, the Mahāmāyā enlightened as an individual reality and a philosophical viewpoint also been presented in those Śākta Upaniṣads. The Śākta upaniṣads are — *Tripurā-upaniṣad*, *Tripurātāpinī - upaniṣad*, *Devī- upaniṣad*, *Bahvṛc-upaniṣad*, *Bhāvanā- upaniṣad*, *Sarasvatīrahasya- upaniṣad*, *Sītā- upaniṣad*, and *Saubhāgyalakṣmī- upaniṣad*.

<i>Saiva- Śākta Upaniṣad</i>	
<i>Amṛtanāda Upaniṣad</i>	<i>Atharvaveda</i>
<i>Amṛtabindu Upaniṣad</i>	<i>Atharvaveda</i>
<i>Sāthyāyanī Upaniṣad</i>	--
<i>Bhāvanā Upaniṣad</i>	<i>Atharvaveda</i>
<i>Yogatattva Upaniṣad</i>	--
<i>Kaivalya Upaniṣad</i>	<i>Kṛṣṇayajurveda</i>
<i>Haṃsa Upaniṣad</i>	<i>Śuklayajurveda</i>
<i>Garbha Upaniṣad</i>	<i>Kṛṣṇayajurveda</i>
<i>Pañcabrahma Upaniṣad</i>	<i>Kṛṣṇayajurveda</i>
<i>Pāśupatabrahma Upaniṣad</i>	--
<i>Kālāgnirudra Upaniṣad</i>	--
<i>Prāṇāgnihotra</i>	<i>Atharvaveda</i>
<i>Yājñavalkya Upaniṣad</i>	--
<i>Sarvasāra Upaniṣad</i>	--
<i>Kālikā Upaniṣad</i>	<i>Atharvan Saubhāgyakāṇḍa</i>
<i>Garuḍa Upaniṣad</i>	--

<i>Skanda Upaniṣad</i>	--
<i>Kalisanṭaraṇa Upaniṣad</i>	--
<i>Śrīrāmapūrvatāpanīya Upaniṣad</i>	--
<i>Śrīrāmottaratāpanīya Upaniṣad</i>	--
<i>Rāmarahasya</i>	--
<i>Gopālapūrvatāpanīya Upaniṣad</i>	--
<i>Gopālauttaratāpanīya Upaniṣad</i>	--

3.4.1. BAHVĀRCOPANIṢAD

The *Bahvārc- upaniṣad* discussed more the goddess, the Mahāmāyā. This Upaniṣad adheres that the goddess or Devī was one before the creation. She addressed as Kāmakaḷā and Śṛṅgārakaḷā,²⁶⁷ she created the world; from her, the Brahmā, Viṣṇu, Maheśvara, Apsaras, Marut, Gandharva, Kinnara, Samanta all were originated. And the ovipary, perspiratory, plants, animals, movable and non-movable things also originated from her. The Devī is the Parāśakti, She is the Śāmbhavī vidyā. The Śāmbhava also mentioned as *upāya* in the *Tantrāloka*. Śāmbhavopāya is the *icchāśakti*, and the *icchāśakti* is the *icchā* of Maheśvara and this is the Parā Bhaṭṭārikā.²⁶⁸ Parā Bhaṭṭārikā is the Parameśvarī. The *Mahārthamañjarī* of Maheśvarānanda defines the *śāmbhavī śakti* as the unrevealed-state of Prakṛti.²⁶⁹ When the Prakṛti belongs to the state of association with *jñānaśakti*, *kriyāśakti*, and *māyāśakti* and when these three *śaktis* diverse they expose along with three *guṇas* viz. *sattva*, *rajas*, and *tamas*. This is the prime state (*mūlāvasthā*) of Prakṛti which is called the Śāmbhavī-śakti. Apparently, in the commentary of Brahma Yogin said that the Śāmbhavī is the goddess Kālī, Māhātripurasundarī, and Tārā (Nīlasarasvatī). Those three goddesses present the *pañcadaśākṣarī mantra* and render with *kādi*, *hādi*, and *kāhādi* tradition. The *kādi*, *hādi*, and *kāhādi* these all the *vidyās* are related to Śāmbhava vidyā.²⁷⁰ And the Tripurasundarī is *ātmā*, except her, all the things are *asatyam* and *anātmā*. She is the ultimate knowledge, she is the Brahman and the Brahman is none other than her. She is the Ambikā and the Ambikā is the *citśakti*. She is that! She is this! Thus, all the forms of goddesses are her forms. Her prime embodiment is Mahātripurasundarī, and Mahātripurasundarī being applauded as Ṣoḍaśī, Śrīvidyā, Pañcadaśākṣarī

²⁶⁷ The *śṛṅgāra* means a-u-m, their *ardhamātrā* is *śṛṅgārakaḷā*.

²⁶⁸ *parā bhaṭṭārikārūpā ca asau icchāśaktiḥ* | *Viveka*, T.Ā., 1.213.

²⁶⁹ *jñānakriyāmāyānām guṇānām sattvarajastamassvabhāvānām* | *avibhāgāvasthāyām tattvaṃ prakṛtiriti śāmbhavī śaktiḥ* || *M. M.* , 20.

²⁷⁰ In the introduction of *Yoginīhṛdaya*.

in the Śrīvidyā tradition but this upaniṣad Mahātripurasundarī adorned with many of her forms or namesakes Bālā, Ambikā, Bagalā, Mātāṅgī, Bhuvaneśvarī, Cāmuṇḍā, Caṇḍā, Vārāhī, Tiraskariṇī, Rājamātāṅgī, Śukaśyāmalā, Laghuśyāmalā, Pratyaṅgirā, Dhūmāvatī, Sāvitrī, Sarasvatī, Gāyatrī, and Brahmānandakalā these all her forms.²⁷¹

devī hi ekāgra āsītī saiva jagadaṇḍamasṛjati kāmakaleti vijñāyate ...tasyā eva brahmā ajījanatī viṣṇu ajījanatī...rudro'jījanatī sarve marudgaṇā ajījanatī sarvaṃ śāktamajījanatī aṇḍajaṃ sveda jamudbhijjaṃ jarayujaṃ yakiñcai tat prāṇisthāvarajaṅgamaṃ manuṣyamaajījanatī saiṣā parā śaktiḥ| saiṣāśāmbhavīvidyā...saivapuratrayaṃ śārīratrayaṃ vyāpya bahirantaravabhāsayantī...mahātripurasundarī vai pratyak citiḥ| saivātmā| tato'nyad asatyamanātmā| ata eṣā brahmasaṃvittirbhāvābhāvakalāvinirmuktā cidādyā'dvitīyabrahmasaṃvitti saccidānandalaharī...prajñānaṃ brahmeti vā ahaṃ brahmāsmīti vā bhāṣyate| tattvamasītyeva sambhāṣyate|— Bahavṛcopaniṣad

3.4.2. BHĀVANOPANIṢAD

The *Bhāvanopaniṣad* belongs to the *Atharvaveda*. This upaniṣad interprets the core words of Śākta tradition in an eloquent way. The first word of this upaniṣad is 'śrīguruḥ' which indicates the Parameśvara. This Upaniṣad describes that the *śakti* is the cause of all.²⁷² The *śakti* is ultimate Brahman. The *śakti* Vārāhī as father and the Kurukullā²⁷³ is worshipped as a mother,²⁷⁴ the ocean is the human pursuit (*puruṣārtha*) and the body is the island of nine gems. The *saptadhātus* in the body are like a fabulous tree (*kalpavṛkṣa*), and the six seasons are supposed to be six *rasas*. Among the three *śaktis* the *kriyāśakti* is the seat (*pīṭha*), *kuṇḍalinī* is the *jñānaśakti* and the *icchāśakti* is the Mahātripurasundarī. The eighteen *śakti*, twelve *nāḍī*, ten *Vāyus* are mentioned here. The mind is the controller of the whole body. The Kāmeśvarī, Vajreśvarī, and Bhāgamālīnī are stated the *śrīcakra*'s three corners. This upaniṣad discusses the elements of worship philosophically and more explicitly to establish the Śākta doctrine. Like — *upacāra*, *āvāhanam*, *pādyam*, *dānam*, *vastram*, *gandhaḥ*, *kusuma*, *dīpa*, *dhūpa*, *naivedya*, etc. For example the *gandha* means sandal (*candana*), the *candana* is smeared on the body of the worshiping deity, which is full of soft

²⁷¹ The *pañcadaśākṣarī vidyā* has taken the more respect as the *Gāyatrī mantra* in the *Vedas*. The *kādividyā* is another name of *kāmarāja vidyā* and the *lopāmudrā vidyā* is the *hādi vidyā*. Thus there are fifteen *vidyās* who represent the *pañcadaśākṣarī mantra* in the Śākta philosophy. *Kādi* is another name of the *Kāmarāja vidyā*; *Lopāmudrā*, *Krodhamuni*, *Mānavī*, *Cāndrī*, *Kauberī*, *Agastya*, *Nandi*, *Prabhākārī*, *Ṣaṇmukhī*, *Vaiṣṇavī*, *Ādi* etc.

²⁷² *sarvakāraṇabhūtā śaktiḥ | Bh.U.*

²⁷³ Kurukullā is the goddess of Buddhist Tantricism. She is the goddess from *Amitābhakula* of Buddhism. She is the wife of Amitābha. She adored with four hands, body is purple, she is goddess of love and wealth also. When she is with her two hands she is *Śukla-kurukullā*, and when she is adorned with four hands she is *Tārodbhava Kurukullā*, *Uḍḍīyāna Kurukullā*, — *Bauddhadera Devdevī.*, p. 60ff.

²⁷⁴ *vārāhī pīṭrūpā| kurukullā validevatā mātā| puruṣārthāḥ sāgarāḥ| deho navaratnadvīpaḥ | Ibid.*

fragrance. But the upaniṣad tells us the inner meaning of the *gandha*. The *gandha* is the state when the mind is overwhelmed with the attachment of *sat* and *cit*; hence, the entire body (inner and outer) of the votary gets filled with plenty of fragrance thereafter. The *gandha* of the inner soul is the original *gandha*, more explicitly the integration with the Paramātmā is the *gandha*.²⁷⁵ Similarly, the *dhūpa* means the state of dissolve and assimilate the five auras (*pañcatanmātra*) in the material cause. The *dīpā* meant the body, for more clarification as the oil is the cause of flame similarly the body is the *dīpā* and the *prāṇavāyu* is the oil. Without oil, the *dīpā*²⁷⁶ could not flame similarly without air (*prāṇavāyu*) the body cannot survive, unlike a corpse. Then the sacrifice of the body to the almighty is meant the *dīpā*. The offerings (*naivedya*) means the fixation of mind, the state of cessation while the mind is abstaining towards the extroversion and immersed within the Paramātmā.

The *bali* or sacrifice of the animals to the deity is the element of *śāktasāadhanā*. But the upaniṣad does not agree with this. The upaniṣad says that relinquish all the arrogance and cogitation of Brahman by a placid mind is the definition of *bali*. The name of the twelve *nāḍīs* also mentioned in this upaniṣad and they are — *alambuṣā*, *kuhūrviśvodarī*, *varuṇā*, *hastijihvā*, *yaśasvatī*, *aśvinī*, *gāndhārī*, *puṣā*, *śaṅkhinī*, *sarasvatī*, *īdā*, *piṅgalā*, and *suṣumnā*.

3.4.3. DEVĪ-UPANIṢAD

The Devī upaniṣad is the part of *Atharvaveda* and the source of this upaniṣad is *Ṛgveda*. The Devīsūkta (10.10.125) of *Ṛgveda* defined the Devī as a supreme goddess within eight *mantras* but later the *Atharvaveda* borrowed the vision of this *sūkta* and gives us a beautiful hymn on Devī and to understand the Devī. This is a hymn or a collection of *mantras* is named ‘*Devīatharvaśīrṣam*.’ Before reading the *Durgāsaptasatī* this hymn is must be read, without reading this hymn the *Durgāsaptasatī* never giving the result. At the beginning of this upaniṣad describes that all the deities going to the Devī and asked her that, Hey! Mahādevī, who are you? And in the reply the Mahādevī answering in a discrepant way, the Mahādevī says — I am the Brahman, The *sat* and *asat* world generated from me; the *prakṛti* and *puruṣa* both are me. I am both bliss and non-bliss, I am knowledge and non-knowledge, I am Brahman and non-Brahman, the five primordial principles and non-primordial principles are me, and I am the whole perceivable universe. I am the

²⁷⁵ *saccit sukharipūrṇatā smaraṇaṃ gandhaḥ | samasta viśayāṇāṃ manasaḥ sthairyayoṇānusandhānaṃ kusumam* — *Bh. U*

²⁷⁶ *teṣāmeva sarvadā svīkaraṇaṃ dhūpaḥ* | *Ibid.*

Veda and I am the *Non-Veda*,²⁷⁷ I am the learning and ignorance both,²⁷⁸ I am the born and unborn, I am the up, down, and cross wards.

Ahamānandānānandau | aham vijñānāvijñāne | ahaṃ brahmābrahmaṇīveditavye | ahaṃ pañcabhūtāniapañcabhūtāni | ahamakhilam jagat |

vedo'hamavedo'ham | vidyāhamavidyāham | ajāhamanajāham | adhaścordhvaṃ ca tiryak cāham

And then the deities are giving respect to the goddess with the *namaskāra*. The Mahādevī is the Durgā in this upaniṣad and how she is? The upaniṣad gives us the answer to this question, she is the color of Agni, glowing with knowledge, very bright, makes us fortunate, slayer of the *asuras*, O the almighty mother paying *namaskāra* to you.²⁷⁹ The Devī is the *kāmadhenu* and she created the Vāk by which the *parā* and *aparā vidyā* came into existence. Some names of the Devī also mentioned here and these names clarify that the goddess Durgā is first introduced with these names. Kālārātri, Vaiṣṇavī, Skandamātā, Sarasvatī, Aditi, Satī (*dakṣaduhitā*) these names come first as the name of Durgā in the *Atharvaveda*.

*kālarātrīm brahmastutām vaiṣṇavīm skandamātaram |
sarasvatīmaditīm dakṣaduhitaram namāmaḥ pāvanām śivām || Devīupaniṣad*

The *pañcadaśākṣarī* or *Śrīvidyā* related *mantra* also mentioned here. The *kāmā* (क), *yoni* (ए), *kamala* (ई), *vajrapāṇi* (*indra*) (ल), *guhā* (ह्रीं), *ha sa* (ह, स), *mātariśvā* (क), *abhra* (ह), *indra* (ल), *punarguhā* (ह्रीं), *sakalā* (स, क, ल), *māyayā* (ह्रीं). These fifteen *bījās* are very secret in Tantra and these all *bījās* are assembled in *pañcadaśākṣarī mantra*. This *mantra* has six different meanings. भावार्थ, वाच्यार्थ, सम्प्रदायार्थ, लौकिकार्थ, रहस्यार्थ, तत्त्वार्थ etc.

*kāmo yonih kamalā vajrapāṇirguhāhasā mātariśvābhramindrah |
punarguhāsakalā māyayā ca purūcyeṣā viśvamātādividyā || Devīupaniṣad*

²⁷⁷ The word *veda* derived from the root 'vid' means knowledge, The knowledge of Brahman.

²⁷⁸ Devi is both *vidyā* and *avidyā*

²⁷⁹ *tāmaghnivarnām tapasā jvalantīm vairocānīm karmaphaleṣu juṣṭām |
durgām devīm śaraṇam prapadyāmahe'surānnāśayitryai te namaḥ || Devī-upaniṣad*

इति शाङ्खायनश्रुतिः। कामो मातरिश्वा च ककारः। योनिरकारः। कमला तुरीयः स्वरः। वज्रपाणिरिन्द्रश्च लकारः। गुहाद्वयं माया चलजाबीजम्।
हसेति सकलेति च स्वरूपम्। गुहया सह समासाद्बहुवचनं न पुनः सकारो दीर्घः। एवं लकारोऽपि। अञ्च हकारः। एतादृशैः साङ्केतिकैः शब्दैर्व्यवहाराद्
अत्यन्तगोपनीयत्वं समर्थितं भवति — *Varivasyārahasya Prakāśa commentary* 1.8.

And the upaniṣad also answering this question that who is Śrīmahāvidyā? The upaniṣad tells She is the power of Paramātmān. She is the one to bewitch all, she holds *pāśa*, *aṅkuśa*, bow, and arrows in her hands and one who knows her well would overcome sorrow.²⁸⁰ The Upaniṣad also mentioned the versatile *bīja mantra*²⁸¹ and the yogins whose mind is pure can meditate on the one syllable Brahman or Mahāmāyā. The one syllable of Brahman is the symbol of Mahāmāyā and the one-syllable is 'ह्रीं' which is similar to *praṇava* (ॐ). In the conclusion of this upaniṣad, the goddess Durgā and her attributes are described.

'*mantrāṇām mātṛkā devī*' this is a gem sentence of this upaniṣads. Mātṛkā²⁸² is similar to Vidyā. There has no *vidyās* beyond the Mātṛkāś.²⁸³ In the Śaivaśākta philosophy, the Mātṛkā means the letter and every letter associated with each goddess. Not only the Goddess the parts of the body of the supreme goddess also designated by the Mātṛkāś. The Mātṛkāś are the *mantras* or *varṇas*. Significantly, the *mātṛkā* or the *varṇas* has various names *mātā*, *śakti*, *devī*, *raśmi*, *kalā*. The *varṇas* (letters) are not only the *varṇas* in the Tantric lore, they all symbols of *śakti* or itself *śakti*. For more significant meaning the *Parātriṃśikā* says the *varṇa* as *varṇabhaṭṭāraka*²⁸⁴ Mātṛkā is the *parā-kriyāśakti* of the Parameśvara. The *varṇas* or letters are classified as *bīja* and *yoni*. The consonants are *yoni* and the vowels are *bīja*, the *bīja* is Śiva and the *yoni* is *śakti*. These all the *mātṛkāś* presents the four speech, *navadūrgā*, *saptamātṛkā*, *daśamahāvidyā* and else. The Mātṛkā is the Vāgiśvarī, who is the pure goddess Mahāmāyā and dwelling above the *māyā*.

²⁸⁰ *eṣā "tmaśaktiḥ eṣā viśvamohinī | pāśāṅkuśadhanurvāṇadharā | eṣā śrīmahāvidyā | ya evaṃvedasaśokaṃtarati |* Ibid.

²⁸¹ The *ākāśa* is ह with the syllable of ई कारः and with the *agnis* र and with the अँ (अर्धचन्द्र) is the most successful *bījamantra*.

²⁸² *mātṛkā varṇarūpiṇī | Latitāsahasranāma* 167.

²⁸³ *na vidyā mātṛkāparā | Sv.T., 11.199.*

²⁸⁴ *yatra sarvasarvātmakabodhaika-ghana-kaṇṭhauṣṭhādīdhāmnī tathāvidhabodhanavimarśātmaka-svāntantriyasāramahāmantrarūpavarṇabhaṭṭārakaniveśaḥ | Parātriṃśikā*

अवर्गः	<i>Mahālakṣmī</i>	<i>Vaśinī</i>
कवर्गः	<i>Brāhmī</i>	<i>Kāmeśvarī</i>
चवर्गः	<i>Māheśvarī</i>	<i>Modinī</i>
टवर्गः	<i>Kaumārī</i>	<i>Vimalā</i>
तवर्गः	<i>Vaiṣṇavī</i>	<i>Aruṇā</i>
पवर्गः	<i>Vārāhī</i>	<i>Jayinī</i>
यवर्गः	<i>Aindrī</i>	<i>Sarveśvarī</i>
शवर्गः	<i>Cāmuṇḍā</i>	<i>Kaulinī</i>

She is the knowledge and the meaning of all the words. The Devī is the witness of *śūnya* (*śūnyānām śūnyasākṣiṇī*). The entire *Durgāsaptasatī* describes the existence of Devī but in this Upaniṣad mentioned that the Devī also exists in non-existence. There has no one better than her, she is Durgā.

3.4.4. KĀLIKĀ-UPANIṢAD

The *Kālikā-upaniṣad* is from the *Atharvaveda*. The seven *bījās* of the goddess Kālikā introduced here. The *kūrcabījā* is ह्रूं (ह, उ, अं), and the *bhuvanabījā* ह्रीं (ह, र, ई, अं) these two *bījas* should readout.

The person should read these seven *bījāmantras*. The goddess Kālikā is remembered in the fifteen corners with the various names. And with the *praṇavamāntras* the goddess also worshipped in her various forms with different *mantras*. Worshipping by the five *ma-kāras* (*madya-māṃsa-matsya-mudrā-maithuna*). The *ghora dakṣiṇā kālikā* should be worshipped by the *sādhakas*.

3.4.5. SAUBHĀGYALAKṢMĪ UPANIṢAD

This upaniṣad is from *Ṛgveda*. At the beginning of this upaniṣad, the goddess asked god about the *saubhāgyalakṣmīvidyā*. This upaniṣad is the profound version of *Ṛgveda Śrīsūkta*. The *cakra* of the goddess Saubhāgyalakṣmī also described here. It mentioned the *jñānayoga*; yoga is known by yoga and yoga is augmented by yoga, the placid yogi is always being in the state of yoga for a long time.²⁸⁵ Absolute (*nirvikalpaka*) is the highest stage of *samādhi*. There are many definitions of salvation (*samādhi*) mentioned; *Samādhi* means the unification of *ātman* and *manas*. Then the question is that how the *ātman* and *manas* unified, to answering this question the upaniṣad says that as the salt is melted and disappeared in the water similarly the *ātman* and *manas* unified

²⁸⁵ *yogena yogo jñātavyo yogo yogāt pravardhate |*
yo'pramattastu yogena sa yogī ramate ciram || Saubhāgyalakṣmī Upaniṣad 2.1.

together. *Samādhi* is the state of *samarasa* between *ātman* and *manas*, the *samādhi* is the equality of *paramātman* and *jīvātman*; the *jīvātman* must give up all the arrogance, *samādhi* is the state of *śūnya*, *śūnya* suggests the *śūnya* mind, where the mind is free from the three state of being viz. *jāgrata*, *svapna*, and *suṣupti*.

In the third part, many *cakras* have been mentioned e.g. *ādhāra*, *svādhiṣṭhāna*, *nābhi*, *hṛdaya*, *kaṇṭha*, *tālu*, *bhrū*, *brahmarandhra*, and *ākāśa*. The *navacakras* are there but they are quite different from the other core Śākta text. There has no difference between the Devī and *cakras*.²⁸⁶ In the *navacakras* five are the *śakticakras* and four are the *śivacakras*.

The Śaiva upaniṣads give us some evidence about the goddess or Śakti. There are approximately fifteen Śaiva upaniṣads. But in these upaniṣads Śakti is not limned as a separate goddess rather she is the consort of Śiva, the power of Śiva. The *Kaivalyopaniṣad* mentioned that the god has unthinkable powers, we cannot see his legs, hands, eyes, and ears, but he holds the mundane power which is *śakti* itself.²⁸⁷ According to *Kaivalyopaniṣad*, *śakti* and *śaktimān* are the Umā and Maheśvara and Rāma and Sītā, they both can create, destroy, and withdrawal the world. The Parameśvara is always dwelling with the Umā. And in Śāktism Umā is appeared as numerous forms and adjoined herself with forms and names and pervasive the whole universe.²⁸⁸ This upaniṣad accepts the both Śakti and Śiva, they both have the same power but in Śaivism Śiva is the ultimate god, Paramātman, but they acknowledged that Śiva is nothing without the *śakti*; and in Śāktism Śakti is the ultimate one, she is the Paramātman.

3.5. ĀGAMIC SOURCES

If we going to search the Āgamic sources of Devī, then there all the Tantras are representing Devī. Devī is the subject (*viśaya*) of the Tantras. The Tantric text is written/spoken for the worshipping of Devī. In the Tantric texts, Devī or Śakti is signed for recognizing the normal text into a Tantric text. Some Tantric texts have put the great discussion on Devī and the Devī is much adorned as Parāśakti, Para-brahman instead of the consort of Śiva. The Āgama texts are originated from the fivefold mouth of Śiva viz. east, west, north, south, and upper. And the five mouths are named as *tatpuruṣa*, *sadyojāta*, *aghora*, *vāmadeva*, and *īśāna*. Āgama texts are classified as Śaiva, Śākta,

²⁸⁶ *cakrasyāpi maheśyā na bhedaleśo'pi bhāvyate vibudhaiḥ |*
anayossūkṣmākārā paraiva sā sthūlayośca kāpi bhidā || K.K.V, 21.

²⁸⁷ *apāñipādo'hamacintyaśaktiḥ paśyāmyacakṣuḥ sa śṛṇomyakarnaḥ |*
ahaṃ vijānāmi viviktarūpo na cāsti vettā mama cit sadāham || kaivalyopaniṣad, 22.

²⁸⁸ *umāsahāyaṃ parameśvaraṃ | Ibid., 7.*

Vaiṣṇava, Saura, and Gāṇapatya. The Śaivāgamas texts are twenty-eight in numbers and among them ten are Śaivāgama, and eighteen are Rudrāgama, but the texts are not available. Some parts of the *Kāmikāgama* and *Kiraṇāgama* are available but the full texts or original texts is not preserved in any libraries in India. The *Kāmikāgama* mentioned the name of eighteen tantric texts.²⁸⁹ Haraprasad Sastri mentioned that in 924 A.D. he has found a copy of *Kiraṇāgama* in Nepal, Bendell also found a copy of *Pārameśvarāgama* in 895 A.D. in Cambridge University Library. Every Āgamas has four *pādas* viz. *vidyā*, *yoga*, *kriyā*, and *caryā*. But in some Āgamas there have more than four *pādas* found and some of them the *pādas* not found exactly. The Āgamas were one in number but later they have been divided into many as the *Vedas* were one in number but later divided into many.

In another classification of Āgama there are sixty-four Bhairavāgamas in number. In the Bhairavāgamas some tantra texts have been found. But at the time of *Kula* tradition, the Tantric texts were at a peak. Lakṣmīdhara in his *Saundaryalaharī*'s commentary mentioned the sixty-four name of Bhairavāgamas. According to Lakṣmīdhara these Bhairavāgams are non-Vedic. And in another text, *Toḍala Tantra* mentioned the name of sixty-four more Tantras which are mostly different from the Lakṣmīdhara's collection. The *Toḍala Tantras*' texts are mostly available nowadays, therefore only these Tantric texts are being studied in modern time. The *Yāmala* and *Ḍāmara* texts are also a part of Tantras, but they are very limited in numbers.

3.5.1. KULĀRṆAVA TANTRA

Kulārṇava Tantra is the major text of Kula tradition. This text consists of seventeen chapters. This text is originated from the upper mouth (*ūrdhvamukha*) of lord Śiva named Īśāna. The nature of Devī is not much mentioned here, but the Kula philosophy is limned here. The word *kula* is itself *śakti*, the *śakti* of the Parameśvara. The *kulasādhaka* acknowledges that the *kula* is best.²⁹⁰ The lord Śiva is the Kuleśa and the Pārvatī is the Kuleśvarī, Ambikā and many more names also found.

āryomā caṇḍikā durgā śivā'parṇā'mbikā satī |
īśvarī śāmbhavīśānī pārtatī sarvamaṅgalā ||
dākṣāyaṇī haimavatī mahāmāyā maheśvarī |
mṛḍānī caiva rudrāṇī śarvāṇī parameśvarī ||
kālī kātyāyanī gaurī bhavānīti samīritā |
śaktayaḥ syuḥ lavādīnāṃ sparśānāmadhidevatāḥ || Kulārṇava Tantra., 4. 28-30.

²⁸⁹ *Tantra o āgamaśāstrer dikdarśan.*, p. 70.

²⁹⁰ *jānanti kulamāhātmyaṃ tvadbhaktā eva |*
cakorā eva jānanti nānye candragatām rucim || Ku.Ta., 2.78.

These twenty-five goddesses are the form of Śakti. They represent the twenty-five alphabets, not only the alphabets they also signify the part of the human body by which it should be said that they associated with the body. The names of six goddesses also mentioned e.g. Dākinī, Rākinī, Lākinī, Kākinī, Śākinī, and Hākinī. These six goddesses present the six *cakras* according to their names — *mūlādhāra*, *svādhiṣṭhāna*, *maṇipūra*, *anāhata*, *viśuddha*, and *ājñā cakras*.²⁹¹ The *Kulārṇava Tantra* defines that the *vidyās* are related to the goddess and the *mantras* are related to the gods. The goddess principles are adorned with the ‘*svāhā*’ (the wife of Agni) and the god principles are adorned with the ‘*hum phaṭ*’. And they both considered as *jāti*.²⁹² The ‘*hum phaṭ*’ *mantras* are awakened at *piṅgalā* and the ‘*svāhā*’ *mantras* at *iḍā*. The *mantras* which have to end with the *namah*, are the neuter *mantras*. Significantly, the state equality of *iḍā* and *piṅgalā* is called a very fruitful state for the accomplishment (*siddha*) of every *mantras*.

3.5.2. ŚĀRADĀTILAKA TANTRA

Śāradātilaka Tantra has twenty-five chapters. In the beginning, the Tantra mentioned that the text will discuss the various tantric schools like Śaiva, Śākta, Vaiṣṇava, Gāṇapatya, and Saura. The theory of *śabda* and *artha* has been discussed here. The Śiva has two different aspects — *nirguṇa* and *saguṇa*. And the Prakṛti is bedecked as *śakti*. The Śiva is prominently the *sanātana* Śiva and different aspect from the Śakti. The *nirguṇa* Śiva or *sanātana* Śiva does not adjoin with the *śakti* but the *saguṇa* Śiva or *sa-ka-la* Śiva is associated with the *kalā* (Prakṛti or Śakti). Therefore, the *saguṇa* Śiva is the *sa-ka-la* Śiva who is being one entity with *śakti*. According to the Sāṃkhya Philosophy the *kalā* or the *prakṛti* is the fundamental aspect; which is ignorance (*avidyā*) in Vedānta and *śakti* in Tantra. At the beginning of creation, the *sat-cit-ānanda* was there, and when the *śakti* become an inseparable part of Śiva. *bindu* is Śiva and *bīja* is the Śakti. The fifty alphabets are the representer of five elements viz. air, fire, earth, water, and sky. The *mantras* of Atidurgā, Gāṇidurgā, Viśvadurgā, Sindhudurgā and Agnidurgā also available in this text. Various definitions of Yoga are also found there. The Vedāntins say that the unity between being and god is the Yoga, The Śaivas accept that the uniformity between being and Śiva is Yoga, Vaiṣṇava says that the knowledge of supreme god is called Yoga. The eight *aṅgas* of Yoga mentioned in this text viz. *yama*, *niyama*, *āsana*, *prāṇāyāma*, *pratyāhāra*, *dhāraṇā*, *dhyāna*, and *samādhi*. The Patañjali’s

²⁹¹ Ibid., 10.138-143.

²⁹² *mantrāḥ puruṣadevāḥ syurvidyāḥ strīdevatāḥ priye |*
mantrāḥ puṃso humphaḍantāḥ prāṇe carati dakṣiṇe || Ibid., 16.40.

theory of *aṣṭāṅgayoga* is very similar to this text but somewhere a slight difference has been found in their classification.

<i>yama</i>	<i>ahiṃsā, satya, asteya, brahmacarya, kṛpā, ārjava, kṣamā, dhṛti, mitāhāra</i> and <i>śauca</i>
<i>niyama</i>	<i>tapah, santoṣa, āstikya, dāna, devapūjā, siddhānta śravaṇa, hrī, mati, japa, and homa</i>
<i>āsana</i>	<i>padmāsana, svastikāsana, vajrāsana, bhadrasana, and vīrāsana</i>
<i>prāṇāyāma</i>	<i>sagarbha and agarbha</i>
<i>pratyāhāra</i>	
<i>dhāraṇā</i>	
<i>dhyāna</i>	
<i>samādhi</i>	

3.5.3. MAHĀRTHAMAÑJARĪ

Mahārthamañjarī is a combined text of Krama, Kula, and Trika School. “Historically the term *mahārtha* as a substitute for the word Krama meaning a system is a later development and perhaps the earliest allusion to the system in this form may be traced to Kṣemarāja.”²⁹³ *Mahārtha* formulated with the Tripurā system. There have various meanings of the word *mahārtha* in Tantricism. Maheśvarānanda also accepted that *māyā* as a *mohanī śakti*, different from the *vimarśa śakti* of Śiva. Among the thirty-six principles of Kashmir Śaivism the *māyā* is another. Maheśvarānanda acknowledged *māyā* as a synonym of *svātantrya śakti*. The *Śivasūtra* mentioned that *māyā* means the integration of all the principles from *kalā* to *prthivī* (7-36).²⁹⁴

ekarase svabhāve udbhāvayantī vikalpaśilpāni |

māyeti lokapateḥ paramasvatantrasya mohanī śaktiḥ || M.M. 17.

Maheśvarānanda said that *śakti* is *trikoṇa*, and *icchā, jñāna*, and *kriyā* are been associated with the *trikoṇa*. Śakti is the first formation of Śiva by which Śiva came into existence and cope with the doer. Apparently, the state of swelling is considered as *śakti* and the Śākta School acknowledged the *śakti* from a different aspect.²⁹⁵ The *Mahāmāyā* is different from *māyā*, in *Durgāsaptasatī* the *Mahāmāyā* is recognized as the name of goddess Durgā. The *Mahāmāyā* is greater than *māyā*. The five *kañcukas* are in the state of contracting in *śakti* of Paramaśiva. The five *kañcukas* are the *kalā, vidyā, raga, kāla*, and *niyati*. The Paramaśiva existing with all these *śaktis* and therefore, the *śaktis*

²⁹³ *The Krama Tantricism of Kashmir*, p. 22.

²⁹⁴ *kalādīnām tattvānāmaviveko māyā | Śivasūtra*, 3.3.

²⁹⁵ *yadā svahrdayavartinamuktatūpamarthatattvaṃ bahiḥkartumunmukho bhavati tadā śaktiritivyavahriyate | M.M parimala commentary 14.*

attributed in the *jīvas*; the Paramaśiva adorned as supreme identity by the *kañcukas*. Śiva is adorned with some objectives e.g. highest authority, highest knowledge, completeness, eternal, pervasiveness, and the *jīvas* also have the same but much little than the Śiva. And the state of *māyā* is called the Prakṛti.

The four types of creation (*sr̥ṣṭi*) also the formation of *śakti* (i) *arthamayī* (ii) *śabdamayī* (iii) *cakramayī* and (iv) *dehamayī*. These four creations have constructed the theory of *śakti* to understand it more easily. The *arthamayī* is meant the thirty-six principles from *śiva* to *pṛthivī*, secondly, the *śabdamayī* meant the four *vāks* or sounds viz. *parā*, *paśyantī*, *madhyamā*, and *vaikharī*. The *cakramayī* is meant the nine *cakras*²⁹⁶ The last *dehamayī* is the embodiment of the goddess, like in *sūkṣma*, *sthūla*, and *kāraṇa*. The *Varivasyārahasyam* clarifies this first in the *prakāśa* commentary

arthamayī śivādi kṣityantaṣaṭtriṃśattattvarūpā | śabdamayī parādivaikharyantā | cakramayī bindvādibhūgrhāntā | dehamayī sūkṣmādisthūlāntā |

Maheśvarānanda mentioned that our body is the *pīṭha* and in this *pīṭha* various goddesses living together. The goddesses are the possessor of our bodies and senses. There are fifty-one *pīṭhas* in the Āgamaśāstra, among them the four *pīṭhas* present the four *vāks*. Therefore, the four *pīṭhas* are very important i.e. Kāmarūpa, Pūrṇagiri, Uḍḍīyāna, and Jālandhara.

- (i) Ambikā — Śāntā — Parāvāk — Kāmarūpa
- (ii) Icchā — Vāmā — Paśyantī — Pūrṇagiri
- (iii) Jñāna — Jyeṣṭhā — Madhyamā — Jālandhara
- (iv) Kriyā — Raudrī — Vaikharī — Uḍḍīyāna

Maheśvarānanda accepts the word *kalā* as *śakti*. At the time of creation, the ten *kalās* or *śaktis* are dwell, in sustenance, these *kalās* are gradually become twenty-two in number, in the destruction they are eleven, and in the fourth state (*turīya*) they are thirteen in numbers. Thus the total fifty-six *kalās* or *śaktis* being the essence of Śiva.

3.5.4. KUBJIKĀ TANTRA

The *Kubjikāmatatantra* and the *Kubjikātantra* somewhere different in redaction. The *Kubjikāmatatantra* has 3500 verses but the *Kubjikātantra* has 519 verses. Totally 66 manuscripts were edited on this text and they are mostly composed between the eleventh to the eighteenth

²⁹⁶*bindu*, *trailokyamohana*, *sarvāśāparipūraṇa*, *sarvasaṅkṣobhaṇa*, *saubhāgyadāyaka*, *sarvārthasādhaka*, *sarvarakṣāhara*, *sarvarogahara* and *sarvasiddhiprada* are the nine *cakras*. The Māheśvarī is the *cakra*.

century. Most of the editors were Nepalese. The ceremonies of Kubjikā cult first initiated in Nepal. Therefore, many manuscripts of this text found in Devanāgarī and Newari script at the time of Malla kings. Moreover, a manuscript in Gauḍī script was also found. The cult of Kubjikā is also attested in Kashmir. Kubjikā was famous as *Paścimāmnāyeśvarī* among the early tantric goddesses. It also appears in the Southern part of India as *Ṣaḍanvayaśāmbhava* system.

Kubjikās varied identity as a range of goddesses symbolizes the varied facets of her metaphysical being, her ‘personality’ if one would hazard to perceive one in a purely Tantric deity such as this one with a relatively scant mythology. Accordingly, in one of her iconic forms, she is depicted as having six faces. One of these is that of Tripurā. Again, in the sequence of the Young Woman which, along with that of the Girl and the Old Woman, is one of the three ritual procedures through which she is worshipped, she is portrayed as Tripurā. Tripurā, young and attractive, is the acme of the erotic goddess. Her enchanting spirituality and perfect purity is intensely and vividly conveyed by her form as powerfully spiritual as it is erotic. Tripurā is the “Mistress of Passion” (ie. the primordial cosmogonic desire and energy of grace) par excellence. Incorporated into the goddess Kubjikā or as one of her manifestations, Kubjikā colonises the goddess Tripurā even as she reveals through her one of her dimensions. — *A Journey in the World of the Tantras.*, pp. 181ff.

The Bengali edition of *Kubjikā tantra* has nine *paṭalas* with 519 verses with Bengali translation by Jyotirlal Das. The ten *mahāvidyās* were discussed in the first *paṭala* of this text. The knowledge or the knowledge of uniformity of *mahāvidyās* is the state of salvation, the person who differentiate the *mahāvidyās* never get salvation. Contextually, who thought about the uniformness of *mahāvidyās*, he who is the *yogi*.²⁹⁷ The goddess Kālī came in Kṛṣṇa incarnation in the Kali Yuga and fascinated the three world by the sound of the flute. The fruition of the names of *mahāvidyās* limned in this Tantra; Mahāvidyā Kālī ransomes us from all kind of grief, and as the form of Durgā she exterminates us from misery. And when the Durgā adorned with the white color she is Sarasvatī and Nīlāsarasvatī. She always protects the living beings therefore, she is Tārā or Tārīṇī. Thus all the *mahāvidyās* are very relevant in their position. The *mahāvidyās* are *siddhavidyā* in the Śākta tradition, they all giving the *dharma*, *artha*, *kāma*, and *mokṣa*. The Mahādevī is Mahāmāyā, the absolute Brahman and she is the *nāda*. The Mahāmāyā ascertained with the ramification of qualified and non-qualified Brahman. All type of *guṇas* is the form of the qualified Brahman or Mahāmāyā. The Mahādevī is only being non-qualified or absolute when she is Brahman. Mahādevī attributes with all the qualification e.g. *aṣṭaguṇasampannā*, *caturguṇasampannā*. The *bijamantras*

²⁹⁷ *abhedam cintayed yastu muktistasya kare sthitā |
vibhinnaṃ cintayed yastu mūḍhabuddhiḥ sa pātakī || Ku.Ta., 1.32.*

are also defined as they adhered to the goddesses. Each *bījamantras* present the separate form of Mahāmāyā and said that Mahādevī Bhuvaneśvarī is the highest consciousness, *gospel truth*, she is Tripuṭā, Tvaritā, and Durgā.²⁹⁸ The three *bījas* is mostly delineated here — *kāmabīja* (*klīm*), *ramābīja* (*śrīm*), and *śaktibīja* (*hrīm*), after that the definition of *yonimudrā* discussed. The six *cakras* are part of the *yonimudrā*. *Yonimudrā* is a process or state of awakening *kuṇḍalinī* by splitting all the *cakras*, the *sādhakas* always trying to awake the *kuṇḍalinī*. The *kuṇḍalinī* is the Kālīkā who seated on the Southside (*dakṣiṇā kālīkā*). *Dakṣiṇā* is here the adjective of Kālī. Devī was born as Kṛṣṇā, the daughter of Yaśodā and Nanda, *Durgāsaptasatī* also mentioned the same in the 11th chapter. She loves meat and honey.²⁹⁹ The person who awakes goddess *kuṇḍalinī* every day throughout the *cakras* will never attain the grief. The four *sṛṣṭis* came out from the *yonī*. And the *yonimudrā* is giving us all the fulfillment in life.

3.5.5. PRAPAÑCASĀRA TANTRA

The *Prapañcasāratānta* composed by the great philosopher Śaṅkarācārya and later his disciple Padmapādācārya had written *prayogakramadīpikā* commentary. The word *prapañca* suggesting the five elements or *pañcabhūta*. This text has come first with the English translation by Arthur Avalon. The edition of Arthur Avalon has been compiled with three manuscripts.³⁰⁰ This text has 36 *paṭalas*. It discusses the tantric rituals, cults of goddesses, and many more tantric metaphors. At the *maṅgalācaraṇa* of this text, Śaṅkarācārya praised goddess Śāradā, who is the principal cause of the world. Padmapādācārya says that the Śāradā is the four vāks and he also mentioned the names of Śāradā and her *śaktis* — *ambikā*, *vāmā*, etc., *śāradā* means who represents the four sound of speech and by her we know the word and its meaning. In another context *śāradā* means who gives us the prowess and gives us the result of all the works. —

- *vāgarthātmaka caturvidhaviṣayakakathanenaiv'vaśiṣṭamavyavahāryaṃ viṣayaṃ lakṣaṇayoktam avagantavyam*
- *śauryata iti śāraṃ sthūlādīlakṣaṇaṃ karmaphalaṃ taddadāti iti śāradā*

Among the four *sṛṣṭis* the *arthasṛṣṭi* has come into existence as the world. The name of eight mothers Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrānī, Cāmuṇḍā, and Caṇḍikā should

²⁹⁸ *tripuṭāṅca tathā durgāṃ tvaritāṃ bhuvaneśvarīm | jñāyāttu mahādevīm satyaṃ satyaṃ suniścitam* || Ibid., 3.22.

²⁹⁹ *madhumāmsapriyāṃ kṛṣṇāṃ yaśodānandavaraddhinīm* | Ibid., 6.26.

³⁰⁰ Arthur Avalon has critically edited three manuscripts of this text and he collected them from Asiatic Society Library, Kolkata, and the second one is from the Varendra Anusandhana Samiti of Rajshani, presently in Bangladesh. And the third he collected from a devotee Swami Achalānanda.

be worshipped with the eight Bhairavas — Asitāṅga, Ruru, Caṇḍakrodha, Āhavaṇya, Unmatta, Sakapāli, Bhīṣaṇa, and Saṃhāra. In the seventh *paṭala* mentioned the name of nine *śaktis* — medhā, prajñā, prabhā, vidyā, dhī, dhṛti, smṛti, buddhi, vidyeśvarī, these all are the names of Bhārati, the fifth chapter of *Durgāsaptaśatī* mentioned the names of these *śaktis*. Again the names of nine *śaktis* also mentioned and these are being the *kalās* or *śaktis* of goddess Bhuvaneśvarī, they are — Sajayā, Vijayā, Jitā, Aparājītā, Nityā, Vilāsinī, Dogdhrī, Aghorā, and Maṅgalā. The sixty-four names of the goddess were also mentioned but among the names, the Vedic goddess ‘sinīvālā’ and ‘kuhu’³⁰¹ were mentioned. Moreover, the rare name ‘Satī’ and ‘Nandā’ give us various information about the goddess. Dīptā, Sukṣmā, Jayā, Bhadrā, Vibhūti, Vimalā, Amoghā, Vidyutā, Navamī these nine names of the goddess found in this text. Thus in many places of this text, the names of goddesses found with the number of nine in different *paṭalas* whether the *paṭalas* are discussing the different goddesses in different *paṭalas*. In the fourteenth *paṭala* the eight type of names of goddess Durgā mentioned and *āryā* is one of them.

3.5.6. MĀLINĪVIJAYOTTARA TANTRA

Mālinīvijayottara Tantra is the main text of Kula tradition. *Siddhayogeśvarī tantra* is the most important text of Kula School. The *Mālinīvijayottara Tantra* is the concise volume of *Siddhayogeśvarī tantra*. *Triśirobhairava tantra* might be another name of *Mālinīvijayottara Tantra*. Kārttikeya the son of Śiva first named this tantra as *Mālinīvijayottara*. This tantra has first spoken by lord Śiva from his *aghora* mouth to the *ṛṣis*. This text is a different tantric text from the traditional and put many pieces of evidence regarding the history and philosophy of tantra instead of enrich the śākta worshipping. At the first it has been said that *śakti* is the heart of Parameśvara, the consort of Śiva and ascertained with *idam* and vibrates the *aham* principle, Śiva. The Parameśvara generated the world only when he is associated with the Māyā. Māyā is *śakti* of Parameśvara, this is the unlimited or eternal power of Parameśvara. There has no beginning or end of the power of Māyā. This is a changeless aspect, also known as *śivā* or *īśānī śakti*, and the *kalā* does not exist in it, it is *niṣkalā*. Rather the *kalā* originated from the Māyā and then the *puruṣa* become *sakala* (attains *kalās*). The *kalā* and *rāga* were originated from Māyā and the *vidyā* originated from the *kalā*. The *śakti* or the Bhagavatī is multiple and adorned with the ‘mother-form.’ The mother is various in numbers by her two forms *śakti* and *pramātrī*. And in later she has

³⁰¹ *PS.Ta.*, 11.12.

known by her nine-forms. And when she comes with various forms she appears fifty in numbers, known as Māṭṛkā and Mālinī thence. And the Māṭṛkā or Mālinī revealed as *bīja* and *yonī*. All the alphabets are the *bīja* but among them the consonants are *yonis*. The *vargas* are nine in numbers कवर्ग, चवर्ग, टवर्ग, तवर्ग, पवर्ग, यवर्ग, शवर्ग, अवर्ग, and the चक्रेश्वर क्ष (योनिवर्ग). Then all the consonants are in the category of *yonivarga*. All the alphabets are together formed as Māṭṛkā. These all the alphabets are the expositor of Parāvāk. The Parāvāk is gradually formed as Paśyantī, Madhyamā, and Vaikharī. The fourth state of speech Vaikharī is the Māṭṛkā itself.³⁰²

Bīja is the Śiva and *yonī* is the Śakti. The Yoni or Śakti get in touch with Śiva for signifying. And for signifying *śakti* forms as word and with its various meaning (*vācyārtha*, *vyamgārtha*, and *tātparyārtha*). The name of the nine Māṭṛkās is mentioned herewith. Among these names, Yāmyā, Cāmuṇḍā, and Yogīśī are not mentioned in *Durgāsaptasatī*. There are a total of fifty names of Rudra mentioned, among them, sixteen are from *bīja* and thirty-four are from *yonī*. The Yoni-Rudras are invariably the Śākta oriented Rudras. The Mālinī or the *varṇas* are the main components in this tantra. *Varṇas* have the power to create the world. The *varṇas* have existed with all the powers and therefore they generated the gods, *Asuras*, animals. Moreover, all the *śāstras* are the formation of *varṇas* or words. Then all the *Vedas*, texts are originated from the *varṇas*, the *varṇas* are the material cause of this world.³⁰³ The Śakti of Śiva superintends the whole world by the three *śaktis*. For performing in the world the Mahādevī adorned with three forms—*‘kāryabhedānmahādevī traividhyaṃ samudāhṛtam’*

- a. *ghoratarā aparā śakti*
- b. *ghorā parāparā śakti*
- c. *aghorā parā śakti*

These all the *śaktis* of the mother goddess. Among them, the animals, *aṇu*, and *paśu* are cohered with the *malas* and for this coherence, they degenerated in their life and falling, this uneasiness of life is happening for the *ghoratarā aparā śakti*. And the work which gave us good or bad results they are *miśra-karma*. We always do work for our happiness and pleasure and conjugated with the work for enjoyment. The desire for enjoyment is also a power given by the mother goddess, *parāparā śakti*. Eventually, *aparā śakti* is the highest aspect of Mahādevī. It provides us the way

³⁰² *pratīvarṇavibhedena śatārdhakiraṇojjvalā* | *M.V.T.*, 1.11.

³⁰³ *tairidaṃ santataṃ viśvaṃ sadevāsura mānuṣam* | *tebhyah śāstrāṇi vedāśca sambhavanti punaḥ punaḥ* || *Ibid*, 3.29.

of salvation and introduces us to the way of salvation. This is the *aghorā* state of Mahādevī, the highest consciousness, the *aghorā* worshipper of Mahādevī worshipping this form of Mahādevī to get the salvation from life.

The *mudrās* also a very important aspect for the *śādhakas* by which they could protect themselves. Total twenty-six names of *mudrās* mentioned in this text. —

Mudrās: triśūla, Padma, śakti, cakra, vajra, daṇḍa, daṁṣṭrā, mahāpretā, khageśvarī, mahodayā, karālā, khaṭvāṅga, kapāla, hala, pāśa, aṅkuśa, ghaṇṭā, mudgara(triśikheśvara), āvāhanī, sthāpanī, rodhā, dravyadā, nati, amitā (amṛtā), yogamudrā.

These *mudrās* are easier compared to the *mudrās* the *Nāṭyaśāstra* of Bharatamuni. In the Śākta philosophy, these *mudrās* are considered as the way to worship the goddess. The twentieth chapter of this book described all about the process of creation regarding Śākta philosophy. The Lord Śaṅkara says that our body is a lump (*piṇḍa*) and the *śakti* is the formation of the *brahmānanda*. The *piṇḍas* are two types inner and outer, the outer *piṇḍa* is the psychical; inner *piṇḍa* is the main part to attain devotion.

The word *śaktimanta* is introduced in this tantra. *Śaktimantas* meant Bhairavas or Rudras. The twelve *śaktimantas* names are- Dakṣa, Caṇḍa, Hara, Śauṇḍī, Pramatha, Bhauma, Manmatha, Śakuni, Sumati, Nanda, Gopāla, and Pitāmaha; The goddess associated with these *śaktimantas*, and the goddesses are — Nandā, Bhadrā, Jayā, Kālī, Karālī, Vikṛtānā, Kroṣṭakī, Bhīmamudrā, Vāyuvegā, Hayānā, Gambhīrā, and Ghoṣaṇī. More names of *śaktimantas* have been described in this text, somewhere they are twelve and somewhere sixteen in numbers. *Śaktimanta* is a state of immersion of feminine *śakti* and masculine *śaktimanta*.

Eventually, the philosophical sources of *Durgāsaptaśatī* are meant the philosophical study and the sources of goddess culture and the goddess Durgā. The information of goddess Durgā is not much available in the Tantric literature as her forms and their names have been found. From the Vedic to Tantric period the goddess culture has established by literature, iconography, architecture, etc. But the plenty of discussion of the study and the philosophy of goddess culture is interpreted in every tantric text. Because the *śaktivāda* or theory of *śakti* is assigned the Tantric lore. The *Vedas* have produced plenty of evidence about the goddess and sources of the goddess. In the *Vedas*, we can see that more goddesses being studied or attributed as the consort of gods. In the tantras also the same acceptance has been found but in the Śaivāgama texts the goddess is less interpreted than Śiva, she is described much as the consort of Śiva. But the *śāktas* or the

worshippers of Śakti giving an adorable position of Śakti from *śakti*. Thus the Tantric text is much influenced by the Śakti and giving a new philosophy of *śakti*.

About to know the sources of *śakti* we could study the Purāṇas. Because the Purāṇas has put many pieces of evidence about the *śakti* or the mother goddess. All the Major Purāṇas and semi-purāṇas obtaining the sources of the mother goddess. The Śaiva-oriented Purāṇas and Śākta-oriented Purāṇas giving us ample information about the mother goddess.³⁰⁴ Among the semi-Purāṇas *Devī-Purāṇas*, *Kālikāpurāṇa*, *Nīlamatapurāṇa* is very important to study the Śāktism. Śāktism is much interpreted in Purāṇas than the Tantric text.³⁰⁵

The philosophy of Śāktism is much developed with the *śakti* of Lord Viṣṇu. The Viṣṇumāyā also mentioned in the *Durgāsaptaśatī*. Pāñcarātra School of Vaiṣṇavāgama described more about *śakti* or Śāktism. The text '*śrī rādhār kramavikāśa*' is itself a text of Pāñcarātra School where the Śāktism is much interpreted. The sources of Śāktism is expanded in every Tantric text but there has no unique text has been found where the Śāktism is separately discussed. But after the age of tantra, many Śākta-oriented texts have been composed like *Kāmakalāvīlāsa*, *varivasyārahasyam*, etc. where the Śākta philosophy is appropriately taken a remarkable position in the Schools of Indian Philosophy.

³⁰⁴ Prof. H.H. Wilson giving a list of Purāṇas where he classified the major Purāṇas as *sāttvika*, *tāmasika*, and *rājasika*. Among them the *sāttvika* are Vaiṣṇava oriented, *tāmasika* are the Śaiva-oriented and *rājasika* are the Śākta-oriented Purāṇas. Then the Śākta-oriented Purāṇas are Brahma, Mārkaṇḍeya, Bhaviṣya, Brahmavaivarta, Vāmana and Brahmāṇḍa.

³⁰⁵ *Bhārater śakti sādhanā o śākta sāhitya*., p. 60.

4

Philosophy of *Durgāsaptaśatī* in the Light of Select Commentaries

4.1. INTRODUCTION ABOUT THE COMMENTARIES

The *Durgāsaptaśatī* is the major text of Śākta School. There are more than forty commentaries have been written on this text. Most of the commentaries are available in manuscript form and various scripts and languages. The commentaries are from a spiritual, philosophical viewpoint. The text is ascribed from *Mārkaṇḍeya Purāṇa*. The *Mārkaṇḍeya Purāṇa* comes in a great significance with this text or the source of this text. As the *Devīgītā* is the text of *Devībhāgavata Purāṇa*, *Lalitāsahasranāma* from the *Brahmāṇḍa Purāṇa*, *Sanatkumāra Saṃhitā*, *Sūta Saṃhitā*, *Śaṅkara Saṃhitā*, *Vaiṣṇava Saṃhitā*, *Brāhma Saṃhitā*, *Saura Saṃhitā* from the *Skanda Purāṇa*, *Brāhmī Saṃhitā*, *Īśvaragītā*, *Vyāsagītā* from *Kūrma Purāṇa*, thus the *Devīmāhātmya* is the part of *Mārkaṇḍeya Purāṇa*. Among all the commentaries only ten commentaries will be discussed in this chapter from all of their philosophical and spiritual aspects. The selected commentaries are —

- i. *Guptavatī* of Bhāskarāya
- ii. *Tattvapraśāṅgikā* by Gopāla Chakravartī
- iii. *Sādhanaśamara* by Satyadeva
- iv. *Caṇḍītattva* or *Rahasyavidyā* by Vijayakṛṣṇa Debsharma
- v. *Nāgojībhāṭṭī* by Nāgeśa Bhaṭṭa
- vi. *Śāntanavī* by Śāntanu Chakravartī

- vii. *Caturdharī* by Caturdhara Miśra
- viii. *Jagacchandracandrikā* by Bhāgīratha
- ix. *Daṁśoddhāra* by Rājārāma
- x. *Pradīpa* by Hari Kṛṣṇa
- xi. English commentary by Devadatta Kālī (David Nelson)

Most of these commentaries written on the major texts consisted of 13 chapters. But in the latter, the text has been edited with some major importance for making this text more philosophical as well as the name *Saptaśatī* might not be possible without the latter edition. According to *Rudrayāmala tantra* and *Vārāhī tantra*, *Durgāsaptaśatī* consisted of 579 verses or $588\frac{1}{2}$ verses. *Kātyāyanī tantra* imposed that the 700 verses of *Durgāsaptaśatī* should be praised for *caṇḍīhoma*.

evaṁ trayodaśādhyāyāḥ homapūjanatṛptiṣu |

śatāni sapta saṁkhyāni tava proktāni śailaj || Kātyāyanī Tantra

And in the latter, some important portions have been added at the before and ending of this text and thus it became a large text with 700 verses and it might be done by the reader when the *Bhagavadgītā* influenced by its spirituality or its philosophy. The name from *Devīmāhātmya* to *Durgāsaptaśatī* or *Caṇḍī* was possible when it came with its larger edition with 700 verses and get the same respect as the *Bhagavadgītā* gained. Perhaps the importance of this text remains behind if the edition of this text is not done.

The text is divided into three parts *pūrvacarita*, *madhyamacarita*, and *uttaracarita*. The first chapter is *pūrvacarita*, the second chapter is *madhyamacarita*, and the fifth chapter is *uttaracarita*. In the *pūrvacarita* the goddess engaged to fight against the demons Madhu and Kaiṭabha, in the *madhyamacarita* the goddess engaged to fight against the demon Mahiṣa and in the *uttaracarita* fight against the demons Śumbha, Niśumbha, Caṇḍa, Muṇḍa, and Raktabīja. This three-fold system established the philosophy of this text; these three *caritas* may be connected with the three states of consciousness awake, dream, and sleep or connected with the *Manas*, *Prāṇa*, and *Vāk*. All the *caritas* has separate seers, gods, meters, *śakti*, *bīja*, etc. Some questions also been asked why the Devī has only the three *caritas*? Why not more than three? For answering these questions spiritual study or explanation is needed of this text. Satyadeva in his commentary classified this text from his viewpoint, he mentioned the *pūrvacarita* as *brahmagranthi*, *madhyamacarita* as *viṣṇugranthi*, and the *uttaracarita* as *rudragranthi*. *Durgāsaptaśatī* presents

the mother goddesses by a storyline of king Suratha received the grace of the mother goddess, and taken birth from the god Sun and will become the Manu named Sāvarṇi.

4.2. PHILOSOPHY OF *DURGĀSAPTASATĪ*

4.2.1. PHILOSOPHY OF THE FIRST CHAPTER

In the first chapter of this book Mārkaṇḍeya says to his disciple Krauṣṭuki (Bhāguri) about the origin of eight Manu Sāvarṇi, the son of Lord Sun. Who born as a king Suratha in the race of the Caitra dynasty. Caitra is the elder son of Svārociṣa who is the second Manu. King Suratha ruled over the whole earth but suddenly he was attacked by some goons of Kolas who robbed his kingdom. After that, the king came upon the hermitage of Medhas, and meanwhile a merchant (*vaiśya*) Samādhi came to this place who was born in a wealthy family. But his children and wife were wicked and he has been distressed and forsaken by his kinsmen. Despite all these, the Suratha and Samādhi asked to Medhas one by one. Samādhi asked that I have lost my kingdom but remain possessive toward my lost kingdom and Samādhi asked that I have already forsaken by my kinsmen but still I do think about them. The seer Medhās replied to them that all the living beings have the senses for knowledge and perception and they have a feeling for all the beings. This all been done by the Mahāmāyā. Who protects the world seizes our mind because she generated the whole universe. We were all born from her. She is the cause of the creation. And then Medhā says all the majesty of this supreme goddess to both of them. Although the name of this Purāṇa is *Mārkaṇḍeya Purāṇa* in the *Devīmāhātmya* section the Medhā is taken a major role and most of the verses spoken by Medhā and Mārkaṇḍeya only delivered 35 verses. In the *Lakṣmītantra* mentioned that the Medhā and Vaśiṣṭha are the same people.³⁰⁶ But the Mārkaṇḍeya knows all the history of Medhā and about the story said to the Suratha and Samādhi. The seer Medhā is also a different name which is Sumedhā.

janmāni caritaiḥ sārddham stotrairvai vedavādinā |
kathitāni purā śakra vasiṣṭhena mahātmanā ||
svarociṣentare rājñe surathāya mahātmane |
samādhaye ca vaiśyāya prañatāyāvasīdate || Lakṣmītantra||

³⁰⁶ *Devīmāhātmya* of Jagadīśvarānanda., p. 121.

The Manu is a Vedic symbolism and ancient progenitor of the human race. Manu is identical to Sūrya. Manus is a total of fourteen in numbers. Svāyambhuva³⁰⁷, Svārociṣa, Uttama, Tāmasa, Revata, Cākṣuṣa, Vaivasvata, Sūryasāvarṇi, Bhautya, Raucya, Brahmasāvarṇi, Rudrasāvarṇi, Merusāvarṇi³⁰⁸, Dakṣasāvarṇi. All the Manus are the ruler of every *manvantara* (period of each Manu). This chapter has a beautiful philosophy of goddess culture and tradition. The words *mahāmāyā*, *yoganidrā*, *sarveśvarī*, *mahāvidyā*, *mahāmedhā*, *mahāsmṛti*, *mahāsurī*, *prakṛti*, *guṇatraya*, *buddhi*, *sadasad*, etc.

Commentaries gave us a definition of knowledge (*jñāna*). The knowledge has existed in all the creatures in the sphere of sense-objects, and the sense-objects proceed in various ways. Some creatures are blind by day and some creatures are blind by night and some creatures can see equally by day or night. The birds, beasts, also have the ‘knowledge’ but for the Mahāmāyā all the creatures are living with the delusion like the birds put the grains into the beaks of their young. *Guptavati* mentioned that knowledge meant the word and its meanings by which we can know the objects. The *knowledge* is only intelligence according to *śāntanavī* commentary. All the creatures have ‘knowledge’ but the knowledge of *śāstras* is only have in human beings.³⁰⁹ In the beasts and human has a similarity from the perspective of food, sleeping, fear, and lust, but man has a special attribute which is knowledge (*jñāna*).³¹⁰ Man is acquainted with the knowledge but for the delusion, they are busy in their life to do work for their kinsmen and earning money like the birds, because the birds are feeling the pangs of hunger but for the delusion, they are dropping food in the beaks of their young ones.

There is a material and fundamental cause of this world who is Mahāmāyā. Mahāmāyā produces the transitory world and all the creatures and movable or non-movable things. For the great goddess Mahāmāyā all the creatures can do their work for maintaining the world since the uncertain period. The word *Māyā* stands for divine power as mentioned in the *Vedas*.³¹¹ According to the commentary of Satyadeva *māyā* does not mean illusion or false, it means truth or the existed

³⁰⁷ Svāyambhuva actually the desired son of Brahmā. Svārociṣa is the son of Priyavrata and the Priyavrata is the son of Svāyambhuva. Therefore Svārociṣa is not directly the son of Svāyambhuva. But in the name of 14 Manus Priyavrata has not mentioned.

³⁰⁸ Merusāvarṇi is Dharmasāvarṇi according to the *Mārkaṇḍeya Purāṇa*.

³⁰⁹ *teṣāṃ manuṣyāṇāṃ ca yat jñānaṃ svabhāvaṃ śāstrajamavyāhatajñānaṃ ca tat mṛgapakṣiṇāṃ na* |*Śāntanavī*

³¹⁰ This mentioned in the *Caturdharī* commentary but the verse is found a maximum similarity with *Nṛsiṃha Purāṇa*. the word *jñāna* is replaced in the word *dharma*.

³¹¹ *indro māyābhiḥ pururūpa īyate.*, *Rgveda.*, 6.47.18.

thing. Māyā is itself the *śakti* of qualified Brahman or another name of qualified Brahman (*saguṇa*). And when the Māyā possessing a state of immobility and not performed as many, therefore, the Māyā is adorned with Mahāmāyā. She is beyond mind and speech. From the atom to *hiranyagarbha* all the aspects are Mahāmāyā. Therefore, *sādhakas* are attaining the aspect of Mahāmāyā as ‘*mā*’ in the objects, and all the world become a mother. But the question is that how the world generated from the mother? These all done by the authority of Mahāmāyā, for example by the grace of Mahāmāyā the king Sāvarṇi came to be the lord of an age. The word *anubhāva*³¹² is meant the authority or grace of Mahāmāyā. Mahāmāyā is the pure consciousness and *śakti* but for the creation, she is qualified and generated the world. All the beings are always engaged in thinking about or feeling the *bhāva* after the *bhāva* of Mahāmāyā, that’s why this is called the *anubhāva*.³¹³ *Anubhāva* is the inseparable *śakti* itself of the mother goddess and the world is coming to existence or *bhāva* by her *anubhāva*. The subtle and gross all the forms of her, when the *bhāvas* are consolidated the world appeared.

Here in the *Durgāsaptaśatī* She is Viṣṇumāyā, manifested from Viṣṇu, the *śakti* of Viṣṇu. She is Yoganidrā of lord Viṣṇu. Mahāmāyā is the supreme power. The Mahāmāyā is worshipped by the *sādhakas* in her numerous forms like Durgā, Kālī, Jagaddhātṛī, etc. Purāṇas and Tantras described the attributes of Mahāmāyā. In the *Devībhāgavata Purāṇa* Vyāsadeva says the attributes of the supreme Mahāmāyā to Janamejaya by a great example. As in the theatre, an actor is a single man but he produces himself or herself in various styles and forms to entertain the audience. Similarly the goddess or non-qualified goddess incorporeal but for helping the deities she appears with attributes including various forms.

yathā naṭo raṅgagato nānārūpo bhavatyasau |

ekarūpasvabhāvo’pi lokarañjanahetave ||

tathaiṣā devakāryyārthamarūpāpi svalīlayā |

karoti bahurūpāṇi nirguṇā saguṇāni ca || Devībhāgavata Purāṇa 5.8.58-59.

Another example also found in the same text where Brahmā tells about the nature of Mahāmāyā —Mahāmāyā is Brahman, Paramātmā, and Bhagavatī³¹⁴. In the *Rudrayāmala* she is Param

³¹² *mahāmāyānubhāvena yathā manvantarādhipaḥ |*

sa vabhūva mahābhāgaḥ sāvarṇīstanayoḥ raveḥ || D.S., 1.3.

³¹³ We all thinking always but before us the supreme Mahāmāyā thought about the matter and we are never able to thought until she done.

³¹⁴ *D. Bh., 3.7.*

Brahman.³¹⁵ In the *Devī Purāṇa* and *Kālikā Purāṇa* Mahāmāyā has been described more explicitly. In the *Kālikā Purāṇa* giving us the definition and pervasiveness of Mahāmāyā in a simple way — a newborn child does not have any sense about the world but when the child came to the world overwhelmed with the delusion by the Mahāmāyā and the child learn all the activities and engage himself or herself with all object of life like anger, grief, desire, etc. These all the attributes are imposed on the child by the mother goddess. And all the world bewitched by her grace. Mahāmāyā is the instrumental and material cause of the world. Mahāmāyā is having the attributes *parāvidyā*, *sanātānī*, *nityā* and she is beyond the origin and annihilation. All the knowledge (*vidyā*) and ignorance (*avidyā*) are the embodiment of the great goddess. The *jīvas* are associated with the *avidyā* after their birth, and till the association with *avidyā* they being limited and bonded, and when they emancipated from the *avidyā* they get salvation. The Mahāmāyā does not only seize the minds of normal people but also she seizes the minds of Yogins. Although the yogins are living beyond all the illusion and fascinations they are also fascinated by her bewitchment. Therefore, Suratha is a householder then why he would not be fascinated by her.

The Mahāmāyā is also named as Yoganidrā. The word *yoganidrā* is the *hetugarbha* means a word which defines the ‘reason’, here also the word *yoganidrā* defines the lord Viṣṇu as a principle reason of *śakti*. The sleep or *nidrā* is like *yoga* or the state to pretend to sleep. In the *Kālikā Purāṇa* the goddess praised as the Yoganidrā and Viṣṇumāyā.³¹⁶ Brahmā says that Viṣṇumāyā is the main cause of the creation she manifested the world with the three *guṇas* *sattva*, *rajas*, and *tamas* from the absolute being (*avyankta*). And the Yoganidrā dwells in all the places in the world like under the world, inner the world and in the base of the world³¹⁷ and isolated the *puruṣa*; thereafter divaricated from the world, this is the Yoganidrā.³¹⁸ When the child remains in the womb of a mother he or she adopted with knowledge of Brahman (*tattvajñāna*) and by the lord Māruta (air) the child comes to the world, meanwhile, the mother goddess or Yoganidrā abolishes the child from the supreme knowledge. Thereafter, the child adopted the same activities as he or she has done in a previous life and gradually initiated by illusion. *Tattvaparakāśikā* commentary

³¹⁵ *tvamekā param brahmarūpeṇa siddha.*, *Ru.Yā.*, 47.24.

³¹⁶ *tatastu yoganidrām mām viṣṇumāyām jaganmayīm |*
śaṅkarīti vadiṣyanti rudrāṇīti divaukasa || Kā.Pu., 6.9.

³¹⁷ The Vedānta mentioned the seven *adhahloka*s (*atala-vitala-sutala-rasātala-talātala-mahātala-pātāla* etc.)

³¹⁸ *avyaktavyaktarūpeṇa rajahsattvatamogūnaiḥ | samvibhajya yārthaṁ kurute viṣṇumāyeti socyate ||*
yā nimmāntasthalāmbhasthā jagadaṇḍakapālataḥ | vibhajya puruṣaṁ yāti yoganidreti socyate || Kā.Pu., 6.59-60.

mentioned that *yoganidrā* is the state of sleep of lord Viṣṇu, at the end of the cosmic day when the universe dissolved into the primordial ocean, the lord Viṣṇu stretched out on the serpent Śeṣa and entered into meditative sleep. The sleeping style of Viṣṇu not like the other creatures meant the creatures are sleeping when they closing their eyes, feeling the state of unconsciousness. But the lord Viṣṇu's sleeping means the meditative sleep.

The *Yogasūtra* defines 'Yoga is defined as the cessation of the modifications of *citta*'.³¹⁹ This cessation is through meditation or concentration which is also called Yoga (*yogaḥ samādhiḥ*).³²⁰ This *Yoganidrā* also fascinated the lord Viṣṇu and the litterateur acknowledged it as *parikarāṅkura alaṅkāra*. *Caturdharī* explains that the *yoganidrā* is acquainted with a meager of *tamaguṇa*. In a separate verse of *Yoganidrā* praised as Mahākālī, the goddess of the first *carita*. Mahākālī also attributed with *tamaguṇa*.³²¹ The *Yoganidrā* settled over Viṣṇu's eyes, who is Mahāmāyā. And when the two fearsome *asuras* Madhu and Kaiṭabha issued from the *karṇamala* of Viṣṇu, and intent to slaying the Brahmā, and Brahmā came to Viṣṇu for protection but that time the lord Viṣṇu was sleeping and the Brahmā extolled *Yoganidrā* who had settled over Viṣṇu's eyes, instead of Viṣṇu's consort. Tāmasī is another name of *Yoganidrā*.³²² As mentioned that the word *karṇamala* is not defined as the wax of ear because the lord Viṣṇu is the absolute Brahman and he has no embodiment therefore, wax never be planted in his ears. It may be possible for the Māyā who subjected the *mala*. The names Madhu and Kaiṭabha defined by the commentators. Madhu is *mṛdu* and the Kaiṭabha is *kaṭhina*. Satyadevas commentary put an important explanation of this verse. The ears of Viṣṇu meant the space or *ākāśa*. Viṣṇu defines the pervasiveness and the *karṇa* defines the air space because the sound is the attribute of the sky. *Mala* means who prevails, Madhu meant happiness and the Kaiṭabha means multi forms. *Śāntanavī* explained that Madhu is *śūra*, the fearsome demon when the word *madhu* is a masculine word it defines the month of *cāitra*.³²³ And when the word *madhu* is neuter it defines the *madya* or the honey. And the *kaiṭabha* word is derived from *kīṭabha* (the glory is like the worm).

³¹⁹ *yogaścittavṛttinirodhaḥ* | *Yogasūtra*., 1.2

³²⁰ *A Critical Survey of Indian Philosophy* by Chandradhar Sharma., p. 170.

³²¹ *iyaṃ ca yoganidrā prathamacaritradevatā mahākālyeva* | *tamoguṇapradhānatvāt* | *Guptavatī*., 1.51.

³²² *evaṃ stutā tadā devītāmasī tatra vedhasā* | *D.S.*, 1.89.

³²³ In Bengali calendar the month of *cāitra* is *madhumāsa*. Because of from Bengal the commentator used this word in his commentary.

The Rātrisūkta of Tantra is included in this chapter. This is the most important part of this text. The most significant words are *mahāvidyā*, *mahāmāyā*, *mahāmedhā*, *prakṛti*, *kālarātri*, *mahārātri*, *mohārātri* and *mahāsmṛti* are mentioned in this text. The Rātrisūkta is mainly the praise of the goddess Yoganidrā. The first *mantra* of this hymn defines that the *śakti* is one but at the time of *vinīyoga* she becomes many. She pervades with her four major forms — Bhavānī, Viṣṇu, Kālī, and Durgā. She is the mother of all the *mantras* therefore, she is the Mātṛkā. The word ‘*svarātmikā*’ meant the three words *udātta*, *anudātta*, and *svarita* of the three alphabets of ‘*omkāra*’. She is the voice of all the alphabets low, high, and semi. She is also the *ardhamātrā* which meant the consonants. Thus syllables represent the mother goddess. The name of the Vedic goddesses Sāvitrī and Sandhyā understanding the morning and afternoon time of a day. Because Sāvitrī is a Vedic goddess named Savitā, the sun. According to *Guptavatī* Sāvitrī is the mother Gāyātrī and it also recognizes as *vidyā* or knowledge.³²⁴ The low syllable is one level (*mātrā*), the semi-high syllable is two levels and the highest syllable consists of three levels.³²⁵ The unuttered ‘*anucāryā*’ words are also you. Unuttered words meant the words which are not spoken. As we say that the Vāks are four among them the *vaikharī* is the ultimate state of the speech. The unuttered words mean the words which are being the state of *madhyamā* but could not able to reach the *vaikharī*. The words are never been spoken until they attain the *vaikharī* state. And if they are not being in the *vaikharī* state then they are never adorned as the syllables. Therefore, the unuttered words are living at bottom of *vaikharī* state. The *mātrās* defined in *Tattvaparakāśikā* commentary from various aspects —

- *Vyaktā*, *avyaktā*, *citśakti* and the four is *Brahman*.
- *R̥gveda*, *Yajurveda*, *Sāmaveda* are the *mātrās*
- *Bhūrloka*, *bhūvarloka*, and *svarloka* are the three *mātrās*
- The three *agnis* are the three *mātrās*. Viz. *gārhapatya*, *āhavanīya* and *dakṣināgni*
- *Brahmā*, *Viṣṇu*, and *Śiva* are the three *mātrās*

³²⁴ The *Praṇava vidyā* and the *sāvitrī vidyā* which are referred simultaneously as forms of the Supreme Goddess are also mentioned together in Vedic literature. For example, in the *Gopatha Brāhmaṇa*, *pūrva bhāga*, *tāṇdyas* 16-30 form the *Praṇava Upaniṣad* and 31-38 *Gāyatrī Upaniṣad* and the two together present a complementary doctrine.— *Devīmāhātmya*, p. 178.

³²⁵ *ekomātro bhavedhrasvo dvimātro dīrgha ucyate | trimātrastu pluto jñeyo vyañjanaṃ cārdhamātrakam || Vācaspatyam.*

The goddess is ‘*jananī parā*’ the supreme mother. As Aditi in the Vedas is the supreme mother, the divine mother is the mother of all the mothers.³²⁶ It may be mentioned here that she is the mother of all the mother meant she is the mother of the *saptamātṛkās*.

Mahāvidyā is defined here as *parāvidyā* or *brahmavidyā*. Most of the commentators accepted that the Mahāvidyā is associated with the *mahāvākyas*³²⁷ of Vedānta. The four noble sentences (*mahāvākyas*) are defined here as Mahāvidyā.³²⁸ Here the word Mahāvidyā does not mean the ten Mahāvidyā, because here the mother delineated with two aspects one is *daivī* and another is *āsurī*. For denoting these names she embodied with Mahāmedha, Mahāsmṛti, Mahāmāyā. Therefore, Mahāvidyā is defining the *brahmavidyā*, the ultimate knowledge. Secondly, Mahāmedhā is defining that the goddess is the supreme intelligent. Mahāsmṛti is defining the Vedavidyā, and *smṛti* defining the Dharmaśāstra. Mahādevī and Mahāsurī are defining the Hiranyagarbha. The Nyāya defines *smṛti* as knowledge which comes from the *saṃskāras*. In the *mantra* of *Bṛhadāraṇyaka Upaniṣad* Yājñavalkya advised his wife Maitreyī about the knowledge of *ātman* (*ātmatattva*), he says that Maitreyi you can know about the ultimate Brahman by pure listening, thinking, and contemplating.³²⁹ Else there has no other way to get knowledge about the Ultimate Brahman. The word Mahāsurī sometimes replaced as Maheśvarī. But the commentator explained this word as *mahāsurī*. As a form of Mahāsurī the mother endowed with the *āsurī śakti* the great demoness. The mother is with ambivalent epithets like *devī* and *āsurī*. Whether they are ambivalent epithets but existed together in the goddess.

The supreme mother is the Prakṛti, the material cause of the world, the main principle of this world. She is the primordial cause of the universe. Sāṃkhya philosophy gives us many proofs for the existence of Prakṛti.³³⁰ This material cause of the world leads to the concept of Prakṛti. The Prakṛi is the *pradhāna*, un-manifested state of all effects, therefore, known as *avyakta*, uncaused, independent, absolute, one, eternal, and is beyond the production and destruction.³³¹ Prakṛti

³²⁶ *tvameva sandhyā sāvitṛī tvaṃ devī janānī parā* | *D.S.*, 1.75.

³²⁷ *Mahāvidyā mahāvākyalakṣṇā* | *Caturdharī*

³²⁸ The *mahāvākyas* are from the Vedas or the Upaniṣads viz. *prajñānaṃ brahma, tattvamasi, ayam ātmā brahma*, and *aham brahmāsmi*.

³²⁹ *ātmanā vā are draṣṭavyaḥ śrotavyaḥ mantavyaḥ nididhyāsitavyaḥ maitreyī ātmano vā are darśanena śravaṇena matyā vijñānena idaṃ sarvaṃ viditam* | *Br. U.*, 2.4.5.

³³⁰ *mūlaprakṛtiravikṛtimahādādyāḥ prakṛtīvikṛtayaḥ sapta* | *śoḍaśakastu vikāro na prakṛtirna vikṛtiḥ puruṣaḥ* || *Sāṃkhyakārikā*., 3.

³³¹ *A Critical Survey of Indian Philosophy*., p.153.

adorned with both *samaṣṭi* and *vyāṣṭi*. The word *prakṛti* is defining nature or characteristic. Mahādevī and Mahāsurī both represent *devī* and *āsurī* nature of the mother goddess. These two formations of the mother. Most of the commentators accepted Prakṛti from Sāṃkhya's point of view.

Prakṛti is said as the unity (*guṇānāṃ sāmīyāvasthā*) of the three *guṇas sattva, rajas*, and *tamas* 'gūṇatrayavibhāvinī.' The three *guṇas* are the constituents of Prakṛti. Though the *guṇas* are imperceptible or subtle their existence is inferred from their effects — pleasure, pain, and indifference. The three Rātris — Kālarātri, Mahārātri, Moharātri are as the name of the goddess Rātri or Kālī. The color of Kālī is black and the night also dark in color therefore Kālī is another name of Rātri. The lord Bhairava is the consort of Bhairavī and the Bhairavī is compared as Rātri or the name of Rātri. As the translator translated the three Rātris as — Kālarātri is the dark night of periodic dissolution, Mahārātri is the great night of final dissolution and the Moharātri is the terrifying night of delusion.³³² *Guptavatī* focused only on the major Rātris. Kālarātri is the goddess of death or the word *kāla* meant death, the rest of the *kāla*, the night of death. The word Rātri has different meanings, but all the meanings are co-existed with the destruction like everyday destruction. The destruction of Brahmā and cosmic destruction.³³³ The *Śaktisaṅgama tantra*, *Bahvr̥copaniṣad*, and *Tantrarāja Tantra* discussed the word *rātri* and the deity of Rātri as a lunar day. The Rātrisūkta of *Ṛgveda* also defined the Rātri more explicitly. *Nagojībhāṭṭī* describes that Kālarātri is the destruction of Brahma, Mahārātri is the night of destruction and Moharātri is the illusionary night of the *jīvas*, these three *rātris* are very terrifying because it referred to the destruction of the world. For the creatures they being with the Moharātris only, the other two Rātris are conjugated with gods.³³⁴

Bhairavī is identical with Kālarātri, a name often associated with Kālī that means “black night (of destruction)” and refers to a particularly destructive aspect of Kālī. She is also identified with Mahāpralaya, the great dissolution at the end of a cosmic cycle, during which all things, having been consumed by fire, are dissolved in the formless waters of precreation. She is the force that tends toward dissolution. This force, furthermore, which is actually Bhairavī herself, is present in each

³³² *Devīmāhātmya* by Devadatta Kālī., p. 46.

³³³ *kālarātririti dainandinapralayabrahmapralayamahāpralayarūpeti rātryantapadatrāyārtha ityāhuḥ | Guptavatī*

³³⁴ *kālarātriḥ, kālo maraṇaṃ sa eva rātriḥ, maraṇarūpā rātririti vā, yadvā kālasya rātriḥ virāmaḥ itiyāvat; yadvā kālarātriḥ brahmaṇo maraṇalakṣaṇā rātriḥ | mahārātriḥ brahmāṇo rātriḥ | moharātriḥ camohauktalakṣaṇaḥ sa eva rātriḥ buddhermohakatvāt, mānuṣī rātrinidrārūpā tvam | Tattvaparakāśikā p. 161.*

person as one gradually ages, weakens, and finally dies. Destruction is apparent everywhere, and therefore Bhairavī is present everywhere. — *Tantric Visions of the Divine Feminine*., p. 171.

The mother is pleasing, more pleasing than all else that is pleasing, you are exceedingly beautiful *saumyā*. And on another side, she is a terrifying *ghorā*. Both aspects of the mother goddess existed together in the goddess. Her terrifying form is horrible. She armed with conch, sword, spear, club, and discus these all represent the *lajjā*, *puṣṭi*, *tuṣṭi*, *śānti*, and *kṣamā* consecutively.

<i>lajjā</i>	Saṅkhinī
<i>puṣṭi</i>	Cāpinī
<i>tuṣṭi</i>	Vāṇa
<i>śānti</i>	Bhuśuṇḍī
<i>kṣamā</i>	Parighā

It is very difficult to discuss the beauty of Parameśvarī, she is inexplicable. Her beauty is described by three words comparatively. In *Śāntanavī*'s reference the word *soumyā* is meant *soma* meant 'with Umā', the goddess is the wife of Śiva, therefore she is known as *saumyā*. Vidyāvinodācārya in his commentary and *Caturdharī* explain that she is *saumyā* because she gives us happiness, she is *saumyatarā* because she is the reason of heaven, and she is *aśeṣasaumyā* because she emancipates us from the bondage and forwarded us to liberation. Verse 81 of the first chapter introduces us to the supremacy and pervasiveness of the goddess. She is the greatest and absolute one, the *parā* or Brahmā and *aparā* or the deities are like Indra. The transcendent is *parā* and the immanent world is *aparā*. The one reality is split into two aspects. The great goddess is the protector of the deities because she is 'Paramā.' The Paramā or Parameśvarī is the absolute Brahman. She bounded the qualified Brahman or Īśvara as *jīva*. The entire universe is she 'akhilātmakē.' She is 'sadasat' *sad* and *asat* both are her nature. *Sad* is present time and *asat* is past and future. *Nāgojībhṭṭī* mentioned *sat* as Brahman or *jīvātmā* and *asat* is the non-movable things. In the Vedānta philosophy *sat* and *asat* is the nature of ignorance (*ajñāna*).³³⁵ *Sat* is the cause and *asat* is 'effect' or the *sat* is gross and *asat* is subtle, or *sat* is praiseworthy and *asat* is reprehensible.

³³⁵ *ajñānaṃ tu sadasadbhyāmanirvacanīyaṃ triguṇātmakamjñānavirodhibhāvarūpaṃyatkiñciditivadantyahamajña ityādyanubhavāt | Vedāntasāra*

In Vedanta Philosophy ignorance (*ajñāna*) is inexplicable, we cannot say that the *ajñāna* is only *sat*, if we agree with this statement then the Ātman and *ajñāna* will be the same but this is never possible because by the knowledge of Ātman the *ajñāna* is inhibited. Then *ajñāna* is not *sat*. Similarly, we cannot say the *ajñāna* is *asat*, if we acknowledge that *ajñāna* is *asat* then the existence of *ajñāna* is inhibited like cloud-land, or son of a barren mother. Subsequently, we can say that *ajñāna* is coping with both, *sad* and *asad*. Although these are ambivalent epithets in the Mahāmāyā they are imposed together.³³⁶ The Nāsadīya hymn of *Ṛgveda* (10.129) clarifies the *sad* and *asad* more evidently. According to Nāsadīya *sūkta* at beginning of creation, there was nothing nor *sat* or *asat* or sky or *lokas* or death or t nectar or the world also protected by someone because this was the state of destruction. Only the water was there and the darkness pervades everywhere.

nāsadāsīnno sadāsīttadānīm nāsīdrajo no vyomā paro yat |

kimāvarīvaḥ kuha kasya śarmannambhaḥ kimāsīdgahanaṃ gabhīram || Ṛgveda 10.129.

Similarly, when lord Viṣṇu slaying the two demons Madhu and Kaiṭabha they have seen that the world has consisted entirely of water — ‘*sarvamāpomayam jagat.*’ The Nāsayadīya also mentioned the same.³³⁷ Not only the *Ṛgveda* even the *Durgāsaptasatī* also accepted the same. The story of *Devībhāgavata Purāṇa* is similar to the *Durgāsaptasatī* where the two demons Madhu and Kaiṭabha have seen the entire world in consisted of water. And they thought from where we came, they originated from the wax of Viṣṇu. Thereafter, they assume that they originated from the supreme goddess Mahāmāyā or Mahāśakti, who is the material cause of the world. And later they went for austerity for a long time of the mother goddess and finally the supreme mother propitious by their austerity and blessed them as they desired.

4.2.2. PHILOSOPHY OF THE SECOND CHAPTER

Second chapter of *Durgāsaptasatī* described the origin of the mother goddess Ambikā and how she killing all the army of the Mahiṣāsura. The embodiment of the supreme goddess shaped by the god’s energies, which combined and formed the goddess Caṇḍikā and Ambikā. Gods gave their weapons and she fought with the *asuras* and defeated them in the battle. In a former time, the battle

³³⁶The Goddess comprehends both *Sat* and *Asat* and therefore she is rightly spoken of as Akhilātmikā, the all-embracing. As such she is beyond all categories contrasted as *Sat* and *Asat* and therefore, cannot be properly extolled with the help of word. — *The Glorification of Great Goddess.*, p. 186.

³³⁷ *tama āsīttamasā gūlahamagre'praketaṃ salilaṃ sarvamā idam | Ṛg.V, 10.129.*

between Devas and Asuras happened for hundreds of years when Indra was the king (*Devarāja*) of gods and the Mahiṣa was the king of *asura* (demons).³³⁸ Commentator Vidyāvinoda commented that Indra was present at the time of seventh Manu Vaivasvata as his name Purandara. The Asuras defeated Devas in the battle and thus Mahiṣāsura became Indra. The gods are cast out from heaven by the evil Mahiṣa. Thereafter, all the gods went to Brahmā and praise for their protection. The Prajāpati seated on the lotus. ‘*padmayoni*’ word presents the nature of Brahmā, not the *Dakṣa Prajāpati*. Devī appeared from all the energies of gods. At first from the forehead of Viṣṇu a great light issued, and it united and became one. This is a great time when the goddess is formed and how she looks. She looks like a peak of a mountain, blazing brightly and pervading the sky with all her flames, then gradually an unequaled light born from the bodies of all gods coalesced into a female form and pervaded the three worlds by her luster.

atīva tejaśaḥ kūṭaṃ jvalantamiva parvatam |
dadṛśuste surāstatra jvālāvyāptadigantaram ||
atulaṃ tatra tattejaḥ sarvadevaśarīrajam |

ekasthaṃ tadabhūnnārī vyāptalokatrayaṃ tviṣā || D.S., 2.12-13.

Then her embodiment was formed by the luster of the gods. And they have given all the weapons to fight with the fearsome army of Asuras. *Tattvaparakāśikā* gives us a beautiful interpretation of these two verses —the individual powers are aggregated in a mass form from *samaṣṭi* to *vyaṣṭi*. A female was born with an aggregation of all the energies of the gods, but she is not only female (*ekasthaṃ tadabhūnnārī*), she has adorned with the female body, she is Śakti, for whom *sādhakas* are praying always, female embodiment understands the Kālī, Śiva, and Kṛṣṇa respectively. When *sādhakas* eagerly praying for the supreme goddess, immediately the individual *śakti* becomes in integration, therefore, she produces herself with her embodiment or *mūrti*. The word *mūrti* is a feminine word that’s why the word *nārī* used in this verse to understand the *mūrti*. As the Vedānta argues about the type of ignorance and put an example on the trees of the forest, where trees are individual and the forest is aggregate. Here also the goddess Mahāmāyā is the main principle but her forms are many. The questions also arise that if the Mahāmāyā is the aggregation of all the individual then why the individual is not the goddess or her forms? Why she gathered all the energies from the gods’ not from the goddess? Then it must say that the goddess is one and after

³³⁸ *devāsuraṃ yuddhaṃ pūrṇamabdaśatampurā |*
mahiṣe’surāṇāmadhiṣe devānāñca purandare || D.S., 2.1.

her appearance she formed as numerous for present herself more explicitly. Perhaps the goddess adorned with energies of god because it makes her more powerful than gods. Thus the Śākta tradition has been developed day-after-day and regarded as a separate School of philosophy.

Surely the supremely powerful mother of the gods cannot also be born from their bodies. In the phrase *sarvadevaśarīrajā*, the element *ja* means not only “born” or “descended from” but also “growing in, living at, belonging to, connected with.” The *tejas* that emerges from the bodies of gods is not their creation but the Devī’s already indwelling presence. — Devadatta Kālī, p. 71.

All the weapons and adornments bestowed upon Devī and the powers of gods represent diverse-powers that are making a uniform embodiment of Devī. These all present a metaphorical meaning of the goddess. It also mentions that the gods are not relinquishing their weapons, their *tejas* only make the embodiment of Devī and the weapons which are given to Devī are duplicates or extracted from them. Total thirteen gods i.e. Śiva, Yama, Viṣṇu, Candramā, Indra, Varuṇa Pṛthivī, Brahmā and more number of gods made the embodiment of goddess by their effulgence like face, arms, hips, waist, toes, nose, eyebrows, etc. And in total eighteen gods given their weapons to the goddess for her adornment. Among the gods, Kubera, the lord of wealth, presented a drinking vessel (brimming with wine) according to the English commentary.³³⁹ *Caturdharī* remarked the word *surā* as nectar — ‘*surayā amṛtena aśūnyaṃ pūritam.*’ Another commentary remarked that *surā* meant *ānanda*, the vessel is the mother itself and *ānanda* is her attribute.

The Nāda theory is compared to Śakti. Like the individual *śakti*, individual *nāda* also aggregated. As the Mahāmāyā has supreme power to creation, sustenance, and destruction and for her existence she living in every *jīvas* and thus her individuality is proven. Similarly, the inexplicable or the supreme *nāda* manifested itself as words and the words uttered as guttural, palatal, cerebral, dental, labial articulations. Like the Brahman, *nāda* is also an undivided principle. *Nāda* is the first manifestation of Śakti, and an inseparable relation exists between them. *Mantra* is the synonym of *Nāda*. *Mantra* is not only for articulation or nor the phrase of the inanimate syllables but also *mantra* is the consciousness of the Paramaśiva. The fact is that *nāda* is the main principle by which the Parāśakti or the subtle form of speech comes into existence. All the *mantras* are the manifestation of Nāda. Nāda is the co-relation of Śiva and Śakti.³⁴⁰ Nāda is itself

³³⁹ *dadāvaśūnyaṃ surayā pānapātraṃ dhanādhipaḥ* | D.S., 2.29.

³⁴⁰ *āsīcchaktistato nādaḥ* | Śāradātilaka Tantra

Bhagavatī.³⁴¹ The *sādhakas* are worshipping *nāda*. *Nāda, bindu, śakti, bīja, vāk, brahman* these all are the names of the consciousness of Paramaśiva. Subsequently, the Śakti itself is known by these words according to their different roles. In Musicology the Śakti is defined as *nāda* to understand the *Śaṅgītaśāstra* explicitly. *Bindu* and *bīja* are defined as the first principle of the world and the base of creation. *Bindu* formed with Śiva and *bīja* formed with Śakti. *Nāda* is the *śabdabrahma*. Therefore a vivid definition of *nāda* came to us. And the four sounds of speech viz. *Parā, Paśyantī, Madhyamā,* and *Vaikharī* are also the four classifications of *nāda*. In the Musicology *nāda* is always with its subtle form, means belongs to the state of *Vaikharī*. Actually, in the literature, *Nāda* is accused of as *Dhvani* or the audible sound. For example the sound of an instrument like a bell, conch, cloud, tabor, flute, trumpet, etc. Hence, according to the literature or the interpretation of *Nāda*, we can say that *Nāda* is nothing more than a sound or the first sound or vibration of an instrument. In the *Devīmāhātmya* the goddess filled the entire sky with her terrible roar or the roar of her lion.

The army of the *Mahiṣāsura* are many in numbers and they are — *Cikṣura* or *Cāmara*, *Udagra*, *Mahāhanu*, *Asilomā*, *Vāskalāsura*, and *Birālākṣa*.³⁴² *Cikṣura* is the marshal of the army. As mentioned the demon *Udagra* fight with the *Devī* with his sixty thousand chariots, and *Mahāhanu* fights with his one crore chariot. *Devadatta Kali* has given us a beautiful commentary about the names of *asuras* (demons). *Cikṣura*, *Cāmara*, *Udagra*, *Mahāhanu*, *Asiloma*, *Vāṣkala*, *Biḍāla* these all demons correspond to *moha, lobha, mada, ahaṃkāra, krodha, kāma* and *dambha* accordingly.

The Kangra Valley miniature paintings of the 18th century, which depict the *asuras* as monstrous and bizarre. Although the meaning of the name *Cikṣura* is uncertain, *Cāmara* has associations with the yak and suggests a bestial nature. The name of the *Devī*'s adversaries here and in the following chapter connote either evil doing or physical unpleasantness. *Mahāhanu* means “large-jawed” and suggests coarseness. *Asiloma* is “sword-haired,” and *Bāṣkala* possibly alludes to bellicosity. *Parivārita*, meaning “covered, concealed, veiled,” indicates a mental state hemmed in by depressive thoughts, pictured here as his “streaming multitudes of elephants and horses.” *Biḍāla* most likely suggests fetidness and therefore impurity. — *Devadatta Kalī*, p.73.

As in the *Devīmāhātmya* the name *Ambikā* appears twenty-five times, but in the second chapter, she appeared first. Goddess *Caṇḍikā* also appears to fight in the battle with the *Asuras*. *Ambikā*

³⁴¹ *nārāyaṇī nādarūpā nāmarūpavivarjitā | Lalitāsahasranāma*

³⁴² *Birālākṣa* means who eyes are like the cat. ‘*birālanayanastathā*’ |

and Caṇḍikā both present different nature of Devī, sometimes horrific and sometimes benign. But most of the places the goddess Ambikā is found.

4.2.3. PHILOSOPHY OF THE THIRD CHAPTER

The third chapter of *Durgāsaptasatī* completes the battle narrative which began in the second chapter. The goddess slaughtered first the army of Maḥiṣāsura and then the Maḥiṣāsura. However, mentioned in the early chapter that the army of Maḥiṣāsura has a great number of soldiers, elephants, chariots, horses, etc. But the goddess is one in the number she is only with her vehicle. Although, the goddess is one adorned by the energies of all gods. She is the embodiment where all the energies of gods amalgamated and being a great effulgence of power. The goddess Ambikā fights with all the army of Maḥiṣāsura and defeated all of them one by one with her weapons. But, during the battle with Maḥiṣāsura she is more wrathful and comes into her Caṇḍikā form instead of Ambikā. And while his army met destruction, Maḥiṣāsura terrifying the Devī's hosts with his buffalo form.³⁴³ During the battle, Maḥiṣāsura appears with many forms like— buffalo, lion, the man with a sword in hand, and elephant.

Satyadeva in his commentary interpreted that — all the distortions of *rajaguṇa* have been abolished with the destruction of *asuras*. And finally, Maḥiṣāsura came to the battle-field and appeared with his polymorphism. The word *mahiṣa* defined as ‘*mahīm iṣyati iti mahiṣaḥ*’ means ‘who desired to become the world’ Maḥiṣasura vigorously wants that he will be the king of the world after defeating Ambikā. He appeared with his many forms after Ambikā bounded him by her noose. All the distortion of the Maḥiṣāsura has come when the previous one is destructed. And finally, he appeared in his buffalo form. Maḥiṣāsura's elephant form appears when his ‘a man with a sword in hand’ form is destructed. Before slaying, the *asura* Caṇḍikā drank a divine potion and her eyes become reddened and she laughed again and again.

*tataḥ kruddhā jaganmātā caṇḍikā pānamuttamam |
papau punaḥ punaścaiva jahāsāruṇalocanā || D.S., 3.34.*

The goddess didn't say what she is drinking. But after drinking her eyes and getting reddish and she is laughing again and again. *Guptavatī* commentary mentioned that the goddess is must drink exceedingly for raising her power and become Mahālakṣmī.³⁴⁴ Some commentators stated that

³⁴³ *māhiṣeṇa svarūpeṇa trāsayāmāsa tān gaṇān | D.S., 3.21.*

³⁴⁴ *turīyāpi caṇḍikā pradhānananarūpaṃ kṛtvāpi rajoguṇāvirbhāvādhikyena svasyāmahālakṣmītvamāpādītavatīti
dhvananāya madhye pānamāha | ata eva aruṇalocanatvaṃ mukharāgādiśca yujyate | Guptavatī.*

Devī drank wine or honey. For clarifying the meaning of the word *pāna*, Devī says that she drank *madhu* by which she adorned with *rajaguṇa* and behold the embodiment of goddess Mahālakṣmī.

garja garja kṣaṇaṃ mūḍha madhu yāvat pibāmyaham |
mayā tvayi hate'traiva garjiṣyanti āśu devatāḥ || D.S., 3.36.

Some scholars meant the word *madhu* as wine (*madya*). If the previous verse has not been spoken by the seer Medhas then it will be difficult to understand the exact meaning of *madhu*. After the composition of this verse, the later one automatically receives the meaning of the previous verse *pāna*, and thus *madhu* become ‘wine’. *Guptavatī* commented that—after drink the *madhu* I will slay you. The time of drinking the *madhu*, it’s mean, in this time she embellished herself as Mahālakṣmī for gaining the *rajaguṇa* to slaying the *asura* (demon) Mahiṣāśura.³⁴⁵ All the commentators except Bhāskarrāya and Satyadeva accepted the meaning of the word ‘*madhu*’ is wine (*madya*, *āsavaṃ*, *madirā*). *Madhu* does not mean any bad interpretation whether it means *madya* because in the ancient time or Vedic time *madya* is defined as the ‘juice of flower (*puṣparasa*)’ but if we considered this text in the relevant time and finding the meaning of this word from a modern perspective or understood in a western way then the meaning of this word will be distorted. *Tattvaparakāśikā* defines *madhu* means *ānanda* (happiness). *Ānanda* is the attribute of the mother goddess — ‘*ānandaṃ brahmaṇo vidvān na vibhetti kutaścana*’. *Madhu* is itself Mahāmāyā and we disappeared in her. Every time the *sādhakas* looking for the *madhu* and someday they get the *madhu*, the superior Mahāmāyā. There is nothing in the world beyond the *madhu*, *madhu* is the main cause of creation and destruction. ‘The drinking of *madhu*’ is meant the *sādhakas* who known the Mahāmāyā they are the pure drinkers. And Asuras will be outraging the world until the end of the drinking of *madhu* is done by the mother goddess.

4.2.4. PHILOSOPHY OF THE FOURTH CHAPTER

In the fourth chapter of this text the mother goddess had been praised by the gods. Because in the third chapter the mother goddess slaughtered the Mahiṣāśura and the gods regained their position and honor. The principal god Indra along with all the gods and seers praised the hymn of the mother goddess ‘*śakrādayaḥ suragaṇāḥ*.’ The theory of Śākta philosophy and the major principle of Śākta philosophy described felicitously in this chapter. In verse number seven some epithets of goddess delineated beautifully and it also clarified that why she is the material cause of the world.

³⁴⁵ *madhu yāvat pibāmi lakṣmyāveśaviśiṣṭā yāvadbhavāmi | mayā lakṣmyā | Ibid.*

Although the first chapter has described her epithets extremely. The epithets are *hetu* (cause), *triguṇa*, *avikāra*, *sarvāśrayā*, *akhila*, *avyākṛtā*, *paramā*, *prakṛti*, *ādyā*, etc.

hetuḥ samastajagatām triguṇāpi doṣairna jñāyase hariharādibhirapyapārā |
sarvāśrayākhilamidam jagadamśabhūtamavyākṛtā hi paramā prakṛtistvamādyā || D.S., 4.7.

First of all mother goddess is the cause (*hetu*) and resort of all in the world. Here the theory of causation would be described. In all the School of Indian Philosophy, the theory of causation is a fundamental theory. In the Nyāya-Vaiśeṣika philosophy, there are three kinds of *kāraṇa* or *hetu* — *samavāyī* or *upādāna* (inherent cause/material cause), *asamavāyī* (non-inherent cause), and *nimitta* (efficient cause). The fact is that the *kāraṇa* should precede the effect (*kārya*), and this is the first essential characteristic of a cause.³⁴⁶ *Caturdharī* mentioned that the mother you are the cause of all the universe.³⁴⁷ For being the cause of the world the mother is unveiled then the question is that if the supreme goddess protects all the beings in the world then she must protect the *asuras* because *asuras* also originated from her! For clarification that the mother goddess demolishes fear of evils. And for the destruction of fear we need to know the ‘*buddhi*.’ The *buddhi* is itself the Mahāmāyā if we know the principal *buddhi* then the evils will go away. It is very difficult to describe her forms and abundant effulgence throughout the words.³⁴⁸ Because the Mahāmāyā is beyond the words, *buddhi*, and mind, that is the ultimate Brahman. Thus for being the *hetu* of this world she is exempted from fallacy (*hetvābhāsa*).

sarveṣu asuradevagaṇādikeṣu acintyaṃ kairapi cintayitumṇaṃ buddhiviśayīkartumaśakyam
(buddhimanasoragocaratve katham varṇanīyamityarthaḥ, etena dr̥śyamānamapinaparichedaviśayamiti bhāvaḥ;
ādinā brahmayādīnāṃ grahaṇam) — Tattvaparakāśikā

Subsequently, the intelligent people resolute in the Mahāmāyā by their intelligence. In the *Bhagavadgītā* Kṛṣṇa says to Arjuna that — “the resolute (decided) understanding is single, but the thoughts of the irresolute (undecided) are many-branched and endless.”³⁴⁹ And the Mahāmāyā also can be known by the resolute *buddhi*.

Devī is associated with three *guṇas* — *sattva*, *rajas*, and *tamas* as mentioned in the first chapter. Here in this chapter *sattva* *guṇa* is denoting as the *śakti* of Vaiṣṇavī, *rajoguṇa* is the *śakti* of Brāhmī, and the *tamas* is denoting the *śakti* of Māheśvarī.³⁵⁰ Though Devī qualified with all the

³⁴⁶ *kāryaniyatapūrvavṛttikāraṇam | Tarkasaṃgraha.*

³⁴⁷ *tvam samastajagatām hetuḥ mūlakāraṇam |*

³⁴⁸ *kiṃ varṇayāma tava rūpamacintyametatkiṃ cātivīryamasurakṣayakāri bhūri |*
kiṃ cāhaveṣu caritāni tavāti yāni sarveṣu devyasuradevagaṇādikeṣu || D.S., 4.5.

³⁴⁹ *Bhagavadgītā*, 2.41.

³⁵⁰ In the *Viṣṇu Purāṇa* *guṇas* are understood as *kriyāśakti*, *citśakti*, and *ānandaśakti*.

guṇas even so she is non-qualified. In the *Veda* these three *guṇas* acknowledged as contradictory to salvation. When the *guṇas* are in the state of equilibrium, they never transformed into grief, wrath, lust, etc. and at the state of imparity of these *guṇas* all the calamities and contortion of mind appears. Although we have seen that most of the male deities are governing in the world where the Prakṛti as a governor; for establishing this theory ‘*hariharādibhirapyapārā*’ means the goddess is beyond the principle gods Viṣṇu, Śiva, etc. Though all the *guṇas* and imperfections (*vikāra*) are issued from her, she never knows about these imperfections.

Subsequently, Devī you are the Prakṛti. Because you behold all the attributes of Prakṛti viz. *avyakṛtā*, *paramā*, *ādyā*. Now we will be discussing her attributes regarding her supremacy. Devī is untransformed, ejected from all the transformation i.e. birth (*jāyate*), existence (*asti*), growth (*vardhate*), sequel (*vipariṇamate*), degradation (*apakṣyate*), and destruction (*vinaśyati*). Despite all her embodiments and forms the goddess remain untransformed. We have discussed her gross aspects and her existence in the impersonation. Despite her impersonation, she is non-qualified (*nirvikāra*) like the sun. The Sun gives his shine every day but his shine never decreases. Similarly, the Prakṛti has formed as many by her *sagūna* aspect but still, she remained unchanged, untransformed. Sāṃkhya also accepted Prakṛti as the ultimate cause of the world. Śāntanavī commented about the Prakṛti and its nature from all the School of Indian philosophy —

iyam devī sāmkyamate prakṛtirākhyātā | vedāntinastu tāmānirvacanīyam- ātmamāyā-anādim-avidyāmāhuḥ |
śābdikāstām śabdaśaktimācakṣate | tāntrikāstām karmaṇāmapūrvotpādanasāmarthyalakṣaṇāṃphalagatimāhuḥ |
tārikāstām ca stutā... cāvasiti siddhibhidāmāhuḥ | śaivāstām śivaśaktimāhuḥ | vaiṣṇavā viṣṇumāyāntāmāhuḥ |
śāktāstu tām mahāmāyāmanādimādimām śaktimāhuḥ | paurāṇikāstu tām devīmāhuḥ |

Devī is the primordial matter (Ādyā), she is ‘Paramā’, and both are her epithets. Paramā understanding the qualified and non-qualified aspects of Mahāmāyā. Paramā bounded the Īśvara as *jīva*. Paramā originated from the *parama* which meant the highest, *param*. ‘Param’ meant Paramātmā, the supreme mother Lakṣmī, the ultimate ātman, etc. for being the epithet *param* she is Ādyā (primordial matter).

Verse number ten of this chapter illustrated the theory of sound and how the goddess herself is the ocean and source of all the sounds, knowledge, etc. This is the clearest statements that the word ‘*śabdātmikā*’ presents the identity of the great goddess as Vāk in Vedas. For the formation of Vāk, it was first introduced in *Gopatha Brāhmaṇa*. And in the *Trayī vidyās*— *Rgveda*, *Sāmaveda*, and *Atharvaveda* —

*śabdātmikā suvimalargayajuṣāṃ nidhāna mudagītharamyapadapāṭhavatāñca sāmnam |
devī trayī bhagavatī bhavabhāvanāya vārtā ca sarvajagatāṃ paramārtihantrī || D.S., 4.10.*

Śabdā is defined as *śabdabrahman* in most commentaries except *Guptavatī*. Because in *Guptavatī* commentary the word *śabdātmikā* is defined as *nādabrahma*. The *nāda* theory has been discussed earlier. The goddess is sound *per se*. It does not matter that she is *nādabrahma* or *śabdabrahma* because Bhāskaraṛāya is a Śākta philosopher and he defines *śabda* from his philosophical viewpoint and the other philosophers are accepted it from their perspectives but their viewpoint is similar to Bhartṛhari's opinion. *Śabda* or *Nāda* is divided into four parts — *Parā*, *Paśyantī*, *Madhyamā*, and *Vaikhari*. Satyadeva also acknowledges *śabda* as *nāda*. He commented that *praṇava* is the first *nāda* and the *Vedas* are developed from the *nāda*. Not only the *Ṛgveda* but also *Sāmaveda* and *Yajurveda* also developed from the *nāda*³⁵¹. As Jaimini says that— maximum verses in *Ṛgveda* are in meter (*chanda*) form, the *Sāmaveda* is the musical lyrics and the *Yajurveda* is like prose. *Udgītha* is the *Sāmaveda*. The mother is with the attribute *trayī*, *trayī* is not justified only the three *Vedas* but also the *Vedāṅgas* and *Atharvaveda*. The *Vedas* are nominally called *trayī* because of acquiring three *guṇas*.³⁵²

The mother goddess does not only protect the world by the *Vedas* but also intent on conferring well-being, you are the supreme destroyer of all type of pains in human life as a form of *vārtā*. *Vārtā* is a *vidyā* among the four *vidyās*. In the *Arthaśāstra* of Kauṭilya four types of *Vidyā* mentioned viz. *ānvikṣikī*, *trayī*, *vārtā*, and *daṇḍanīti*. Among them *vārtā* understanding the livelihood, agriculture, animal husbandry, and business; these all together called *vārtā*.³⁵³ The goddess is giving us all the opportunities in life to sustain our life by doing various works or *vārtā*. Among her attributes *trayī* denoting the *Vedas* or knowledge but for living in the world *vārtā* also mandatory as the *trayī* is. The *Mahābhārata* has put a different definition of *vārtā*. *Mahābhārata* accepts *vārtā* as a message.³⁵⁴ We all bounded in a frame of time, season, and month and do living and enjoying in that particular time frame; this is *vārtā*.

³⁵¹ The word *trayī* is just a metaphor being used to understand the *mātrkā* or the mother goddess and her creations. Therefore, *trayī* is presenting all the gross form of sounds (*vaikhari*).

³⁵² *traiguṇyaviṣayāḥ vedāḥ | Bh.G., 2.45.*

³⁵³ *kṛṣipāśupālye vaṇijyā ca vārtā | Arthaśāstra*

³⁵⁴ *māsārttudarvī parivarttanena sūryyāgninā rātridivendhanena |
asmin mahāmohamaye kaṭāhe, bhūtāni kālāḥ pacatīti vārtā || Mahābhārata*

The goddess is the intelligence by which the essence of all the scriptures is understood. You are Durgā, Śrī, and the radiant splendor that abides in the heart of lord Viṣṇu. You are Gaurī, the shining goddess who abides with the moon-crowned Śiva.

medhāsi devi veditākhilāśāstrasārā durgāsi durgabhavasāgaranaurasāṅgā |
śrīḥ kaiṭabhāriḥṛdayaikakṛtādhivāsā gaurī tvameva śaśimaulikṛtapraṭiṣṭhā || D.S., 4.10.

First mentioned that Devī is the knowledge and in this verse, she is intelligence or *medhā* who is the source of the *Vedas*, their embodiment. The name of the goddess ‘Durgā’ is first appeared here in this chapter. As well as Śrī and Gaurī also first appeared here. Before these names, we have found her only two names Caṇḍikā and Ambikā. But in this chapter Durgā, Śrī, and Gaurī, these three names of Śākta, Vaiṣṇava, and Śaiva affiliation. Medhā also defined as Sarasvatī. Although she has many forms, she is alone *asaṅgā* which means the first one not the second.³⁵⁵ And the word ‘*durgā*’ means ‘difficult of access or approach’ *Śāntanavī* mentioned —

दुर्गा दुष्प्रापा दुःखेन गमयमाना दुर्गा दुर्गभवसागरनौरसि। दुर्गो दुस्तरः भवः संसारः सागरः इव दुर्गभवसागरः दुर्गभवसागरे नोः दुर्गभवसागरनौ
 तरणिरसि। लोके नोः नौका प्रसिद्धा। यद्वा दुर्गो दुस्त्रो भवः संसारः तं दुर्गभवं स्यति खण्डयति दुर्गभव सा ।

This verse mentioned the goddess Durgā is the ultimate because you have affiliated with the major gods by your other forms.

In a sudden shift from the abstract, the remainder of this verse calls the Devī by three personal names: Durgā, Śrī, and Gaurī. This marks the first appearance in the text of the name Durgā, even though the entire second *carita* centers on Durgā’s slaying of Mahiṣāsura, and even thought an alternative title of the Devīmāhātmya is Śrī Durgāsaptasatī (“seven Hundred Verses to Śrī Durgā”). *Durgā* is Sanskrit for “difficult of access or approach,” and the suggested analogy to a citadel (*durga*) or fortress underscores both her unassailability and her protectiveness. What she grants is refuge from *durga*, worldly adversity (literally, “rough going”). Like the names Ambikā and Caṇḍikā, the name Durgā relates to the Devī’s supreme form. — Devadatta Kali p. 94.

Durgā is *smṛtā* it means she is recalling by the people when they are in the condition of endangerment. They pray to her for rescuing themselves from danger. You protect all your devotees from individual problems. O, mother! You are the kind one. ‘*dāridryaduḥkhabhayahāriṇī*’ these are the three states when any kind of being down. Poverty is the difficulty of all lives. And from the poverty, the grief is automatically generated and from the

³⁵⁵ *asaṅgā apratihataprasarā anya āha asaṅga advitīyā | Caturdharī*

grief, the lives are thinking about their lives and how they will emancipate themselves from the obstructed life. *duḥkha* or grief are three spiritual, corporeal, and supernatural. All the creatures are always suffering from this grief but sometimes they feel happy instead of grief. Calamity or *kleśa* are three in *Yogasūtra*, the main reason for grief. *Avidyā, asmitā, raga, dveṣa*, and *abhiniveśa* are the three calamities. Calamities are the main reason for grief. Compassion and cruelty both are the attributes of the goddess.³⁵⁶ After praising the Devī says to the gods that o gods, ask whatever you wish of me. Well pleased with your hymns, and I will gladly grant it. And the gods replied that o the glorious one, you have slain our enemy, the Mahiṣāsura, all has been accomplished and hence nothing remains to be done. O the supreme goddess if you wish to grant us a boon, be gracious to remove our calamities whenever we remember you ‘*saṁsmṛtā*’.

4.2.5. PHILOSOPHY OF THE FIFTH CHAPTER

The fifth chapter is the last *carita* of this text where Śumbha and Niśumbha sent their army Caṇḍa and Muṇḍa. At first, they requested Devī to go with them to marry Śumbha and Niśumbha. But Devī does not agree with them she said that you go and say to both of them that — who conquers me in battle, who removes my pride, who equals my strength in the world, will become my husband. The *bīja klīm* signifies the Devī’s essential nature as pure bliss. In the three *carita* the tantric *bījamantra* open with three *caritas*. Thus the three *caritas* of the *Devīmāhātmya* reflect in time. And the *asuras* are remembering the Aparājitā. During the worshipping of Durgā the people worshipping the mother on the day of *vijayādaśamī*. Aparājitā is the goddess of sixty-four. The *Matsyapurāṇa* mentioned the name of this goddess. Among the eight Mātṛkās the Aparājitā is another. For drinking the blood of Andhakāsura, Mahādeva created the mother Aparājitā.³⁵⁷ Many scholars accepted Aparājitā as Durgā. Goddess Aparājitā also famous in Buddhism. The important thing is that the Tantric Devīsūkta included in this chapter. The Tāntric Devīsūkta is the hymn of mother Aparājitā (*aparājitāstava*). About the importance of Devīsūkta in Tantra *Lakṣmītantra* mentioned that — Devīsūkta is the key to the success of our desires, if anybody reads it every day then he or she will be free from all the calamities, and will get prosperity in their life.

namo devyādikam devīsūktaṁ sarvaphalapradam |

³⁵⁶ *citte kṛpā samaraniṣṭhuratā ca drṣṭā |*

tvayyeva devi varade bhuvanatrāye’pi || D.S., 4.22.

³⁵⁷ Aparājitā should be shown as riding a lion; she is to be sculptured as a very strong woman carrying in her hands the *Pināka* (Śiva’s bow), *bāṇa*, *khaḍga*, and *kheṭaka*; she should have three eyes and the *jaṭābhārā* on the head, with the crescent of the moon in it. She has a snake *Vāsuki* as her wristlet. — *Elements of Hindu Iconography* Vol I., p.369.

imāṃ devīm stuvannityaṃ stotreṇānena māmihā ||

kleśānatītya sakalānaiśvaryaṃ mahadaśnute | Lakṣmītantra

Salutation is always to her who is moonlight, who has the form of the moon and is blissful. The moonlight and the moon all forms of the goddess Gaurī. The *tejas* only existed in the moon and fire and the mother goddess says that her *śakti* which is *aiśī śakti*. All the *jejas* come from sun, moon³⁵⁸, and fire and *tejas* is originated from Devī.

The metaphors of the goddess have been mentioned. *viṣṇumāyā, cetanā, buddhi, nidrā, kṣudhā, chāyā, śakti, tṛṣṇā, kṣānti, jāti, lajjā, śānti, śraddhā, kānti, lakṣmī, vṛtti, smṛti, dayā, tuṣṭi, mātṛ, bhrānti*, these all are the symbols of the mother goddess. And they are the *kalātattva*. Viṣṇumāyā the self-luminous absolute and her subsequent progression is from the one to the many. All the above-mentioned *kalās* are itself Mātṛkā. All the epithets of creatures submerged in the Viṣṇumāyā. And the feeling or epithets come from her anticipation. As the sixteen *kalās* originated from the Nāda, like *nivṛtti, pratiṣṭhā, vidyā, śānti, indhikā*, etc. The *varṇas* or *Mātṛkāś* are itself *śakti* and by the *varṇās* we cannot able to describe the epithets or feeling of the beings. Therefore, the gross form of the *varṇās* is sublimed by the epithets (from *sūkṣma* to *sthūla*). *Varāhapurāṇa* mentioned Viṣṇumāyā as the goddess of cloud, rain, and crops. Viṣṇumāyā, Yogamāyā, and Mahāmāyā are the different names of the *śakti* of Caṇḍikā. The third *paṭala* of *Prapañcasāra Tantra* mentioned ten names of *kalā* but some are very similar to the *Devīmāhātmya*.³⁵⁹

क	ख	ग	घ	ङ	च	छ	ज	झ	ञ
<i>srṣṭi</i>	<i>rddhi</i>	<i>smṛti</i>	<i>medhā</i>	<i>kānti</i>	<i>lakṣmī</i>	<i>dhṛti</i>	<i>sthīrā</i>	<i>sthiti</i>	<i>siddhi</i>

viṣṇumāyeti varāhapurāṇe meghavrṣṭiśasyotpattyādīni bahūni kāryāṇi viṣṇumāyātkatvena mahatāgranthena pradarśitāni | kālikāpurāṇe tu 'avyaktaṃ vyaktarūpeṇa rajahsattvatamogūṇaiḥ vibhājayārthaṃ kurute viṣṇumāyeti socyate' iti saṃkṣīpya sa evārthaḥ kathitaḥ | iha lakṣmī uttaraṃ dhṛtistuṣṭyuttaraṃ puṣṭiśceti dvayaṃ tantrāntarasammatam | ye tu kīrtiprajñā medhāśrutisphūrtiprabhṛtayo bahavo mantrāḥ paṭhyante te tu tantratrayasyāsammatāḥ |

³⁵⁸ *yadādityagataṃ tejo jagadbhāsayate'khilam | yaccandramasi yaccāgnau tat tejo viddhi māmakam || Bh.G., 15.12.*

³⁵⁹ *srṣṭirddhiḥ smṛtirmedhākāntirlakṣmīrdhṛtiḥ sthīrā | sthitiḥ siddhirakārothhāḥ kalā daśa samīritāḥ || PS.Ta., 3.20.*

Simultaneously *varṇa* bestowed on Gods and goddess both. The *kalās* are fifty-one in numbers. The *Śāradātilaka Tantra* also mentioned the same ten *kalās* of *Prapañcasāra Tantra*. *Śāradātilaka Tantra* shows the name of gods and goddess and presents the epithets of creatures as *śakti*.

<i>varṇa</i>	<i>Rudra</i>	<i>Sakti</i>	<i>Viṣṇu</i>	<i>Sakti</i>
अ	<i>Śrīkaṇṭha</i>	<i>Pūrṇodarī</i>	<i>Keśava</i>	<i>kīrti</i>
आ	<i>Ananta</i>	<i>Virajā</i>	<i>Nārāyaṇa</i>	<i>kānti</i>
इ	<i>Sūkṣma</i>	<i>Śālmālī</i>	<i>Mādhava</i>	<i>tuṣṭi</i>
ई	<i>Trimūrti</i>	<i>Lolākṣī</i>	<i>Govinda</i>	<i>puṣṭi</i>
उ	<i>Amareśvara</i>	<i>Vartulākṣī</i>	<i>Viṣṇu</i>	<i>dhṛti</i>
ऊ	<i>Ardhīśa</i>	<i>Dīrghaghonā</i>	<i>Madhusūdana</i>	<i>kṣānti</i>

If we study all the *kalās* in *Durgāsaptasatī*, we could see that they all belong to the quality. The creatures always move on to them by their conditions. *Cetanā* or *cit* the interval part of our body (*antaḥkaraṇavṛtti*). The supreme goddess is the *cit*, who living beyond the world in the *kāraṇa*, as a subtle form. *Cetanā* is the pulse of beings ‘*cetanā jīvanāḍī*’³⁶⁰ Devī is also worshipping as *chāyā* means shade or shadow. The universe is also a visible manifestation of *tamas*. “Metaphorically, *chāyā* is the blockage of the light of pure consciousness by the veiling power of Mahāmāyā.”³⁶¹ In the Kashmir Śaivism ‘*pratibimba*’ taken a great role to understand the universe. *Śāntanavī* commented that *chāyā* has existed in all the universe as *pratibimba*,³⁶² moreover, *chāyā* is the wife of the lord Sun. At the time of noon, the *chāyā* disappeared. Therefore, for being the wife of Sun, *chāyā* is dignified as goddess Śaṣṭhī. The Upaniṣads also mentioned the word ‘*chāyā*’,³⁶³ Śaṅkarācārya in his commentary on Upaniṣads said that *chāyā* is the soul of beings (*jīvātmā*), he also accepted the same theory of Kashmir Śaivism. Whether Brahman is *bimba* or object then the creatures should be Brahman’s reflection/*pratibimba*. Therefore, *chāyā* is the souls of creatures. *Chāyā* also has three states— gross, subtle, and root. The ‘gross reflection’ is illustrated on the *cit*, ‘subtle reflection’ is the seventeenth *indriyas*, and the ‘root reflection’ is the *avidyā*. Among them

³⁶⁰ *Guptavatī*

³⁶¹ Devadatta Kālī, p. 114.

³⁶² *chāyā pratibimbarūpā sarvabhūteṣu tiṣṭhati | chāyā sūryapriyā kāntiḥ | iti śaṣṭhī devī chāyā*—*Śāntanavī*. The festival of Chaṭha is actually the worshipping of goddess Śaṣṭhī. Śaṣṭhī>Chāyā>Chaṭ. Mother Śaṣṭhī also being worshipped on and after sixth day of new born child.

³⁶³ *chāyātapau brahmavido vadanti |*

first *avidyā* come as *chāyā* of Brahman then the *indriyas* generated from the *tamas* of *avidyā* and thereafter the gross reflection *cit* manifested.

The cognition (*buddhi*) is a conception of intelligence, discerns, determines, and wills. In Nyāya philosophy *buddhi* is a *guṇa*. In the *Durgāsaptasatī* Devī exists as *buddhi* in all the beings.³⁶⁴ *Buddhi* is perseverance (*adhyavasāya*), *buddhi* is the highest faculty of the human mind and possesses the potential power of divine revelation.³⁶⁵ *Śraddhā* or faith was understood as confidence on the part of the Vedic sacrifices or do believe on the Vedic system. ‘*guru vedāntavākyeṣu śraddhā*’ means we should believe on the words of *guru* or the Vedānta sentences. *Guptavatī* commented that *śraddhā* means ‘result is very much confirmed.’ ‘*śraddhā śhrutāddyuktārthe āstikastvam.*’ And the *Bhagavadgītā* also mentioned that ‘*śraddhāvan labhate jñānam*’ which directly indicates that the respected person has ‘knowledge’. *vṛtti* is *jīvikā* as the commentators mentioned. But Satyadevā said more about *vṛtti*. *Vṛtti* has two meanings *cittavṛtti* and *jīvikā*. Satyadeva accepts the five *vṛttis* of *Yogasūtra* to understand the word *vṛtti*. The five *cittavṛtti* accepted in *Yogasūtra* i.e. *pramāṇa*, *viparyaya*, *vikalpa*, *nidrā*, and *smṛti*. *Smṛti* (memory) is also a manifestation of consciousness. The commentators are mostly remarked *smṛti* from the Nyāya point of view. In Nyāya philosophy *smṛti* and *anubhava* are two classifications of *buddhi*. *smṛti* is a basic process of recognition. Without the continuity of memory, the intellect could not function. *Smṛti* is only functioning if the³⁶⁶ reformation or *saṃskāra* is obtained previously.³⁶⁷

The word *smṛti* has a second meaning. The Hindu scriptures belong to two classes: *śruti* (“what is heard” or divinely revealed) and *smṛti* (“what is remembered” or of human origin). The Vedas alone are *śruti*; everything else is considered *smṛti* and is authentic insofar as it conforms to the Vedas. The *smṛti* texts are repositories of social customs, moral and religious observances, cultural traditions, and spiritual disciplines. They include the law codes, the Sūtras, the epics (Mahābhārata and Rāmāyaṇa), the Purāṇas and the Tantras. — Devadatta Kālī, p. 117.

Devī abides in everything in the form of *bhrānti* (error). *Bhrānti* is an illusion. *Bhrānti* is the *viparyaya* ‘*bhrāntirmithyāmatirbhrama.*’ *apramā*, *bhrānti*, *mithyā*, *bhrama* all are the synonyms

³⁶⁴ *he devi kṛtadhiyām śāstra janitadhiyām jñāninām hrdayeṣu yā buddhiḥ abhūdasti bhaviṣyati svayam tātmtvām natāḥ prañatāḥ vayanī atastvam kṛtādhyātmakam buddhiḥ satī paripālāya* | Śāntanavī 4.4.

³⁶⁵ *eṣa sarveṣu bhūteṣu gūḍhotmā na prakāśate* | *dṛśyate tvagryayā budhyā sūkṣmayā sūkṣmadarśibhiḥ* || Kaṭhopaniṣad., 1.3.12.

³⁶⁶ *saṃskāra mātṛajanyam jñānam smṛtiḥ* |

³⁶⁷ *smṛtiḥ saṃskārajanyam jñānam* |

of *bhrānti*. While the Gods praising Devī they have using the word ‘*namastasyai* three times.’ Actually, for giving more devotion the word repeated three times. For three types of obeisance i.e. physical (*kāyika*), oral (*vācika*), and mental (*mānasika*). Therefore, the word ‘*namastasai*’ was used three times, and for the gratification of the goddess the gods paying their utmost respect from their soul to the goddess.³⁶⁸

While the gods were thus engaged in praise of, Pārvatī came to bathe and in the water of Gaṅgā. And Pārvatī asked the gods ‘to whom you are praising?’ before the gods answering, the goddess appears as Śivā or Pārvatī. Regarding this, a story has been spoken by *Guptavatī* that in ancient time lord Śiva addressed Pārvatī as Kālī for the black color of her body. After listening to this Pārvatī getting angry and went to take bathe in the waters of Gaṅgā besides the hermitage of Gautama with the permission of Śiva. And after the bathe, Pārvatī gives up the cloak of her body and become cream-colored (*gauravarṇa*) with tremendous glorification. This story has mentioned in the Vāyu Saṃhitā of *Śivapurāṇa*. This story is more explicitly spoken by the seer Medhā in *Durgāsaptasatī*. In *Devīmāhātmya* The goddess who appeared from the body of Pārvatī is Kauṣikī.³⁶⁹ *Guptavatī* defines the Kauṣikī is the highest state of the beauty of Pārvatī, The gross, subtle, and highest these three types of beauties (the beauty came from the gods) amalgamated in the goddess Kauṣikī. Moreover, Kauṣikī is a special form of goddess Pārvatī where all the gods being uninformed.³⁷⁰ After the appearance of Kauṣikī, Pārvatī again returned into Kālī form (the previous or actual form of Pārvatī). Thereafter, Pārvatī or Kālī or Ambikā makes her abode in the Himalayas and known as goddess Kālīkā. The *asura* (demon) Caṇḍa and Muṇḍa, two servants of Śumbha and Niśumbha beheld Ambikā’s captivating beauty. And they told Śumbha that O the great King an unknown woman, surpassingly beautiful, dwells with illuminating the Himalayas. Even the Śumbha and Niśumbha both *asuras* (demons) approached Devī for marriage one of them. They both were bewitched by seeing the luster and beauty of Devī. The goddess challenges them that— I will be the wife of that person who conquers me in the battle, who removes my pride, who

³⁶⁸ *bhakterādhikeyā dviruktiḥ, tvarāyām vā, kāyika-vācika-mānasika-praṇāmasūcanāya vā triruktiḥ | Tattvaparakāśikā*

³⁶⁹ As the snake getting more glossiness in the body after leaving the cloak. Similarly, goddess Pārvatī leaving her leaving her prior black color of body and getting more glorious with her form Kauṣikī.

³⁷⁰ *rūpāntaraṃ kauṣikīnāmakamityarthaḥ | utkr̥ṣṭaṃ lāvaṇyaṃ vā | sthūlaṃ sūkṣmaṃ paraṃ ceti trividhadevatārūpaśleṣāccaramarūpamityarthaḥ | tatpakṣe sumanoharam 'sarve devā yattraikaṃbhavanti' itī śrutisiddhasarvadevatātādātmyavat | Guptaṭatī., 5.42.*

equals my strength in the world, will become my husband. Up to this chapter of *Durgāsaptaśatī* is found in *Puṣpikā-Saṃhitā*.

4.2.6. PHILOSOPHY OF THE SEVENTH CHAPTER

In the sixth chapter the goddess killed the Dhumralocana, and in the seventh killed the Caṇḍa and Muṇḍa. The seventh chapter exposes how the goddess is named Caṇḍikā. As Kālikā, Caṇḍikā and Ambikā are the names of Pārvatī; therefore, during the battle, she comes with her forms as she changes her mood. We can interpret the names of Pārvatī by the three *guṇas*— for *sattva-guṇa* she is Ambikā, for *raja-guṇa* she is Caṇḍikā, and for the *tamo-guṇa* she is Kālikā. In the battle, Ambikā cried out angrily against those foes, and wrath her face turned black and she becomes Kālikā. This chapter illustrated the nature of Kālī and how the Kālī is inseparable to Pārvatī. When Ambikā was getting so much angry she produced the Kālikā from her forehead. And when the frightful Kālikā appeared she was adorned with a garland of skulls, and clad in a tiger's skin and her emaciated flesh is appalling for them who see the Kālikā. This is the Atibhairavī form of the Parvatī.³⁷¹ Her countenance is very horrific; her lolling tongue is horrifying, her overwhelmed sunk reddish eyes are very terrific, she filled the four quarters of the sky with her roaring voice.³⁷² And after the fight with the Caṇḍa and Muṇḍa she defeated and killed both of them. After killing them Kālikā grasping the heads of Caṇḍa and Muṇḍa and approached Caṇḍikā with loud laughter. When Caṇḍikā saw those *asuras* brought before her then she told Kālikā that —you have overpowered on both of these *asuras* therefore O Devī! you will be known as the name of Cāmuṇḍā in the world.³⁷³ Thus the name Cāmuṇḍā came in the knowledge of the *sādhakas*. Cāmuṇḍā the most horrific embodiment of Kālikā. The goddess Cāmuṇḍā also worshipped on the eighth and ninth day of *Navarātri* and *Vāsantī* both. She is being worshipped on both days on the time of *sandhipūjā*. In the Diwali festival, we worship the mother goddess Caṇḍikā as Kālī.

4.2.7. PHILOSOPHY OF THE EIGHTH CHAPTER

The eighth chapter is describing how the mother goddess has slain the demon Raktabīja after Caṇḍa was killed, Muṇḍa slain. Thereafter, the *daitya* clans go forth with all of their troops. A massive number of *asuras* e.g. eighty-six Udāyudha, eighty-four Kambu, fifty Koṭivīrya, and

³⁷¹ *śuṣkamāṃsā nirmāṃsā asthitacarmamātraśarīrā ata eva atitarāṃ bhairavī atibhairavī atibhayaṃkaranūpā atikrāntā bhairavī atibhairavī | Śāntanavī*

³⁷² *ativistāravadanā jihvālalanabhīṣaṇā | nimagnāraktanayanā nādāpūritadinmukhā || D.S., 7.8.*

³⁷³ *yasmāccaṇḍaṇca muṇḍaṇca grhītvā tvamupāgatā | cāmuṇḍeti tato loka khyātā devi bhaviṣyasi || D.S., 7.27.*

hundred Dhaumra families was together with their forces. With them the Kālakā, Daurhṛda, Maurya, and Kālakeya *asuras* armed for battle.

In this chapter, the eight clans of *asura* are mentioned. From the spiritual perspective these eight clans of *asura* present the eight *pāśas* i.e. *ghṛṇā*, *lajjā*, *bhaya*, *śaṅkā*, *jugupsā*, *kula*, *śīla*, and *jāti*. Commentator Satyadeva trying to present the name of the *asuras* by using the verse of *Kulārṇava tantra*.³⁷⁴ The eight *pāśas* are meant the bondage of human life. And when they emancipated themselves from this bondage, they will be unified with Śiva (the state of liberation).³⁷⁵ Among the *asuras* Udāyudha signifies *ghṛṇā*; *ghṛṇā* is total eighty-six in number. At the awakening state, they are a total of fifty-six in numbers, in envisioning they are sixteen in number, and in the sleeping state they are fourteen in numbers. Thus a total of eighty-six Udāyudha or *ghṛṇā* is classified. Secondly, Kambu means conch signifies the *lajjā*. Conch is an aquatic animal and when they facing some problems they roll up their body in the shell-like the human being covered themselves when they feeling *lajjā*. Koṭivīrya is the third bondage which means those who have unlimited prowess. Dhaumra is no one more the *asura* Dhumralocana of the seventh chapter. Dhaumra signifies the adjective *śaṅkā*. Dhaumra is an illusion and the men when they drive into the illusion feeling *śaṅkā*. The fifth state is *jigupsā* (upbraiding) signifies the *asura* Kālaka. The color of the Kāla is black therefore, in that state the *jīvas* are upbraiding to doing anything. The *kula* is the sixth bondage is associated with the *asura* Daurhṛda. *Kula* means the proudness for belonging to a *kula* this is also a state which belongs to the nature of *asura*. Maurya³⁷⁶ is the seventh bondage which signifies *śīla*. *Śīla* means nature. *Kālakeya* is the last bondage which signifies *jāti*.

Seemingly, the *jīvas* should emancipate from these eight *pāśas* or bondage. Because, if they are not emancipated from that bondage they will never be with the Supreme Mother. It should be remembered that until the emancipation from the bondage they living in a state of ignorance. Therefore, the eight *pāśas* are relevant to Vedanta's *Ajñāna*. The people who (*sthitaprajña* or *ṛtambharā*) emancipated himself/herself from those bondages can integrate with the mother

³⁷⁴ *ghṛṇā śaṅkā bhayaṃ lajjā jugupsā ceti pañcamī |
kulaṃ śīlaṃ tathā jātiraṣṭau pāśāḥ prakīrtitāḥ || Ku.Ta., 13.90.*

³⁷⁵ *pāśabaddhobhavejjīvaḥ pāśamuktaḥ sadāśīvaḥ | Man.Ta.*

³⁷⁶ Maurya originated from the race of Mura or Mura dynasty.

goddess. In the second chapter of *Bhagavadgītā* lord Kṛṣṇa also says the same way of liberation to the Arjuna.³⁷⁷

Appositely, the fearsome *asuras* came to fight with mother goddesses Kālīkā and Caṇḍikā and they surrounded surpassingly both goddesses. Meanwhile, the mother severed in her forms with Brahmāṇī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Nārasimhī, and Indraṇī. All mothers are originated from god's bodies. The seven mothers are literary called Saptamātrkā. Brahmā's *śakti* came forth with prayer beads and water pot in hand in a celestial chariot which is drawn by swans, she is Brahmanī. Māheśvarī the *śakti* of lord Śiva. Māheśvarī arrived astride a bull withholding a trident, wearing a great serpent of bracelets, Ambikā or Kaumārī riding with a fine peacock. Vaiṣṇavī astride a Garuḍa, approached holding weapons, Vārāhī arrived with a unique form like sacrificial boar. Nārasimhī, the Viṣṇus embodiment arrived there like a man-lion. Finally, the Aindrī arrived riding on the lord of an elephant with a thunderbolt in her hand. All the Mātrkāś are trying to wound the Raktabīja with their different weapons but, the blood that streamed upon the earth from the wound part of his body and *asuras* were born by the thousands. Then the mother Caṇḍikā came with her fearsome form and slaying them after slaying Raktabīja Camuṇḍā drinks the blood of Raktabījā.

4.2.8. PHILOSOPHY OF NINTH CHAPTER

The ninth chapter describing how the supreme mother killed the Nisumbha. All the Mātrkāś and their names are again mentioned in this chapter. And the Bhagavī become more and come into existence as Durgā. Śivadūtī is the name of the Kālī.

4.2.9. PHILOSOPHY OF TENTH CHAPTER

In this chapter, the demon Śumbha has been slain by the mother goddess. Devī says! I am alone in the world. Who else is there beside me? These all are projections of my power and entering into myself. All the Mātrkāś like Brahmāṇī etc. merged into the Devī's body after slaying the *asuras* and then Ambikā alone remained. And then Devī says about her forms from individual to multiple. Devī says that "I have withdrawn multiple forms by the majesty and now I dissolved all my powers into me and I stand alone and resolute in combat.

ekaivāhaṃ jagatyatra dvitīyā kā mamāparā |
paśyaitā duṣṭa mayyeva viśantyo madvibhūtayaḥ ||

³⁷⁷ *viṣayā vinivartante nirāhārasya dehinaḥ |*
rasavarjaṃ raso'pyasya paraṃ dṛṣṭvā nivartate || Bh.G. 2.59.

tataḥ samastāstā devyo brahmāṇīpramukhā layam |
tasyā devyāstanau jagmurekaivāsīt tadāmbikā ||
ahaṃ vibhūtyā bahubhīriha rūpairyadāsthītā |

tat saṃhṛtaṃ mayaikaiva tiṣṭhāmyājau sthīro bhava || D.S., 10.5-8.

All these verses said by mother goddess self about her supremacy to all the beings who don't have any concept about the mother and her prowess. She is the supreme, inimitable, absolute, there has no one except her in the world. The Ambikā is her absolute form and when required she or the individual withdrawn the many forms. Therefore, these verses felicitously limned the appropriate epithets of the benign mother goddess and presenting the philosophical dogma of Śākta School. As in *Vedāntasāra* in its first verse mentioned the nature or epithets of Brahman, Brahman is beyond the reach of the words and thoughts and the substratum of all. Similarly, *Devīmāhātmya* presents the epithets and essence of Mahāmāyā by those verses. Mother is alone or only the one in the world. The word *Ekā* is her epithet which meant she is exempted from all the classifications or separate knowledge, apart from the similar, dissimilar, and equal substances.³⁷⁸ Whether the goddess being apart from these adjectives she will be the ultimate Śakti.

4.2.10. PHILOSOPHY OF THE ELEVENTH CHAPTER

Like the fourth chapter of this text, the gods praised the mother goddess, similarly, in this chapter, the gods praised the mother goddess again within 35 verses; because she was already slain all the fearsome *asuras* from Madhu, Kaiṭabha to Śumbha. A massive number of *asuras* were killed and after solved all the obstruction of the gods and they get returned to their dominion. When the gods praising her they say that O mother! Be gracious, be gracious because she immediately killed the most fearsome, rampant Śumbha. The gods praised all of her forms and giving her forms a divine honor. While the gods praising the mother goddess they said that— all forms of knowledge are your aspects and you are all women in the world.

She is all forms of knowledge or Vidyā. The Vidyās are eighteen in numbers. They are four Vedas, six Vedāṅgas, Mīmāṃsā, Nyāya, Dharmaśāstra, Purāṇa, Āyurveda, Dhanurveda,

³⁷⁸ *ekā sajātīyavijātīyasvagatabhedahīnā | Caturdharī 10.3.* For more explanation there are threetypes of *bhedas*— *sajātīya* (similar), *bijātīya* (dissimilar), and *svagata* (equal). For being the supreme, absolute the Brahman or Mahāmāyā should apart from all these adjectives. For example a particular tree is different from other trees from *svagata*, *bijātīya* and *sajātīya*. *Svagata* means the whole is being with various parts; flower, branch, twig all are part of tree but there has a quite difference, although they are the parts of a tree. The second is *sajātīya*, means a tree is different from the another, though they have the same *jāti* 'vrkṣatva.' And the *bijātīya* is difference between the dissimilar substances like *dravya* is different *guṇa*.

Gāndharvaveda, and Arthaśāstra. *Guptavatī* commented that Vidyā denotes here the sixty-four *kalās*, and sixteen *kāmakaḷās*.

vidyā samastāstava devi bhedaḥ striyaḥ samastāḥ sakalā jagatsu |
tvayaikayā pūritamambayaitakā te stutiḥ stavyaparā'paroktiḥ || D.S., 11.5.

Daṃśoddhāra mentioned the name of sixty four *kalās* according to Śaivatantra. —

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|----------------------------------|------------------------------------|---------------------------------|
| 1. <i>gītaṃ</i> | 23. <i>citraśākhāpupabhūktav</i> | 43. <i>meṣakukkuṭalāvabakay</i> |
| 2. <i>vādyam</i> | <i>ikārakriyā</i> | <i>uddhavidhiḥ</i> |
| 3. <i>nṛtyam</i> | 24. <i>pānakarasarāgāsavayo</i> | 44. <i>śukasārikāpralāpanam</i> |
| 4. <i>nāṭyam</i> | <i>janam</i> | 45. <i>utsādanam</i> |
| 5. <i>ālekhyam</i> | 25. <i>sūcivayanakarma</i> | 46. <i>keśamārjanam</i> |
| 6. <i>tilakam</i> | 26. <i>sūtrakṛdā</i> | 47. <i>akṣaramuṣṭikākathana</i> |
| 7. <i>taṇḍukakusumacalīvikā</i> | 27. <i>ḍamarūkavīṇāvādyāni</i> | <i>m</i> |
| <i>rā</i> | 28. <i>prahelikā</i> | 48. <i>ślokatarkavikalpāḥ</i> |
| 8. <i>puṣpāstaraṇam</i> | 29. <i>pratimālā</i> | 49. <i>deśabhāṣājñānam</i> |
| 9. <i>daśanavasanaṅgānām</i> | 30. <i>durvaṃcakayogaḥ</i> | 50. <i>puṣpaśakaṭikā</i> |
| <i>rāgaḥ</i> | 31. <i>pustakavācanam</i> | 51. <i>nimittajñānam</i> |
| 10. <i>mañibhūmikarma</i> | 32. <i>nāṭakākhyāyikādarśana</i> | 52. <i>yantramātrkā</i> |
| 11. <i>śayanaracanam</i> | <i>m</i> | 53. <i>dhāraṇamātrkā</i> |
| 12. <i>udakavāsadyam</i> | 33. <i>kāvyasamasyāpūraṇam</i> | 54. <i>saṃvācyam</i> |
| 13. <i>citrayogaḥ</i> | 34. <i>paṭṭikīvetrabāṇavikalpā</i> | 55. <i>mānasikāvyakriyā</i> |
| 14. <i>citramālyaprathanavik</i> | <i>ḥ</i> | 56. <i>abhidhānaśoḥaḥ</i> |
| <i>alpaḥ</i> | 35. <i>tarkakarmāṇi</i> | 57. <i>chandojñānam</i> |
| 15. <i>śekharaḥpīḍayojanam</i> | 36. <i>takṣaṇam</i> | 58. <i>kriyāvikalpāḥ</i> |
| 16. <i>nepathyayogaḥ</i> | 37. <i>vāstuvidyā</i> | 59. <i>chalitakayogaḥ</i> |
| 17. <i>karaṇapatrabhaṅgi</i> | 38. <i>rūparatnaparīkṣā</i> | 60. <i>vastragopanāni</i> |
| 18. <i>sugandhayuktiḥ</i> | 39. <i>dhātuvādaḥ</i> | 61. <i>dyūtaśiṣeṣaḥ</i> |
| 19. <i>bhūṣaṇyogajanam</i> | 40. <i>mañirāgaññānam</i> | 62. <i>ākaraṇakṛdā</i> |
| 20. <i>aindrajālam</i> | 41. <i>ākāraññānam</i> | 63. <i>bālakṛdanakāni</i> |
| 21. <i>krauñcamārayogaḥ</i> | 42. <i>vṛkṣāyurvedayogāḥ</i> | 64. <i>vaināyikī</i> |
| 22. <i>hastalāghavam</i> | | |

In verse number eight of this chapter, we found the word *kalākāṣṭhā* which defines that the goddess is the time-frame. She is the *kāla* (time). Devī is the auspicious one, she accomplishes every intent. ‘*sarvamaṅgalye*’ defines the eight *maṅgalas* i.e. *brāhmaṇa*, *gābhī*, *agni*, *svaṛṇa*, *ghṛta*, *sūrya*, *jala*, and *rājā*. ‘*sarvasvarūpe sarveṣe sarvaśaktisamanvite*’ this verse is only dignified the goddess Durgā among the names of her. *Sanātani* is another epithet that presents that the mother is eternal

(*nityā*).³⁷⁹ Goddess Durgā possessing all the power protects us from fears. After the praising of the gods Devī said to them that— when the twenty-eighth cycle in the age of Manu Vaivasvata has come, two great *asuras* named Śumbha and Niśumbha will be born. Then the mother will take birth from the womb of Yaśodā at the home of cowherd Nanda, dwelling on the Vindhya Mountain, I shall destroy those two *asuras*. The fact is that the mother already slew the Śumbha and Niśumbha in the previous chapter of this text but here she again promised to the gods that she will appear again in the time of Vaivasvata Manu and will kill those two *asuras*. Here in this chapter, we think the names of Śumbha and Niśumbha are symbolic names of the evil power.³⁸⁰

The problematical nature of the first prediction concerns the fact that having just slain Śumbha and Niśumbha, she announces that two other *asuras* of the same names will arise. It is important to remember that the framing story of Medhas, Suratha, and Samādhi takes place in the second *manvantara*, more than a billion or and a half years ago according to mythological reckoning and that Medhas began his story of Śumbha and Niśumbha with “long ago,” placing it in a still more remote past. In that account, the Devī predicts the future Śumbha and Niśumbha, who will arise at the time of Kṛṣṇa’s birth in the seventh *manvantara*... We have used Vindhyavāsīnī as powerful circumstantial evidence to trace Durgā’s origin to the Neolithic period and to tie the origin of the demons Śumbha and Niśumbha to the non-Āryan peoples of north India among whom the legends of Kṛṣṇa’s boyhood also arose. Here mythology and history collide. Devadatta Kālī, p. 167.

Śāntanavī somewhat trying to solve collide between mythology and history to define that the Devī will slay the two *asuras* Śumbha and Niśumbha after killing the Raktabīja. Therefore according to Śāntanavī, this verse should be added in the eighth chapter.³⁸¹

The goddess will take birth in the house of cowherd Nanda and famous as Nandādevī. Nandādevī is the embodiment of Mahālakṣmī. She is born in the family of Nanda and named Nandā Bhagavatī. If you worship and praise her, she will grant mastery over the three worlds.³⁸² Devī self-declared her names i.e. Nandā, Raktadantikā, Śatākṣī, Śākambharī, Durgā, Bhīmā, Bhrāmarī, etc. The Nandā is known as Vindhyavāsīnī Durgā because she mentioned before that she will be born in the house of Nanda and thereafter she will dwell in the Vindhya Mountain. At the end of this Devī

³⁷⁹ *sanātani nitye | Caturdharī*

³⁸⁰ *op.cit, Sādhana-samara*, p. 422.

³⁸¹ *raktabījavadhādanantaram yasminkāle devaiḥ saha devī idam vākyam uktavatī tam kalamārabhya bhaviṣyadvaivasvatamanvantare kāle nandagopakūle devyāḥ prādurbhāvo'nena ślokenocyate | Śāntanavī*

³⁸² *om nandā bhagavatī nāma yā bhaviṣyati nandajā | stutā sā pūjitā bhaktyā vaśīkuryājjagattrayam || D.S., Mūrtirahasya*

self-declared a remarkable verse that— whenever danger arises from the demonic sources, I shall become incarnate and destroy the enemies as the lord Kṛṣṇa says that “whenever and wherever there is a decline in religious practice and a predominant rise of irreligion, to re-established the principle of religion I descend myself”

<i>Durgāsaptaśatī</i>	<i>Bhagavadgītā</i>
<i>itthaṃ yadā yadā vādhā dānavotthā bhaviṣyati tadā tadāvatīryāhaṃ kariṣyāmyarisaṃkṣayam </i>	<i>yadā yadā hi dharmasya glānirbhavati bhārata abhyutthānamadharmaṣya tadātmānaṃ sṛjāmyaham paritrāṇāya sādḥūnāṃ vināśāya ca duṣkṛtām dharmasaṃsthāpanārthāya sambhavāmi yuge yuge </i>

4.2.11. PHILOSOPHY OF TWELFTH CHAPTER

This chapter is a *phalaśruti*, merit, and benefits of reciting or hearing of this sacred text. The pervasiveness of Devī is declared amply in this chapter. Who attentively recite and heard my hymns every day I will destroy their misfortunes. Devī says her annual worship should be performed in the autumn season. The *Vārāhī tantra* mentioned the benefits of reciting Caṇḍī every day. *Tattvaparakāśikā* mentioned that the right to recite the *Durgāsaptaśatī* is only to the Brāhmaṇas and Śūdras and the Śūdras is only the right to listen to it not to read. But the sacred text never says this.³⁸³ All the universe is pervaded by Mahākālī, she is the epidemic, she becomes the creation, she the eternal one, sustains all beings. She is the mother Lakṣmī who giving us all prosperity.

4.2.12. PHILOSOPHY OF THIRTEEN CHAPTER

In this chapter seer, Mārkaṇḍeya is framing the end of this story. Devī Caṇḍikā appears to the king Suratha and merchant Samādhi and offers each a boon. After listening to the majesty and the epithets of Mahāmāyā Suratha and Samādhi settled on a riverbank and engaged in spiritual practice, and also chanting the hymn of Devī. Samādhi chanting the Devīsūkta and both worshipped the Devī by making an image of Devī by soil with flowers, incense, fire, and libation.³⁸⁴ We think that the worshipping culture of images started from the time of Suratha and Samādhi.

³⁸³ *nādhyaṭavyaṃ na cānyena brāhmaṇaṃ kṣatriyaṃ vinā | śrotavyamiha śūdreṇa nādhyaṭavyaṃ kadācaneti | Tattvaparakāśikā*

³⁸⁴ *vaiśyastapastepe devīsūktaṃ paraṃ japan | D.S., 13.10.*

4.3. PHILOSOPHY OF RAHASYATRAYA

The three *rahasyas* are the secrets of *Devīmāhātmya*. *Mārkaṇḍeya Purāṇa* does not contain these *rahasyas*. “The purpose of the *rahasyas* is to instruct the philosophy and ritual worship”³⁸⁵ We have only two commentaries one is *Guptavatī* of Bhāskaraṛāya and another is the English commentary of Devadatta Kālī. *Guptavatī* put a very significant philosophy of these *rahasyas*. As the three *caritas* has different seer, *devatā*, *chandas*, etc. Similarly, these *rahasyatrayas* have seer, *chandas*, *devatās*, etc. Brahmā, Viṣṇu, and Rudra are the seers, Navadurgā is *Devatā*, Anuṣṭupa meter, and the Mahālakṣmī is the *bīja*. These should be read for the fruition of a desire.

The first is the *prādhānika rahasya* (the secret relating to Primary Matter or the pre-eminent secret) which defines the primordial Prakṛti. Mahālakṣmī, Mahākālī, and Mahāsarasvatī are the primordial *śakti* of this world. Among these three mothers, Mahālakṣmī is the greatest one. According to the Tantrasāstra the world manifested from the *tamas*. *Tamas* is the power of Mahālakṣmī. When Mahālakṣmī seeing the entire universe as a void, she conceived the whole world by her power *tamas*.³⁸⁶ Thereafter, being an inseparable part of Mahālakṣmī the Mahākālī is originated from her body who is a woman, shining black like collyrium, the dark one. And the supreme Mahālakṣmī gives her names as — Mahāmāyā, Mahālālī, Mahāmārī, Kṣudhā, Trṣṣā, Nidrā, Trṣṇā, Ekavīrā, Kālarātri and Duratyayā. Mahālakṣmī is the first and foremost,³⁸⁷ Mahālakṣmī is the supreme sovereign, the true essence of all, She is both form and formless, and when she is in the form she bearing various names. *Guptavatī* commented that the three names are actually to understand the variety of the world; therefore, the goddesses appear as multiform of Caṇḍikā which is the *vyāṣṭi* formation.

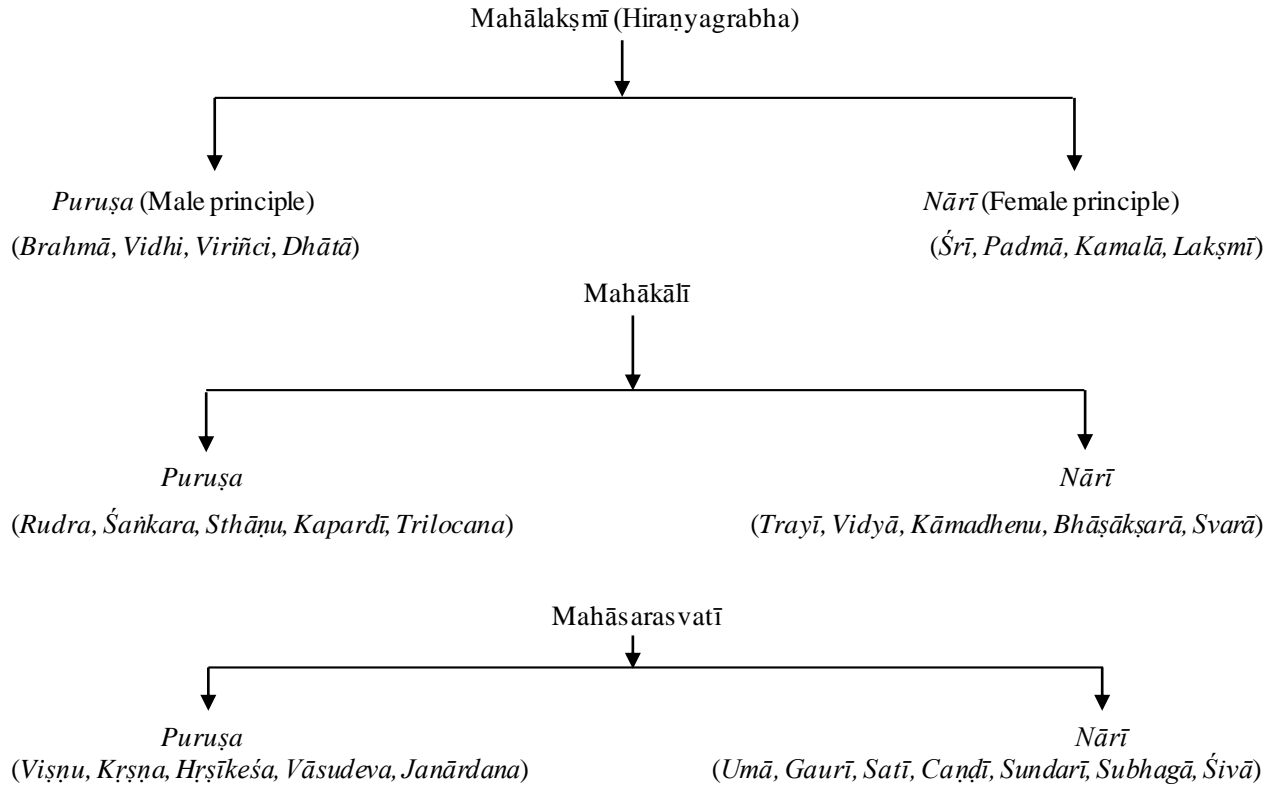
sarvasyādyetyādinā | triguṇā sāttvikarājasatāmasamūrtitrayasamaṣṭireva sarvaprapaṇc, ādikāraṇam kecittu mahālakṣmīriti vyaṣṭitrayānyatamā api tu turīyāyāścaṇḍikāyā eva nāmāntaram |

Mahālakṣmī gives the names of the other two prominent goddesses. Similarly, Mahālakṣmī assumed another unequaled form Mahāsarasvatī, adorned with *sattvagūṇa* and lustrous like the moon. The Mahāsarasvatī has many names — Mahāvidyā, Mahāvāṇī, Bhāratī, Vāk, Sarasvatī, Āryā, Brāhmī, Kāmadhenu, Vedagarbhā, and Dhīśvarī. The Mahālakṣmī first produced her own a male and female couple, who born in the womb of Hiraṇyagarbha. The name of the couple is also mentioned in this *rahasya*.

³⁸⁵ Devadatta Kālī, p. 224.

³⁸⁶ *babhāra paramaṃ rūpaṃ tamasā kevalena hi | Prādhānika rahasya.*

³⁸⁷ *Sarvasyādyā mahālakṣmīstriguṇā parameśvarī | Ibid.*



Vaikṛtika Rahasya is the secret theory of transformation and concentrates on the modification of Devī (*vikṛti*). Her perceptible forms are defined by this *rahasya*. The Mahākālī whose energy is *tamas*, she is the Yoganidrā of Viṣṇu. This *rahasya* focus on the total adornment of the goddess, like weapons, arms, elegance, embodiment, etc. The Mahākālī has ten faces, ten arms and ten feet, Mahālakṣmī has eighteen arms, and Mahāsarasvatī has eight arms. In this *rahasya* Mahālakṣmī has emerged from the bodies of all gods and Mahāsarasvatī is originated from the body of Gaurī. And the weapons should proceed in order from her lower right hand.³⁸⁸ The rituals and process of rituals are described here. The seating position of the goddess is must be perfect according to this text. Devī will receive offerings like blood sacrifice, flesh, wine, etc. But these type of offerings is only for the people who eating wine and meat, not for them who don't eat meat or wine. The third is *Mūrtirahasya* described the various core forms of Devī. Among her forms Nandā, Raktadantikā, Śākambharī, Durgā, Bhīmā and Bhrāmarī are defined in this *rahasya*. She is Umā, Gaurī, Caṇḍī, Kālīkā and Pārvatī.

sarvarūpamayī devī sarvaṃ devīmayam jagat |
ato'haṃ viśvarūpāṃ tām namāmi paramēśvarīm ||

³⁸⁸ *dakṣiṇādhahkarakramāt | Vaikṛtikarahasya*

5

Durgāsaptasatī: Symbols and Symbolism

5.1. INTRODUCTION ABOUT SYMBOLS AND SYMBOLISM

5.1.1. GENESIS OF *PRATĪKA* AND *PRATIMĀ* FROM VEDIC TO TANTRIC

The symbols and symbolism both introducing a specific subject or matter. Symbol is everywhere and being a subject of study symbolism is a dogma which presents the symbols. Symbols in a broader sense using everywhere, somewhere it just a specification, somewhere a specific character, somewhere presents the theory and in the Śākta philosophy, it acquaints with a fundamental aspect. Generally, in the Śākta Philosophy ‘symbol’ is signified by these words — *image*, *pratīka*. Among them, image is similar to *pratimā*. The word ‘image’ is derived from old French and Latin ‘imago.’ In the primary sense Image parallel with some words in Sanskrit— *pratikṛti*, *pratirūpa* *pratimā*, *bimba*, etc. *Pratimā* literary means *pratirūpa*. Pāṇini considers the word *pratimā* as likeness, *pratikṛti* or *pratirūpa*;³⁸⁹ rendering the same complexion. To explain the word ‘symbol’ we have to present the synonymous words of symbol viz. image, *pratimā*, *pratīka*. In Śāktism ‘symbol’ rendering *pratīka* and the image is ‘*pratimā*.’ The word *pratimā* has been used from the Vedic period.³⁹⁰ In *Ṛgveda* the word *arccā* is used to define the word *pratimā*. In *Medinīkośa* *arccā* means *pūjā* or *pratimā*, the worshipping of gods and more. According to *Amarakośa* *arccā* means *pratimānam*, *pratibimba*, *pratimā*, *pratiyātanā*, *praticchāyā*, *pratikṛti* and *pratinidhi*.³⁹¹ Although

³⁸⁹ ‘ive *pratikṛtau*’ *Aṣṭādhyāyī*., 5.3.96.

³⁹⁰ *kāsītpramā pratimā kiṃ nidānamājyaṃ kimāsītparidhiḥ ka āsīt* | *Ṛg.V.*, 10.130.3.

³⁹¹ *pratimānam pratibimbaṃ pratimā pratiyātanā praticchāyā pratikṛtiḥ arccā pumsī pratinidhi* | *Amarakośa*

the latter scholar defines the word *arccā* by its grammatical sources and the meaning of this word definitely presents the above-mentioned words but we cannot undoubtedly say that the mentioned word *pratimā* is signified as an image of gods. Some of the Post-Vedic texts delineated the theory of *pratimā*. The word *pratimā* is used for those images that are being related to any religion and philosophy. *Pratimā* and *mūrti* both words have a similar meaning but there has a fundamental difference between them. *Mūrti* is defining a general craft like a statue, or craft of any animals, but the *pratimā* defines the devotional way of thought; which consisted of the gods, goddesses, *mahātmās*, and for the kinsmen who are in heaven. The artist is very independent while they making a *mūrti* and his work of experience we can see in his crafted *mūrti*. But, while the same artist making a *pratimā* he should be dependent on the specific rules and method. For example, everything in the world has a formation by which we can differentiate them; and an artist can make anything that he or she wants and cognizant about it. But while making a *pratimā* we must know *pratimā* like an image of gods and goddess. Because most of the *pratimās* are representing a specific religion and philosophy. When the religion and philosophy embellished the *pratimās* they can be *pratīka* or symbol. It is very difficult to say that who is appeared first *pratīka* or *pratimā*? For clarification, if we collect a gem from the road and reestablish it in the temple then it will be acknowledged as *pratimā* instead of a gem.

The tradition of *pratimā* making is begun in ancient India. Because the Indus-Valley civilization has given us much evidence regarding the *pratimā*. By the excavation of the Mahenjo-Daro civilization bring off a massive number of female images which are different from the modern images. Some images are pretending to be the goddess. According to all the available evidence, we can say that the making of *pratimā* is started in the Indus valley civilization. But after the Indus valley civilization in the Vedic Period, we have seen less material about the *pratimā* and images. The Vedas never consider the image or *pratimā* as a gross form. Thus at the commencement of the Vedic period *pratimā* or image culture somehow degenerated. Again in the Maurya-era in the fourth century B.C.E the art and artifact have been initiated and developing till today. The interval between Indus civilization and the Maurya-era is most probably two thousand years, but the history of art and artifact is still obscured.

The architecture has been developed in the Vedic era but the worshipping of the image or *pratimā* not been introduced properly in the Vedic period. For being a subject of architecture the

images and *pratimās* were made by the Vedic people. But the images or *pratimās* were not made from any religious or philosophical perspectives; because at that time, any religious or philosophical dogmas were not much developed or introduced. In the Vedic time, people did not believe in a particular religion or worshipping. There has a contradiction about to accept the making of *pratimā* and worshipping were induced in the Vedic period!

Some scholars argue that in the Vedic period people didn't worship the *pratimās*. They engaged in mythical and emotional worship like worshipping nature and the abstract of nature because at that time they did believe only in nature as a mother and did not believe in any corporeal aspect. Therefore they believed in the *yajña* system. The German scholar Max Müller also argues that the Vedic people did not believe in images (*mūrtis*) and the worshipping of *pratimās* is started later in India.³⁹² H.H. Wilson also argued that in The Vedic period the worshipping style was mythological, emotional, and symbolic, no images were crafted for worshipping; *yajña* was the major principle for worshipping. They have been believed more in 'prayer' and 'sacrifice' than *pratimā*. Macdonell has studied more on this topic and he argues that— at the beginning of the Vedic period Indians don't have any knowledge about the worship of *pratimā*. The gods are totally based on mythology and gradually they came into existence by their natural powers and figured only as a symbol, like the arms of deity Sun, the tongue of deity Agni, these all are only the symbols, not the image or *pratimā*.

The physical appearance of the gods is anthropomorphic, though only in a shadow manner; for it often represents only aspects of their natural bases figuratively described to illustrate their activities. Thus head, face mouth, cheeks, eyes, hair, shoulders, breast. Belly, arms, hands, fingers, feet, are attributed to various individual gods. Head, breasts, arms, and hands are chiefly mentioned in connexion with the warlike equipment of Indra and the Maruts. The arms of Sun are simply his rays, and his eye is intended to present his physical aspect. The tongue and limbs of Agni merely denote his flames — Macdonell, A.A., Vedic Mythology, p. 17.

On the contrary, some scholars Bollen Sen, Kumar Swami, Gopinatha Rao, Benkateshwar undoubtedly argue that the worship and making of *pratimās* was onset from the Vedic period. They have produced much evidence regarding this. The words '*devonaras*' and '*nṛpeśas*'³⁹³

³⁹² Srivastava Brijabhusan .p. 5.

³⁹³ *sapta hotrāṇi manasā vṛṇānā invanto viśvaṃ prati yannṛtena | nṛpeśaso vidatheṣu pra jātā abhīṣmaṃ yajñaṃ vi caranta pūrvīḥ || Ṛg.V., 3.4.5.*

proved that the Vedic people worshipped the gods by making a *pratimā*. In the hymns of Rudra, Varuṇa, Maruts and many more deities described the evidence about *pratimā*; Rudra is in a *mantra* adorned with a color, Varuṇa in a *mantra* wearing armor, and Maruta is a *mantra* commenced as *arccā*. Indra the major deity in *Rgveda* worshipped as an image by the Vedic people. Indra slew a fearsome *asura* Vṛtra and the image where Indra and Vṛtra are together also most popular in the Vedic period. Moreover mentioned that the *pratimā* of Indra also been worshipped for the victory.

Not only in the *Rgveda* but also *Yajurveda* and *Atharvaveda*, *pratimā* is defined well. Someone praised in front of God and pray to the gods that O mighty one! 'Let enter here with your actual form.' It also mentioned that Indra has been crafted by a good craftsman.³⁹⁴ According to T.A. Gopinatha Rao, the image worship was probably not unknown by the Vedic Indian and it seems likely that the worshipping of images has grown afterward.

The tantric texts mostly have been composed on and from 500-900 A.D. From the Purāṇic period, the worshipping culture or tradition was much introduced. In the Post-Vedic period the worshipping culture was remained unknown and in the Maurya era in 5th century B.C.E. it has been reestablished. First of all the Vedic or *sanātana dharma* was in India and later on the Smārta Śāstras have been developed. In another part of India, the Non-Vedic schools have been developed which is called Drāviḍī, Deśī. The Vedic tradition is for Ārya and the Drāviḍa is for Non-Āryas. And the tradition of Purāṇa and Āgamas emerged from Vedic and Drāviḍa tradition. The confluence of two rivers Gaṅgā (*ārya*) and Yamunā (*non-ārya*) present the amalgamation of Drāviḍa and Vedic tradition. Tantra and Purāṇa have widely presented *pratīka* and *pratimā*. The worshipping of the goddess is developed in a form of *pratimā* or the gross embodiment in the Purāṇa and Tantra. Purāṇa presented storylines, significance, epithets, etc. of the major deities, viz. Brahmā, Viṣṇu Śiva, and Śakti. Every Purāṇas trying to present the gods and goddess by a beautiful storyline and they somehow might be the truth. Comparatively, the Purāṇic and Tantric deities are much furnished and described more, than the Vedic deity. The Purāṇas present the theory of *pratīka* and *pratimā* by using the names of the gods and goddess and their weapon. Some Upapurāṇas mentioned the worshipping and the supplementary of worship. We can undoubtedly say that the worshipping culture has been accomplished since the Vedic period. The Purāṇas are giving historical, geographical, and mythological data. Indians have collected the materials from

³⁹⁴ *indrasya kartā svapastamo bhūt | Rg.V., 4.17.4.*

the Purāṇas and according to Purāṇas they making a figure of the Purāṇic deities. The figurines of the deities might be created for the person who has less knowledge about the deities. *Jāvālādarśana upaniṣad* mentioned that the *sādhakas* perceive the Śiva in their soul, they don't have need any image or *pratimā*, because belonging to Śiva we need to perceive him by our envision. The *sādhakas* are contemplating about the subtle form of deity, they have never been accomplished with gross form. The images or *pratimās* have been crafting for the ignorant people who don't know pursuit.³⁹⁵ *Kulārṇavatāntra* mentioned that God of Brāhmaṇas living in Agni, the god of the seers living in 'Heart (*hṛdaya*)' and the god of the ignorant people living in images, symbols, and *pratimās*. But according to *sādhakas* god is everywhere.³⁹⁶ The *Mahānirvāṇa Tantra* mentioned that *pratimā* is the abode of the deities which should be crafted by soil. The *pratimā* is itself the deity.³⁹⁷

The Ārya-society of Swami Dayananda Saraswati obtained an ambivalent aspect against the image worship. They do believe only in the Vedic *yajña* system instead of believing in the image worship or any kind of worship. The embodiment of gods and goddesses represents the *pratimā* or image culture. Chapter number 63 of *Devī-Purāṇa* gives us detail about the worship of a deity. We cannot make a definitive overview of the origin of image-worship or the making of *pratimās*. The image worshipping-culture in India is widely appreciated from the Tantric period; because Āgamic texts are first introduced us to the method and elements of *pūjā* (worship). The minimum elements of *pūjā* are presenting the symbolism like— *mantra*, *yantra*, *mudrā*, *sandhyā*, *yajña*, *vrata*, *tapah*, *japaḥ*, *saṃskāra*, *purascaraṇa*, *bhūtaśuddhi*, *nyāsa*, *pañcatattva*, *cakrapūjā*, etc. Though the Mahāmāyā is infinite, formless, incorporeal only the *yogins* can feel that. When she is incorporeal she is beyond the worship or she does have any form but when she is being in the form she is corporeal. The people only worshipping her corporeal forms because they never consolidating themselves with the supreme Mahāmāyā.

The worshipful goddess has three forms subtle, gross, and supreme. The gross is adorned with all the limbs and perceiving only by arms and eyes. The subtle is *mantras* itself, and

³⁹⁵ *śivamātmani paśyanti pratimāsu na yoginaḥ |*
ajñānām bhāvanārthāya pratimāḥ parikalpitāḥ || Jāvālādarśana-upaniṣad., 4.59.

³⁹⁶ *agnau tiṣṭhati viprāṇām hṛdi devo manīṣiṇām |*
pratimāsvaprabuddhānām sarvatra viditātmanām || Ku.Ta. 9.44.

³⁹⁷ *namaste pratime tubhyaṃ viśvakarmavinirmite |*
namaste devatāvāse bhaktābhīṣṭaprade namaḥ || Man.Ta. 13.285.

perceiving only by the ears and tongue and the supreme is beyond of all. The worshipping or *pūjā* culture is developed from the Tantric period and the image-worship has been introducing from that time. Twelve *jyotirlingas* and above one hundred *pīṭhas* are together present the *pratimā*-culture in India. In *Mārkaṇḍeya-Purāṇa* Suratha and Samādhi first worshipped the mother goddess at the bank of the river by making an earthen image of the goddess. Thus the image-worship or *pratimā* become a science of symbols. The artists who crafted the *mūrtis* in the Purāṇic age they were the best artist. At the very beginning, it was very difficult to frame the images with perfection. Therefore, many books have been written on the sculpture i.e. *Īśāna-śivagurudeva-paddhati*, *haribhakti vilāsa*, *abhilaṣisāarthacintāmaṇi*, *mānasāra*, *śilparatna*, *rūpamaṇḍana*, *mayadīpikā*, *pratimā-vijñāna*, etc. Many materials have been using to make an image since the post-Vedic era.

In the beginning, the images were only in earthen form. But in the latter artists have been using various materials to make an image, like a wooden image, rocky image, metallic image, paintings, limestone image, painting on cloth, wax image, ivory image. The concept of wooden images is first introduced in *Vedas*. Because In the Vedic time people used the wood and they cut the branches of the trees and also made some furniture and home for their living.³⁹⁸ *R̥gveda* in the praise of Viśvakarmā mentioned that the entire earth has been created by the tree, tree is the metaphor here. Because when the first living being born in the world there has already some trees existed for making the world lively. Wood was a very essential material for the Vedic people. Often soil and wood were very important materials during the Vedic time. By which we can assume that the life-style of the Vedic people was very simple and the people were uncomplicated. The selection of rocks was also very mandatory for the rock-made images. And the rock should be flawless. *Śilparatna* mentioned some notability on the rocks like any sign of animal (cow, elephant, horse, and deer), *swastika*, conch, *śivaliṅga*, lotus, *śeṣanāga*, etc. would be appreciated. Metal is also being used for the images and copper is much appreciated among all the metals. Limestone and ivory-made images have also been crafted. Somewhere paintings so much appreciated. The *Samarāṅgaṇasūtradhāra* mentioned that ‘painting’ is the foremost art. The painting-culture has been initiated from the Stone Age (approx. 2000 B.C.E.), for example, they have painted on the caves. Even till today, the rocks painting has been preserving as evidence of the caves-paintings. Paintings on mural and cloths also were very prominent at that time.

³⁹⁸ *kiṃ svidvānaṃ ka u sa vṛkṣa āsa yato dyāvāpṛthivī niṣṭatakṣuḥ* | *R̥g.V.*, 10.81.4.

<i>Pratimā</i> ³⁹⁹	<i>citrajā, lepyajā, pākajā, śatrotkūrṇā</i>
	<i>mṛmaṇmī, dārūghaṭitā, lohajā, ratnajā, śailajā, gandhajā, kausumī</i>
	<i>chala, achala, chalāchala</i> ⁴⁰⁰
	<i>citra, citrārdha, citrābhāsa</i>

Eventually, the image-worship is completely an aspect of spirituality in Indian philosophy. The image making-tradition is influenced by the invention and tradition of sculpture, worships, and meditation. From ancient times people somehow were engaged with the deities as well as they abide by all the social customs according to *Vedas*. People knew about the supremacy and the incorporeal aspect of deities. But later for satisfying themselves, they started worshipping the surrogated form of the deities. From the time of Purāṇas the images of deities getting much popularity in the Tantric period. Because most of the Tantric texts are coming after Purāṇas. Therefore to protect all the deities in India the Tantric texts have been come into existence and studied by a lot of scholars.

5.1.2. SYMBOLS, SYMBOLISM, AND ICONOGRAPHY

This section will discuss the symbols or *pratīka*. But it also should be mentioned that *pratīka* (symbol) and *pratimā* amalgamated together in every embodiment. Without *pratīka* *pratimā* will not be justified and without *pratimā* *pratīka* never accomplished. Hence, the symbol is the authoritative summary of faith or doctrine,⁴⁰¹ originated from the Latin word *symbolum*. As a synonym of ‘symbol’, these words have been justified i.e. emblem, ensign, hallmark, impresa, logo, token, etc. being used. M. Monier Williams applied the English word ‘symbol’ for *pratīka*. The Sanskrit word ‘*pratīka*’ was first found in the *Ṛgveda*.⁴⁰² The word *pratīka* derived from the prefix ‘*prati*’ and suffix ‘*īkan*.’ The *pratimā* or images are also accomplished by the word *pratīka*. *Pratīka* is defining the invisible, unformed, inaudible objects into visible, formed, and audible. The worship of *pratīka* is might be established with the *Yogasūtra*’s conception. Patañjali

³⁹⁹ *citrajā* images painted on walls, cloths or papers, *lepyajā* (*mṛmayī*) images are made by the soil and *pākajā* images are made by using of metals like gold, silver, iron, copper etc.

⁴⁰⁰ According to *Vaikhānasāgama* *chala* is the moveable images, which are made of metal and are easily portable; immoveable images are commonly known as *mūla-vigrahas* or *dhrūva-berās*, and are generally made of stone and permanently fixed in the central shrine. — T.A.Gopinatha Rao., Vol I, Part I, p. 18.

⁴⁰¹ Merriam Webster dictionary.

⁴⁰² *vi sānūnā pṛthivī sastra urvvī pṛthu pratīka madhyedhe agniḥ* | *Ṛg.V*, 7.36.1.

mentioned that the *yogins* would worship and meditate for the deity whom he desired most.⁴⁰³ Thereafter, the worshipper has built their method and they got freedom; they can worship the deities as per their choices. But for meditation and worship, they needed an object. Therefore, they have been familiarized with the *pratīka* and *pratimā* culture. *Kulārṇava tantra* gives a beautiful example of the images or *pratimās*. It says — every cow has a bigger body but the milk is only dripping from her teat, similarly, the world is adorned by various things but *pratimā* is the only object where the deities are living actually.⁴⁰⁴ Moreover, it explained that *pratimā* is not only the proximity of the deities but also a cohesion with the deities. It implies three arguments that how the *pratimā* is ensuing the deity; firstly, the *pratimās* are compared as *bimba* or reflection of the deities, secondly, *pūjā* is a way by which a *pratimā* become a deity e.g. *prāṇapraṭiṣṭhā*; thirdly, the belief of *sādhaka* on their respective deities is mandatory. These all are the way and these views established the theory of *pratimā* and why they are worshipping for?

ābhirūpyācca bimbasya pūjāyāśca viśeṣataḥ |

sādhakasya ca viśvāsāt sannidhau devatā bhavet || Ku.Ta., 6.76.

The Indian tradition thus accomplished their thoughts and imagination by making the *pratimās*; and the *pratimās* representing the *kalā* or art tradition, thus the tradition of art venerated. ‘Worship’ and ‘Art’ are the two dimensions but the *pratīka* gives them a solution to perform together. The number of *pratīka* is innumerable. We can classify them by their numbers.⁴⁰⁵

Numbers	<i>Pratīkas</i>
1	<i>liṅga, yūpa, stambha, vrkṣa, cakra,</i>
2	<i>mīna-mithuna, dvā-suparṇā, devāsura, sūrya-candra, dyāvāpṛthivī, agni-soma, dviśīrṣa</i>
3	<i>triratna, triśūla, trimūrti, triguṇa, triśakti, trivṛt, trivikrama, tryambaka, tricakra, trinābhi</i>
4	<i>svastika, catuspāda, caturdiśā,</i>
5	<i>pañcamukha śivaliṅga, pañcāra cakra, pañcatattva</i>
6	<i>ṣaṭṛtu, ṣaṭmātrkā, ṣaṇmukha</i>
7	<i>saptaratna, saptamātrkā, saptasamudra, saptāśva, saptapadī, saptamukha, saptasamidhaḥ</i>
8	<i>dikpāla, siddhi, aṣṭadalakamala, maṅgala</i>
9	<i>nidhiḥ, navadurgā</i>

⁴⁰³ *yathābhimatadhyānādvā | Yogasūtra., 1.39.*

⁴⁰⁴ *gavāṃ sarvāṅgajam kṣīraṃ sravet stanamukhāt yathā | tathā sarvagato devaḥ pratimādiṣu rājate || Ku.Ta., 6.75.*

⁴⁰⁵ *Mahābhārata* consisted of 8,800 *pratīkas*. Even all the words in Vedas are itself *pratīka*.—Prabhashankar Pandey., p. 7.

The Culture, Art, and Śilpaśāstra executed together in the worshipping culture. These all promulgated the theism theory in India together. The Indian worshipping of symbols is originated from the *Devajanavidyā* and *Nidānavidyā*. *Tantrarāja tantra* mentioned three types of *pratīka* i.e. *prāṇastha*, *dehastha*, and *bahistha*. As we mentioned early that for worshipping the deities' images is quite compulsory. Henceforth, symbol or *pratīka* being used for adornment of both deities and the demons. The second chapter of *DS* clarified that all the gods bestowed on her their weapons and adornments, like 'trident,' 'conch,' '*cakra*,' 'lotus,' 'club,' 'discus,' 'spear,' 'bell,' '*pāśa*,' '*maṇi*' etc. All the parts of the supreme goddess have also been created by the luster of gods. Therefore all the *pīṭhas* in India are famous because the organs of the mother goddess connected with them, Henceforth, the *pīṭhas* become the symbolic place in India.

Symbols have great significance for understanding early Indian religion, beliefs, traditions, and culture. Symbols are not confined to any particular period, place or people. They are found among the most uncivilized as well as the most civilized and sophisticated people. They have been traced right from the beginning of human experience down to our present times and in all countries of the world. Of these, some are widely used today, having continued to be in use for several centuries and are found delineated in sculpture, architecture, poetry, paintings, (*pūjā*) rituals, etc. — *Śākta Contribution to Varanasi*, p. 111.

The vehicles (*vāhana*) of the deities like lion, horse, elephant, cow, peacock, duck, also presenting a symbolic significance. Some worshipped object present both symbolic and imagery aspect like *śālagrāma*, *śivaliṅga*, *bāṇaliṅga*, *yantra* etc. '*Śālagrama* is a flintified ammonite shell, which is river worn and thus rounded and beautifully polished.'⁴⁰⁶ *Śālagrama* is mostly available in the river Gaṇḍakī and worshipped by the Vaiṣṇavas and Vaidik Śaivas, but the Āgamic school of Śaivas and Vīra-śaivas don't worship them. *Bāṇaliṅga* is an egg-shaped pebble. *Bāṇaliṅga* are found in Mahendra Mountain in Nepal. *Śivaliṅga* has taken a deeper religious significant role among the symbols in the Hindu pantheon instead of organ or procreation. It implies the symbol of procreation, but from the philosophical viewpoint, it is interpreted as the source of creation and dissolution of the universe. Some scholars acknowledged that the worship of *liṅga* has been taken out first by the Non-Āryan people. There has no evidence has been found yet on *Śivaliṅga* in the

⁴⁰⁶ T.A. Gopinatha Rao, Vol I, Part I., p. 9ff.

Indus Valley civilization. Some coins of 1st century BCE has brought evidence of *Śivaliṅga*; where *śivaliṅga* is attached with a tree. Among the trees, *aśvattha* is accepted as a sacred tree. Somewhere it is Nārāyaṇa. Patañjali in his *Mahābhāṣya* mentioned the worship of the lord Śiva's image but nowhere he mentioned the worship of *śivaliṅga*. The worship of *śivaliṅga* was never known as the worship of an organ. There has a contradiction to accept the existence of *liṅgapūjā* during the Vedic period. Some scholars argued that the *liṅgapūjā* was not in vogue during the Vedic period; because in the Vedic period only 'Agni' was a symbol. Henceforth, *liṅgapūjā* is never in vogue at that time. Some of them accepted that the *liṅgapūjā* was in vogue during the Vedic period. Moreover, *liṅgapūjā* has widely been accepted by the Āryans and Non-Āryans (Drāviḍa).⁴⁰⁷

The *liṅga* meant symbol or *pratīka*. Therefore, the worship of *śivaliṅga* denotes the worship of the symbol of the lord Śiva. For being a symbol *liṅga* is entertained as *indriya* in later. Some scholars accepted that *liṅga* is the subtle form of all the reasons. The meaning of *śivaliṅga* never entertain as meaning 'organ.' The meaning of *liṅga* as an organ is very confined and rustic. In philosophy and Vedas the word *liṅga* is acknowledged as 'causal factor,' and 'subtle form.' As a causal factor *liṅgaśarīra* is the *kāraṇaśarīra* which consisted of eighteen subtle parts. The Indians are worshipping the *śivaliṅga* as a primordial cause of the universe.⁴⁰⁸ According to *Viṣṇudharmottara purāṇa* the *liṅga* has attributed with three *pīṭhas* i.e. *bhogapīṭha*, *bhadrāpīṭha*, and *brahmapīṭha*. The upper part of *liṅga* is *bhogapīṭha*, the middle part is *bhadrāpīṭha* and the lower part is *brahmapīṭha*. But the *liṅga* is not been worshipped by all the sect of Śaiva School. In major Śaiva sect like Kāpālika, Kālāmukha and Pāśupata worshipped the *ghora* form of Śiva and Vīraśaiva and Liṅgāyata sect worshipped the *liṅga* mostly. The *liṅga* was mostly crafted with soil, metal, gems, wood, stone, and also sand, flower, rice also been used.

The *Yantra* is a great symbol of Śākta philosophical School. Which is the symbolic representation of the goddess in her different manifestations. *Yantra* is a mystic and magical diagram, sometimes drawn and engraved on papers, birch, ground, gold, copper, crystal etc. *Yantras* are supposed to have the power to protect the worshipper from all types of evils or spirits and bestow happiness and even liberate themselves from bondage. The most important and holiest

⁴⁰⁷ It would thus appear that the phallic worship was at one time prevalent throughout the ancient world; and it may have prevailed as much among certain Aryan tribes of Sapta-Sindhu as among the Dravidians, without mutual borrowing. *Hinduder Devdevī*, Vol II, p. 107.

⁴⁰⁸ *viśvādyaṃ viśvabījaṃ*

yantra is Śrīcakra or Śrīyantra; which represents the Śrīvidyā tradition. The *Yantra* is itself the goddess. Every Mahāvidyās has their *yantra* like goddess Kālī has the *kālīyantra*, while worshipping of goddess Kālī, one should worship the *kālīyantra* for better prosperity. Similarly, the goddess Tārā, Ṣoḍaśī, Bhuvaneśvarī, Bhairavī, Chinnamastā, Dhūmāvatī, Bagalāmukhī, Mātāṅgī, and Kamalā have their different *yantra*. And while worshipping this goddess we should worship all the respected *yantras*. The Śrīyantra has taken a remarkable role among all these *yantras* which represents the goddess Tripurasundarī/ Ṣoḍaśī and promulgates the Śrīvidyā-tradition in the Southern part of India. The major significance of *yantra* is described in the *Kulārṇavatantra* that— *yantra* withdraws all the kind of grief, arising from the desire, anger, attraction, allurements, etc. And if one will worship *the* goddess and her *yantra* together he/she will be graced by the respected goddess immediately.⁴⁰⁹ This *cakra* consists of nine *yonis* — *bindu*, *trikoṇa* *aṣṭakoṇa* etc. Śrīyantra is itself a *vidyā* and the actual form of the goddess Tripurasundarī. The entire manifestation is originated from the *bindu* and the *bindu* is a part of Śrīyantra. All the theories and dogmas are based on Śākta philosophy.

Part of Śrīcakra	Appellation	Cakras	Parts (Petal)	Location in Body	Goddess
<i>bindu</i>	<i>sarvānandamaya</i>	<i>ājñā</i>	2	<i>bhrūmadhye</i>	<i>Mahātripurasundarī</i>
<i>trikoṇa</i>	<i>sarvasiddhiprada</i>	<i>indrayoni</i>	8	<i>lambikā</i>	<i>Tripurāmbā</i>
<i>aṣṭakoṇa</i>	<i>sarvarogahara</i>	<i>viśuddhi</i>	16	<i>kaṇṭha</i>	<i>Tripurasiddhā</i>
<i>antardaśāra</i>	<i>sarvarakṣākara</i>	<i>anāhata</i>	12	<i>hṛdaya</i>	<i>Tripuramālinī</i>
<i>nahirdaśāra</i>	<i>sarvārthasādhaka</i>	<i>maṇipura</i>	10	<i>nābhi</i>	<i>Tripurāśrī</i>
<i>caturdaśāra</i>	<i>sarvasaubhāgyadāyaka</i>	<i>svadhiṣṭhāna</i>	6	<i>vasti</i>	<i>Tripuravāsinī</i>
<i>aṣṭadala</i>	<i>sarvasaṃkṣobhaṇa</i>	<i>mūlādhāra</i>	4	<i>mūlādhāra</i>	<i>Tripurasundarī</i>
<i>ṣoḍaśadala</i>	<i>sarvāśāparipūraka</i>	<i>kula</i>	6	<i>lower portion</i>	<i>Tripureśī</i>
<i>bhūpura</i>	<i>trailokyamohana</i>	<i>akula</i>	1000	<i>most lower portion</i>	<i>Tripurā</i>

⁴⁰⁹ *yantram mantramayaṃ proktaṃ devatā mantrarūpiṇī |*
yantra sā pūjitā devī sahasaiva prasīdati ||
kāmakrodhādidoṣotthasarvaduḥkhaṇīyantraṇāt |
yantramityāhuretasmin devaḥ prīṇāti pūjitaḥ || Ku.Ta., 6.85-86.

The cow, trees, birds, rivers, weapons are similarly presenting the symbol of the mother goddess; how she is the ruler of the moving and unmoving.⁴¹⁰ The cow is the incarnation of Kāmadhenu and in Dvāpara-age we have seen that for being a cowherd boy Lord Kṛṣṇa always has been together with a cow. The trees are also have been worshipping since the Vedic period. Like *aśvattha*, *kadamba*, *jambu*, *tulasī*, *bael* these are *sthalavṛkṣa* and are being used for daily worship in Indian households. Thus the sacred plants are ascertained as a symbol. The birds also imply symbolism. Garuḍa is the most sacred and pious bird in Hindu culture. Similarly, the rivers are the most sacred symbols like Gaṅgā, Godāvarī, and Kāverī these three rivers are mostly being worshipped by the Indians.

The storyline of *Devīmāhātmya* comprises many symbols and images. The supreme mother goddess is one, but she manifests herself in different forms and different embodiment. Although the goddess in one but her embodiment are likely different according to their adornment. Universally, the symbols and images are classified by their names, epithets, and category like— weapons, musical instruments, animals, birds, hands of images, postures, costumes, ornaments, head-gear, etc.⁴¹¹

Weapons	<i>śaṅkha, kheṭaka, khatvāṅga, aṅkuśa, chakra, dhanus, ṭaṅkā, pāśa, gadā, bāṇa, agni, vajra, khaḍga, paraśu, śūla, śakti, muśala, hala</i>
Instruments	<i>vīṇā, ḍamaru, murali, ghaṇṭā,</i>
Mudrās	<i>Abhaya-hasta, varada-hasta, kaṭaka-hasta, sūcī-hasta, kaṭyavalambita-hasta, daṇḍa-hasta, añjali-hasta, vismaya-hasta, jñānamudrā, yoga-mudrā</i>
Sitting postures of images	<i>Kūrmāsana, padmāsana, bhaḍrāsana, utkuṭikāsana, makarāsana,</i>
Costumes, ornaments and head-gear	<i>Yajñopavīta, hāra, keyūra, kaṅkaṇa, udara-bandha, kucha-bandha, bhujāṅga-valaya, aṅgulas, kuṇḍala, mauli, jaṭā-makuṭa, kirīṭa-mukuṭa, keśabandha, uṣṇiṣa</i>

Aravinda has classified the *pratīkas* into four categories. a) Conventional symbols, b) Life symbols, c) symbols of inherent appositiveness d) Mental symbols. The modern artist and aesthetician say that *pratīka* is the soul of *kalā*. They mentioned some words which will be helpful to understand the *pratīka* and *kalā* and they are beauty, imagination, symbol, imagery, ornamentation, style, and appropriateness.

⁴¹⁰ *tvamīśvarī devi carācarasya* | DS., 11.3.

⁴¹¹ *Elements of Hindu Iconography*. Vol I, Part I.

The symbols and images are described together in the Iconography. The images are the ‘Icons’ which means a figure representing a deity. Whether it would paintings, sculptures, or images. The term ‘Icon’ (ikon) originated from greek ‘*eikon*’. Iconography means ‘the use or study of images or symbols in art.’⁴¹² Indian Iconography has been developed for mankind and the word ‘icon’ is parallel with some conventional words— *arcā, bera, vigraha* etc. Iconography is a subject to the study of images and symbols. As the ‘cult’ presents the ‘culture’ similarly ‘icon’ presents the ‘iconography’ which represents the religious art of a country. We can see that Vaiṣṇava, Śākta, Śaiva, Gāṇapatya, and Saura these schools are mostly deal with the iconographical studies in India. The worshipping culture with the icons in India widely issued from the Maurya dynasty.

Iconography is developed In India since ancient times; and the inscriptions also important data for the study of Iconography. Epigraphy also a subject which deals with the Inscription study. And the Inscription literary means any writing which is engraved on rocks, pillar, metallic, earthen, wooden, plates, pot, bricks, shells, and other objects. Vāstuśāstra or Architecture also an allied part of Iconography. J.N. Banerjea mentions that “many Gupta periodical inscriptions refer to the creation of shrines of such divinities like Bhavanī, Kātyāyanī, śiva, Buddha, Mahāvīra and others.” ‘Allahabad pillar inscription’ mentions that the Gupta king Samudragupta used Garuḍa as his royal mark (*rājāṅka*); hence we can say that the Gupta ruler Samudragupta was a worshipper of lord Viṣṇu. Garuḍa used as an emblem in the Gupta period and also depicted on gold and silver coins; moreover, the Pāla and Magadha kings also used this emblem. If we see any temple in India we find that the iconography, inscription, architecture all are associated with this temple.

5.2. THE VEDIC SYMBOLS

We have discussed earlier the names of Vedic deities. Vedas produce a succinct discussion about Architecture and iconography. Indra, Varuṇa, Marut, Sūrya these gods praised by the numerous hymns, and their figurines are also have mentioned in these hymns. One of the *mantra* also mentions that Indra is mentioned as *pratimā* and his *pratimā* also was an object for sale. Somewhere, Indra’s figurine also delineated such as Indra was a big shoulder, big belly, and beautiful arms.⁴¹³ The Vedic people used wooden material and some elementary materials for their households, and they seemed to be familiar with the aesthetic knowledge. The goddess Śrī is the

⁴¹² Oxford Dictionary.

⁴¹³ *tuvigrīvo vapodaraḥ subāhurandhaso made indro vṛtrāṇi jighnate* |

goddess of beauty in the Vedic period and in later she was known as Lakṣmī. The symbols are using during the *yajña*. In the Pre-Vedic time, Garuḍa and Aśva were known as Sun. The *cakra*, *svaṛṇa*, and *mekhalā* were the secular symbol of the Sun. Yakṣa, Nāga, Gandharva, and Sūrya these deities had taken a major significance in the Vedas. In Vedic activities, we have seen that the tradition of ‘snake-cult’ was introduced. Some snakes protect us from traces. *Śāṃkhyāyana Gṛhyasūtra* discussed more the worship of snake. And according to *Āśvalāyana-gṛhyasūtra* a snake should be sacrificed every day by every householder.⁴¹⁴ We have also seen the sacrifice of a snake in the *Mahābhārata*. The ‘snake-cult’ is very primitive in India, therefore, the *nāga* and *nāgins* have been established with the iconographic traits. Vṛttāsura the enemy of Indra also known as ‘Ahi’ in *Ṛgveda*. According to *Nirukta* ‘ahi’ means who appeared from the sky and cloud.

The Uṣā was a beautiful goddess in *Ṛgveda*. Some Vedic words have given us the evidence about *pratīka* and they have a great association with the aesthetics — *raṇvā*, *raṇyā*, *rocamānā*, *surupī*, *supeśā*, *subhāsā*, *subhagā*, *surucā*, *suvasanā*, *suśilpā*, *supratīka*, *citra*, *vāma*, *lalāma*, etc.

5.3. THE MOTHER GODDESSES AND *SAPTAMĀTRKĀ* AS A SYMBOL IN *DURGĀSAPTAŚATĪ*

5.3.1. SIX *ĀṄGAS* OF *DURGĀSAPTAŚATĪ*

Durgāsaptasatī consists of six *āṅgas*; prior three *āṅgas* are *kavaca*, *argalā*, and *kīlaka* and the later three *āṅgas* are the three *rahasyas*. These *āṅgas* are taken from the *Kātyāyanītantra* as mentioned in the *pradīpa* commentary.⁴¹⁵ *Durgāsaptasatī* mentions an innumerable form of the mother goddess throughout its chapters. According to *Viśvasāratāntra* at the beginning of this text hundred and eight names of mothers were narrated. And these names are presenting individual epithets and pervasiveness of the mother goddess. Mahādeva self-declared that the person who recites these names of the mother goddess every day he or she will gain everything in life and nothing would be impossible for him/her.

The three *āṅgas* i.e. armor (*kavaca*), stopper (*argalā*), and bolt (*kīlaka*) should be read before reading out this text. These three *āṅgas* associated with different *ṛṣis*, *chanda*, *devatā*, and *bīja*. *Devīkavaca* mentions the names of Navadurgās viz. Śailaputrī, Brahmācārīṇī, Candraghaṇṭā, Kūṣmāṇḍā, Skandamātā, Kātyāyanī, Kālarātri, Mahāgaurī, Siddhidātrī. The name of the seven

⁴¹⁴ 2.1.9.

⁴¹⁵ *kātyāyanītantra kavacāditrayarahasyatrayārūpāṅgaṣaṭkayutasyaiva saptaśatīstotrasya paṭhanīyatvaṃ śrīyate tatprāmāṇyācca kavacāditrayaṃ rahasyatrayaṃ ca tantrāntarasthamevāṅgaṃ bhavati*—*pradīpa* commentary.

māṭṛkās also mentioned in *kavaca*. The *kavaca* or armor meant security or seeks to protect us from all kinds of demonic. It elaborates how the mother goddess is associated with all the limbs from nail and soul. As the Navadurgā and the form of seven *māṭṛkās* always protect us from outwards and others are associated with all the limbs. Even the mother Guhyeśvarī protects the private parts, Durgandhā protects the penis and Devī Guhyavāhinī protects the anus. Thus, all the limbs of the human body protected by the supreme mother goddess by her various forms. The armor of the Devī is also difficult for the gods. He who recites it always in three *sandhyās* he intends on devotion ‘*daivīkalā*.’⁴¹⁶ The *kavaca* perishes all the calamities, diseases, poisons, ghosts, spirits, ghouls, demons. According to Tantraśāstra, *stotra* is more effective than a recitation of the gods’ names, and the *dhyāna* is more effective than *stotra*, *mantra* is more effective than *dhyāna* and the *kavaca* is more effective than *mantra*.⁴¹⁷ *Kavaca* itself *mantra* which protects the devotee during their devotional activities. Therefore, the *kavaca* has acquainted us with its metaphorical significance. *Argalā* is an incarnation of the mother goddess. This is a prayer to the mother by her devotee. They devote prayer again and again to the mother goddess and prays for the form, victory, and glory. In the *kīlakastotra* Mahādeva locked the *Devīmāhātmya stotra* by *kīla* (pin) and the person who could unlock the locked by key and recites the *Devīmāhātmya/Canḍī* every day he or she surely becomes a *siddha* and *gandharva*.

Another *aṅgas* are mentioned at the end of this text i.e. *prādhānika*, *vaikṛtika*, and *mūrti*. *Prādhānika* presents the three primordial images of the supreme goddess viz. Mahālakṣmī, Mahākālī, and Mahāsarasvatī. Among them, the Mahālakṣmī is the greatest one and she exists everywhere whether it might be a form or formless.

mahālakṣmīrmahārāja sarvasattvamayīśvarī |

nirākārā ca sākārā saiva nānābhīdhānabhṛt || Prādhānika rahasya

This verse explains that Devī herself is the universe she is form and formless both of the mother goddess. She has ambivalent epithets form and formless, visible and invisible. Secondly, *vaikṛtika rahasya* defines the embodiment of Mahākālī, Mahālakṣmī, and Sarasvatī. These three mothers are contortion of the supreme goddess therefore they are *vikṛti* of the qualified Mahāmāyā. Finally, the *mūrtirahasya* rendering the formation of six goddesses who are the inseparable part of the

⁴¹⁶ *daivīkalā citkalā* — *pradīpa* commentary.

⁴¹⁷ *nāmmaḥ śataguṇaṃ stotraṃ dhyānaṃ tasmāt śatādhikam |*

tasmāt śatādhiko mantraḥ kavacaṃ tacchatādhikam || Śyāmārahasya, ch, 4.

supreme mother viz. Nandā, Raktadantikā, Śākambharī, Durgā, Bhīmā, and Bhrāmarī. These mothers are also mentioned in the eleventh chapter of this text. The goddess Nandā who will be born to Nanda, has garments of golden brilliance, adorned with golden ornaments. In *Viṣṇudharmottara* Nandā was born from the pleasure of Bhāradvāja and in *Varāha-purāṇa* goddess Nandā worshipped in the Himalayas. Devī Raktadantikā adorned with red color; her clothing, garments, body, ornaments, weapons, eyes, hair everything beseeem with the red color. And she is known as Raktacāmuṇḍā and Yogeśvarī. Śākambharī or Śatākṣī is related to crops. But the worship of Durgā is never meant the worshipping of crops or śasyadevī. Crops are a symbol here; while the mother goddess is associated with the crops, she is known as Śākambharī.⁴¹⁸ Śākambharī filled the whole world with the vegetables for the creatures. The word śāka is a symbol for the mother, which meant all kinds of food. Some scholars stated that Śākambharī is the goddess of crops because the nine vegetables (*navapatrikā*) also worshipping at the time of worshipping Durgā. Kauṭilya mentioned the name of Śasyadevī in his *magnum opus Arthaśāstra*. Śākambharī is famous as Vasundharā and later she was always known as Annapūrṇā because of her kindness we are surviving by taking the foods etc.⁴¹⁹

Durgā is the fourth embodiment of the *mūrtirahasya*. Durgā is a major deity in the *Devīmāhātmya* and therefore she praised again and again in the chapters (84.10,16/85.10,66/89.29/90.2/91.22). Durgā is a famous designation of the goddess and the word is used several times in this text.⁴²⁰

- a. ‘durgāsi durgabhavasāgaranaurasaṅgā’ She is Durgā because she is a vessel upon the ocean, which is very difficult to cross.
- b. ‘durge smṛtā harasi bhītimaśeṣajantoḥ’ O Durge! You remove fear from every creature.
- c. ‘durgāyai durgapārāyai sārāyai sarvakāriṇyai’ Śāntanavī mentioned in this verse the Durgā means one who behold the grief in his life. ‘duḥkhena gamyate durgā’, durgā is the vessel upon the ocean, she is the indwelling essence of all.
- d. ‘bhayebhyastrāhi no devi durge devi namo'stute te’ Mother Durgā will protect us from all type of fear.

⁴¹⁸ *puṣpapallavamūlādīphalāḍhyaṃ śākasañcayam | Mūrtirahasya.*

⁴¹⁹ Another important aspect of the Devī is her concept as the personification of vegetation spirit, which is emphasized by her name Śākambharī already noted. This finds a clear corroboration in the autumnal worship of Durgā in Bengal. — *Hinduder Devdevī.*, part III, p. 233,

⁴²⁰ *Devīmāhātmya*, Coburn., p. 115.

Thus, the interpretation of Durgā is defined as a word ‘*durgā*’ which has various meanings. As we mentioned earlier that the word *durgā* has been mentioned in the *Ṛgveda*. Durgā is mentioned as a wife of Rudra in *Sāṃkhyāyana-śrautasūtra* and *Baudhāyana Dharmasūtra*. At the time of *Gr̥hyasūtra* the goddess has been imagined with two forms one is her pleasant form and another is fearsome (*ghora*). The Durgā is famous with her nine names (*navadurgā*) in later. According to *Aṃśumadbhedāgama* Durgā adorned with four hands; in *Suprabhedāgama* Durgā has eight hands.

Āgama	Purāṇa	Aparājita-prcchā
Nīlakaṇṭhī	Rudraçaṇḍā	Mahālakṣmī
Kṣemaṇkarī	Pracaṇḍā	Nandā
Harasiddhi	Caṇḍogrā	Kṣemakarī
Rudrāṃśa-Durgā	Caṇḍanāyikā	Śivadūtī
Vanadurgā	Caṇḍā	Mahāraṇḍā
Agni-durgā	Caṇḍavatī	Bhrāmarī
Jaya-durgā	Caṇḍarūpā	Sarvamaṅgalā
Vindhyaśinī-durgā	Aticaṇḍikā	Revatī
Ripumardinī-durgā	Ugracaṇḍikā	Harasiddhi

Among them, the Vanadurgā is also known as Bhāṇḍālī in North Bengal. Somewhere she seems to be worshipped as a goddess of the tribal person. Jaya-durgā is another name of Durgā. According to *Tantrasāra* Jaya-durgā is a *daśākṣrī vidyā* with six hands and *tarjanī* pose. Up to the Gupta period, Durgā is known as the wife of Rudra. In Mathura’s paintings Skanda-kārtikeya is also being worshipped and looking seated on the lap of Durgā. And later the goddess known as *mahiṣāsura-mardinī*. Mahiṣāsura images have been introduced in the first century. And in the middle-age the image of *Mahiṣāsura-mardinī* seen with little changes. Somewhere, *Mahiṣāsura*’s whole body is decked as *mahiṣā*, only the head is looking like a man’s head and teeth. She holds drum, drinking vassel, head, and *candrahāsa* scimitar in her hands. Ekavīrā, Kālarātri, and Kāmadā are her names. Bhrāmarī is another major formation of Durgā. When the Aruṇāsura shall wreak great havoc in the three worlds, then Devī will appear as countless bees. Bhrāmarī presents a symbolical significance here. The entire world is itself Bhrāmarī, therefore, Devī claimed herself as Bhrāmarī to present her supremacy. In the Vedas, the mother *pr̥thivī* is somehow related to ‘*madhu*’ — *madhumatī*, *madhuvratā*, *madhudughā*. As the world is itself *madhu*; Henceforth in

Durgāsaptasatī mother also named as Bhrāmarī. The word ‘saraghā’ also appeared in *Tattirīya-Brāhmaṇa* which meant ‘bee.’⁴²¹

5.3.2. SAPTAMĀTRKĀ

The *Saptamātrkā* is literary means the seven mothers. i.e. Brahmānī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Nārasimhī, and Indranī. These names of *Saptamātrkā* are mentioned in the eighth chapter of *Devīmāhātmya*. But many Tantric texts mentioned *aṣṭamātrkā* instead of *saptamātrkā*. The story of *Saptamātrkā* described in *R̥gveda*, *Suprabhedāgama*, *Gobhilasmṛti*, *Mārkaṇḍeya-purāṇa*, *Bṛhat-saṃhitā*, *Matsya-purāṇa*, *Svacchandatantra*, *Yoginīhṛdaya*. The story about the origin of *Saptamātrkā* is not the same in every text. Somewhere, it mentioned that the seven divine mothers appear to help the Lord Śiva, when the lord Śiva wounded the fearsome Andhakāsura, and blood began to flow from his body profusely. And when the blood touched the ground another Andhaka shaped immediately. Thereafter, mother Yogeśvarī appeared from the mouth of Śiva and she formed herself as the form of seven mothers to fight with the innumerable *asuras*. The *Suprabhedāgama* mentions that Brahmā created the seven *mātrkā*s for killing the Nīrṛta.

The Vedic thoughts about *Saptamātrkā* seem simply discuss the seven mothers. In the hymn of Soma refer the word ‘*saptamātaro*.’⁴²² The seven sisters ‘*saptajāmayah*’ also mentioned in the *R̥gveda* (9.10.7). The *Muṇḍakopaniṣad* explains the seven tongue of fire i.e. Kālī, Karālī, Manojavā, Sulohitā, Sudhūmravarṇā, Sphuliṅginī, Viśvarucī.⁴²³ In the *Mahābhārata* the word *kṛttikā* used for mothers; *Kṛttikā* appeared as a role of mother in *Mahābhārata* as the nurse of Skanda. There are more than two hundred *mātr*s who accompany Skanda in battle. Somewhere the *Mātrkā*s are eight in numbers instead of seven. *Yoginīhṛdaya* mentions the eight name of mother i.e. Brahmānī, Māheśvarī, Kaumārī, Viṣṇavī, Vārāhī, Indranī, Cāmuṇḍā, and Mahālakṣmī. From ‘*ka*’ *varga* to ‘*kṣa*’ *varga* all the *Mātrkā*s present the alphabets. And the *mātrkā*s are known as *lokamātā* and *paśumātā*.⁴²⁴ These all *mātrkā*s have a great significance in Śākta philosophy, because, according to Śākta Philosophy *mātrkā* has coped with many similar words. But we have discussed it earlier. Therefore, the seven mothers are also known as ‘Yoginī’ in *Yoginīhṛdaya*. The

⁴²¹ *saram madhuviśeṣam hantīti* | *Śabdakalpadruma*, op.cit., *Raghuvamśa* 4.63.

⁴²² *jajñānam sapta mātaro vedhāmaśāsata śriye* | *R̥g. V.*, 9.102.4.

⁴²³ *M.U*, 1.2.4.

⁴²⁴ *kavargādiṣu māheśvaryādyā paśumātaraḥ* | *Śivasūtra.*, 19.

word *saptamāṭṛkā* never used in *DS* but the names and epithets of the mother are delineated here. These *māṭṛkās* represent eight mental qualities that are morally bad for beings.

Māṭṛkā	Gods	Situation and Protection	Bad qualities
Yogeśvarī	Śiva	--	<i>kāma</i>
Māheśvarī	Maheśvara	--	<i>krodha</i>
Vaiṣṇavī	Viṣṇu	Protects from below	<i>lobha</i>
Brāhmī	Brahmā	Protects from above	<i>mada</i>
Kaumārī	Kumāra	Protects from north	<i>moha</i>
Indraṇī	Indra	Protects from east	<i>mātsarya</i>
Cāmuṇḍā	Yama	From ten directions	<i>paśunya</i>
Vārāhī	Varāha	Protects from south	<i>asūyā</i>

In *Durgāsaptasatī* the divine *saptamāṭṛkās* have emerged from the luster of the gods and they appeared here for killing the most fearsome demon Raktabīja. The appearance of *saptamāṭṛkā* is different from the other context. The first mother is Brahmāṇī who appeared from the body of Brahmā. She carries *śūla*, *akṣamālā* in her back-hand, and with the other two hands, she poses with *varada* and *abhaya mudrā*. *Aṃśumadbhedāgama* and *Viṣṇūdharmaṃmottara* give us the detail about Brahmāṇī. Somewhere, the mother has six hands and her place is under a *palāśa* tree. Mother Maheśvarī has four arms and two of them with *varada* and *abhaya* pose. The goddess has five faces and each possessing three eyes. Kaumārī has four-hand, her abode is under the *udumbara* and fig tree. Mother Vārāhī is adorned with ornaments and she is seated under a *kalpaka* tree. Like the Brahmāṇī the mother Vaiṣṇavī has six hands and her place is under *raja* tree. Cāmuṇḍā and Nārasiṃhī are also reckoned in the group of *saptamāṭṛkās*.

5.3.3. GODDESS IN IMAGES

The *Devīmāhātmya* discussed the many epithets of Durgā; although, the one hundred and eight names and other thirty-two names of Durgā have been mentioned separately in this text. But except for those names the mother has many epithets that have been appeared in the chapters. The epithets or images are — Sandhyā, Sāvitrī, Yoganidrā, Mahāvidyā, Mahāmāyā, Mahāsmṛti, Caṇḍikā, Ambikā, Viṣṇumāyā, Aparājitā, Dhūmāvatī, Kauśikī, Kālī, Māṭṛkās, Śivadūtī, Jayā, Śivadūtī, Kātyāyanī, Bhadrakālī, Nandādevī, Yogamāyā, Raktadantikā, Śatākṣī, Śākambharī, Bhīmādevī, Bhrāmarī, Bhrāmarī, Jagaddhātṛī, etc. Among these names the name of Caṇḍikā appears twenty-

nine times, Ambikā appears twenty-five times, Nārāyaṇī appears fifteen-times, Kālī appears fourteen-times,⁴²⁵ Śivadūtī appears in six-times, Śivā appears five-times.

5.4. SYMBOLS IN WORSHIPPING OF ŚAKTI

The symbols which are being used for worshipping Śakti are many in numbers. They using for the worshipping or Sādhana. The worship is Sādhana. And as an element of Sādhana we using these symbols —

The main elements of Sādhana are common to all such communities following the Āgamas; such as Pūjā (inner and outer), Pratimā or other emblems (Liṅga, Śālagrāma), Upacāra, Sandhyā, Yajña, Vrata, Tapas, Maṇḍala, Yantra, Mantra, Japa, Puraścaraṇa, Nyāsa, Bhūtaśuddhi, Mudrā, Dhyāna, Saṃskāra and so forth. Even the Vāmācāra ritual which some wrongly think to be peculiar to the Śāktas, is or was followed (I am told) by member of other Sampradāyas including Jainas and Bauddhas. Both, in so far as they follow this ritual, are reckoned amongst Kaulas though, as being non-Vaidik, of a lower class.— *Śakti and Śākta* by Woodroffe, p. 502.

Among these symbols, the *mantra*, *yantra*, *japaḥ*, *cakra*, *yajña*, *vrata*, *tapas* are very important. As we said earlier that every goddess has their separate *yantras* which is similar to *cakra* and anyone can worship his or her respective deities in the individual *yantras* instead of images or *pratimās*. Yantra is the most significant symbol and very close to the *pratimās*. As well as without the *yantras* the deities will never be propitiated.⁴²⁶ The right of worship on *yantras* is only for the proceeded *sādhakas* who believe more in the *yantra* worship than image. It also recommended that the worship of the image and *yantra* together should not be done. If anyone mistakenly worships them together then he or she would worship the image twice. The *yantra* is generally meant ‘instrument’ by which we can get connected to the desirable deities. It is similar to the *śaktilekhā* (dynamic graph); at first, the diagram of *yantra* appeared in the mind of *sādhaka* and the application of *yantra* as a diagram for the people is only the reflection of the *sādhaka*’s mind. *Gandharva Tantra* mentioned that the body of the deities is three in numbers viz. *bhautika*, *manomaya*, and *jñānamaya*. Among them the *manomaya* is *yantra*, *bhautika* is *mudrā* and *jñānamaya* is *mantra* itself.⁴²⁷ The deity and the embodiment of deity are always conjugated with

⁴²⁵ Kālī is clearly a proper name, a pure epithet for particular goddess, with a particular character. — *DevīMāhātmya*

⁴²⁶ *vinā yantreṇa pūjāyāṃ devatā na prasīdati |*

sarveṣāṃapi devānāṃ yantre pūjā praśasyate || Śāktānandatarāṅginī, 13.

⁴²⁷ *śarīraṃ trividhaṃ prāhurbhautikaṃ ca manomayaṃ | param jñānamayaṃ nityaṃ yadanāśi nirantaram |*

mantra. *Kulārṇava Tantra* also mentioned that—many people believe that *yantra* has a divine power that protects us from the Yama and Bhūta.⁴²⁸ Every goddess have their separate *yantras* and Śrīyantra highly appreciated and the entire creation has been done by the Śrīyantra according to the Śākta worshipper who particularly worships the Tripurasundarī.

The *japa* also a symbol in worshipping Śakti. After the initiation (*dīkṣā*) every disciple is advised by their respective *gurus* that they should read out the *mantra* as they have been directed and the repetition of the *mantra*, again and again, is called *japa*.⁴²⁹ *Japa* can be performed by every people. There are two types of *japa* ie. Inner and outer. Inner *japa* is the great *japa*; Gopinatha Kaviraj said that ‘Inner *japa* is the previous or principal state of *japa* which is consisted of Madhyamā Vāk. When the *nāda* and *mantra* together sounded in the state of Madhyamā, this is called the inner *japa*’ and the outer *japa* is the Vaikharī vāk which is sounded verbally. Another classification of *japa* is Vācika, Upāṃśu, and Mānasa.

Pūjā is associated with all the symbols. Pūjā and Upāsanā are very similar in their meaning. Most of the Indian Philosophical Schools accepted Upāsanā as an activity of mind;⁴³⁰ and the Upāsanā is two in numbers first is *japa* of *mantra* and the second one is worshipping the *yantra*. Upāsanā is for both *saguṇa* and *nirguṇa*. But the Upāsanā of *saguṇa* is meant the worshipping of the images or goddesses and the *nirguṇa* is the worshipping of Mahāmāyā, a non-qualified Brahman. In the Vedas Upāsanā are two in numbers — the first one is Upāsanā of Brahman and the second one is Upāsanā of images or symbols. The symbols of the mother goddess are developed in the Upāsanā of images (*pratīkopāsanā*) and the Upāsanā of images are two types first one is ‘excluding *yajña*’ and the second one is the ‘part of *yajña*.’

taccopāsanam dvividham brahmopāsanam pratīkopāsanam ceti brahmaṇa eva guṇaviśiṣṭatvena cintanam brahmopāsanam | prabalalaukikapadārthavāsanopetasya tatparityāgena brahmaṇi cittasyāpraveśād brahmabhāvanayā laukikavastunaścintanam pratīkopāsanam | tacca pratīkam dvividham yajñādbahirbhūtam yajñāṅgañceti | — Aitareya Āraṇyaka 2.1.2.

mudrām bhautikamityāhuryantram viddhi manomayam | mantram jñānamayaṁ viddhi evaṁ tridhā vapurbhavet || Gandharva Tantra, 5.39-40.

⁴²⁸ *yamabhūtādisarvebhyo bhayebhyo'pi kuleśvari | trāyate satataṁ caiva tasmād yantram itīritam || Ku.Ta., 17.61.*

⁴²⁹ *tajjapastadarthabhāvanam | Yogasūtra., 1.28.*

⁴³⁰ *yathādvaitajñānam manovṛttimātram tathā anyānyapyupāsanāni manovṛttirūpāṇi ityasti hi sāmānyam | Chāndogya Upaniṣad, Śāṅkarabhāṣya*

In the Tantric discourse, The Upāsana is not considering the *yajña* system. Therefore, between the two types of Upāsana ‘excluding *yajña*’ system is rendering as the image worship. Because the image worship is mostly acknowledged in the Tantric and Purāṇic period and some symbols also have been seen in the Vedic-period. The Tantric *yantra*, images, symbols, and other elements of worship are part of Image-Upāsana. In the Tantric discourse, Pūjā and Upāsana are widely accepted as a synonym. *Tantrāloka* defines Pūjā as a state where the supreme soul is associated with all the senses and feelings.⁴³¹ Pūjā also has two different kinds Vedic and Tantric. The Vedic worship is based on Vedas, Smṛtis, and Purāṇas and the Tantric worship is based on Tantras. The *Bhagavad-Purāṇa* mentions three kinds of *pūjā* viz. Vedic, Tantric, and Miśra. And the worshipper can choose according to their choices.⁴³²

5.5. ASURAS AS SYMBOL

The world is perpetually a place where God and demons are fighting together from ancient times. Somewhere demons are more-stronger and somewhere the God. The power of the demon is denoting the *adharma* or presenting immorality or wickedness. Once upon a time, Mahiṣāsura becomes a king (*Indra*) of the world.⁴³³ The word *asura* first appeared in *Rgveda*, where Indra and Viṣṇu demolished many capitals of the Asuras (*Rgveda* 7.99.5). The word *asura* appeared more than a hundred times in *Rgveda* and most of them signifying as ‘graceful’ but a little number of them meant the enemy of Devas. The word *asura* has a variant in *Rgveda* like *asurya*, *āsura*, *asuryā*, *asuratva*, etc. *Asurya* and *āsura* appeared eighty-eight times. In the beginning, the *asura* meant *sura* or Devatā.⁴³⁴ Because when they fight against the Devas and they called *asura* and therefore the *asura* associated with the meaning of enemy, one who always wicked. In the linguistics concept, the Asura or Ahura applied to the highest gods. But in the Avesta it means *daeua*, ‘devil’ which is etymological with the Sanskrit word *deva*. Then the Devāsura conflict in

⁴³¹ *pūjā nāma vibhinnasya bhāvaughasyāpi saṃgatiḥ |*
Svatantravimalānantabhairavīyacidātmanā || Tantrāloka., 4.121.

⁴³² *vaidikastāntriko miśra iti me trividho makhaḥ |*
trayāṇāmīpsitenaiva vidhinā māṃ samarcayet || Śrīmadbhāgavad-Purāṇa., 11.27.7.

⁴³³ *tatrāsuraīrmahāvīryairdevasainyaṃ parājitam |*
jītvā ca sakalān devānindro'bhūnmahiṣāsuraḥ || DS., 2.3.

⁴³⁴ Kapildev Dwivedī, *Bhāṣāvijñāna*.

the subsequent literature. The Vedic people worshipping the Devas and Asura-worshipping by the Avestic Iranians.⁴³⁵ In another context, Asuras are called Assyrians in Indus Valley Civilization.

The wide spread influence of Sumer at the end of the early dynamic period is also well demonstrated for up the river Tigris at the city of Assur which after 2000 BC was to become the religious capital of Assyria. Temple G which is thought to have dedicated to a goddess, probably Ishtar, was laid down in a simple type of ground plan, with oblong sanctuary and side chambers, as in many other Mesopotamian cities such as Mari and Nuzi. At Assur there were benches against the walls upon which the statues in Sumerian form, depicted as clothed in fleecy skins, were dedicated to the god.
— *Mahiṣāsura mardīnī*, p. 61.

But the two types of meanings of *asura* have been studied throughout the Vedic texts. (*Ṛgveda* 7.56.24/5.27.1/3.3.4/2.1.6/4.53.1/5.49.2/6.36.1/2.27.10.2.28.7/5.63.3,7/3.53.8/6.47.18/5.42.11/10.151.3/6.22.4/8.97.1. etc.)

The Vedic deities also inclined themselves as Asura where *asura* is justified as the greatness and prowess of the deities. The Vedic God Maruts who is an Asura of the people⁴³⁶ Somewhere Asura as a human leader of the people, ‘*pitā yajñānām asuro vipaścitām*’ (*Ṛgveda* 3.3.4.) The Agni is the father of sacrifices and Asura of the wise persons. Savitr (Sun) is a great generator and producer who also the Asura. Thus most of the Vedic deities are spoken as Asura by the seer some of them are Agni, Savitr, Mitrā, Varuṇa, Indra, Dyaus, Aryaman, Puṣan, Tvaṣṭṛ, etc. From the Brāhmaṇical-period Asura depicted as the wicked one, evil, the symbol of violence, etc. According to *Taittirīya-Brāhmaṇa* mentions that the Asura are born from the breath of Prajāpati; *Taittirīya-Āraṇyaka* mentions that at first Prajāpati creates Apsarā, Devatā, Mānava, and Gandharva from the water and thereafter creates Asura, Rākṣasa, and Piśāca. As the Asura and Devas both are the son of Prajāpati, they fighting always for their right.

A late hymn of the *Ṛgveda* (10.124) clearly speaks of the conflict between the Asuras and the Devas: During the conflict Indra took the lead. Then the gods like Agni, Varuṇa and Soma were the protagonists of the Asuras. But due to change of fortune, those gods joined Indra deserting Asuras. A legend from the *Taittirīya Saṃhitā* (2.5.1-2), which seems to have some points of agreement with the present one, may be referred to here: Tvaṣṭṛ created Vṛtra by means of a Soma sacrifice to revenge the death of his son Viśvarūpa (omniform), who was killed by Indra. When Indra was about to hurt his vajra at Vṛtra, Agni, and Soma, who were within Vṛtra asked him (Indra) to withhold his

⁴³⁵ *A Dictionary of Indian Mythology*, p.36.

⁴³⁶ *asme vīro marutaḥ śuṣmyastu janānām yo asuro vidhartā* | *Ṛg.V*, 7.56.24.

hand. Indra invited them to come out of Vṛtra deserting him and join his side. When the defection was successively accomplished Indra slew Vṛtra. — *Mahiṣāsura in Art and Thought*, p. 21.

The Devas and Asuras both adhered to severe asceticism. They both adhering the same target which is gaining the inaccessible thing. They always sought to praise the lord Brahmā, Viṣṇu, and Maheśvara. The Asuras are maximum time praising these three Devas, and somewhere it also mentioned that Indra also appeared in their asceticism.

The *Rāmāyaṇa*, *Mahābhārata*, and *Purāṇa* giving us subjective data on Asura. Where the Asura not depicted as with their fearsome images. In the *Rāmāyaṇa* Daitya, Rākṣasa, are too much used instead of Asura. Rāma is the apostle of Aryan Culture, and a devastating struggle also happened between Rāma and Rāvana (head of the Asura). Khara, Dūṣaṇa, Tāḍakā, Surasā, and Rāvana all the reckoned in Rākṣasa race. And somewhere Dānava also clarifies the attribute of Asura. The *Mahābhārata* has limned appropriately the antagonism of Asura against the Devas. The story of *samudramanthana* in *Mahābhārata*, *Bhāgavata-Purāṇa*, and *Viṣṇu-Purāṇa* depicted the antagonism of Asuras against the god. Which is much known later. Bhīmasena and Hiḍimbā is an example of inter-tribal marriage and Ghaṭotkaca was born of their union. Aniruddha the grandson of Vāsudeva married Uṣā, Uṣā is the daughter of Bāṇāsura, Svarbhānu also Asura, Āyu was the daughter of Svarbhānu. The inter-tribal marriage is acceptable because the earlier Brahmanical texts extent the including of custom of the Asura-marriage (*āsuravivāha*), which is one of the eight kinds of marriage according to Smṛtiśāstras. Purāṇas also perpetuate the same custom. For example in *Vāyu-Purāṇa* Simhikā the wife of Vipracitti Asura, Yayati married Sharmīṣṭhā who is the daughter of Asura king Vṛṣaparvā. Thus, *Mahābhārata* mentioned a huge number of the Asuras.

Sources	Name of the Asuras
<i>Mahābhārata</i>	anuhraḍa, ilavāla, upasuṇḍa, uśanasa, kamalākṣa, kālanemi, kiramirā, keśina, kaiṭabha, jamba, tāraḥ, tārakākṣa, tālajaṅghā, daṃśa, namaśī, nahuṣa, paka, prahrad, mara, maya, mūra, vāla, vāṭāpī, vipracitti, vairocana, vīra, vegāvata, śalva, śukra, hiraṇyakaśipu, triśira, dhundhu, naraka, nikumbha, puloma, manakī, madhu, mahiṣa, yātudhāna, vālī, vidhunhaka, virupākṣa, vivindya, vṛṣaparvaṇa, śamvara, śamhalada, śuṇḍa
<i>Devīmāhātmya</i>	Madhu, kaiṭabha, mahiṣāsura, dhūmrālocana, caṇḍa, muṇḍa, raktabīja, niśumbha, śumbha, cikṣura, udagra, asilomā, cāmara, uddhatāsura, vāskalāsura, durdhara, durmukha, sugrīva, kālakā, dauhṛdā, mauryā, kālakeya,

Asura, Daitya, Dānava, and Rākṣasa are defining the word demon in various scripture. Daityas were the son of Diti and Śukrācārya was the mentor of the Daityas as Bṛhaspati is the mentor of Devas. Dānava also was the son of Danu, Danu was the daughter of Prajāpati and the wife of seer Kāśyapa. ‘Sarvadānavaghātinī’ is the name of Durgā which defines that mother has slain all the Asuras.

Among all the names of Asura Mahiṣāsura has a great significance in Indian literature, Iconography, Inscriptions, and Philosophy. In the worship of mother both autumn and spring mother slaying Mahiṣāsura in her images since the creation. The origin of Mahiṣāsura is depicted in various Purāṇas, i.e. *Vāmana-Purāṇa*, *Devībhāgavata*, *Skanda Purāṇa*, *Varāha Purāṇa*, *Śiva-Purāṇa*. Mahiṣāsura appeared in the second and third chapters of this text. Many pieces of evidence have been depicted about the birth of Mahiṣāsura.

- According to *Varāha-Purāṇa* (chapter. 94) in the ancient time, there was Supārśva ṛṣi was born from Brahmā. He has a son named Sindhudvīpa who paying the austerity in the city Mahiṣmatī and there was a princess named Mahiṣmatī. Once upon a time, Mahiṣmatī went to the hermitage of seer Ambara. Where the seer has conjugated in the austerity. Then Mahiṣmatī thought that ‘I will frightening the seer by adorning myself as the form of Mahiṣa. But the seer was very embarrassed and cursed on Mahiṣmatī and said that after giving birth to a baby boy you will be extricated from the cause. Then Mahiṣmatī went to the bank of Narmada River with her buffalo form and where Sundhudvīpa was paying the austerity and he saw an undressed girl who taking bath in the river and Sindhudvīpa issued ejaculation on the water of this river. Thereafter, the buffalo drunk the water of the river and then Mahiṣāsura was born from the womb of mother Mahiṣī.
- *Vāmana-Purāṇa* clarifies that there were two Asuras Rambha and Karambha, and Rambha has two sons Namara and Mahiṣāsura. Rambha and Karambha both issueless. They both took severe asceticism on the bank of the river Indus. And finally, Rambha was graced by Agni with more power. Meanwhile, Asura Karambha was devoured by Indra. Rambha gets attached with a three years she-buffalo and they gave birth to Mahiṣāsura. *Devībhāgavata-Purāṇa* also described the same story on the origin of Mahiṣāsura.
- The *Kālikā-Purāṇa* has another story where Mahiṣāsura was the disciple of the seer Kātyāyana. And once upon a time Mahiṣāsura bedecked himself with a female form and

trying to incite lust of the seer. Then the seer cursed him that — ‘You have interrupted me during my austerity by making yourself as a female, therefore, you will also be killed by a female.

Thus the origin of Mahiṣāsura depicted in the maximum number of Purāṇas. Most of the Purāṇas approved that Mahiṣāsura was wicked one and somehow he did severe asceticism for slaying god. But in all Purāṇas Mahiṣāsura has been slain by Devī. The storyline of *Varāha-Purāṇa* (94.2-5) has been accepted by most of the scholar; where Mahiṣmatī is the mother of Mahiṣāsura. She was the daughter of Vipracitti.

In the religious tradition Mahiṣāsura granted as the symbol of evil power and presenting the *tamas* attribute.

Mahiṣāsura was the leader of an autochthonous tribe of the past. As the people of the tribe were hostile to the Vedic way of life, they were look down upon and were branded as evil. That state of affairs continued for a long time. Ultimately when the Asuras were subdued, they gradually were forced to accept the Vedic way of life and fused with them. As a consequence of such amalgamation, one can mark the Vedic and the non-Vedic or anti-Vedic element in it, and in view their overpowering popularity, the Asuras were never deprived of equal status with the Vedic gods. This state of affairs continues from the Epic-Purāṇic age, if it ealier.

5.6. ŚAKTIPĪṬHAS AS SYMBOL

The sacred Śaktipīṭhas in India is dealing with the symbols of the Śākta philosophy. *Pīṭhanirṇaya* and *Mahāpīṭhanirṇaya* are the major books on *pīṭha*. The Royal Asiatic Society Library of Bengal recorded the three manuscripts on *pīṭhas*. The *pīṭhas* are the seat of the mother goddesses or the place of pilgrimage and would be considered as the favorite resort of mother goddesses.⁴³⁷ It is difficult to find the exact number of *pīṭha* somewhere they are 108 in numbers and somewhere 51. The *Devībhāgavata Purāṇa* mentioned 108 number of *pīṭhas*, *Pīṭhanirṇaya*, *Śivacarita*, *Tantracūḍāmaṇi* mentioned 51 number of *pīṭhas*. *Jñānārṇava Tantra* mentioned only the eight number of *pīṭhas*. However, the major four *pīṭhas* (*catuṣpīṭha*) giving us the intrinsic philosophy of Śāktism. A text of Sahajayāna School entitled *Catuṣpīṭha Tantra* and *Hevajra Tantra* enumerates the following four holy places as *pīṭhas* viz. Jālandhara, Uḍḍīyāna/Oḍḍīyāna,⁴³⁸

⁴³⁷ *Tha Śākta Pīṭhas* by D.C. Sircar., p

⁴³⁸ The suggestion that Oḍḍīyāna was situated in eastern India and is no other that Oḍra (Orissa) is unworthy of any serious consideration.

Pūrṇagiri, Kāmarūpa. The *Kālikā Purāṇa* (64, 43-45) mentioned the detail of these four *pīṭhas* — Oḍra is the seat of the goddess Kātyāyanī and Jagannātha and situated in the western part of India, Jālandhara or Jālaśaila is the seat of goddess Caṇḍī and the god Mahādeva which situated in the Northern part of India. Pūrṇa or Pūrṇagiri is the seat of the goddess Pūrṇeśvarī and god Mahānātha in the southern part of India. And the Kāmarūpa is the seat of the deity Kāmeśvarī and Kāmeśvara situated in the Eastern part of India. *Pīṭhanirṇaya* giving us a list of fifty-one *pīṭhas* and the *aṅga* or *pratyāṅga* and their respective goddess and Bhairavas.

Koṭṭarī	Jayadurgā	Bhavānī	Bhuvaneśī	Kālī	Bhīmarūpā, Kāpālīnī	Kālī
Koṭṭavī	Mahāmāyā	Tripurā, Tripurasundarī	Viśālākṣī	Sonā, Narmadā	Candrabhāgā	Jayadurgā
Koṭṭarīśā	Dākṣāyanī	Bhrāmarī, Āmrī	Sarvānī	Śivānī	Avantī	Mahiṣamardinī
Mahiṣamardinī	Vimalā	Kāmākṣā	Sāvitṛī	Umā, Kātyāyanī	Bhrāmarī	Yaśoreśvarī
Sunandā, Sugandhā	Vijayā	Yugādyā	Gāyatrī	Nārāyaṇī	Viśveśī	Phullarā
Mahāmāyā	Caṇḍakī, Caṇḍī	Kālī	Mahālakṣmī	Vārāhī	Dākinī	Nandinī
Siddhidā, Ambikā	Bāhulā, Bahulā	Lalitā	Mahāmāyā	Aparṇā	Kumārī, Śivā	Indrākṣī
Tripuramālinī, Tripuranāśinī	Maṅgalā, Maṅgalacaṇḍī	Jayantī	Devagarbhā	Sundarī	Umā, Mahādevī	Ambikā

Although some names of the mother goddess are repeated more than once they describing different *aṅgas* and Bhairavas. *Pīṭhas* are defining the goddess culture felicitously. The geographical study of *pīṭhas* giving us a grand scope of the images and symbols that how they interpreted throughout the *pīṭhas*. The scholar has the freedom to write the names of the *pīṭhas*. Therefore, the existed text is giving different data on the *pīṭhas*.

5.7. NAVADURGĀS AS SYMBOL

The Navadurgās symbolizes the Navarātri festival respectively. The names of the nine divine mothers are Śailaputrī, Brahmācārīṇī, Candraghaṇṭā, Kuṣmāṇḍā, Skandamātā, Kātyāyanī, Kālarātri, Mahāgaurī, Siddhidātrī are called together navadurgā. These nine forms of the goddess are not much discussed in the available sources. But, they put a great emphasis on Śākta theology and granting the mother Durgā as the supreme one. Among the nine mothers on is seated middle

among them and the others are surrounded her like a compass. The name of the nine Durgās has small literature to discuss. The nine vegetables also presenting the nine Durgās. At the time of Navarātri the nine-plants are worshipping as the form of Nin mothers. It is often said the nine plants are presenting also the Śākambharī form of Durgā.

5.8. DEMIGODS AS A SYMBOL

The *Upadevatā* (Demigods) are genuinely included in the mythology for the resurgence of the minor gods. As the gods and goddesses are many in numbers, similarly the demigods also many in numbers. Some of the demigods are Vasus, Nāgadeva. Sādhyas, Apsaras, Piśāca, Vetāla, Piṭṛs, Ṛṣis, Gandharva, Marutgaṇa, Kinnara, Vidyādhara, and Asuras are the demigods. *Ṛgveda* also claims the eight names of the Vasus i.e. Dhava/Dhara, Dhruva, Soma, Āpa, Anala, Anila, Pratyūṣa and Prabhāsa. Nāgas are also the Purāṇis authority, race of serpent who inhabited the *pātāla*. The origin of nāgas described in the *Mahābhārata* and *Varāha Purāṇa*. It is believed that the Nāgas have been born on the *pañcamī tithi*.⁴³⁹ The *Asuras* are also in the category of demigods because in *Ṛgveda* some of the gods sometimes change their forms as *asura* at the time of the battle.

gandharvāpsarasaso yakṣā rakṣobhūtagaṇoragāḥ |
paśavaḥ pitarāḥ siddhā vidyādhṛāścāraṇā drumā ||
siddhācāragandharvān vidyādhṛāsuraguhyakān |
*kinnarāpsarasaso nāgān sarpān kimpuruṣanarān ||*⁴⁴⁰

Apsaras also being worshipped as demigods. We have seen many names of *Apsara* in the court of Indra. Piśāca, Vetāla, Piṭṛas are also demigods because. Moreover, the Kinnaras are demigods in mythology. Kinnaras were the dwell in the Kuberas heaven, they were dancer, musician, and charioteers, who have a different kind of body like means their body is like the human but their head is totally like the horse's head.⁴⁴¹ The *ṛṣis* also counted as demigods. The seven major *ṛṣis* are the form of the gods who have great knowledge and vision but for being occupied a human body they are the human. The Gandharvas are the main demigods among the Vidyādhara, Kinnara, and Yakṣa. The *Atharvaveda* put a great view of the Gandharvas. The Gandharvas are

⁴³⁹A description is found in the *Aṃśumadbhedāgama* of Nāgadeva, which appears to be that of the chief of the Nāgas. It states that the image of Nāgadeva should have three eyes, four arms, a beautiful countenance and beared color. The image should be adorned with a *karaṇḍa-makuṭā* on its head and all other ornaments on its person and should be standing upon a *Padma-pīṭha*. — *Elements of Hindu Iconography*, p. 556.

⁴⁴⁰*Śrīmadbhāgavad Purāṇa* (2.6.14 and 2.10.67-68)

⁴⁴¹*Hinduder Devdevī*, Vol II, p. 386.

6333 in number. Gandharvas are appeared in the world to seduce the Apsaras or the females in the world. The Marut Gaṇas are also reckoned as demigods. They are sixty or twenty-seven in number. They engaged with the rain and cloud.

CONCLUSION

Devīmāhātmya is like a *mokṣopāya* in the grand text *Mārkaṇḍeya-Purāṇa*. *Mārkaṇḍeya-Purāṇa* is getting much popularity when *Devīmāhātmya* is attested as a part of this *Purāṇa*. Probably after the composition of this *Purāṇa*, the Śākta School identified as a separate Philosophical School. It is very difficult to find a sequence of *Purāṇa*. The *Mārkaṇḍeya Purāṇa* is one of the eighteen *Mahāpurāṇas*. Among the *Mahāpurāṇas* *Viṣṇu Purāṇa*, *Vāmana-Purāṇa*, *Brahmavaivarta-Purāṇa*, and *Matsya-Purāṇa* have a great discussion of Devī. Because they all are in the category of *rajas*. These *Mahāpurāṇas* delineated the Śākta theories but the pure Śākta *Purāṇas* are developed later in the time when the eighteen *Upapurāṇas* have been composed. *Kālikā-Purāṇa*, *Devī-Purāṇa*, *Brhannandikeśvara-Purāṇa*, *Devībhāgavad-Purāṇa* are the major *Purāṇas* of the Śākta School. The Śākta literature or the theory of Śakti/*śakti* much developed from the time of Tantra. Because the Tantra literature has originated from the doctrine of Śakti. *Durgāsaptāśatī* is the first text where the mother goddess appeared with her various form and therefore the Image worshipping culture and the iconography much developed after the composition of this text.

The text has been classified with the three *caritas* and in all the *caritas* the mother goddess appeared with her different forms and slain the Asuras. As the symbolical significance of this text, the three *caritas* representing the three *guṇas* viz. *sattva*, *rajas*, and *tamas*, and they are preferably associated with the Brahmā, Viṣṇu, and Maheśvara. Devī slew the Asuras in every *carita* but the orders are different in every chapter. In the first *carita* Devī slain the Madhu and kaitābha and she has appeared from the Viṣṇu's meditative sleep named Yoganidrā or Viṣṇumāyā. And she entitled as Mahāmāyā and similarly the Asuras Madhu and Kaitābha also appeared from the Viṣṇu's wax. Henceforth, in the first *carita* the Devī and Asuras both appeared from the Viṣṇu's body. The

second *carita* is *madhyamacarita* where Devī slew the great demon Mahiṣāsura and his army. And when she slew the Mahiṣāsura she appeared from all the luster of god. And all the weapons and symbols are also given to the respective god. She has slain the Mahiṣāsura with her two forms Caṇḍikā and Ambikā. This *carita* is most appreciated because in this *carita* the glorification of the mother goddess is properly justified. As well as the mother goddess appeared with her divine form and also formed by the divine power of gods. Eventually, in the third *carita* the mother goddess appeared with her various forms and she has slain a great number of Asuras and their army. When the mother goddess has slain the *asura* (demon) Dhūmralocana she did not appear in her different form as the text mentioned.

Iconography, mythology, ritual, and worship are dominated by the Śāktism. Which much propagated from the time of Tantra. The five chapters of this work are trying to focus on the philosophical conception as well the sources, traditions, and philosophy in general. Among the eleven commentaries, the ten commentators are giving their views from their perspectives. The first chapter concluded that how the text *Durgāsaptasatī* becomes the most popular text in India as a *stotra* and philosophical text. Where the mythology attested more. The history, origin, and edition of this text are cleared that this text has a special identity in ancient Indian history. The antiquity of Śaiva and Śākta philosophy giving us separate and individual evidence on the goddess and culture. The Śaiva text is examining or representing the Śiva mostly but the Śiva is one and he never adorned himself with the multiple forms therefore she is the supreme identity. But in Śākta philosophy the goddess is various in number and she has both of the forms qualified and non-qualified. As a non-qualified form, she might be Mahāmāyā, Mahālakṣmī, Mahāsarasvatī, and Mahākālī. But when she qualified she become multiple. The traditions of the Śaiva and Śākta schools are clarified the existed traditions of these schools some are less known and studied for the unavailability of the texts. The second chapter has cleared the number of commentators who composed the commentary on this text till today. And giving a list of the commentaries and the commentators are from different philosophical schools. Till today it is unexplored but the work giving a list and works of the commentators. Which surely probes the popularity of this text across India. In the third chapter, it is mentioned that many sources of Devī depicted in Purāṇas and Tantras but in the *Vedas* Devīs are limited in numbers. The eleven Vedic Upaniṣads are not much discussed about the goddess culture but the upaniṣads of Śaiva and Śākta schools are putting many pieces of evidence on Devī. *Durgāsaptasatī* never accumulated the traditional tantric knowledge

system rather we can say that this text is presenting the way of *mokṣa*. Whether the other philosophical schools' also have had commenced for the *mokṣa*. All the tantric texts depicted the nature of Devī because the aim of the Tantric texts is 'to define the goddess culture.'

In the fourth chapter, the text *Devīmāhātmya* glorified by the beautiful commentaries and the entire text has put a great study of Śākta philosophy. The glorification of Devī is very similar to the Kṛṣṇa in *Bhagavadgītā*. The entire text giving us an analytical study of Devī and Asuras. And the commentaries are giving their philosophy on every verse. Without the full study of the commentaries, the text is never been accomplished as a grand text of this school. Finally, the fifth chapter interpreted all of its significance in Iconography by symbols and symbolism. The great numbers of symbols and symbolism are depicted in this text and are many in numbers. The other school of Indian Philosophy never put a separate special reference on the study of Iconography. The entire text giving us various examples of symbols and symbolism and which are still explored.

The limitation of this text is that this text is considering only the Śākta philosophy. This text is preoccupied with goddesses, female imagery, and women and usually affirmatively presenting the female. Tantric *sādhāna* is a separate discourse of Śākta School. Despite *Devīmāhātmya* a Śākta-oriented text but produces the other Indian Philosophical strands. Commentaries always deal with the profound meaning of the respective verse. This text refers to some terms which are very equivalent to the Indian Philosophical schools mostly Vedānta and Sāṃkhya. In the future, this text and the remaining commentaries should be studied by the scholars and make it a beautiful narrative. Because the number of available standard commentaries in Hindi, Sanskrit, and Bengali is many in numbers but only the eleven are available. The remnant commentaries should be studied in the future. The deciphering of this text must be done properly and felicitously by the scholars who know Sanskrit grammar properly which will be helpful to them for decoding this text correctly.

Durgāsaptasatī considered as a text of seven hundred verses. As a part of *Mārkaṇḍeya Purāṇa* it's cogently argued that the Vedavyāsa never composed this text to make a target of seven hundred verses. But later the reader granted this text with seven hundred verses and which is very similar to the sacred text *Bhagavadgītā* because this also consisted of seven hundred verses. Chapter twelve of this text profoundly discussed the *phalaśruti* of this text and the merits and benefits of this text. Most of the sections in Sanskrit have been composed for the benefaction of

humans by the study of the knowledgeable text. Moreover, they commenced to a great target on the way of salvation. But *Durgāsaptaśatī* gives us all four-*puruṣārthas* viz. *dharma*, *artha*, *kāma*, and *mokṣa*. This text would be more effective and fruitful when we recite this properly. In the relevant time, this text is considered mostly with its readings and philosophy. She is the creator of the entire universe, protects us every moment from evils, enriched our knowledge system, obviates poverty, wipe out all the sins, eliminates every kind of disease, eliminates pandemic, she giving us prosperity, the uprising in life, she is all kind of vidyās, the mother is presenting the womanhood, she is the ultimate power, she gave us happiness, she gave us child and foods, she is the enjoyment, etc. Thus the pervasive of the goddess is discussed in this text and it will be cleared when we read this text with its commentaries.

The commentaries are thirty-seven in numbers. We have discussed the philosophy of *Durgāsaptaśatī* in the light of select commentaries most of them in Sanskrit, Hindi, and Bengali languages. At first discussed the tradition and text, and how the text is famous in India with various names. Like in Bengal it is known as *Caṇḍī*, in Bihar *Durgāpāṭha*, and in North India, it is known as *Durgāsaptaśatī*. For its various version there have various editions, therefore reading variants are also have seen in this text. The text and its origin and history have been focused. The antiquity of Śaiva-Śākta and the sects of this school are discussed in this chapter. Therefore, eleven published commentaries and thirty-six unpublished commentaries are also mentioned in the second chapter. Thereafter Vedic and Āgamic sources of *Durgāsaptaśatī* also been mentioned. In *Vedas* we found various goddesses like Uṣā, Aditī, Ambikā, Sarasvatī, and they are very limited in numbers. *Veda* has a great discussion of the male deities, the female deities are limited in numbers. The Vāksūkta of *Ṛgveda* gives us strong evidence about the goddess. In the Āgamic sources, it is very easy to find the example of the goddess. Because a maximum number of Āgamic texts have been composed for fulfilling all the aspects of the deities. Thereafter, the philosophy of *Durgāsaptaśatī* has been discussed in the light of the commentaries. Among the Sanskrit commentaries *Guptavatī*, *Tattvaparakāśikā*, *Śāntanavī*, *Sādhama-samara* and the English commentary of Devadatta Kālī are much significant. The philosophy of *Devīmāhātmya* never been understood without reading these commentaries. These commentaries make it successful in the text and interpreted all of its philosophical and spiritual aspects. The three *rahasyas* of this text are attached well at end of the edition of this text. The final chapter has a great relevant aspect where the symbols and symbolism limned well. The symbols and symbolism are well interpreted in this

text. The later scholar has introduced this text with all its chapter and the forms of the mother goddess. Devī associated with Sculpture, Iconography, and Inscriptions also. This text fulfills all the aspects of iconographical data, although the *Vedas* are declared most of the Vedic deities, but as this text is considering at the time of the Gupta period. And the inscriptions, Sculpture, and Iconography are much developed from the Gupta period because in ancient history we have seen much data about the Gupta period. The currencies are also marked with the images of the deities. Gradually it is developed in sculpture and Iconography. Eventually, with Devīs the Asuras were also depicted in iconography, sculpture, and inscriptions. There are many names and the dynasty of the Asuras mentioned in this text. This text finally considering a moral text which is beyond all the religion, rather say that this is *dharma* itself and always ready to giving fruition.

APPENDICES

Appendix 1

Durgāstotra in *Mahābhārata*

अथ दुर्गादेवीस्तोत्रम्

श्रीअर्जुन उवाच

नमस्ते सिद्धसेनानि आर्ये मन्दरवासिनि ।

कुमारि कालि कापालि कपिले कृष्णपिङ्गले ॥ १ ॥

भद्रकालि नमस्तुभ्यं महाकालि नमोऽस्तुते ।

चण्डिचण्डे नमस्तुभ्यं तारिणि वरवर्णिनि ॥ २ ॥

कात्यायनि महाभागे करालि विजये जये ।

शिखिपिच्छध्वजधरे नानाभरणभूषिते ॥ ३ ॥

अट्टशूलप्रहरणे खड्गखेटधारिणि ।

गोपेन्द्रस्यानुजे ज्येष्ठे नन्दगोपकुलोद्भवे ॥ ४ ॥

महिषासृक्प्रिये नित्यं कौशिकि पीतवासिनि ।

अट्टहासं कोकमुखे नमस्तेऽस्तु रणप्रिये ॥ ५ ॥

उमे शाकम्बरी श्वेते कृष्णे कैटभनाशिनि ।

हिरण्याक्षि विरूपाक्षि सुधूम्राक्षि नमोऽस्तु ते ॥ ६ ॥

वेदश्रुति महापुण्ये ब्रह्मण्ये जातवेदसि ।

जम्बुकटकचैत्येषु नित्यं सन्निहितालये ॥ ७ ॥

त्वं ब्रह्मविद्याविद्यानां महानिद्रा च देहिनाम् ।

स्कन्दमातर्भगवति दुर्गे कान्तारवासिनि ॥ ८ ॥

स्वाहाकारः स्वधा चैव कला काष्ठा सरस्वती ।

सावित्री वेदमाता च तथा वेदान्त उच्यते ॥ ९ ॥

स्तुतासि त्वं महादेवि विशुद्धेनान्तरात्मना ।

जयो भवतु मे नित्यं त्वत्प्रसादाद्राणाजिरे ॥ १० ॥

कान्तारभयदुर्गेषु भक्तानां चालयेषु च ।

नित्यं वससि पाताले युद्धे जयसि दानवान् ॥ ११ ॥

त्वं जम्भनी मोहिनी च माया ह्रीः श्रीस्तथैव च।

सन्ध्या प्रभावती चैव सावित्री जननी तथा ॥ १२ ॥

तुष्टिः पुष्टिर्धृतिर्दीप्तिश्चन्द्रादित्यविवर्धिनी।

भूतिर्भूतिमतां सङ्घो वीक्ष्यसे सिद्धचारणैः ॥ १३ ॥

फलश्रुतिः

यः इदं पठते स्तोत्रं कल्प उत्थाय मानवः।

यक्षरक्षःपिशाचेभ्यो न भयं विद्यते सदा ॥ १ ॥

न चापि रिपवस्तेभ्यः सर्पाद्या ये च दंष्ट्रिणः।

न भयं विद्यते तस्य सदा राजकुलादपि ॥ २ ॥

विवादे जयमाप्नोति बद्धो मुच्येत बन्धनात्।

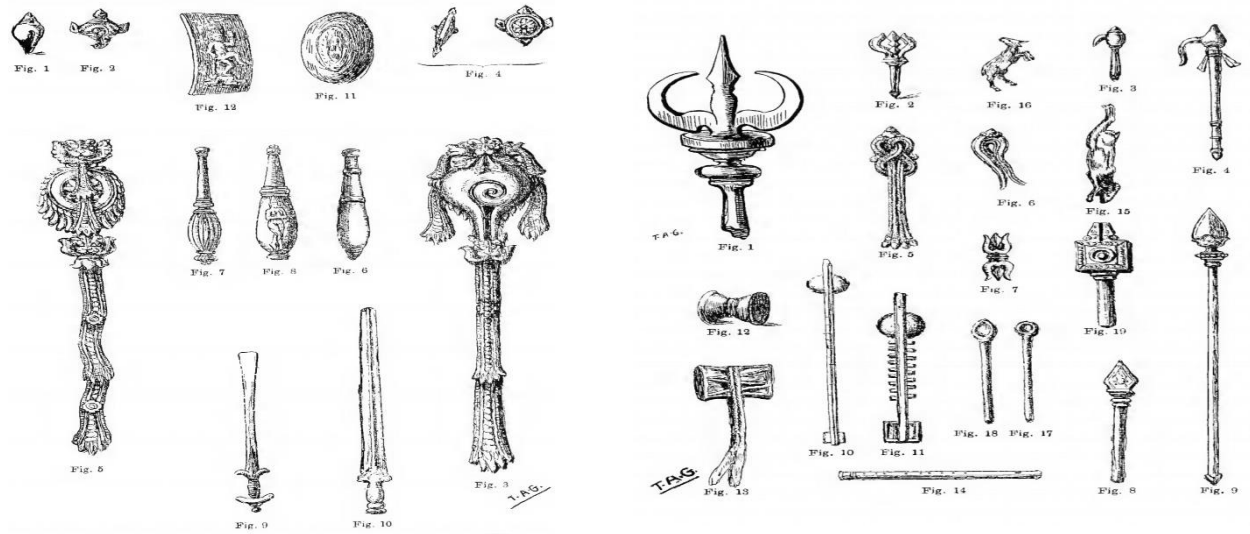
दुर्गे तरति चावश्यं तथा चोरैर्विमुच्यते ॥ ३ ॥

सङ्ग्रामे विजयेन्नित्यं लक्ष्मी प्राप्नोति केवलाम्।

आरोग्यबलसम्पन्नो जीवेद् वर्षशतं तथा ॥ ४ ॥

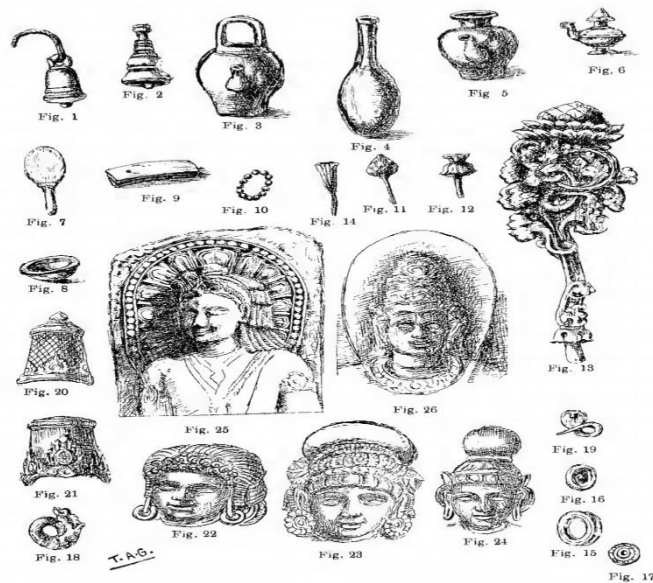
Appendix 2

Images weapons i.e. *śaṅkha*, *cakra*, *gadā*, *kheṭaka*, *khatvāṅga*, *aṅkuśa*, *dhanuṣa*, *taṅkā*, *pāśa*, *bāṇa*, *agni*, *vajra*, *khaḍga*, *paraśu*, *śūla*, *śakti*, *muśala*, *hala*.



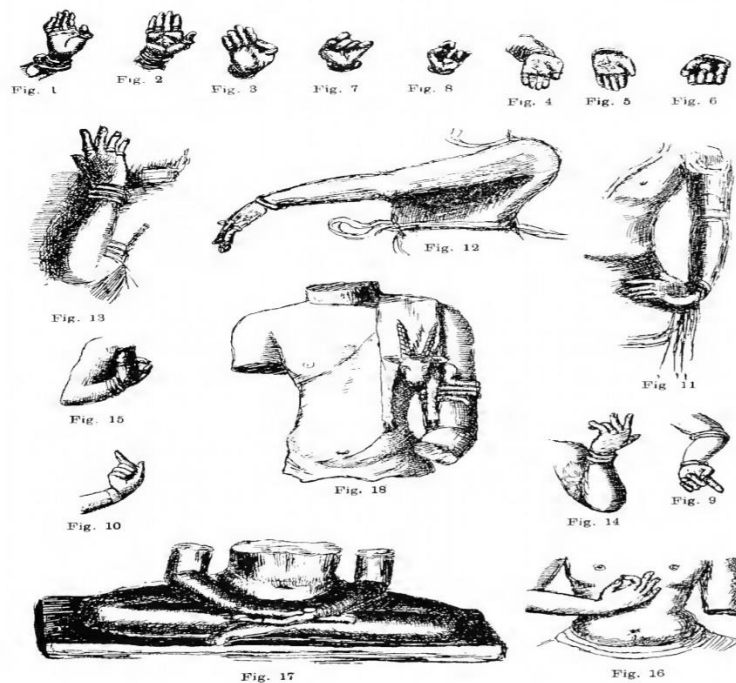
Appendix 3

Images of *kapāla*, *pustaka*, *akṣamālā*, *darpaṇa*, and heads.



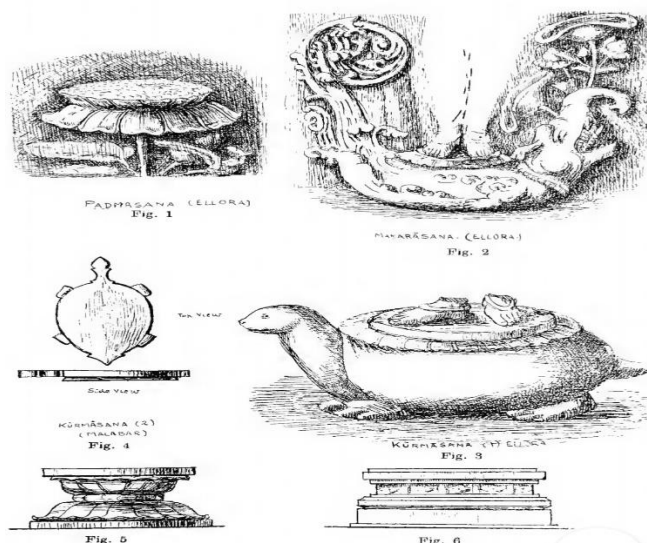
Appendix 4

The pose of the hands and *mudras*



Appendix 5

Sitting postures and seats.



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