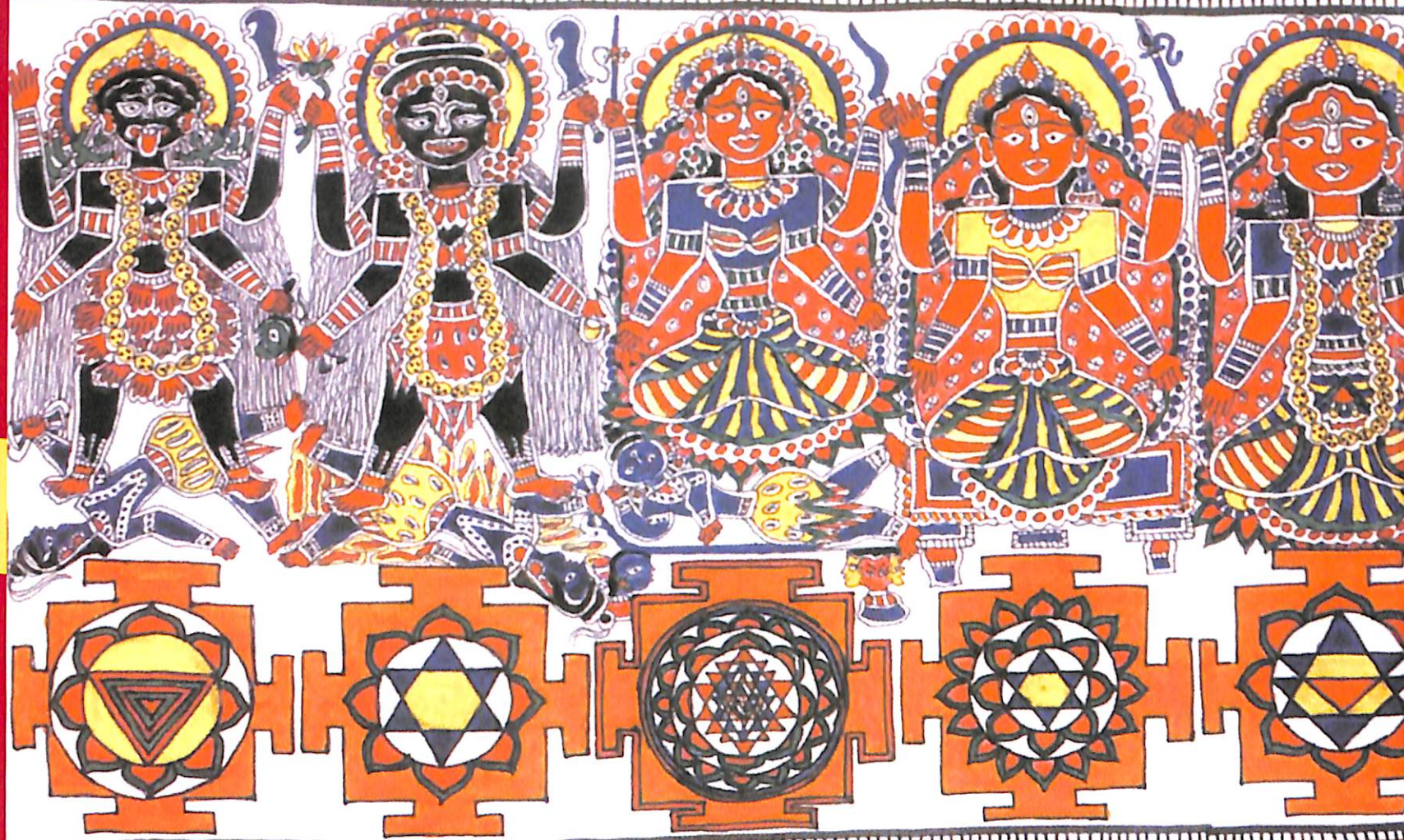


Śāktapramodaḥ

of Deva Nandan Singh



edited by
Madhu Khanna

शाक्तप्रमोदः
Śāktapramodah
of Raja Deva Nandan Singh

Edited With an Introduction in English by
Madhu Khanna

With a foreword by
Radhaballabh Tripathi



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Editorial Note

THE revised edition of *Śāktapramoda* is based on the earlier corrected versions of the text. To my surprise, the work has had a long trail of editors before I embarked on the revised edition. The first editor of the work was Rājā Deva Nandan Singh himself, the author and patron. The manuscripts collected by him were screened by Raghurāja Dube, the *vaiṣṅguru* of his family, for the first edition and prepared for printing. Thereafter, the editor of Venkateswara Press, Mumbai, Govind Sharma, son of Parśurāma Bhaṭṭa, an inhabitant of Revar in Madhya Pradesh, is credited with editing the manuscript for printing. The said book went through three editions. The fourth edition, in Śaka 1827 (= CE 1905) went through another process of *Śodhakārya* by Pandit Nandalāl Śāstri of the Venkateswara Press, Mumbai.

To my knowledge, all the foregoing editions were based on the first printed text as no hand-scribed manuscript of the *Śāktapramoda* exists other than the first printed version. Hence, I have been compelled to use the fourth edition as the base text for this revised edition.

The editorial conventions followed are given below:

- I. For those familiar with the old edition of *Śāktapramoda* would know that the editions that have been in circulation were inscribed as a running text without any systematized division of Sanskrit words, such as dividing the *sandhis* or euphonic combinations, or separating verses from prose descriptions. In the new revised edition we have divided the text into three major parts: (1) description of rituals; (2) the *mantras* that accompany the ritual are given in bold; and (3) eulogistic texts and passages such as the *stotras*, *kavacas*, *hṛdayas* and *sahasranāmans* found in each of the Tantras are given in their verse forms. The format of this revised edition has, therefore, been changed to facilitate easy reading.
- II. The *sandhis* or euphonic combinations have been divided/broken wherever necessary.

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Introduction

FROM the date of its publication in the late nineteenth century, to the present day, the *Śaktapramoda* (*ŚP* hereafter) is by far one of the most popular and best known Tāntric ritual manuals of worship devoted to goddesses of the Mahāvidyā pantheon. Its importance is attested by the fact that it is a living text and passages from it have been quoted fervently in shorter, cheaply produced popular *paddhatis*, readily available in local market-places.¹ Considered to be one of the authoritative sources on the ritual worship of the Ten Mahāvidyā goddesses, *ŚP* is, at present, one of the most widely used works by Tāntric preceptors and ritual specialists.² What makes this work particularly interesting is that it represents a systematic genre of ritual compilation on Tāntric goddesses who gained considerable prominence after its compilation.

ŚP is one of the most comprehensive and popular liturgical *paddhati*-style compendiums of sixteen independent Tāntric ritual manuals. The first ten works, comprising the major part of the book, are dedicated to each of the ten Tāntric goddesses, referred to as the Ten Supreme Vidyās (*daśa-mahāvidyās*). The works

¹ Several popular *paddhati*-style works on the Mahāvidyās are printed regularly by Caṅḍikāryālaya, Prayāg, such as *Daśamahāvidyā-śata-nāmāvalī*, n.d.; cf., *Mātāṅgī evaṃ Bagalāmukhī Tantra Śāstra*, Pt. Rajesh Dixit (Agra: Dipa Publications, 1994), pp. 63-89 (= *ŚP*, pp. 312-37); *Śrīṣoḍaśī Tantra Śāstra*, Pt. Rajesh Dixit (Agra: Dipa Publications, 1989), pp. 129-56 (= *ŚP*, 167-88); *Śrībagalāmukhī Anuṣṭhāna Rahasyam*, C.L. Mishra (Jaipur: Bagalamukhi Sadhana Kendra, 1997), pp. 73-77, 120-31, 115-18, 142-59 (= *ŚP*, pp. 312-37); *Dhanvantaritantraśikṣā*, tr. Pt. Kanhaiyalal Mishra (Bombay: Khemraj Shri Krishnadass Prakashan, 1994), pp. 23-27 (= *ŚP*, pp. 73-76); p. 13 (= *ŚP*, p. 2); pp. 14-22 (= *ŚP*, pp. 67-70); p. 30 (= *ŚP*, p. 124); p. 38 (= *ŚP*, p. 189), *Mahāvidyā Pratiṣṭhāna: Mantra Anuṣṭhāna (Daśa-Mahāvidyā)*, Mṛdulā Trivedī and T.P. Trivedī (Delhi: Chowkhamba Sanskrit Pratishtan, 2009), pp. 25-476. These works freely recycle passages found in *ŚP*.

² Her Holiness Madhobi Ma, the Tāntric priestess and head of the Matrika Ashram, New Delhi and Ādyaśaktipīṭha, Ṭanakpur, Uttarakhand, considers *ŚP* to be an indispensable authoritative source on the Tāntric form of Śākta worship. The book is frequently used to inform disciples about the various aspects of Tāntric rituals and *sādhanās* (private communication).

is bounded by a square enclosure with four portals opening out to the four quarters. Another form of increasing intensity, subtler than the previous image is the *mantra* aspect of the deity. The *mantra* is looked upon as an inseparable manifestation of Śakti. The *bīja-mantras*, in the form of monosyllabic sounds, are said to constitute the subtle power of the deity. The *dhyāna*, the *yantra* and the *mantra* form an all-inclusive trait of the deity's manifestation in order, from the gross to the very subtle. They are different manifestations of the same principle.

The fourth component of the *ŚP* is the extensive *paddhati*-style composition of the *pūjā-vidhi*. A *paddhati*, as pointed out by Sanderson is

a "Pathway",¹¹⁵ being a practical manual that guides the performer of a ritual by co-ordinating the *mantras* and actions taught, explicitly, or implicitly in the various parts of a single scripture, setting them out explicitly in the order of their performance and utterance, supplementing them from related scriptures only where the silence of the primary source requires it.

Accordingly, the method and sequence of worship starting from the elaborate purification rituals such as purification of the elemental body by means of rituals of *bhūtaśuddhi*, followed by elaborate rituals of *nyāsa*, the invocations of the power of the deity invoked by infusion of the power by means of ritually touching different parts of the body; establishing the throne of the deity; the establishment of chalice, invocation of the deity in the heart; internal worship (*antaryāga*) of ten deities; the transference of the deity on to the *yantra* or image (*mūrti*); worship of the deity with ritual ingredients with the chant of *mantras*, dispersal of deity (*visarjana*), sacrifice into fire (*homa*); and offering to lesser beings (*bali*) and worship of maidens (*kumārī*). This elaborate *arcana* programme ends with salutation to the deity by the recitation of *stotra*, eulogies glorifying the metaphysical features of the deity, her/his beauty, splendour, might and omniscience. This is followed by a group of works such as a *kavaca* (a protective

¹¹⁵ Sanderson quotes from *Sārdhatriśatikālotaravṛtti*, pp. 4-5, 11.6-7: "For any scripture a *paddhati* is a text that enables the performance of the rituals [of that scripture] along with the *mantras* [that accompany them] by succinctly arranging in the order [of performance] of the [instructions] explicitly stated [in the scripture but] dispersed in various places [throughout the length]"; "The Śaiva Religion Among the Khmers", in *Bulletin de L'École Française D'Extreme-Orient*, 90-91(2003-04), pp. 349-463; part I, pp. 356-57, n. 19.

ॐ माले माले महामाये सर्वशक्तिस्वरूपिणि।
चतुर्वर्गस्त्वयि न्यस्तस्तस्मान्मे सिद्धिदा भव॥

ॐ ह्रीं सिद्धयै नमः इत्यनेन मालां दक्षिणकरे निधाय हृत्प्रदेशे समानीय मध्यमामध्यभागे गुटिकां प्रत्येकं स्पृशन् मेरुमलङ्घयन् शरीरे कामकलां विभाव्य शिरसि गुरुं ध्यात्वा हृदि देवीं भावयन् जिह्वायां मन्त्रं दीपरूपिणं विभाव्य तत्प्रभापटले जिह्वामपि दीपरूपिणीं विभाव्य मनसा उपांशुना वा करमालया वर्णमालया वा संस्कृतमहाशङ्खरुद्राक्षस्फटिकाद्यन्यतममालया वा मूलमन्त्रमष्टोत्तरशतं वाऽद्रुतमविलम्बितं प्रजप्य मालां शिरसि—

ॐ त्वं माले सर्वभूतानां सर्वलोकप्रिया मता।
शिवं कुरुष्व मे भद्रे यशोवीर्यं च सर्वदा॥ इति।

पठन्निधाय—

ह्रीं सिद्धयै नमः इति सम्पूज्य पुनः पूर्ववत् प्राणायामं न्यासादिकं च विधाय देवतां पुष्पाक्षतादिभिः सम्पूज्य पुष्पचन्दनाक्षतयुतशङ्खोदकेन—

ॐ गुह्यातिगुह्यगोप्त्री त्वं गृहाणास्मत्कृतं जपम्।
सिद्धिर्भवतु मे देवि त्वत्प्रसादान्महेश्वरि॥

इति मन्त्रेण देव्या वामकरे तेजोमयं जलं ध्यात्वा समर्पयेत् ततो मालां शिरसि उत्तार्य—

ॐ त्वं माले सर्वदेवानां सर्वसिद्धिप्रदा मता।
तेन सत्येन मे सिद्धिं देहि देवि नमोऽस्तु ते॥

इत्यमुं मन्त्रं पठन् सम्पूज्य यत्नतो गोपयेत्। कराद् भ्रष्टेच्छान्त्यर्थमष्टोत्तरशतमूलं जपेत् ततो देव्यै पुष्पाञ्जल्यष्टकं दत्त्वा स्तोत्रकवचादिकं पठेत्।

अथ कर्पूरस्तोत्रम्

कर्पूरं मध्यमान्त्यस्वरपरंरहितं सेन्दुवामाक्षियुक्तं
बीजं ते मातरेतत् त्रिपुरहरवधुत्रिष्कृतं ये जपन्ति।
तेषां गद्यानि पद्यानि च मुखकुहरादुल्लसन्तीव वाचः
स्वच्छन्दध्वान्तधाराधररुचिरुचिरे सर्वसिद्धिं गतानाम्॥ १ ॥

ईशानः सेन्दुवामश्रवणपरिगतं बीजमन्यन्महेशि
द्वन्द्वं ते मन्दचेता यदि जपति जनो वारमेकं कदाचित् ।



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