

Devi Bhagavatam

THE TWELFTH BOOK

Chapter I

On the description of Gâyatrî

1-7. Nârada said :– O Deva! The rules of Sadâchâra (right ways of living) and the all-sin-destroying unequalled Glories of the Devî Bhagavatî have been described by Thee. And I, too, have heard the nectar of the Glories of the Devî from Thy lotus mouth. The Chândrâyana and other Vratas; described by Thee, are very difficult to practise. So they are impracticable with the ordinary persons. Therefore, O Lord! Kindly describe those actions which can easily be carried out by common persons, at the same time, the Devî's Grace and Siddhis can be obtained by those practices. Again what thou hast described about the Gâyatrî in connection with Sadâchâra kindly say which are the chief and foremost as well as those that are more meritorious. O Best of the Munis! Thou hast told that there are the twenty-four syllables in the Gâyatrî. Kindly describe now their Risis, Chhandas, Devatâs and other things that should be known regarding them and thus satisfy my longings.

8-27. S'rî Nârâyana said :– O Nârada! The twice-born would have done what they ought to do if they be engaged in repeating their Gâyatrî only, whether they be able or not able to practise the Chândrâyana and the other vratas. Whichever Brâhmin repeats the Gâyatrî three thousand times and offers Arghya to the Sun in the three Sandhyâ times, the Devas worship him; what to speak of other ordinary persons! Whether he practises Nyâsa or not, if anybody sincerely repeats the Gâyatrî Devî, Whose Nature is Existence, Intelligence, and Bliss and meditates on Her, even if he attains siddhi in one syllable even, then as a result of that, he can vie with the best of the Brâhmanas, the Moon, and the Sun; nay, with Brahmâ, Visnu, and Mahes'vara even! O Nârada! Now I will tell in due order the Risis, Chhandas, and the Devatâs of the twenty-four syllables of the Gâyatrî. The Risis, in due order, are (1) Vâma Deva, (2) Attri, (3) Vas'istha, (4) S'ukra, (5) Kanva, (6) Parâs'ara, (7) the very fiery Vis'vamisra, (8) Kapila, (9) S'aunaka, (10) Yâjñavalkya, (11) Bharadvâja, (12) the ascetic Jamadagni, (13) Gautama, (14) Mudgala, (15) Vedavyâsa, (16) Lomas'a, (17) Agastya, (18) Kaus'ika, (19) Vatsya, (20) Pulastya, (21) Mânduka, (22) the ascetic in chief Durvâsâ, (23) Nârada and (24) Kas'yapa.

Now about the chhandas :– (1) Gâyatrî, (2) Usnik, (3) Anustup, (4) Brihatî, (5) Pankti, (6) Trisnup, (7) Jagatî, (8) Atijagatî, (9) S'akkarî, (10) Ati S'akkarî, (11) Dhriti, (12) Ati Dhriti, (13) Virât, (14) Prastârapankti, (15) Kriti, (16) Prâkriti, (17) Âkriti, (18) Vikriti, (19) Samkriti, (20) Aksarapankti, (21) Bhuh, (22) Bhuvah, (23) Svah and (24) Jyotismatî. The Devatâs of the several letters in due order, are :– (1) Agni, (2) Prajâpati, (3) Soma, (4) Îs'âna, (5) Savitâ, (6) Âditya, (7) Brihaspati, (8) Maitrâvaruna, (9) Bhagadeva, (10) Aryamâ, (11) Ganes'a, (12) Tvastrâ, (13) Pûsâ, (14) Indrâgnî, (15) Vâyû, (16) Vâmadeva, (17) Maitrâ varunî (18) Vis'vadeva, (19) Mâtrikâ, (20) Visnu, (21) Vasu, (22) Rudra Deva, (23) Kuvera, and (24) the twin As'vinî Kumâras. O Nârada! Thus I have described to you about the the Devatâs of the twenty-four syllables. The hearing of this destroys all sins and yields the full results of repeating the mantra Gâyatrî. (Note :– The Devatâs, mentioned in the Gâyatrî Brahmâ Kalpa are different from those mentioned here.)

Here ends the first Chapter of the Twelfth Book on the description of Gâyatrî in the Mahâpurânâ S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

Chapter II

On the description of the S'aktis, etc., of the syllables of Gâyatrî

1-18. Nârâyana said :— O Nârada! O Great Muni! Now hear which are the S'aktis in due order of the twenty four syllables of the Gâyatrî Devî:—

(1) Vâma Devî, (2) Priyâ, (3) Satyâ, (4) Vis'vâ, (5) Bhadravilâsinî, (6) Prabhâ Vatî, (7) Jayâ, (8) S'ântâ, (9) Kântâ, (10) Durgâ, (11) Sarasvatî, (12) Vidrumâ, (13) Vis'âle'sâ, (14) Vyâpinî, (15) Vimalâ, (16) Tamopahârinî, (17) Sûksmâ, (18) Vis'vayoni, (19) Jayâ, (20) Vas'â, (21) Padmâlayâ, (22) Parâs'obhâ, (23) Bhadrâ, and (24) Tripadâ.

Now hear the respective colours of the several syllables of the Gâyatrî Devî :— (1) like Champaka and Atasî flowers, (2) like Vidruma, (3) like crystal, (4) like lotus; (5) like the Rising Sun; (6) white like conchshell; (7) white like Kunda flower; (8) like Prabâla and lotus leaves; (9) like Padmarâga, (10) like Indranîlamani; (11) like pearls; (12) like Saffron; (13) like the black collyrium of the eye; (14) red; (15) like the Vaidûrya mani; (16) like Ksaudra (Champaka tree, honey, water); (17) like turmeric; (18) like Kunda flower; and the milk (19) like the rays of the Sun; (20) like the tail of the bird S'uka; (21) like S'atapatra; (22) like Ketakî flower; (23) like Mallikâ flower; (24) like Karavîra flower.

Now about their Tattvas :— (1) earth; (2) water; (3) fire; (4) air; (5) Âkâs'a (ether); (6) smell; (7) taste; (8) form; (9) sound; (10) touch; (11) male generative organ; (12) anus; (13) legs, (14) hands; (15) speech; (16) Prâna (vital breath); (17) tongue; (18) eyes; (19) skin; (20) ears; (21) Prâna (up going breath); (22) Apâna; (23) Vyâna, (24) Sâmâna.

Now about the Mudrâs of the syllables:— (1) Sammukha; (2) Samputa; (3) Vitata; (4) Vistrita; (5) Dvimukha, (6) Trimukha; (7) Chaturmukha; (8) Pañchamukha; (9) Sanmukha; (10) Adhomukha; (11) Vyâpakânjali (12) S'akata; (13) Yamapâs'a; (14) Grathita; (15) Sanmukhon mukha (16) Vilamba; (17) Mustika; (18) Matsya; (19) Kûrma; (20) Varâhaka; (21) Simhâkrânta, (22) Mahâkrânta; (23) Mudgara, and (24) Pallava.

The Mahâmudrâs of the fourth foot of Gâyatrî are (1) Trisûlayonî (2) Surabhi; (3) Aksa mâlâ; (4) Linga; and (5) Ambuja. O Nârada! Thus I have described to you all about the Mudras, etc., of the several syllables of the Gâyatrî. If during Japam, one thinks all these and at the same time repeats, all his sins are destroyed and his wealth gets increase and the fame attends on him.

Here ends the Second Chapter of the Twelfth Book on the description of the S'aktis, etc., of the syllables of Gâyatrî in the Mahâpurânam S'rî Mad Devî Bhâgavatam of 18,000 Verses by Maharsi Veda Vyâsa.

Chapter III

On the description of the Kavacha of S'rî Gâyatrî Devî

1-3. Nârada spoke :— O Bhagavân! Thou art the Lord of this world; Thou canst shew favour and disfavour both; Thou art specially versed in the sixty-four Kalâs (arts of learning); Thou art the chief of the Yogis. I therefore ask Thee to solve a doubt of mine. By what Punyam a man can become free from all his sins and limitations and he can realise and become of the nature of Brahmâ. O Lord! And what are duly the Risis, Chhandas, Devatâs, Dhyân, and Nyâsa, etc., of this meritorious act? I want to hear.

4-25. Nârâyana said :— O Nârada! There is but one and the only one way to this and though that is very secret, I will disclose that to you. It is the Gâyatrî-Kavacha. It can destroy all sins. Therefore to recite or to hold it on one's body enables the man to become free from all his sins and to get all his desires fulfilled and he gets the Sâyuya Mukti with the Devî (be merged

in the Devî-Body). Now hear the Risis, Chhandas, etc., of this Kavacha :- Brahmâ, Visnu and Mahes'vara are the Risis; the Rik, Yajus, Sâma and Atharva Vedas are the Chhandas; the Paramâ Kalâ Gâyatrî of the nature of Brahmâ is the Devatâ; "Tat" in Gâyatrî is the Vîja; "Bharga" is the S'akti; and "Dhîyah" is the Kîlaka; and its viniyoga (application) is in getting the Moksa (liberation.). With the first four syllables touch the heart; with the next three letters touch the head; with the next four letters touch the tuft on the crown of the head; with the next three letters on the Kavacha; with the next four letters on the eyes and with the last four letters make the Nyâsa, all over the body repeating "Astrâya Phat," O Nârada! Hear now the Dhyânam of Gâyatrî, that grants all desires. The Gâyatrî Devî has five faces; one of which is of white colour; and the other four is of pearl, Vidruma, golden, and Nîlakântamani colour respectively. Each face has got three eyes; on the head there is a crown of jewels and the digit of the Moon is shining there. Her body is composed of the twenty-four tattvas. She has ten hands :- On the top right and left hands there are two lotuses; lower down, there are disc and conch shell; lower down, there are rope and skull; lower down, there are noose and goad; and on the bottom hands right and left she is making signs of "No fear" and "ready to grant boons." Thus meditating on S'rî Gâyatrî, one is to recite the Kavacha thus :- Let the Gâyatrî Devî protect my front; Sâvitri Devî protect my right; the Sandhyâ Devî, my back and the Devî Sarasvatî, my left. Let my Mother Pârvatî Devî protect my quarters. Let Jalas'âyinî protect the southeast; Yâtudhâna Bhayankarî protect my South-west; Pavamânavilâsinî my north-west; Rudrarûpinî Rudrânî protect my north-east. Let Brahmânî protect my top and Vaisnavî protect my nether regions. Let the word "Tat" in the Gâyatrî protect my legs; "Savituh" protect my Knees; "Varenyam," protect my loins; "Bhargah," my navel. Let "Devasya" protect my heart; "Dhîmahî" protect my neck; "Dhîyah," protect my eyes; "Yah," protect my forehead; "Nah" protect my head; and "Prachodayât" protect the tuft on the crown of my head.

Again let the "Tat" of the twenty-four syllabled Gâyatrî protect my head; "Sa," protect my forehead; "Vi" protect my eyes; "Tu" my cheeks; "Va," protect my nostrils; "Re," my mouth; "ni" protect my upper lip; "Yah" protect my lower lip; "Bha" within my face; "rgo," protect my cheeks; "De," my throat; "Va" my shoulders; "Sya" my right hand; "Dhi" my navel; "ma," my heart, "Hi," my belly; "Dhî," my navel; "Yo" my loins; "Yo", my anus; "nah," my thighs, "Pra," my Knees; "Cho" my shanks "Da" my heels; "Yâ" my legs; and let "at" protect all my sides. O Nârada! This divine Kavacha of the Devî Gâyatrî can baffle hundreds and thousands of obstructions and evils; can grant sixty-four Kalâs and liberation. By the glory of this Kavacha, man can become free from all evils and can attain the state of Brahmâ. Moreover whoever reads or hears this acquires the fruits of making a gift of a thousand cows.

Here ends the Third Chapter of the Twelfth Book on the description of the Kavacha of S'rî Gâyatrî Devî in the Mahâpurânam S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

Chapter IV

On Gâyatrî Hridaya

1-2. Nârada said :- O Bhagavân! I have heard from you all about the Kavacha and the Mantra of S'rî Gâyatrî. O Deva Deva! O Thou, the Knower of the present, the past, and the future! Now tell about the Hridaya, the highest, the interior or esoteric Essence of the Gâyatrî, holding which, if one repeats the Gâyatrî, he acquires all the punyam (merits), I am desirous to hear this.

3-8. Nârâyana said :- O Nârada! This subject on the Hridaya of Gâyatrî is explicitly written in the Atharva Veda. Now I will speak on that, the great secret, in detail. Listen. First, consider

the Gâyatrî, the Devî, the Mother of the Vedas as of a Cosmic Form (Virâ trupâ) and meditate all the Devas as residing on Her Body. Now in as much as the Pinda and Brahmânda are similar, consider yourself as of the form of the Devî and meditate within yourself on the Devatâs, thus :- The Pundits, the Knowers of the Vedas, say this :- He is not yet fit to worship the Deva and he is not an Adhikârî as yet who has not been able to make himself a Deva; therefore to establish the knowledge of the oneness of the Deva and himself, he is to meditate the Devas within his body, thus :-

O Nârada! Now I will speak on the Hridaya of Gâyatrî, knowing which every man becomes able to become all the Devas. Listen. The Risi of this Gâyatrî Hridaya is Nârâyana; the Chhandas is Gâyatrî; and S'rî Parames'varî Gâyatrî is the Devatâ. Perform the Nyâsa of this as mentioned before and taking your seat in a lonely place, meditate intently on the Devî with your heart and head well collected. Now I am speaking of the Arthanyâsa. Hear. Meditate on the Devatâ Dyau on your head; the twin As'vins on the rows of the teeth; the two Sandhyâs on your upper and lower lips; the Agni, Fire, within your mouth; Sarasvatî, on the tongue; Brihaspati on the neck; the eight Vasus on the two breasts; the Vâyus, on the two arms; the Paryanya Deva on the heart; Âkâs'a, on the belly; Antarîksam (the middle space) on the navel; Indra and Agni, on the loins; Prajâpati, the condensed form, as it were, of Vijñâna, on the hip joints; the Kailâs'a and the Malaya mountains on the two thighs; the Visvedevâs on the two knees; Vis'vâmitra on the shanks; the Sun's northern and southern paths, the Uttarâyana and Daksinâyana on the anus; the Pitris on the thighs; the Earth on the legs; the Vanaspati on the fingers and toes; the Risis on the hairs of the body; the Muhûrtas on the nails; the planets on the bones; the Ritus (seasons) on the blood and flesh; the Samvatsaras on the Nimisa (twinkling of eye) the Sun and the Moon on the day and night respectively. Thinking thus, repeat "I take refuge of the Divine Holy Gâyatrî, the Chief and most Excellent One, the Thousand eyed and I take refuge wholly unto Her."

Then repeat "I bow down to Tat savitur varenyam," "I bow down to the Rising Sun on the East," "I bow down to the Morning Aditya," "I bow down to the Gâyatrî, residing in the Morning Sun" and "I bow down to all." O Nârada! Whoever recites this Gâyatrî Hridaya in the morning finds all the sins committed in the night all destroyed! Whoever recites this in the evening gets his sins of the day all destroyed! Whoever recites this in the evening and in the morning can rest assured to have become free of sins; he gets the fruits of all the Tîrthas; he is acquainted with all the Devas; he is saved if he has spoken anything that ought not to have been spoken; if he has eaten anything that is not fit to be eaten; if he has chewn and sucked anything that ought not to have been chewn and sucked; if he has done anything that ought not to have been done and if he has accepted hundreds and thousands of gifts that ought never to have been accepted.

The sins incurred by eating with the others in a line cannot touch him. If he speaks lies, he will not be touched by the sins thereof; even if a non-Brahmachârî recites this, he will become a Brahmachârî. O Nârada! What more shall I say to you of the results of Gâyatrî Hridaya than this :- that whoever will study this will acquire the fruits of performing thousand sacrifices and repeating the Gâyatrî sixty thousand times. In fact, he will get Siddhi by this. The Brâhmâna, who daily reads this in the morning will be freed of all the sins and go upwards to the Brahmâ (Loka) and is glorified there. This has been uttered by Bhagavân Nârâyana Himself.

Here ends the Fourth Chapter of the Twelfth Book on Gâyatrî Hridaya in the Mahâpurânam S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

Chapter V

On the Gâyatrî Stotra

1. Nârada said :- O All knowing One! Thou showest Thy grace to Thy devotees! Thou hast described this sin-destroying Gâyatrî Hridaya. Now describe Her Stava (hymn of praise).

2-29. Nârâyana said :- O World-Mother! O Thou, favouring Thy devotees! O Thou, the Prime Force, O Omnipresent! Infinite! S'ri Sandhye! I bow down to Thee. Thou art the Sandhyâ; Thou art the Gâyatrî, Sâvitri and Sarasvatî; Thou art Brâhmî, Vaisnavî and Raudrî and Thou art red, white, and black (the colours of Gâyatrî, Sâvitri and Sarasvatî) that Thou assumest respectively. O Bhagavatî! Thou art always meditated by the Munis as young in the morning, full of youth in the mid-day, and aged in the evening. I bow down to Thee. Thou art seen by the Tapasvis (ascetics) as Brahmânî, riding on Hamsa (swan), Sarasvatî riding on Garuda, and Sâvitri riding on Bull. Thou art seen within by the ascetics as manifesting the Rigveda (in the form of Sâvitri) in this world, as manifesting Yayurveda in the middle space (antariksam) and as manifesting Sâmaveda everywhere in the Rudra loka, thus roaming in the three worlds. I bow down to Thee. O Devî! Thou art Rudrânî in the Rudra loka, Vaisnavî in the Visnu loka, and Brahmânî in the Brahmâ loka; thus Thou shewest Thy favour to the Immortals. O Devî! Thou art the Mother delighting the seven Risis (of the Great Bear); Thou art Mâyâ. Thou grantest great many boons to Thy Bhaktas. Thou art sprung from the eyes and hands, tears and perspiration of S'iva and S'ivâ. Thou art the Mother of delights, Durgâ Devî, recited by the following ten names :- Varenyâ, Varadâ, Varisthâ, Varavarninî, Garisthâ, Varâhâ, Varârohâ, Nîlagangâ, Sandhyâ and Bhoga Moksadâ. Thou art the Bhâgirathî (the river Ganges) in this world; the Bhogavatî in the Pâtâla; and the Mandâkinî (the milky way) in the Heavens. Thou art in this world (Bhur loka) the all-enduring Prithvî (earth); Thou art the Vâyû S'akti (air power) in the middle space (Bhubhar Loka); Thou art the energy (the ocean of Tejas) in the Heavens (Svar loka); Thou art the Great Siddhi in the Mahar loka; Thou art Janâ in the Janar Loka; Thou art Tapasvinî in the Tapar loka; Thou art Truth (True Speech) in the Satya lokam. Thou art Kamalâ in Visnu loka; Gâyatrî in Brahmâ loka; and the other half of Hara as Gaurî in the Rudra loka. O Devî! Thou art sung as Prakriti – "Aham" "Om-Mahat" tattva and beyond that the Highest Sarva Brahmâ rûpinî and Sâmyâvasthâ Prakriti. Thou art the Parâ S'akti; Thou art the Paramâ S'akti; O Devî! Thou art the Tri-S'akti :- the Ichchhâ S'akti (the will power), the Kriyâ S'akti (power of action) and the Jñâna S'akti (the force of knowledge). Thou art the Gangâ, Yamunâ, Vipâs'â, Sarasvatî, Sarayu, Devîkâ, Sindhu; Narmadâ, Îrâvatî, Godâvarî, S'atadru; Kâverî, Kaus'ikî, Chandra Bhâgâ, Vitastâ, Gandakî, Tapinî, Karatoyâ, Gomatî, and Vetravatî and other rivers; Thou art the Idâ, Pingalâ, and Susumnâ nerves; Thou art Gândhârî, Hastajihvâ, Pûsâ, Apûsâ, Alambusâ, Kuhû, S'ankhinî, Prânavâhinî and other nerves in the body; O Devî! Thou art the vital power in the lotus of the heart; Thou art Svapna nâikâ in the throat; Thou art Sadâdhârâ in the palate; and Thou art the Vindumâlinî S'akti in the pituitary space between the eyebrows.

Thou art the Kundalinî in the Mûlâdhâra (sacral plexus), the Vyâpinî extending upto the roots of the hairs; Thou art Madhyâsanâ on the crown of the head, and Thou art Manonmanî in the Brahmârandhra. O Devî! What need there is in stating these? Suffice it to say that whatever there is seen in this universe, all art Thou; therefore, O S'ri Sandhyâ Devî! I bow down to Thee. O Nârada! Thus I have spoken to you about the Gâyatrî-Stotra that gives all successes, destroys all sins, and yields all merits. He who reads this in the Sandhyâ times, with all attention, will get sons if he has no sons, will get wealth if he has no wealth. There is no doubt in this. Whoever reads this Stotra gets the fruits of all Tîrthas, all Tapasyâs, all gifts, all sacrifices and all Yogas. He enjoys happiness in this world and finally gets the Moksa. The Munis who are engaged in Tapasyâs read this Stotra. While bathing, if one reads this,

merged under water, acquires the fruits of his being merged in the Sandhyâ. O Nârada! I speak this verily, verily, verily, unto you that there is no trace of any doubt in this statement. Whoever will hear with devotion this Sandhyâ stotra, the nectar-like thing, will be freed from all sins.

Here ends the Fifth Chapter of the Twelfth Book on the Gâyatrî Stotra in the Mahâpurânam S'ri Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

THE TWELFTH BOOK

Chapter VI

On the one thousand and eight names of the Gâyatrî

1-3. Nârada said :- O Bhagavân! O All-knowing One! O Thou versed in all the S'âstras! I have heard from Thy mouth all the secrets of S'rutis and Smritis. Now I ask Thee, O Deva! How can the knowledge of that Veda Vidyâ (Learning) be obtained by which all sins are rooted out and destroyed, how is Brahmajñânânam obtained and how can Moksa be obtained? How can death be conquered and how can the best results be obtained in this world and in the next. O Lotus-eyed One! Thou ought'st to describe fully all these to me.

4-9. Nârâyana said :- O Nârada! O Highly Learned One! Sâdhu! Sâdhu! You have now put a nice question indeed! Now I will describe one thousand and eight names of the Gâyatrî Devî. Listen attentively. These all sin-destroying auspicious names were composed by Brahmâ and first recited by Him. Its Risi is Brahmâ; the Chhandas is Anustup; the Devatâ is Gâyatrî; its Vîja is Halavarna (consonants) and its S'akti is Svaravarna (vowels). Perform the Anga Nyâsa and the Kara Nyâsa by the Mâtrikâ varnas (that is, by the fifty syllables). Now hear its Dhyânam, that will do good to the Sâdhakas (the practisers). [N.B. :- Amga Nyâsa - Touching the limbs of the body with the hand accompanied by appropriate Mantras. Kara Nyâsa - assignment of the various parts of fingers and hand to different deities which is usually accompanied with prayers and corresponding gesticulations. I worship the Kumârî (virgin) Gâyatrî Devî, the Lotus-eyed One, riding on the Swan (the Prânas), and seated on a lotus (creation); Who is three-eyed and of a red colour; and Who is bright and decorated with gems and jewels of red, white, green, blue, yellow and other variegated colours; Who is holding in Her hands Kundikâ, the rosary, lotus and making signs as if ready to grant the desired boons and on whose neck is suspended the garland of red flowers. I worship the Devî Gâyatrî. [Note :- The colours are the various emotions and feelings.]

10-16. Now I will recite the one thousand and eight names of the Gâyatrî, beginning with the syllable "a" and going on a, â, i, î, etc., in due order of the alphabets. Listen! Her ways and actions cannot be comprehended by intellect (Buddhi); She is therefore Achintya Laksanâ; She is Avyaktâ (unmanifested; unspeakable); She is Arthamâtrimahes'varî, (because She is the Controller of Brahmâ, etc.); She is Amritârnava madhyasthâ, Ajitâ and Aparâjitâ. Thou art Animâdigunâdhârâ, Arka mandalasamsthitâ, Ajarâ, Ajâ, Aparâ, Adharmâ (she has no dharma, caste, etc.), Aksasûtradharâ, Adharâ; Akârâdaksakârântâ (beginning with the syllable "a" and ending with the syllable "ksa", thus comprising the fifty syllables), Arisadvargabhedinî (destroying the five passions), Anjanâdripratîkâs'â, Anjanâdrinivâsinî, Aditi, Ajapâ, Avidyâ, Aravindanibheksanâ, Antarvahihsthitâ, Avidyâdhvamsinî, and Antarâtmikâ. Thou art Ajâ. Ajamukhâvâsâ (residing in the mouth of Brahmâ), Aravindanibhânânâ, (Vyanjanavarnâtmikâ, therefore called) Ardhamâtrâ, Arthadânajñâ (because She grants all the Purusârthas.)

Arimandalamarddinî, Asuraghnî, Amâvâsyâ, Alaksîghnî, Antyajârçhitâ. Thus end Her names beginning with “A”. Now the names with

“Â” Thou art Âdi Laksmî, Âdi S’akti, Âkriti, Âyatânanâ, Âdityapadavichârâ, Âdityaparisevitâ, Âchâryâ, Âvartanâ; Âchârâ, and Âdi Mûrti nivâsinî.

17-18. Thou art Âgneyî, Âmarî, Âdyâ, Ârâdhyâ, Âsanasthitâ, Âdhâra nilayâ (seated in the Mulâdhâra), Âdhârâ (the Refuge of all), and Âkâs’ânta nivâsini (of the nature of Aham tattva; Thou art Âdyâksara samâyuktâ, Ântarâkâs’arûpinî, Âdityamandalagatâ, Ântaradhvântanâs’inî, (i.e., destroyer of the Moha of Jîvas). Then come the names beginning with “I.”

19-25. Thou art Indirâ, Istadâ, Istâ Indîvaraniveksanâ, Irâvatî, Indrapadâ, Indrânî, Indurûpinî, Iksukodandasamyuktâ, Isusandhânakârinî, Indranîlasamakârâ, Idâpingalarûpinî, Indrâksî, Îs’varî, Devî Îhâtrayavivarjitâ. Thou art Umâ, Usâ, Udunibhâ, Urvârukaphalânanâ, Uduprabhâ, Udumatî, Udupâ, Udumadhyagâ, Ūrdha, Ūrdhakes’î, Ūrdhadhogatibhedinî, Ūrdhavâhupriyâ, Ūrmimâlâvâggranthadâyinî. Thou art Rita, Risi, Ritumatî (the Creatrix of the world), Risodevanamaskritâ, Rigvedâ, Rinahartrî, Risimandala chârînî, Riddhidâ, Rijumârgasthâ, Rijudharmâ, Rijupradâ, Rigvedanilayâ, Rijvî, Lupta dharma pravartinî, Lûtâriverasam bhûtâ, Lûtâdivisahârinî.

26-30. Thou art Ekâksarâ, Ekamâtrâ, Ekâ, Ekaikanisthitâ, Aindrî, Airâvatârûdhâ, Aihikâmusmikapradâ, Omkârâ, Osadhî, Otâ, Otaprotanivâsinî, Aurbbâ, Ausadhasampannâ, Aupâsanaphalapradâ, Andamadhyasthitâ, Ahkâramanurûpinî. (Visargarûpinî). Thus end the names beginning with vowels.

Now begin the names beginning with consonants. Thou art Kâtyâyanî, Kâlarâtri, Kâmâksî, Kâmasundarî, Kamalâ,. Kâminî, Kântâ, Kâmadâ, Kâlakanthinî, Karikumbha stana bharâ, Karavîra Suvâsinî, Kalyanî, Kundalavatî, Kuruksetranivâsinî, Kuruvinda, dalâkârâ, Kundalî, and Kumudâlayâ.

31-32. Thou art Kâlajhibhâ, Karâlâsyâ, Kâlîkâ, Kâlarûpinî, Kâmanîyagunâ, Kânti, Kalâdhârâ, Kumudvatî, Kaus’ikî, Kamalâkârâ, Kâmachâraprabhanjinî. Thou art Kaumarî, Karunâpângî, Kakubanta (as presiding over all the quarters), and Karipriyâ.

33-37. Thou art Kes’arî, Kes’avanutâ, Kadamba Kus’umapriyâ, Kâlindî, Kâlîkâ, Kâñchî, Kalas’odbhavasamstutâ. Thou art Kâmamâtâ, Kratumatî, Kâmarûpâ, Kripâvatî, Kumârî, Kunda nilayâ, Kirâtî, Kîravâhana, Kaikeyî, Kokilâlâpâ, Ketakî, Kusumapriyâ, Kamandaludharâ, Kâlî, Karmanirmûlakârinî, Kalahansagati, Kaksâ, Kritâ, Krita, Kautukamangalâ, Kastûrîtilakâ, Kamrâ, Karîndra Gamanâ, Kuhû, Karpûralepanâ, Krisnâ, Kapilâ, Kuharâs’rayâ, Kûtasthâ, Kudharâ, Kamrâ, Kuksisthâkhilavistapâ.

Thus end the names with Ka. Now come those with Kha.

38-62. Thou art Khadga Khetadharâ, Kharbhâ, Khecharî, Khagavâhanâ, Khattânga dhârinî, Khyâta, Khagarâjoparisthitâ, Khalaghnî, Khanditajarâ, Khadâksyânâpradâyinî, Khandendu tilakâ.

Thou art Gangâ, Ganes’a guhapûjita, Gâyatrî, Gomatî, Gîtâ, Gândhârî, Gânalolupâ, Gautamî, Gâminî, Gâdhâ, Gandharvâpsarasevitâ, Govinda charanâ krântâ, Gunatraya vibhâbitâ, Gandharvî, Gahvarî, Gotrâ, Girîs’â, Gahanâ, Gamî, Guhâvâsâ, Gunavatî (of good qualities), Gurupâpaprânâs’inî, Gurbhî, Gunavatî (of the three gunas), Guhyâ, Goptavyâ, Gunadâyinî, Girijâ, Guhyamâtangî, Garudadhvajavallabhâ, Garvâpahârinî, Godâ (grating Heaven), Gokulasthâ, Gadâdharâ, Gokarnanilayâ saktâ, and Guhyamandala vartinî.

Now the names with “Gha”. Thou art Gharmadâ, Ghanadâ, Ghantâ, Ghora Dânavâ marddinî, Ghrinî mantra mayî (of the Sûrya mantra, Ghrinî is to shine). Ghosâ, Ghanasampâtadâyinî, Ghantâra-vapriyâ, Ghrânâ, Ghrinisantustikârinî (giving pleasure to the Sun), Ghanârimandalâ, Ghûrnâ, Ghrîtâchî, Ghanaveginî, Gñânadhâtumayî. Thou art Charchâ, Charchitâ, Châruhâsinî, Chatulâ, Chandikâ, Chitrâ, Chitramâlyayi bhûsitâ, Chaturbhujâ. Châru dantâ, Châturî, Charitapradâ, Chûlikâ, Chitravastrântâ, Chandramah Karna Kundalâ, Chandrahâsâ, Chârudâtrî, Chakorî, Ghandrahâsinî, Chandrikâ, Chandradhâtrî, Chaurî, Chorâ, Chandikâ, Chanchadvâgvâdinî, Chandrachûdâ, Choravinâs'inî, Châruchandana liptângî, Chanchachchâmaravijitâ, Chârumadhyâ, Chârugati, Chandilâ, Chandrarûpinî, Châruhoma priyâ, Chârvâ, Charitâ, Chakrabâhukâ, Chandramandalamadhyasthâ, Chandramandala Darpanâ, Chakravâkastanî, Chestâ, Chitrâ, Châruvilâsinî, Chitsvarûpâ; Chandavatî, Chandramâ, Chandanapriyâ, Chodayitrî (as impelling the Jîvas always to actions), Chiraprajñâ, Châtakâ, Châruhetukî.

Thou art Chhatrayâtâ, Chhatradharâ, Chhâyâ, Chhandhahparichchhadâ, Chhâyâ Devî, Chhidranakhâ, Chhannendriyavisarpinî, Chhandonustuppratishântâ, Chhidropadrava bhedinî, Chhedâ, Chhatres'varî, Chhinnâ, Chhurikâ, and Chhelanpriyâ. Thou art Jananî, Janmrarahitâ, Jâtaveda, Jaganmayî, Jâhnavî, Jatilâ, Jatrî (Jetrî), Jarâmarana varjitâ, Jambu dvîpa vatî, Jvâlâ, Jayantî, Jalasâlinî, Jitendriyâ, Jitakrodhâ, Jitâmitrâ, Jagatpriyâ, Jâtarûpamayî, Jihvâ, Jânakî, Jagatî, Jarâ (Jayâ) Janitrî, Jahnutanayâ, Jagattrayahitaisinî, Jvâlamulî, Japavatî, Jvaraghnî, Jitavistapâ, Jitâkrântamayî, Jvâlâ, Jâgratî, Jvaradevatâ, Jvalantî, Jaladâ, Jyesthâ, Jyâghosâ sphota dinmukhî, Jambhinî, Jrimbhanâ, Jrimbhâ, Jvalanmânikya Kundalâ. Jhinjhikâ, Jhananirghosâ, Jhanjhâ

Mâruta veginî, Jhallakîvâdya kus'alâ, Nrûpâ, Nbhujâ, Tanka bhedinî, Tanka bânasamâyuktâ, Tankinî, Tanka bhedinî, Tankîganakritâghosâ, Tankaniya mahorasâ, Tankâra Kârinî, Tha tha s'avdaninâdinî.

63-80. Now come the names beginning with “Da.” They are :– Dâmarî, Dâkinî, Dimbhâ, Dundamâraikanirjitâ, Dâmarîtantramargasthâ, Dandadamarunâdinî, Dindîravasahâ, Dimbhalasat krîdâparâyanâ (dancing with joy in battles). Then Dhundhi vighnes'a jananî, Dhakkâ hastâ, Dhilivrajâ (followed by S'iva ganas), Nityajñânâ, Nirupamâ, Nirgunâ and Narmadâ river. Now :– Trigunâ, Tripadâ, Tantrî, Tulasî, Tarunâ, Tara, Trivikramapadâ krântâ, Tûriyapadagâminî, Tarunâ ditya samkas'â, Tâmasî, Tuhinâ, Turâ, Trikâlajñâna Sampannâ, Trivalî, Trilochanâ, Tri S'akti, Tripurâ, Tungâ, Turangavadanâ, Timingilagilâ, Tibrâ, Trisrotâ, Tâmasâdinî, Tantra mantravis'esajñâ, Tanumadhyâ, Trivipstapâ, Trisandhyâ, Tristanî, Tosâsamsthâ, Tâlapratâpinî, Tâtankinî, Tusârâbhâ, Tuhinâchala vâsinî, Tantujâlasamâyuktâ, Târahârâ valipriyâ, Tilahomapriyâ, Tîrthâ, Tamâla kusumâ kriti, Târakâ, Triyutâ, Tanvî, Tris'am kuparivâritâ, Talodarî, Tirobhâsâ, Tâtamka priyavâdinî, Trijatâ, Tittirî, Trisnâ, Tribidhâ, Tarunâ kritî, Tapta kâchanasamkâs'â, Tapta kâñchana bhûsanâ, Traiyambakâ, Trivargâ, Trikâlajñânadâyinî, Tarpanâ, Triptidâ, Triptâ, Tâmasî, Tumvarustutâ, Târksyasthâ, Trigunâkârâ, Tribhangî, Tanuvallarî, Thâtkârî, Thâravâ, Thântâ, Dohinî, Dînavatsalâ, Dânavânta karî, Durgâ, Durgâsuranivahrinî, Devarîti, Divârâtri, Draupadî, Dunda bhisvanâ, Devayânî, Durâvâsâ, Dâridrya bhedinî, Divâ, Dâmodarapriyâ, Dîptâ, Digvâsâ, Digvimohinî, Danda kâranya nilayâ, Dandinî, Deva pûjitâ, Deva vandyâ, Divisâdâ, Dvesinî, Dânavâ kriti, Dînanâ thastutâ, Dîksâ, Daivas'â disvarupinî, Dhâtri, Dhanurdharâ, Dhenur Dhârinî, Dharmachârinî, Dhurandharâ, Dharâdharâ, Dhanadâ, Dhânya dohinî, Dharmas'îlâ, Dhanâdhyaksâ, Dhanurvedavis'âradâ, Dhriti, Dhanyâ, Dhritapadâ, Dharmarâjapriyâ, Dhruvâ, Dhûmavatî, Dhûmakes'î Dharmas'âstraprakas'inî.

81-98. Nandâ, Nandapriyâ, Nidrâ, Nrinutâ, Nandanâtmikâ, Narmmadâ Nalinî, Nîlâ, Nîlakanthasamâs'rayâ, Rudrânî, Nârâyanapriyâ, Nityâ, Nirmmalâ, Nirgunâ, Nidhi, Nirâdhârâ, Nirupamâ, Nityas'uddhâ, Nirajñânâ, Nâdabindu Kalâtîtâ, Nâdavindu Kalâtmikâ, Nrisimhinî; Nagadharâ, Nripanâga vibhûsitâ, Naraka Kles'anâs'inî, Nârâyanapadodbhavâ, Niravadyâ, Nirâkârâ, Nârâdapriyakârinî, Nânâjyotih, Nidhidâ, Nirmalâtmikâ, Navasûtradharâ, Nîti, Nirupa drava kârinî, Nandajâ, Navaratnâdhyâ, Naimîsâranya vâsinî, Navanîtapriya, Nârî, Nîla jîmûta nisvanâ, Nimesinî, Nadîrûpâ, Nîlagrîvâ, Nis'is'varî, Nâmâvalî, Nis'umbhagnî, Nâgaloka nivâsinî, Navajâmbû nadaprakhyâ, Nâgalokâ dhidevatâ, Nûpûrâ Krântacharanâ, Narachitta pramodinî, Nimagnâ rakta nayanâ, Nirghâta-sama-nisvanâ, Nandanodyânilayâ, Nirvya hoparichârinî.

99-107. Pârvatî, Paramodârâ, Parabrahmâtmikâ, Parâ, Pañchkos'avinirmuktâ, Pañchapâta-nâs'inî, Para chitta vidhânajñâ, Pañchikâ, Pañcharûpinî. Pûrnimâ, Paramâ Prîti, Paratejah prakas'inî, Purânî, Paurusî, Punyâ, Pundarî kanibheksanâ, Pâtâla tala nirmagnâ, Prîtâ, Prîtivardhinî, Pâvanî, Pâda sahitâ, Pes'alâ, Pavanâs'inî Prajâpati, Paris'rântâ, Parvatastana mandalâ, Padmapriyâ, Padmasamsthâ, Padmâksi, Padmasambhavâ, Padmapatrâ, Padmapadâ, Padminî, Priyabhâsinî, Pas'upâs'a vinirmuktâ, Purandhrî, Puravâsinî, Puskalâ, Purusâ, Parbhâ, Pârijâta Kusumapriyâ, Pativratâ, Pativratâ, Pavitrângî, Puspahâsa parâyanâ, Prajñâvatîsutâ, Pautrî, Putrapûjyâ, Payasvinî, Pattipâs'adharâ, Pankti, Pitrilokapradâyinî, Purânî, Punyas'ila, Prânatârti vinâs'inî, Pradyumnajanani; Pustâ, Pitâmahaparigrahâ, Pundarîkapurâvâsâ, Pundarîkasamânanâ, Prithujanghâ, Prithubhujâ, Prithupâdâ, Prithûdarî, Pravâlas'obhâ, Pingâksi, Pîtavâsâh, Prachâpalâ, Prasavâ, Pustidâ, Punyâ, Pratisthâ, Prânavâ, Pati, Pañchavarnâ, Panchavânî, Pañchikâ, Panjarasthitâ, Paramâyâ, Parajyotih, Paraprîti, Parâgati, Parâkâsthâ, Pares'anî, Pâvanî, Pâvaka Dyutî, Punyabhadrâ, Parichchedyâ. Puspahâsâ, Prithûdarâ, Pîtângî, Pîtavasanâ Pîtas'ayâ, Pis'âchinî, Pîtakriyâ, Pis'âchagnî, Pâtâlâksi, Patukriyâ, Pañchabhaksapriyâchârâ, Putanâ prânaghâtinî, Punyâgavanamadhyasthâ, Punyatîrthanisevitâ, Panchângî, Parâs'akti, Paramâdhâda kârinî, Puspakândasthitâ, Pûsâ, Positâkhilavistapâ, Pânapriyâ, Pañchas'ikhâ, Pannagoparis'âyinî, Pañchamâtrâtmikâ, Prithvî, Pathikâ, Prithudohinî, Purânanyâyamîmansâ, Pâtâlî, Puspagandhinî, Punyaprajâ, Pâradâtrî, Paramârgaikagocharâ, Pravâlas'obhâ, Pûrnâs'â, Prânavâ, Palhabodarî.

108-149. Phalinî, Phaladâ, Phalgu, Phutkârî, Phalakâkritî, Phanindra bhogas'ayanâ, Phanimandalamanditâ, Bâlabâlâ, Bahumatâ, Bâlâtapanibhâms'ukâ, Balabbadrapriyâ, Vandyâ, Badavâ, Buddhisamstutâ, Bandîdevî, Bilavatî, Badis'aghinî, Balipriyâ, Bândhavî, Bodhitâ, Buddhirbandhûkakusumapriyâ, Bâla bhânuprabhâkârâ, Brâhmî, Brâhmana devatâ, Brihaspatistutâ. Brindâ, Brindavana vihârinî, Bâlâkinî, Bilâhâra, Bilavasâ Bahûdakâ, Bahunetrâ, Bahupadâ, Bahukarnâvatamsikâ, Bahubâhuyutâ, Bijarûpinî, Bahurûpinî, Bindunâdakalâtîtâ, Bindunâdasvarûpinî, Baddhagodhângulitrânâ, Badaryâs'ramavâsinî, Brindârakâ, Brihatskandhâ, Brihatî, Bânâpâtinî, Brindâdhyaksâ, Bahunutâ, Vanitâ, Bahuvikramâ, Baddhapadmâsanâsîna, Bilvapatratallasthitâ, Bodhidrumanijâvâsâ, Badisthâ, Bindu darpanâ, Bâlâ, Vânanâsanavatî, Badavânalaveginî, Brahmânda bahirantasthâ, Brahmakankanasûtrinî, Bhavânî, Bhîsanavatî, Bhâvinî, Bhayahârinî, Bhadrakâlî, Bhujangâksi, Bhâratî, Bhâratâs'ayâ, Bhairavî, Bhîsanâkârâ, Bhûtîdâ, Bhutimâlinî, Bhâminî, Bhoganiratâ, Bhadrâdâ, Bhûrivikramâ, Bhûtavâsâ, Bhrigulatâ, Bhârgavî, Bhûsurârchitâ, Bhâgîrathî, Bhogavatî, Bhavanasthâ, Bhisagvarâ, Bhâminâ, Bhoginî, Bhâsâ, Bhavânî, Bhûridaksinâ, Bhargâtmikâ, Bhânavatî, Bhavabandhavimochinî, Bhajanîyâ, Bhûtadhâtri-ranjitâ, Bhuanes'varî, Bhujangavalayâ, Bhîmâ, Bherundâ, Bhâgadheyinî; Thou art Mâtâ, Mâyâ, Madhumatî, Madhujihavâ, Manupriyâ, Mahâdevî, Mahâbhâgîâ, Mâliri, Mînalochanâ, Mâyâtîtâ, Madhumatî, Madhumânsâ, Madhudravâ, Mânâvî, Madhusambhûtâ, Mithilâpuravâsinî,

Madhukaitabhasamhartrî, Medinî, Meghamâlinî, Mandodarâ, Mahâ Mâyâ, Maithilî, Masrinapriyâ, Mahâ Laksmî, Mahâ Kâlî, Mahâ Kanyâ, Mahes'varî, Mâhendrî, Merutanayâ Mandârakusumârchitâ, Manjumanjîracharanâ, Moksadâ, Manjubhasinî, Madhuradrâvinî, Mudrâ, Malayâ, Malayânvitâ, Medhâ, Marakatas'yâmâ, Mâgadhî, Menakâtmajâ, Mahâmârî, Mahâvîrâ, Mahâs'yâmâ, Manustutâ, Mâtrikâ, Mihirâbhâsâ, Mukundapada Vikramâ, Mûlâdhârasthitâ, Mugdhâ, Manipûranivâsinâ, Mrigâksî, Mahisârûdhâ, Mahisâsuramardinî. Thou art Yogâsanâ, Yogagamyâ, Yogâ, Yauvanakâs'rayâ, Yauvanî, Yuddhamadhyasthâ, Yamunâ, Yugâdharinî, Yaksinî, Yogayuktâ, Yaksarâjaprasûtinî, Yâtrâ, Yâna bidhanajñâ, Yaduvans'asamudbhavâ, Yakârâdi-Ha Kârântâ, (all ântahstha varnas), Yâjusî, Yajñâ rūpinî, Yâminî, Yoganiratâ. Yâtudhâna, bhayamkarî, Rukminî, Ramanî, Râmâ, Revatî, Renukâ, Ratî, Raudrî, Raudrapriyâkârâ Râma mâtâ, Ratipriyâ, Rohinî, Râjyadâ, Revâ, Rasâ, Râjîvalochanâ, Râkes'î, Rûpasampannâ, Ratnasimhâs'anasthitâ, Raktamâlyâambaradharâ, Raktagandhânu lepanâ, Râja hamsa samârûdhâ, Rambhâ, Raktavalipriyâ, Ramanîyayugâdhârâ, Râjitâkhillabhûtalâ, Rurucharmapari-dhânâ, Rathinî, Ratnamâlikâ, Roges'î, Rogas'amanî, Râvinî, Romaharsinî, Râmachandra padâ Krântâ, Ravanachchedakârinî, Ratnavastra parichchhinvâ, Rathasthâ, Rukma bhûsanâ, Lajjâdhidevatâ, Lolâ, Lalitâ, Lingadhârinî, Laksmî, Lolâ, Luptavisâ, Lokinî, Lokavis'rutâ, Lajjâ, Lambodarî, Lalanâ, Lokadhârinî Varadâ, Vanditâ, Vidyâ, Vaisnavî, Vimalâkriti, Vârâhî, Virajâ, Varsâ, Varalaksmî, Vilâsinî, Vinatâ, Vyomamadhyasthâ, Vârijâsanasamsthitâ, Vârunî, Venusambhutâ, Vîtihoatrâ, Virûpinî, Vâyumandalamadhyasthâ, Visnurûpâ, Vidhikriyâ, Visnupatnî, Visnumatî, Vis'âlâksi, Vasundharâ, Vâmadevapriyâ, Velâ, Vajrinî, Vasudohinî, Vedâksaraparîtâmgî, Vâjapeya-phalaprâdâ, Vâsavî, Vâmajanani, Vaikunthanilayâ, Varâ, Vyâsapriyâ Varmadharâ, Vâlmîkiparisevitâ.

Thou art S'akambharî, S'ivâ, S'antâ, S'aradâ, S'aranâgati, S'âtodarî, S'ubhâchârâ, S'umbhâsuramardinî, S'obhâbati, S'ivâkârâ, S'amkarârdhas'arîrini, S'onâ (red), S'ubhâs'ayâ, S'ubhrâ, S'irahsandhânakârinî, S'arâvatî, S'arânandâ, S'arajjyotanâ, S'ubbânanâ, S'arabhâ, S'ûlinî, S'uddhâ, S'abari, S'ukavâhanâ, S'rîmatî, S'rîdharânandâ, S'ravanânandadâyinî, S'arvânî, S'arbharîvandyâ, Sadbhâsâ, Sadritupriyâ, Sadâdhârasthitâdevî, Sanmukhapriyâkârinî, Sadamgarûpasumati, Surâsuranamaskritâ.

150-155. Thou art Sarasvatî, Sadâdhârâ, Sarvamangalakârinî, Sâmagânapriyâ, Sûksmâ, Sâvitri, Sâmasambhavâ, Sarvavâsâ, Sadânandâ, Sustanî, Sâgarâambarâ, Sarvais'yaryapriyâ, Siddhi, Sâdhubandhuparâkramâ, Saptarsimandalagatâ, Somamandalavâsinî, Sarvajñâ, Sândrakarunâ, Samânâdhikavarjitâ, Sarvottungâ, Sangahînâ, Sadgunâ, Sakalestadâ, Saraghâ (bee), Sûryatanayâ, Sukes'î, Somasamhati, Hiranyavarnâ, Harinî, Hrîmkârî, Hamsavâhinî, Ksaumavastraparîtângî, Ksîrâbdhitanayâ, Ksamâ, Gâyatrî, Sâvitri, Pârvatî, Sarasvatî, Vedagarbhâ, Varârohâ, S'rî Gâyatrî, and Parâmvikâ.

156-159. O Nârada! Thus I have described to you one thousand (and eight) names of Gâyatrî; the hearing of which yields merits and destroys all sins and gives all prosperity and wealth. Specially in the Astamîtithi (eighth lunar day) if after one's meditation (dhyânam) worship, Homa, and japam, one recites this in company with the Brahmânas, one gets all sorts of satisfactions. These one thousand and eight names of the Gâyatrî ought not to be given to anybody indiscriminately. Speak this out to him only who is very devoted, who is a Brahmâna, and who is an obedient disciple. Even if any devotee, fallen from the observances of Âcharâ (right way of living), be a great friend, still do not disclose this to him.

160-165. In whatever house, these names are kept written, no cause of fear can creep in there and Laksmî, the Goddess of wealth, though unsteady, remains steady in that house.

This great secret yields merits to persons, gives wealth to the poor, yields moksa to those who are desirous of it, and grants all desires. If anybody reads this, he gets cured of his diseases, and becomes freed from bondages and imprisonment. All the Great Sins, for example, murdering Brâhmanas, drinking wine, stealing gold, going to the wife of one's Guru, taking gifts from bad persons, and eating the uneatables, all are destroyed, yea, verily destroyed! O Nârada! Thus I have recited to you this Great Secret. All persons get, indeed, united with Brahmâ (Brahama sâyuja) by this. True. True. True. There is not the least trace of doubt here.

Here ends the Sixth Chapter of the Twelfth Book on the one thousand and eight names of the Gâyatrî in the Mahâpurânam S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

Chapter VII

On the Dîksâ vidhi or on the rules of Initiation

1-3. Nârada said :- I have heard the one thousand names or nâma stotras equivalent in its fruits to S'rî Gâyatrî, highly potent in making a good fortune and tending to a splendid increase of the wealth and prosperity. Now I want to hear about how initiations in Mantrams are performed, without which nobody, be he a Brâhmin, a Ksatriya, a Vais'ya or a S'ûdra, is entitled to have the Devî Mantra. O Lord! Kindly describe the ordinary (Sâmânya) and the special (vis'esa) rules thereof.

4-41. Nârâyana said :- O Nârada! Listen. I am now telling you about the rules of initiation (Dîksâ) of the disciples, pure in heart. When they are initiated, they become entitled then and not before that, to worship the Devas, the Fire and the Guru. That method of instruction, and religious act and ceremony is called the Dîksâ (initiation) by which the Divine Knowledge is imparted; and at once flashes in the heart and mind of the initiated that Knowledge and all his sins are then destroyed. So the Pundits of the Vedas and the Tantras, say. (The Divine Knowledge is like lightning, fire, arising and permeating the body, mind, and spirit.) This Dîksâ ought to be taken by all means. This gives excellent merits and pure results. Both the Guru and the S'isya (disciple) ought to be very pure and true. (This is the first essential requisite. Then the results are instantaneous). First of all, the Guru is to perform all the morning duties, he is to take his bath and perform his Sandhyâ Vandanams. He is to return home from the banks of the river with his Kamandalu and observe maunam (silence). Then, in order to give Dîksâ, he is to enter into the assigned room (Yâga Mandapa) and take his seat on an Âsana that is excellent and calculated to please all. He is to perform Âchanara and do Prânâyâma. Then he should take water in his Arghya vessel and putting scents and flowers in that, charge that water with Phatkâra mantra (that is, condense electricity Spirit in that). Then uttering the Phat mantra, he is to sprinkle the water on the doorways of the worshiproom and begin his Pûjâ. Firstly, on the top of the door at one end invoke the Deity Gananâthâ by His mantra, at the other end invoke Sarasvatî by Her mantra and at the middle, invoke Laksmî Devî by Her mantra duly and worship them, with flowers. Then, on the right side worship Gangâ and Bighnes'a; and on the left side worship Ksetrapâla and Yamunâ, the daughter of the Sun. Similarly, on the bottom of the door, worship the Astra Devatâ by the Phat mantra. Then consider the whole Mandapa as inspired with the presence of the Devî, and see the whole place as pervaded by Her through and through. Then, repeat the Phat mantra and destroy the Celestial obstacles as well as those from the middle space (Antarîksa); strike the ground thrice with the left heel and thus destroy the Terrene obstacles. Then touching the left branch on the left side of the choukât, put the right foot forward and enter into the Mandapa. Then instal the S'ânti Kumbha (the peace jar) and offer the ordinary Arghya (Sâmâyârgha). Next

worship the Vâstunâtha and Padmayoni with flowers and Âtapa rice and the Arghya water, on the south-west and then purify the Pancha Gavya. Next sprinkle all the Mandapa and the entrance gate with that Arghya water. And, while sprinkling with Arghya water, consider the whole space right through as inspired with the presence of the Devî and repeat the Mûla Mantra with devotion and sprinkle with Phat mantra. The Kartâ, then, uttering the mantra “Phat,” is to drive away all the evils from the Mandapa and uttering the mantra “Hûm” sprinkle water, all around, thus pacifying the atmosphere and bringing peace into the hearts of all present.

Then burn the Dhûpa incense inside and scatter Vikira (water, sandal-paste, yava, ashes, Durba grass with roots, and Âtapa rice). Then collect all these rice, etc., again with a broom made of Kus’a grass to the north east corner of the Mandapa; making the Sankalpa and uttering Svasti vâchana (invocation of good), distribute and satisfy the poor and orphans with feeding, clothing and money. Then he should bow down to his own Guru and take his seat humbly on the soft Âsanam allotted to him with his face eastwards and meditate on the Deity (Îsta Deva) of the mantra that is to be imparted to the disciple. After meditating thus, he is to do the Bhûta s’uddhi (purification of elements) and perform Nyâsa, etc., of the Deya mantra (the mantra that is to be imparted to the disciple) according to the rules stated below, i.e., the Risi on the head; the chhandas in the mouth, the Îsta Devatâ in the heart, Bîja on the anus and S’akti Nyâsa on the two legs. Then he is to make sound thrice by the clap of his palm and thus thwart off all the evils of the earth and the middle space and then make digbandhan (tying up the quarters) by the mudrâ chhotikâ three times (snapping the thumb and forefinger together). Then perform the Prânâyâma with the Mûla mantra of the would-be-Îsta-Devatâ and do the Mâtrikâ Nyâsa in one’s own body, thus :– Om Am namah s’irasi, Om Âm namah on the face, Om Im namah on the right eye, Om Îm namah on the left eye, and so on, assign all the letters duly to their respective places. Then perform the Karânga Nyâsa on the fingers and the Sadanga Nyâsa thus :– Speak: Om Hridayâya namah, touching on the heart, utter Om S’irase svâhâ, touching the head; Om S’ikhâyai Vasat, touching the tuft; Om Kavachâya Hûm, touching on the Kavacha, “Om netratrayâya Vausat,” touching the eye, and “Om Astrâya Phat” touching both the sides of the hand, the palm and its back. Then finish the Nyâsa by doing the Varnanyâsa of the Mûla mantra in those places that are said in the cognate kalpas (i.e., throat, heart, arms, legs, etc.).

O Nârada! Next consider within your body the seat of an auspicious Âsana (a seat) and make the Nyâsa of Dharma on the right side, Jñânam on the left side, of Vairâgyam (dispassion) on the left thigh, prosperity and wealth on the right thigh, of non-Dharma in the mouth and of Non-Jñânam on the left side, Avairâgyam (passion) on the navel, and poverty on the right side. Then think of the feet of the Âsana (the body) as Dharma, etc., and all the limbs as Adharma (non-Dharma). In the middle of the Âsana (body), i.e., in the heart consider Ananta Deva as a gentle bed and on that a pure lotus representing this universe of five elements. Then make Nyâsa of the Sun, Moon, and Fire on this lotus and think the Sun as composed of twelve Kalâs (digits) the Moon composed of sixteen Kalâs (digits) and the Fire as composed of ten Kalâs. Over this make Nyâsa of Sâttva, Râja and Tâmo Gunas, Âtmâ, Antarâtmâ, Paramâtmâ and Jñânâtmâ and then think of this as his Îsta’s altar where the devotee is to meditate on his Îsta Devatâ, the Highest Mother. Nyâsa-assignment of the various parts of the body to different deities which is usually accompanied with prayers and corresponding gesticulations. Next the devotee is to perform the mental worship of the Deya Mantra Devatâ according to the rules of his own Kalpa; next he is to show all the Mudrâs, stated in the Kalpa for the satisfaction of the Deva. The Devas become very pleased when all these Mudrâs are shown to them.

42-46. O Nârada! Now, on one's left side, erect an hecagon; inside it a circular figure; inside this again a square and then draw within that square a triangle and over it show the S'ankha Mudrâ. After finishing the Pûjâ of the Six Deities at the six corners of the hecagon, Fire, etc., take the tripod of the S'ankha (conch-shell) and sprinkling it with Phat mantra, place it within the triangle. Utter, then, the Mantra "Mam Vahniman dalâya Das'a Kalâtmane Amuka Devyâ Arghyapâtrasthânâya namah" and thus worshipping the S'ânkhya vessel place it within the mandala. Then worship in the S'ankha pâtra, the ten Kalâs of Fire, beginning from the East, then south-east and so on. Sprinkle the S'ankha, conchshell, with the Mûla Mantra and meditating on it, place the S'ankha (conch shell) on the tripod. Repeating the mantra "Am Sûrya mandalâya Dvadas'akalâtmane Amukodevyâ Arghyapâtrâya namah" worship in the Arghyapâtra S'ankha, sprinkle water in the S'ankha with the Mantra "Sam S'ankhya namah." Worship in due order the twelve Kalâs of the Sun Tapinî, Tâpinî, Dhûmrâ, etc., utter the fifty syllables of the Mâtrikâ in an inverse order (i.e., beginning, see the Sâradâ Tilaka, with Ksam, Ham, Sam, Sam, S'am, etc.) and repeating the Mûla Mantra also in an inverse order, fill the S'ankha, three-fourths, with water. Next perform in it the Nyâsa of Chandrakalâ and uttering the Mantra "Um Soma mandalâya Sodas'akalâtmane Amukademtâyâ Arghyâ-mritâya namah," worship in this conchshell. Next with Ankus'a mudrâ, invoke all the tîrthas there, repeating the Mantra "Gange Cha Yamune chaiva, etc.," and repeat eight times the Mûla Mantra (the basic Mantra). Then perform the S'adamga Nyâsa in the water and with the Mantra "Hridâ namah, etc.," worship and, repeating eight times the Mûla Mantra, cover it with Matsyamundrâ. Next place on the right side of the S'ankha, the Proksanî Pâtra (the Kos'â vessel from which water is taken for sprinkling) and put a little water in it. By this water sprinkle and purify all the articles of worship as well as one's own body and consider one's Âtman as pure and holy.

47-81. After doing works thus far the until Vis'esârghya is placed, the devotee should erect Sarvato bhadra mandala within the altar and put the S'âli rice within its pericarp. Next spread Kus'a grass on that Mandala and put on one Kurcha, looking well and auspicious within it, made of twenty-seven Kus'a grass knotted with Venyagra granthi. Worship here the Âdhâra S'akti, Prakriti, Kûrma, S'esa, Ksamâ, Sudhâsindhu, Manimandala, Kalpa vriksha and Îsta devatâ and the Pîtha. (Durgâ Devî yoga pîthâya namah). Then have an entire kumbha (waterjar) having no defect, wash it inside with Phat mantra, and encircle it with the red thread thrice as symbolising the three Gunas. Place within this jar the Nava ratna (nine jewels) with Kurcha and worshipping it with scents and flowers put them in the jar repeating the Pranava, and place that on the Pîtha (seat). Next consider the Pîtha and Kumbha (waterjar) as one and the same and pour waters from the Tîrthas, repeating in an inverse order the Mâtrikâ Varnas (from Ksa to Ka) and fill it, thinking of the Îsta Deva and repeating the basic mantra, put the new and fresh twigs (Pallavas) of As'vattha, Panasa and mango trees, etc., in the jar and cover its mouth and place over it fruits, rice, and chasaka (honey) and wrap it with two red cloths. Then perform the Prâna-Pratisthâ and invoke the Spirit of the Devî by the Prânasthâpana Mantra and show the Mudrâs, Âvâhana, etc., and thus satisfy the Devî. Then do the Sodas'opachâra Pûjâ of the Devî after meditating on the Parames'varî according to the rules of the Kalpa.

First offer "welcome" in front of the Devî and then duly offer the Pâdya, Arghya, Âchamanîya water, Madhuparka, and oils, etc., for the bath. Then offer nice red silken clothes and various jewels, ornaments; repeating the Mâtrikâ syllables electrified with the Deya Mantra, worship the whole body of the Devî with scents and flowers. Next offer to the Devî the sweet scent of Kalâguru mixed with camphor and the Kâs'mîri sandalpaste mixed with Kastûrî and various nice scented flowers, for example, the Kunda flowers, etc. Then offer the Dhûpa prepared

from Aguru, Guggula, Us'îra, sandalpaste, sugar, and honey and know that the Dhûpa is very pleasing to the Devî. Next offer various lights and offerings of fruits, vegetables and fooding. Be particular to sprinkle everything with the water of the Kosâ, thus purifying, before it is offered to the Devî. Then complete the Anga Pûjâ, and the Âvarana-Pûjâ of the Devî, then perform the duty of Vais'vadeva. On the right side of the Devî erect an altar (sthandila) six feet square and instal Agni (Fire) there. Invoke there the Deity, thinking of Her Form and worship Her with scents and flowers. Then with the Vyârhiti Mantra with Svâhâ prefixed and Mûla (Deya) Mantra perform the Homa ceremony with oblations, charu and ghee, twenty five times. Next perform Homa again with Vyârhiti. Next worship the Devî with scents, etc., and consider the Devî and Pîtha Devatâ as one and the same. Then take leave of (visarjana) the Agni (Fire). Offer valis (sacrifices) all round to the Pârs'vadas of the Devî with the remnant charu of the Homa.

Now again worship the Devî with five offerings and offer betel, umbrella, châmara and others and repeat the Mûla mantra thousand times. After finishing the Japam, place Karkarî (a water-jar with small holes at the bottom, as in a sieve) on the rice in the north-eastern corner and invoke the Devî there and worship Her. Uttering the mantra "Raksa Raksa" moisten the place with water coming out of Karkarî, and repeat the Phat mantra. After re-worshipping the Devî, place Karkarî in due position. Thus the Guru finishes the Adhivâsa (foregoing) ceremony and takes his meals with the disciple and sleeps that night on that altar.

82-106. O Nârada! Now I am describing briefly about the Homa Kunda (a round hole in the ground consecrated to the Deity) and the Samskâra ceremony of the Sthandila (the sacrificial altar). Uttering, first, the Mûla Mantra, see, fix your gaze on the Kunda; then sprinkle it with water and the Phat mantra and drive away the evil-spirits from there. Then with mantra "Hûm" again sprinkle it with water. Then draw within it three lines Prâgagra and Udagagra (on the eastern and northern sides). Sprinkling it with water and the Pranava, worship within the Pîtha, uttering the mantras from Âdhâra S'aktaye namah to Amuka Devî Yoga Pîthâya namah. Invoke, in that Pîtha, the Highest One, Who is S'iva S'ivâ with all one-ness of heart and worship Her with scents and offerings. Then think for a moment the Devî as having taken bath and as one with S'ankara. Bring then fire in a vessel and taking a flaming piece thereof throw that in the south-west corner. Then purifying it by the gaze and quitting the portions of Kravyâdah, impart the Chaitanya by "Ram," the Vahnivîja repeat "Om" over it seven times. Shew, then, the Dhenumudrâ and protect it by Phat Kâra and cover, veil, it with the mantra "Hûm." Then turn the fire, thus worshipped with sandalpaste, etc., thrice over the Kunda and with both the knees on the ground and repeating the Pranava, consider the Agni as the Vîrya of S'iva and throw it on the yoni of the Devî in the Pîtha. Then offer Âchamana, etc., to the Deva and the Devî and worship. Then light the flame with the mantra "Chit Pingala Hana Hana Daha Daha Pacha Pacha Sarvajñâ Jñâpaya Svâhâ." Then utter the stotra to the Agni Deva with great love, repeating the mantra "Agnim Prajvalitam vande Jâtavedam Hutâs'anam suvarna varnamamalam samiddham Visvatomukham." Then perform the Sadamganyâsa to the Agni Deva "Om Sahasrârçchise namah, Om Svasti Pûrnâya Svâhâ," "Om Uttistha purusâya vasat," "Om Dhûma vyâpine Hûm Om Sapta Jihvâya vasat" "Om Dhanur dharâya Phat." Repeating the above six mantras, perform the Nyâsa on the heart, etc., the six places. Now meditate on the Agni as of a golden colour, three-eyed, seated on a lotus and holding in His four hands signs of granting boons, S'akti, Svastika and sign of "no fear," also meditate on Agni, as the seat of the greatest auspiciousness. Then moisten the Kunda on the top of the belt (mekhalâ) with water. Next spread the Kus'a grass all around and draw the Agni yantra over it, i.e., triangle, hexagon, circle, eight-petalled figure and Bhûpura; rather have this drawing before the Agnisthâpanâ. Now meditate this only. Then, within the Yantra, recite

“Vais’vânara Jâtaveda Lohitâksa sarvakarmâni Sâdhaya Svâhâ” and worship Agni. Then worship in the centre and in the hectagon at the corners worship the Saptajihvâ (seven tongues Hiranya, Gaganâ, Raktâ, Krisnâ, Suprabhâ, Bahurûpâ, Atiraktikâ) and next worship within the pericarp of the lotus the Anga Devatâs. Then recite the following mantras within the eight petals :- “Om Agnaye Jâtavedase namah,” “ Om Agnaye Saptajihvâya namah,” “ Om Agnaye Havyavâhanâya namah,” “Om Agnaye As’vodarajâya namah,” “Om Agnaye Vais’vânarâya namah,” “Om Agnaye Kaumâra tejase namah,” “Om Agnaye Vis’vamukhâya namah,” “Om Agnaye Devamukhâya namah” and considering the forms to hold S’akti and Svastik, worship them. Then consider Indra and the other Lokapâlas (Regents of the several quarters) situated in the east, south-east, and so on together with their weapons, the thunderbolt and the other weapons, and thus worship them.

107-134. O Nârada! Next purify the sacrificial ladles, etc., sruk, sruva, etc., and ghee; then, taking ghee by sruva, go on with the Homa ceremony. Divide the ghee of the Âjyasthâlî (the vessel in which the ghee for the Homa purposes is kept) in three parts; take ghee from the right side and saying “Om Agnaye Svâhâ” offer oblations on the right eye of the Agni; take ghee from the left side and saying “Om Somâye Svâhâ” offer oblations on the left eye of the Agni; take ghee from the centre and saying, “Om Agnisomâbhyâm Svâhâ,” offer oblations on the central eye of the Agni. Take ghee again from the right side and saying “Om Agnaye Svistakrite Svâhâ” offer oblations to the mouth of the Agni. Then the devotee is to repeat “Om Bhuh Svâhâ,” “Om Bhuvah Svâhâ,” “Om Svah Svâhâ” and offer thrice the oblations; next he is to offer oblations thrice with the Agni mantra. After this, O Muni! for impregnation and each of the ten Samskâras, natal-ceremony, tonsure, etc., he is to repeat the Pranava Mantra and offer the eight oblations of ghee on each occasion. Now hear of the tenfold Samskâras :- (1) Impregnation, (2) Pumsavan (a ceremony performed as soon as a woman perceives the foetus to be quick), (3) Sîmantonnayana (a ceremony observed by women in the fourth, sixth or the eighth month of pregnancy), (4) Jâta Karma (ceremony at the birth of a child), (5) Nâmakarana, (naming the child), (6) Niskrâmana (a ceremony performed when a new-born child is first taken out of the house into the open air usually in the fourth month), (7) Annaprâs’ana (when the rice is put in the mouth of the child), (8) Chûdâkarana (the ceremony of the first tonsure), (9) Upanayana (holding the sacrificial thread; (10) Godâna and Udvâha (gift of cows and marriage). These are stated in the Vedas. Next worship S’iva Pârvatî, the Father and the Mother of Agni and take leave of them. Next in the name of Agni, offer five Samidhas (fuel) soaked in ghee and offer one oblation of ghee to each of the Âvarana Devatâs.

Then take the ghee by the S’ruk and covering it with the S’ruva, offer ten oblations to Agni, and Mahâ Ganes’a with mantras ending in Vausat, The Mahâ Ganes’a mantras run as follows :- (1) Om, Om Svâhâ (2) Om S’rîm Svâhâ, (3) Om S’rîm Hrîm Svâhâ, (4) Om S’rîm Hrîm Klîm Svâhâ, (5) Om S’rîm Hrîm Klîm Glaum Svâhâ, (6) Om S’rîm Hrîm Klîm Glaum Gam Svâhâ, (7) Om S’rîm Hrîm Klîm Glaum ityantah Gam Ganapataye Svâhâ, (8) Om Vara Varada ityantah Svâhâ, (9) Sarvajanam me Vas’am ityanto Svâhâ and (10) Ânaya Svâhâ ityantah.

Next perform in the Agni the Pîtha Pûjâ and meditate on the Deya Îstadeva and worship him. Next offer twenty-five oblations to his face, repeating the Mûla Mantra. Then think of that and Agni Deva as one and the same, and then again as one with Âtman. Then offer oblations to each of the Sadamga Devatâs separately. Then search for the Nâdis (veins) of Vahni and Îsta Devatâ and offer twenty one oblations. Then offer oblations to each of the two Devatâs separately. Next offer one thousand and eight oblations to the Îsta Deva with Til soaked in ghee or with the materials enumerated in the Kalpa. O Muni! Thus finishing the Homa

ceremony, consider that the Îsta Deva (the Devî), Agni and the Âvarana Deities are all satisfied. Then, by the command of the Guru, the disciple is to take his bath and perform his Sandhyâ, etc., and put on new clothes (cloth and châdar) and golden ornaments. He is to come then, to the Kunda with Kamandalu in his hand and with a pure heart. He is to bow down to the elders and superiors seated in the assembly and take his seat in his Âsana. S'ri Guru Deva then would look at the disciple with kind eyes and think the Chaitanya of the disciple within his own (the Guru's) body. Then the Guru Deva would perform the Homa and look at the disciple with a divine gaze, so that the disciple becomes pure-hearted and able to get the favours of the Devas. Thus the Guru must purify all the Adhvas (the passages) of the body of the disciple.

Then the Guru is to touch respectively the feet, generative organ, navel, heart, forehead, and the head of the disciple with Kûrcha (a bundle of Kus'a grass) and til soaked in ghee, in his left hand and offer at each touch eight oblations, repeating the mantra "Om adya S'isyasya Kalâdhvânam S'odhayâmi Svâhâ, etc." Thus the Guru would purify Kalâdhva (in the feet) Tattvâdhva (in the generative organ), Bhûvanâdhva (in the navel), Varnâdhva (in the heart), Padâdhva (in the fore-head) and Mantrâdhva (on the head), the six Adhvâs and think these all to be dissolved in Brahmâ (Brahmalîna).

135-155. Then, again, the Guru would think all these to be re-born from Brahmâ and transfer the Chaitanya of the disciple that was in him to the disciple. Then the Guru must offer Pûrnâhuti and consider the Îsta Devatâ, placed in the fire by the visarjana mantra for the Homa purposes, as entered into the water-jar. He is to perform again the Vyârhiti Homa and offer all the Amgâhutis (oblations to all the limbs) of the fire and take leave of the fire withdrawing the Deity from the jar, into his own body. Uttering then the Vausat Mantra he would tie the eyes of the disciple with a piece of cloth and would bring him from the Kunda to the mandala and make the disciple offer puspânjali (flowers in his palm) to the Îsta deva. Then he would take away the bandage or piece of cloth from his eyes and ask him to take his seat in the seat Kusâsana. Thus the Guru, after having purified the elements of the body of the disciple and performed the Nyâsa of the Deya Mantra, would make the disciple sit in another mandala. Then he would touch the head of the disciple with the twigs (Pallavas) of the Kunda and repeat the Mâtrikâ Mantra and make him have his bath with the water of the jar which is considered as the seat of the Îsta Deva. Then, for the protection of the disciple, he would sprinkle (abhiseka) him with the water of the Vardhani vessel placed already in the north-east corner. Then the disciple would get up and put on the pair of new clothes and besmear his whole body with ashes and sit close by the Guru. When the merciful Guru would consider that the S'iva S'akti has now passed out of his own body and that Divine Force, the Devî, has entered into the body of the disciple, i.e., charged the disciple with the pass. Thinking now the disciple and the Devatâ to be one and the same, the Guru would now worship the disciple with flowers and scents. The Guru would then place his right hand on the head of the disciple and repeat clearly in his right ear the Mahâ Mantra of the Mahâ Devî . The disciple is to repeat also the Mahâ Mantra one hundred and eight times and fall prostrate on the ground before the Guru and thus bow down to the Guru, whom the disciple now thinks as the incarnate of the Deva.

The disciple, the devotee of the Guru, would now give as a Daksinâ all his wealth and property for his whole life to the Guru. Then he would give Daksinâ to the priests and make charities to the virgins; the Brâhmanas, the poor and the destitute and the orphans. Here he is not to be miserly in any way in the expenditure. O Nârada! Thus the disciple would consider

himself blessed and he would daily remain engaged in repeating the Mahâ Mantra. Thus I have described to you above

The most excellent Dîksâ. Thinking all these, you are to remain ever engaged in worshipping the lotus feet of the Great Devî. There is no Dharma higher than this in this world for the Brâhmanas. The followers of the Vedas would impart this Mantra according to the rules stated respectively in their own Grihya Sûtras; and the Tântrikas would also do the same according to their own Tantras. The Vaidiks should not follow the Tantra rules and the Tantriks are not to follow the Vaidik rules. Thus all the S'âstras say. And this is the Sanâtan Creed. Nârâyana said :- O Nârada! I have described all about the ordinary Dîksâ that you questioned me. Now the essence in brief is this that you would remain always merged in worshipping the Parâ S'akti, the Highest Force, the Mahâ Devî. What more shall I say than this that I have got the highest pleasure and the Nirvâna, the peace, that passeth all understanding, from my daily worshipping That Lotus Feet duly. Vedavyâsa said :- O Mahârâja! O Janamejayan! After having said this Dîksâtattva, the highest Yogi Bhagavân Nârâyana, meditated by the Yogis, closed his eyes and remained merged in Samâdhi, in the meditation of the Lotus Feet of the Devî.

Knowing this Highest Tattva, Nârada, the chief of the Risis, bowed down at the feet of the Great Guru Nârâyana and went away immediately to perform the tapasyâ so that he also might see the Mahâ Devî.

Here ends the Seventh Chapter of the Twelfth Book on the Dîksâ vidhi or on the rules of Initiation in the Mahâpurânam S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

Chapter VIII

On the appearance of the Highest S'akti

1-8. Janamejaya spoke to Veda Vyâsa :- O Bhagavân! Thou art the knower of all the Dharmas and Thou art the chief, the crown of the Pundits, knowing all the S'âstras. Now I ask Thee how is it that the twice-born have ceased to worship the Highest S'akti, the Gâyatrî and they now worship the other Devatâs, on the face of the distinct command in the S'rutis that the worship of the Gâyatrî is nityâ, that is, daily to be done at all times, especially during the three Sandhyâ times, by all those that are twice-born?

In this world some are the devotees of Visnu, some, the followers of Ganapatî, some are Kâpâlikas, some follow the doctrines prevalent in China; some are the followers of Buddha or Chârvâka; some of them again wear the barks of trees and others roam naked. So various persons are seen having no trace of faith in the Vedas.

O Brâhmana! What is the real cause underlying secretly here in this! Kindly mention this to me. Again there are seen many men, well versed in various metaphysics and logic, our B.A.s and M.A.s but then, again, they have no faith in the Vedas. How is this? Nobody wants anything ominous to him consciously. But how is it that these so-called learned men are fully aware and yet they are wonderfully void of any trace of faith in the Vedas? Kindly mention the cause underlying this, O Thou! The foremost of the knowers of the Vedas.

There is, again, another question :- Thou hadst described before the glories of Manidvîpa, the highest and the best place of the Devî. Now I want to hear how is that Dvîpa greater than the great. Satisfy this servant of thine by describing these. If the Guru be pleased, he reveals even the greatest and the highest esoteric secret to his disciple.

9-10. Sûta spoke :- Hearing the words of the King Janamejaya, the Bhagavân Veda Vyâsa began to answer the questions in due order. The hearing of this increases the faith of the twice-born in the Vedas.

11-30. Vyâsa said :- Well has this been asked by you, O King! in due time and in an appropriate moment. You are intelligent and it seems that you have got the faith in the Vedas. I now answer. Listen. In ancient days, the Asuras, maddened with pride, fought against the Devas for one hundred years. The war was very extraordinary and remarkable. In this great war various weapons were used, variegated with numerous Mâyâs or ingenious devices. It tended to destroy the whole world. By the mercy of the Highest and the Most Exalted S'akti, the Daityas were overcome by the Devas in that Great War. And they quitted the Heavens and the Earth and went to the nether regions, the Pâtâla. The Devas were all delighted and began to dwell on their own prowesses and became proud. They began to say :- "Why shall not victory be ours. Why are not our glories great? We are by far the best! Where are the Daityas? They are devils, powerless. We are the causes of creation, preservation and destruction. We all are glorious! Oh! What can be said before us in favour of the Asuras, the devils?" Thus, not knowing the Highest S'akti, the Devas were deluded. At this moment, seeing this plight of the Devas, the World Mother took pity on the Devas and, to favour them, O King! She appeared before them in the form of the Most Worshipful, the Great Holy Light. It was resplendent like ten million Suns, and cool as well like ten million Moons. It was brilliant and dazzling like ten million lightning flashes, without hands and feet, and exceedingly beautiful! Never was this witnessed before! Seeing this Extraordinary Beautiful Lovely Light, the Devas were taken aback; they spoke amongst themselves, thus :- "What is this! What is this! Is this the work of the Daityas or some other great Mâyâ (Mayic) played by them or is it the work of another for creating the surprise of the Devas!" O King! Then they all assembled together and decided to approach towards that Adorable

Light and to ask It what It was. They, then, would determine its strength and decide what to do afterwards. Thus, coming to this ultimate conclusion, Indra called Agni and said :- "O Agni! You are the mouth-piece of the Devas. Therefore do you go first and ascertain distinctly what this Light is." Hearing thus the words of Indra, Agni, elated by his own prowess, set out immediately from the place and went to that Light. Seeing Agni coming, the Light addressed him thus :- "Who are you? What is your strength? State this before Me." At this Agni replied :- "I am Agni. All the yajñâs, ordained in the Vedas are performed through me. The power of burning everything in this universe resides in me." Then that adorable Light took up a straw of grass and said :- "O Agni! If you can burn everything in this universe, then do you burn this trifling straw." Agni tried his best to burn the straw but he could not burn it. He got ashamed and fast went back to the Devas. Asked by the Devas, Agni told them everything and said :- "O Devas! Know verily that the pride cherished by us that we are supreme, is entirely false."

31-50. Indra then asked Vâyû (wind) and said :- "O Vâyû! You are dwelling in this universe, through and through; by your efforts, all are moving; therefore you are the Prâna of all; it is possible that all forces are concentrated within you. Go and ascertain what is this Light? Verily I do not see any other person here than you who can ascertain this great adorable Light." Hearing these commendable words of Indra, Vâyû felt himself elated and went at once to that place where was that Light. Seeing the Vâyû, the Light, the Yaksha, the demi-god, the Spirit asked in a gentle language :- "Who are you? What strength is there in you? Speak out all these to me." At this, Vâyû spoke arrogantly, "I am Mâtarisvan, I am Vâyû; about my strength, I can move anything and I hold everything. It is through the strength of mine, that this universe is, and is alive and brisk with movements and works." That Highest Mass of

Light then replied :- “O Vâyû! Move this straw that lies before you, and if you cannot, quit your pride and go back to Indra ashamed.” At this Vâyû tried all his might but, alas! He could not move the straw a bit from that place!

Vâyû then gave up his pride and returned to the Devas and spoke to them all about the Yaksha (a sort of demi-god, a ghost). O Devas! Our pride is vain; in no way can we be able to ascertain the nature of that Light. It seems that that Holy Light, adorable by all, is extraordinary. Then all the Devas spoke with one voice to Indra :-

“When You are the King of the Devas, better go yourself and ascertain the reality of Its Nature.” Indra, then, with great pride, went himself to the Light; the Light, too, began to disappear gradually from the place, and ultimately vanished from Indra’s sight. When Indra found that he could not even speak to That Light, he became greatly ashamed and began to conceive of his own nothingness. He thought thus :- “I won’t go back to the Devas. What shall I say to them? Never will I disclose to them my inferiority; one is better to die than do this. One’s self-honour is the only treasure of the great and honourable. If honour is gone, what use, then, is there in living?” O King! Then Indra, the Lord of Devas, quitted his pride and took refuge unto That Great Light which exhibited, ere long, such a glorious character. At this moment, a celestial voice was heard from the Heavens :- “O Indra! Go on now and do the japam, the reciting of the Mâyâ Vîja Mantra, the basic Mantra of Mâyâ. All your troubles will, then, be over.” Hearing this celestial voice, Indra began to repeat the Mâyâ Vîja, the Seed Mantra of Mâyâ, with rapt concentration and without any food.

51-61. Then on the ninth lunar day of the month of Chaitra when the Sun entered the meridian, suddenly there appeared in that place a Great Mass of Light as was seen before. Indra saw, then, within that Mass of Light, a Virgin Form in full youth. The lustre from Her body was like that of ten million Rising Suns; and the colour was rosy red like a full-blown Javâ flower. On Her forehead was shining the digit of the Moon; Her breasts were full, and, though veiled under the cloth, they looked very beautiful. She was holding noose and a goad in Her two hands and Her other two hands indicated signs of favour and fearlessness.

Her body was decked with various ornaments and it looked auspicious and exceedingly lovely; nowhere can be seen a woman beautiful like Her. She was like a Kalpa Vriksha (celestial tree yielding all desires); she was three eyed and Her braid of hair was encircled with Mâlatî garlands. She was praised on Her four sides by the Four Vedas, Incarnate, in their respective Forms. The brilliancy of Her teeth shed lustre on the ground as if ornamented with Padmarâga jewels. Her face looked smiling. Her clothing was red and Her body was covered with sandalpaste. She was the Cause of all causes. Oh! She was all Full of Mercy. O King Janamejaya! Thus Indra saw, then, the Umâ Parvatî Mahes’varî Bhagavatî and the hairs of his body stood on ends with ecstasy. His eyes were filled with tears of love and deep devotion and he immediately fell prostrate before the feet of the Devî. Indra sang various hymns to Her and praised Her. He became very glad and asked Her, “O Fair One! Art Thou that Great Mass of Light? If this be, kindly state the cause of Thy appearance.” O King! Hearing this, the Bhagavatî replied.

62-83. This My Form is Brahmâ, the Cause of all causes, the Seat of Mâyâ, the Witness of all, infallible and free from all defects or blemishes. What all the Vedas and Upanisadas try to establish, what ought to be obtained, as declared by all the rules of austerity, and for which the Brâhmanas practise Brahmacharyam, I am all that. I have told you about that Brahmâ, of the nature of the Great Holy Light. The sages declare that That Brâhman is revealed by “Om” and “Hrîm”, the two Vîjas (mystic syllables) that are My two first and foremost Mantras wherein I remain hidden. I create this universe with My two parts (in My two aspects);

therefore My Vîja mantra is two. “Om” Vîja is denominated as Sachchidânanda (everlasting existence, intelligence and bliss) and “Hrîm” Vîja is Mâyâ Prakriti, the Undifferentiated Consciousness, made manifest. Know, then, That Mâyâ as the Highest S’akti and know Me as that Omnipotent Goddess at present revealed before your eyes. As moonlight is not different from the Moon, so this Mâyâ S’akti in the state of equilibrium is not different from Me. (The powerful man and the power he wields are not different. They are verily one and the same.) During Pralaya (the Great Latency period), this Mâyâ lies latent in Me, without there being any difference. Again at the time of creation, this Mâyâ appears as the fructification of the Karmas of the Jîvas. When this Mâyâ is potential and exists latent in Me, when Mâyâ is Antarmukhî, it is called Unmanifested and when the Mâyâ becomes Kinetic, when the Mâyâ is Bahirmukhî, when She is in an active Kinetic state, it is said to be Manifested. There is no origin or beginning of this Mâyâ. Mâyâ is of the nature of Brahmâ in a state of equilibrium. But, during the beginning of the creation, Her form consisting of the several Gunas appears, when Mâyâ is Bahir Mukhî, She becomes Tâmas, in Her Unmanifested state. O Indra! For this reason Her state of abstraction, and becoming introspective, this is Her Antarmukhî state; it is known as Mâyâ and Her looking outward is Her Bahirmukhî state; it is denominated by Tâmas and the other gunas. From this comes Sâttva and then Râjas and Brahmâ, Visnu and Mahes’a are of the nature of the three gunas. Brahmâ has the Râjo guna in Him preponderating; in Visnu, the Sâttva guna preponderates and in Mahes’a, the Cause of all Causes, is said to reside the Tâmo guna. Brahmâ is known as of the Gross Body; Visnu is known as of the Subtle Body; and Rudra is known as of the Causal Body and I am known as Turîya, transcending the Gunas.

This Turîya Form of Mine is called the state of equilibrium of the Gunas. It is the Inner Controller of all. Beyond this there is another state of Mine which is called the Formless Brahmâ (Brâhman having no Forms). Know, verily, that my Forms are two, as they are with or without attributes (Saguna or Nirguna). That which is beyond Mâyâ and the Mâyic qualities is called Nirguna (without Prâkritic attributes) and that which is within Mâyâ is called Saguna. O Indra! After creating this universe, I enter within that as the Inner Controller of all and it is I that impel all the Jîvas always to their due efforts and actions. Know, verily, that It is I that engage Brahmâ, Visnu and Rudra, the causes of the several works of creation, preservation and destruction of this universe (they are performing their functions by My Command). Through the terror from Me the wind blows; through my terror, the Sun moves in the sky; through My terror, Indra, Agni, and Yama do their respective duties. I am the Best and Superior to all. All fear Me. Through My Grace you have obtained victory in the battle. Know, verily, that it is I that make you all dance like inert wooden dolls as My mere instruments. You are merely My functions. I am the Integral Whole. I give sometimes victory to you and sometimes victory to the Daityas; Yea, I do everything as I will, keeping My independence duly and, according to the Karmas, justly. Oh! You all, have forgotten me though your pride and sheer nonsense. You have been carried deep into dire delusion by your vain egoism. And know now that to favour you, this My Adorable Light has issued suddenly. Hence forth banish ever from your heart all your vain boastings and idle pratings. Take refuge wholly unto Me with all your head, heart and soul, unto My Sachchidânanda Form and be safe. (At times the Devas forget and so fall into troubles).

84-93. Vyâsa said :- Thus saying, the Mûla Pakriti, the Great Devî, the Goddess of the Universe, vanished from their sight. The Devas, on the other hand, began to praise Her then and there, with rapt devotion. Since that day, all the Devas quitted their pride and engaged themselves in worshipping the Devî devotedly. They worshipped the Gâyatrî Devî daily during the three Sandhyâ times and performed various Yajñâs and thus they worshipped Bhagavatî

daily. Thus, in the Satya Yuga, everybody engaged themselves in repeating the Mantra Gâyatrî and worshipped the Goddess indwelling in the Pranava and Hrîmkâra. So, See now for yourself, that the worship of Visnu or S'iva or initiation in the Visnu Mantra or in the S'iva Mantra are not mentioned anywhere in the Vedas as to be done always and for ever. They are done for a while and not required any more when the objects are fulfilled; only the worship of Gâyatrî is always compulsory, to be done at all times, as mentioned in the Vedas. O King! If a Brâhmana does not worship the Gâyatrî, know, then, for certain, that in every way, he is sure to go down lower and lower. There is no doubt in this. A Brâhmin is not to wait, no never, to do any other thing; he will have all his desires fulfilled if he worships only the Devî Gâyatrî. Bhagavân Manu says that a Brâhmin, whether he does any other thing or not, can be saved if he worships only the Divine Mother Gâyatrî. (This worshipping the Gâyatrî is the highest, greatest, and most difficult of all the works in this universe). If any devotee of S'iva or Visnu or of any other Deity worships his desired Deity without repeating the Gâyatrî, he is sure to suffer the torments of hell. (But this age of Kâlî deludes the people and draws away their minds from reciting this Gâyatrî save a few of them.) O King! For this reason, in the Satya Yuga, all the Brâhmanas kept themselves fully engaged in worshipping the Gâyatrî and the lotus feet of the Devî Bhagavatî.

Here ends the Eighth Chapter in the Twelfth Book on the appearance of the Highest S'akti in the Mahâpurânâ S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

Chapter IX

On the cause of S'râddha in other Devas than the Devî Gâyatrî

1-20. Vyâsa said :- O King Janamejaya! Once on a time, on account of an evil turn of Fate (Karma) of the human beings, Indra did not rain on this earth for fifteen years. Owing to want of rain, the famine appeared horribly; and almost all the beings lost their lives. No one could count in every house the number of the dead persons. Out of hunger the people began to eat horses; some began to eat bears and pigs, some began to eat the dead bodies while some others carried on any how their lives. The people were so much distressed with hunger that the mother did not refrain from eating her baby child and the husband did not refrain from eating his wife. O King! The Brâhmanas then united and after due discussion, came to the conclusion that they would go to the hermit Gautama who would be able to remove their distress. So all of them wanted to go quickly to the hermitage of the Muni Gautama. They began to say :- "We hear that there is no famine in the hermitage of Gautama. Various persons are running there from various quarters." Thus coming to a conclusion, the Brâhmanas went to the Gautama's Âs'rama with their cows, servants and relations. Some went from the east; some from the south; some from the west, and some from the north. Thus from various quarters the people flocked there. Seeing the Brâhmanas coming there, the Risi Gautama bowed down to them and gave them a cordial welcome and served them with seats, etc. When all took their seats and became calm and quiet, Gautama enquired about their welfare and the cause of their arrival. They described everything about the dire famine and their own states and expressed their deep regret. Seeing them very much distressed, the Muni gave them word not to have any fear; he said :- "I am today become blessed by the arrival of the great ascetics and honourable persons like you. I am your servant. You consider all my houses as yours. Be quite comfortable. Bear no uneasiness. When your servant is alive, what fear do you entertain and whom do you fear? When the demerits are transformed into good merits by your mere sight, and when you have blessed my house with the dust of your holy feet, then who is more blessed than me? O Vipras! Kindly perform your Sandhyâs, and Japams and rest here at ease." Vyâsa said :- O King Janamejaya! Thus consoling the

Brâhmanas, the Risi Gautama began to worship the Gâyatrî Devî with rapt devotional trance. "O Devî Gâyatrî! Obeisance to Thee! Thou art the Great Vidyâ, the Mother of the Vedas, Higher than the Highest; Thou art Vyârhiti represented by the Mantra 'Om Bhur Bhuvah Svah,' O Mother! Thou art the state of equilibrium, i.e., the Turîya; Thou art of of the Form of Hrîm; Thou art Svâhâ and Svadhâ; Thou grantest the desires of the Bhaktas. Thou art the Witness of the three states, Jâgrat (waking), Svapna (dreaming) and Susupti (deep sleep). Thou art the Turîya and Sachchidânanda Brahmâ. O Devî! Thou resident in the Solar Orb and appearest as a ruddy girl in the morning, an youthful maiden at noon and a black old woman in the evening. O Devî! Obeisance to Thee! Now shew favour on us at this severe famine time when all the beings are well nigh on the way to destruction."

21-40. Thus praised and worshipped, the World-Mother appeared and gave to the Risi one vessel (cup) full to the brim by which every one can be fed and nourished. The Mother told the Muni :- "This full vessel, given by me to you will yield whatever you wish." Thus saying, the Devî Gâyatrî, Higher than the Highest, vanished. Then, according to the wish of the Muni, came out from that cup, mountains of cooked rice, various curries and sweetmeats, lots of grass and fodder, silken clothings, various ornaments and various articles and vessels for sacrificial purposes. In fact whatever the Muni Gautama wished, that came out of the brimful cup, given by the Devî Gâyatrî. Then the Muni Gautama called the other Munis that came there and gave them wealth, grains, clothing, ornament, and the sacrificial ladles and spoons and cows and buffaloes for the sacrificial purposes. The Munis then assembled and performed various yajñâs. The place all round, then flourished and became so much prosperous that it looked like a second heaven. In fact whatever fair and beautiful there exist in the Trilokas, all came from the brimful cup given by the Devî Gâyatrî. At this time the Munis, with sandalpaste all over on their bodies, and decorated with very bright ornaments looked like the gods and their wives looked like goddesses. Daily utsabs began to be held in in the Âs'rama of Gautama. Nowhere were seen any diseases or dacoities and there was no fear from any such things. Gradually the Âs'rama's boundary extended to one hundred Yojanas (4 hundred miles). Hearing this greatness of Gautama, many persons came there from various quarters. And the Muni Gautama, too, gave them words, "cast away fear" and fed them. The Devas, on the other hand, became very much satisfied by the various Yajñâs and extolled the Muni's greatness. So much so, that the famous Indra, the Lord of the Devas, came in the midst of the assembly and extolled his greatness, thus :- "This Gautama has fulfilled all our wishes and has verily become a Kalpa Vriksha (celestial tree yielding all desires). If this man had not done such things, in this hard famine time, we would not have got the Havih offered in sacrifices and the prospect of our lives would have been at stake." O King Janamejaya! Thus the Muni Gautama fed and nourished for twelve years all the Munis, like his sons and that place came to be recognised as the chief centre (the Head Quarters) of the Gâyatrî Devî. Even today, all the Munis perform with devotion the Purasacharanams and worship thrice the Bhagavatî Gâyatrî Devî. Even today the Devî is there seen as a girl in the morning, as a youthful maiden at noon, as an old woman in the evening. Then, once on a time, Nârada, of best conduct, came there playing on his great lute and singing in tune the highest glories of Gâyatrî and took his seat in the assembly of the Munis.

41-62. Seeing the tranquil hearted Nârada coming there, Gautama and the other Munis received him duly and worshipped him with the Pâdya and Arghya. In course of conversation he began to describe the glories of Gautama and said :- "O Best of Munis! I have heard from the mouth of Indra, in the assembly of the Devas, your glories as to your supporting and feeding the pure-hearted Munis and I have come to see you. By the Grace of S'rî Bhagavatî Gâyatrî Devî, you have now become blessed. There is no doubt in this." Thus saying, the

Devarsi Nârada entered into the temple of the Devî Gâyatrî and with eyes gladdened by love, saw the Devî there and offered due hymns in praise of Her and then ascended to the Heavens. Here, on the other hand, the Brâhmanas that were fed by Gautama, became jealous at so much honour offered

to Gautama and tried their best so that no further honour be paid to him. They further settled not to stay any longer in his Âs'rama, when the next good harvest season comes. (Thus his glories will wane). O King! Some days passed when good rains fell and there was an abundance of crops everywhere and the famine ended. Hearing this, all the Brâhmins united, Alas! O King! to curse the Gautama. Oh! Their fathers and mothers are blessed in whom do not arise such feelings of jealousy! This all is the wonderful play of the powerful Time; it cannot be expressed by any person. O King! These Brâhmins created, by Mâyâ, an aged cow, who was to die and pushed her in the sacrificial hall of the Muni Gautama at the time of the Homa ceremony. Seeing that cow entering into the enclosure where the Homa was being performed, Gautama cried out "Hoom Hoom" when the cow fell there and died. And the other Brâhmanas instantly cried out "Look! Look! The wicked Gautama has killed the cow." Seeing this inconceivable event, Gautama was greatly nonplussed and, completing his Homa ceremony, entered into Samâdhi and began to think the cause of it. Then, coming to know that this has been concocted by the Mâyâ of the Brâhmins, he became angry like Rudra at the time of dissolution; his eyes were reddened and he cursed the Risis, thus :- Oh vile Brâhmins! When you are ready to cause mischief to me unjustly then let you be averse to meditate and do the japam of the Devî Gâyatrî, the Mother of the Vedas. For your this act, never you will be eager to perform any Vedic sacrificial acts or any action concerning thereof. There is no doubt in this. You will be always averse to the mantra of S'iva or the Tantra of S'iva. You will be always averse to Mûla Prakriti S'rî Devî, to Her Dhyânam, mantra, to any conversation regarding Her; to the visiting of Her place or Temple, to do worship and other ceremonies to Her, to see the Grand Festivals of the Devî, to singing the names and glories of the Devî, to sit before the Devî and to adore Her.

63-81. O vile Brâhmanas! You will be always averse to see the festivals of S'iva, to worship S'iva, to Rudrâksa, to the Bel leaves, and to the holy Bhasma (ashes). You will be wholly indifferent to practise the right ways of living as presented in the Vedas and Smritis, to preserve your conduct good and to observe the path of knowledge to Advaita Jñânam, to practise restraint of senses and continence, to the daily practices of Sandhyâ Bandanam, to performing the Agnihotra ceremonies, to the study of the Vedas according to one's own S'âkhâ or to the daily studies thereof as to teach those things or to give, as gifts, cows, etc., or to perform the S'râddhas of the fathers, etc., or to perform Krichchra Chândrâyana and other penances. O Vile Brâhmanas! As you are ready to do these mean things, you will have to suffer for this that you will desist from worshipping the Most Adorable S'rî Bhagavatî Devî and that you will worship the other Devas with faith and devotion and hold on your bodies S'amkha, Chakra and other signs. You will follow the Kâpâlikas, Bauddha S'âstras and other heretics. You will sell your father, mother, brothers, sisters, sons and daughters and even your wives too!

You will sell the Vedas, Tîrthas, and your Dharma. You will not feel ashamed in any way to sell all these. You will certainly have faith in Kâpâlika and Bauddha opinions, Pâñcharâtras and Kâma S'âstras. O vile Brâhmanas! You will not hesitate to go to your mother, daughters or sisters and you will always be licentious with others' wives and spend your time in that. This is not to you only but to the women and men, all that will come in your families. Let the Gâyatrî Devî be always indignant with you and let you all go in the end to the Andha Kûpa

hells, etc. Vyâsa said :- O Janamejaya! Thus taking the water symbolising the true rules and laws of creation, and cursing the Brâhmanas, the Muni Gautama went hastily to see the Gâyatrî Devî and, on arriving at the temple there bowed down to Her. The Devî, too, became surprised to see their actions. O King! Even to day Her Lotus Face looks similarly astonished!

82-90. Then the Gâyatrî Devî told Gautama with amazement :- “O Gautama! The venom of the snake does not become less if you feed the serpents with milk; so never mind all these things; the Karmas take their peculiar turns; it is hard to say when will happen what things. Now be peaceful. Do not be sorry.” Hearing these words of the Devî, Gautama bowed down to Her and went thence to his own Âs’rama. Here, on the other hand, the Brâhmanas forgot everything due to the curse of Gautama, of the Vedas and the Gâyatrî Mantra. They then began to look at this event with wonder as unique and extraordinary. All united they afterwards repented and going before Gautama, fell prostrate at his feet. But they could not speak any word out of shame. Only they said frequently :- “Be pleased, be pleased with us.” When all the assembly of the Brâhmanas prayed to him for favour and grace, the Muni Gautama took pity on them and replied. My word will never turn out false. You will have to remain in Kumbhîpâka hell upto the time when S’rî Krisna will take his incarnation. Then you will be born in the earth in the Kâlî age and whatever I have uttered will exactly come unto you. And if you are in earnest to avert my curse then go and worship the Lotus Feet of S’rî Gâyatrî Devî. There is no other remedy.

91-100. Vyâsa said :- Thus dismissing the Brâhmanas, Gautama Muni thought that all these occurred as a result of Prârabdha Karma and he became calm and quiet. For this reason, after S’rî Krisna Mahârâja ascended to the Heavens, when the Kâlî age came, those cursed Brâhmanas got out of the Kumbhîpâka hell and took their births in this earth as Brâhmins, devoid of the three Sandhyâs, devoid of the devotion to Gâyatrî, devoid of faith in the Vedas, advocating the heretics’ opinion and unwilling to perform Agnihotra and other religious sacrifices and duties and they were devoid of Svadhâ and Svâhâ. They forgot entirely the Unmanifested Mûla Prakriti Bhagavatî. Some of them began to mark on their bodies various heretical signs, e.g., Taptamûdrâ, etc.; some became Kâpâlikas; some became Kaulas; some Bauddhas and some Jainas. Many of them, though learned, became lewd and addicted to other’s wives and engaged themselves in vain and bad disputations. For these, they will have to go again surely to the Kumbhîpâka hell. So O King! Worship with your heart and soul S’rî Bhagavatî Parames’varî Devî. The worship of Visnu or S’iva is not constant (to be done everyday); only the worship of S’akti is to be constantly performed. For this reason whoever does not worship S’akti is sure to fall. Thus I have answered all your questions. Now I shall describe the highest and most beautiful place, Manidvîpa of the Primal Force Bhagavatî, the Deliverer from this bondage of world. Listen.

Here ends the Ninth Chapter of the Twelfth Book on the cause of S’râddha in other Devas than the Devî Gâyatrî in the Mahâpurânam S’rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

Chapter X

On the description of Mani Dvîpa

1-20. Vyâsa said :- O King Janamejaya! What is known in the S’rutis, in the Subâla Upanisada, as the Sarvaloka over the Brahmaloaka, that is Manidvîpa. Here the Devî resides. This region is superior to all the other regions. Hence it is named “Sarvaloka.” The Devî built this place of yore according to Her will. In the very beginning, the Devî Mûla Prakriti Bhagavatî built this place for Her residence, superior to Kailâs’a, Vaikuntha and Goloka.

Verily no other place in this universe can stand before it. Hence it is called Manidvîpa or Sarvaloka as superior to all the Lokas. This Manidvîpa is situated at the top of all the regions, and resembles an umbrella. Its shadow falls on the Brahmânda and destroys the pains and sufferings of this world. Surrounding this Manidvîpa exists an ocean called the Sudhâ Samudra, many yojanas wide and many yojanas deep. Many waves arise in it due to winds. Various fishes and conches and other aquatic animals play and here the beach is full of clear sand like gems. The sea-shores are kept always cool by the splashes of the waves of water striking the beach. Various ships decked with various nice flags are plying to and fro. Various trees bearing gems are adorning the beach. Across this ocean, there is an iron enclosure, very long and seven yojanas wide, very high so as to block the Heavens. Within this enclosure wall the military guards skilled in war and furnished with various weapons are running gladly to and fro. There are four gateways or entrances; at every gate there are hundreds of guards and various hosts of the devotees of the Devî. Whenever any Deva comes to pay a visit to the Jagadîs'varî, their Vâhanas (carriers) and retinue are stopped here. O King! This place is being resounded with the chimings of the bells of hundreds of chariots of the Devas and the neighings of their horses and the sounds of their hoofs. The Devas walk here and there with canes in their hands and they are chiding at intervals the attendants of the Devas. This place is so noisy that no one can hear clearly another's word. Here are seen thousands of houses adorned with trees of gems and jewels and tanks filled with plenty of tasteful good sweet waters. O King! After this there is a second enclosure wall, very big and built of white copper metal (an amalgam of zinc or tin and copper); it is so very high that it almost touches the Heavens. It is hundred times more brilliant than the preceding enclosure wall; there are many principal entrance gates and various trees here. What to speak of the trees there more than this that all the trees that are found in this universe are found there and they bear always flowers, fruits and new leaves! All the quarters are scented with their sweet fragrance!

21-40. O King! Now hear, in brief, the names of some of the trees that are found in abundance there :- Panasa, Vakula, Lodhra, Karnikâra, S'ins'apa, Deodâra, Kânchanâra, mango, Sumeru, Likucha, Hingula, Elâ, Labanga, Kat fruit tree, Pâtala, Muchukunda, Tâla, Tamâla, Sâla, Kankola, Nâgabhdra, Punnâga, Pîlu, Sâlvaka, Karpûra, As'vakarna, Hastikarna, Tâlaparna, Pomegranate, Ganikâ, Bandhujîva, Jamvîra, Kurandaka, Châmpeya, Bandhujîva, Kanakavriksa, Kâlâguru (usually coiled all over with cobras, very black poisonous snakes), Sandal tree, Datetree, Yûthikâ, Tâlaparnî, Sugarcane, Ksîra-tree,

Khadira, Bhallâtaka, Ruchaka, Kutaja, Bel tree and others, the Talasî and Mallikâ and other forest plants. The place is interspersed with various forests and gardens. At intervals there are wells, tanks, etc., adding very much to the beauty of the place. The cuckoos are perching on every tree and they are cooing sweetly, the bees are drinking the honey and humming all around, the trees are emitting juices and sweet fragrance all around. The trees are casting cool nice shadows. The trees of all seasons are seen here; on the tops of these are sitting pigeons, parrots, female birds of the Mayanâ species and other birds of various other species. There are seen rivers flowing at intervals carrying many juicy liquids. The Flamingoes, swans, and other aquatic animals are playing in them. The breeze is stealing away the perfumes of flowers and carrying it all around. The deer are following this breeze. The wild mad peacocks are dancing with madness and the whole place looks very nice, lovely and charming. Next this Kâmsya enclosure comes the third enclosure wall of copper. It is square shaped and seven yojanas high. Within this are forests of Kalpavriksas, bearing golden leaves and flowers and fruits like gems. Their perfumes spread ten yojanas and gladden things all around. The king of the seasons preserves always this place. The king's seat is made of flowers; his

umbrella is of flowers; ornaments made of flowers; he drinks the honey of the flowers; and, with rolling eyes, he lives here always with his two wives named Madhu S'ri and Mâdhava S'ri. The two wives of Spring have their faces always smiling. They play with bunches of flowers. This forest is very pleasant. Oh! The honey of the flowers is seen here in abundance. The perfumes of the full blown flowers spread to a distance of ten yojanas. The Gandharbhas, the musicians, live here with their wives.

41-60. The places round this are filled with the beauties of the spring and with the cooing of cuckoos. No doubt this place intensifies the desires of the amorous persons! O King! Next comes the enclosure wall, made of lead. Its height is seven yojanas. Within this enclosure there is the garden of the Santânaka tree. The fragrance of its flowers extends to ten yojanas. The flowers look like gold and are always in full bloom. Its fruits are very sweet. They seem to be imbued with nectar drops. In this garden resides always the Summer Season with his two wives S'ukra S'ri and S'uchi S'ri. The inhabitants of this place always remain under trees; otherwise they will be scorched by summer rays. Various Siddhas and Devas inhabit this place. The female sensualists here get their bodies all anointed with sandal paste and all decked with flower garlands and they stalk to and fro with fans in their hands. There is water to be found here very cool and refreshing. And owing to heat all the people here use this water. Next to this lead enclosure comes the wall made of brass, the fifth enclosure wall. It is seven yojanas long. In the centre is situated the garden of Hari Chandana trees. Its ruler is the Rainy Season.

The lightnings are his auburn eyes; the clouds are his armour, the thunder is his voice and the rainbow is his arrow. Surrounded by his hosts he rains incessantly. He has twelve wives :- (1) Nabhah S'ri, (2) Nabhahsya S'ri, (3) Svarasya, (4) Rasyasâlinî, (5) Ambâ, (6) Dulâ, (7) Niratni, (8) Abhramantî, (9) Megha Yantikâ, (10) Varsayantî, (11) Chivunikâ, and (12) Vâridhârâ (some say Madamattâ). All the trees here are always seen with new leaves and entwined with new creepers. The whole site is covered all over with fresh green leaves and twigs. The rivers here always flow full and the current is strong, indeed! The tanks here are very dirty like the minds of worldly persons attached to worldly things. The devotees of the Devî, the Siddhas and the Devas and those that consecrated in their life times tanks, wells, and reservoirs for the satisfaction of the Devas dwell here with their wives. O King! Next to this brass enclosure comes, the sixth enclosure wall made of five fold irons. It is seven yojanas long. In the centre is situated the Garden of Mandâra trees. This garden is beautified by various creepers, flowers and leaves. The Autumn season lives here with his two wives Isalaksmî and Ūrjalaksmî and he is the ruler. Various Siddha persons dwell here with their wives, well clothed. O King! Next to this comes the seventh enclosure wall, seven yojanas long and built of silver.

61-80. In the centre is situated the garden of Pârijâta trees. They are filled with bunches of flowers. The fragrance of these Pârijâtas extend upto the ten Yojanas and gladden all the things all around. Those who are the Devî Bhaktas and who do the works of the Devî are delighted with this fragrance. The Hemanta (Dewy) season is the Regent of this place. He lives here with his two wives Saha S'ri and Sahasya S'ri and with his hosts. Those who are of a loving nature are pleased hereby. Those who have become perfect by performing the Vratas of the Devî live here also. O King! Next to this silver, there comes the eighth enclosure wall built of molten gold. It is seven Yojanas long. In the centre there is the garden of the Kadamba tree. The trees are always covered with fruits and flowers and the honey is coming out always from the trees from all the sides. The devotees of the Devî drink this honey always and feel intense delight; the Dewy Season is the Regent of this place. He resides here with

his two wives Tapah S'rî and Tapasyâ S'rî and his various hosts, and enjoys gladly various objects of enjoyments. Those who had made various gifts for the Devi's satisfaction, those great Siddha Purusas live here with their wives and relatives very gladly in various enjoyments. O King! Next to this golden enclosure well comes the ninth enclosure made of red Kum Kum like (saffron) Pusparâga gems. The ground inside this enclosure, the ditches or the basins for water dug round their roots are all built of Pusparâga gems. Next to this wall there are other enclosure walls built of various other gems and jewels; the sites, forests, trees, flowers birds, rivers, tanks, lotuses, mandapas (halls) and their pillars are all built respectively of those gems. Only this is to be remembered that those coming nearer and nearer to the centre are one lakh times more brilliant than the ones receding from them. This is the general rule observed in the construction of these enclosures and the articles contained therein. Here the Regents of the several quarters, the Dikpâlas, representing the sum total of the several Dikpâlas of every Brahmânda and their guardians reside. On the eastern quarter is situated the Amarâvatî city. Here the high-peaked mountains exist and various trees are seen. Indra, the Lord of the Devas, dwells here. Whatever beauty exists in the separate Heavens in the several places, one thousand times, rather more than that, exists in the Heaven of this cosmic Indra, the thousand-eyed, here. Here Indra mounting on the elephant Airâvata, with thunderbolt in his hand, lives with S'achî Devî and other immortal ladies and with the hosts of the Deva forces. On the Agni (south-eastern) corner is the city of Agni. This represents the sum total of the several cities of Agni in different Brahmândas.

81-100. Here resides the Agni Deva very gladly with his two wives Svâhâ and Svadhâ and with his Vâhana and the other Devas. On the south is situated the city of Yama, the God of Death. Here lives Dharma Râja with rod in his hand and with Chitrâgupta and several other hosts. On the south-western corner is the place of the Râksasas. Here resides Nirriti with his axe in his hand and with his wife and other Râksasas. On the west is the city of Varuna. Here Varuna râja resides with his wife Vârunî and intoxicated with the drink of Vârunî honey; his weapon is the noose, his Vâhana is the King of fishes and his subjects are the aquatic animals. On the north-western corner dwells Vâyudeva. Here Pavana Deva lives with his wife and with the Yogis perfect in the practice of Prânâyâma. He holds a flag in his hand.

His Vâhana, is deer and his family consists of the forty nine Vâyus. On the north resides the Yaksas. The corpulent King of the Yaksas, Kuvera, lives here with his S'aktis Vriddhi and Riddhi, and in possession of various gems and jewels. His generals Manibhadra, Purna bhadra, Manimân, Manikandhara, Manibhûsa, Manisragvî, Manikar-mukadhârî, etc., live here. On the north eastern corner is situated the Rudra loka, decked with invaluable gems. Here dwells the Rudra Deva. On His back is kept the arrow-case and he holds a bow in his left hand. He looks very angry and his eyes are red with anger. There are other Rudras like him with bows and spears and other weapons, surrounding him. The faces of some of them are distorted; some are very horrible indeed! Fire is coming out from the mouths of some others. Some have ten hands; some have hundred hands and some have thousand hands; some have ten feet; some have ten heads whereas some others have three eyes. Those who roam in the intermediate spaces between the heaven and earth, those who move on the earth, or the Rudras mentioned in the Rudrâdhyâya all live here. O King! Îsâna, the Regent of the north eastern quarter lives here with Bhadrakâlî and other Mâtriganas, with Kotis and Kotis of Rudrânîs and with Dâmarîs and Vîra Bhadras and various other S'aktis. On his neck there is a garland of skulls, on his hand there is a ring of snakes; he wears a tiger skin; his upper clothing is a tiger skin and his body is smeared with the ashes of the dead. He sounds frequently his Damaru; this sound reverberates on all sides, he makes big laughs called

Attahâsya, reverberating through the heavens. He remains always surrounded with Pramathas and Bhûtas; they live here.

Here ends the Tenth Chapter of the Twelfth Book on the description of Mani Dvîpa in the Mahâpurânam S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

On the description of the enclosure walls built of Padmarâga mani, etc., of the Mani Dvîpa

1-30. Vyâsa said :- O King Janamejaya! Next to this Pusparâga mani enclosure wall comes the tenth enclosure wall, made of Padmarâga mani, red like the red Kunkuma and the Rising Sun. It is ten yojanas high. All its ground, entrance gates and temples and arbours are all made of Padmarâga mani. Within this reside the sixty four Kalâs or Sub-S'aktis adorned with various ornaments and holding weapons in their hands. Each of them has a separate Loka (region) allotted and within this Loka he has get his own formidable weapons, Vâhanas, families and their leaders or Governors. O King! Now hear the names of the sixty four Kalâs. They are :- Pingalâksî, Vis'âlâksî, Samriddhi, Vriddhi, S'raddhâ, Svâhâ, Svadhâ, Mâyâ, Sañgñâ, Vasundharâ, Trîlokadhâtrî, Sâvitri, Gâyatri, Tridas'es'vsrî, Surûpâ, Bahurûpâ, Skandamâtâ, Achyutapriyâ, Vimalâ, Amalâ, Arunî, Ârunî, Prakriti, Vikriti, S'rîsti, Sthiti, Samrhati, Sandhyâ, Mâtâ, Satî, Hamsî, Mardikâ, Vajrikâ, Parâ, Devamâtâ, Bhagavatî, Devakî, Kamalâsanâ, Trimukhî, Saptamukhî, Surâsura vimardinî, Lambosthî, Ūrdhakes'î, Bahusîrsâ, Vrikodarî Ratharekhâhvayâ, S'as'irekâ, Gaganavegâ, Pavanavegâ, Bhuvanapâlâ, Madanâturâ, Anangâ, Anangamathanâ, Anangamekhalâ, Anangakusumâ, Visvarûpâ, Surâdikâ, Ksayamkarî, Aksyobhyâ, Satyavâdinî, Bahurûpâ, S'uchivratâ, Udârâ and Vâgis'î. These are the sixty four Kalâs. All of them have got luminous faces and long lolling tongues. Fire is always coming out from the faces of all of them. The eyes of all of them are red with anger. They are uttering :- We will drink all the water and thus dry up the oceans; we will annihilate fire, we will stop the flow of air and control it. Today we will devour the whole universe and so forth. All of them have got bows and arrows in their hands; all are eager to fight. The four quarters are being reverberated with the clashing of their teeth. The hairs on their heads are all tawny and they stand upwards. Each of them has one hundred Aksauhinî forces under them. O King! What more to say than this that each of them has got power to destroy one lakh Brahmândas; and their one hundred Aksauhinî forces also can do the same. There is nothing that is not impracticable with them. What they cannot do cannot be conceived by mind nor can be uttered in speech. All the war materials exist within their enclosures. Chariots, horses, elephants, weapons, and forces all are unlimited. All the war materials are ready at all times and in abundance. Next comes the eleventh enclosure wall built of Gomedamani. It is ten Yojanas high. Its colour is like the newly blown Javâ flower. All the ground, trees, tanks, houses, pillars, birds and all other things are all red and built of Gomedamani. Here dwell the thirty-two Mahâ S'aktis adorned with various ornament made of Gomedamani and furnished with various weapons. They are always eager to fight. Their eyes are always red with anger; their bees are like Pis'âchas and their hands are like chakras (discs). "Pierce him," "Beat him," "Cut him," "Tear him asunder," "Burn him down," are the words constantly uttered by them. The inhabitants of the place always worship them. Each of them has ten Aksauhinî forces. These are inordinately powerful. It is impossible to describe that. It seems that each S'akti can easily destroy one lakh Brahmândas. Innumerable chariots, elephants, hordes, etc., and other vâhanas are here. Verily all the war materials of the Devî Bhagavatî are seen in this Gomedamani enclosure.

31-51. Now I am mentioning the auspicious, sin destroying names of these S'aktis :- Vidyâ, Hrî, Pusti, Prajñâ, Sinî vâlî, Kuhû, Rudrâ, Viryâ, Prabhâ, Nandâ, Posanî, Riddhidâ, S'ubhâ, Kâlarâtri, Mahârâtri, Bhadra Kâlî, Kaparddinî, Vikriti, Dandi, Muddinî, Sendukhandâ,

S'ikhandinî, Nis'umbha s'umbha mathanî, Mahisâsura marddinî, Indrânî, Rudrânî, S'ankarârdha sarîrinî, Nârî, Nirâyanî Tris'ûlinî, Pâlinî, Ambikâ, and Hlâdinî. (See the Daksinâ Mûrti Samhitâ and other Tantras.)

Never there is any chance that they will be defeated anywhere. Hence if all those S'aktis get angry at any time, this Brahmânda ceases to exist. Next to this Gomeda enclosure comes the enclosure made of diamonds. It is ten yojanas high; on all sides there are the entrance gates; the doors are hinged there with nice mechanisms. Nice new diamond trees exist here. All the roads, royal roads, trees, and the spaces for watering their roots, tanks, wells, reservoirs, Sâranga and other musical instruments are all made of diamonds. Here dwells S'rî Bhuvan'es'varî Devî with Her attendants. O King! Each of them has a lakh attendants. All of them are proud of their beauty. Some of them are holding fans in their hands; some are holding cups for drinking water; some, betelnuts; some are holding umbrellas; some chowries; some are holding various clothings; some flowers; some, looking glasses; some, saffrons; some collyrium, whereas some others are holding Sindûra (red lead). Some are ready to do the painting works; some are anxious to champoo the feet; some are eager to make Her wear ornaments; some are anxious to put garlands of flowers on Her neck. All of them are skilled in various arts of enjoyments and they are all young. To gain the Grace of the Devî, they consider the whole universe as trifling. Now I shall mention to you the names of the attendants of the Devî, proud of their possessing lots of amorous gestures and postures. Listen. They are :- Anangarûpâ, Anangamadanâ, Madanâturâ, Bhuvanavegâ, Bhuvanapâlikâ, Sarvas'is'ira, Anangavedanâ, Anangamekhalâ, these are the Eight Sakhîs. Each of them is as fair as Vidyullatâ. Each is adorned with various ornaments and skilled in all actions. When they walk to and fro with canes and rods in their hands in the service of the Devî, they look as if the lightning flashes glimmer on all sides.

52-71 On the outer portion of the enclosure wall, on the eight sides are situated the dwelling houses of these eight Sakhîs and they are always full of various vâhanas and weapons. Next to this enclosure of diamond comes the thirteenth enclosure wall made of Vaidûrya mani. Its height is ten yojanas. There are entrance gates and doorways on the four sides. The court inside, the houses, the big roads, wells, tanks, ponds, rivers and even the sands are all made of Vaidûrya mani. On the eight sides reside the eight Mâtrikâs Brâhmî, etc., with their hosts. These Mâtrikâs represent the sum-total of the individual Mâtrikâs in every Brahmânda. Now hear their names :- (1) Brâhmî, (2) Mâhes'varî, (3) Kaumârî, (4) Vaisnavî, (5) Vârâhî, (6) Indrânî, (7) Châmundâ, and (8) Mahâ Laksmî. Their forms are like those of Brahmâ and Rudra and others. They are always engaged in doing good to the Universe and reside here with their own Vâhanas and weapons.

At the four gates, the various Vâhanas of Bhagavatî remain always fully equipped. Somewhere there are Kotis and Kotis of elephants. At some places there are Kotis and Kotis of horses; at others there are camps, houses, at others there are swans, lions; at others there are Garudas; at other places there are peacocks, bulls and various other beings all fully equipped and arranged in due order. Similarly the above mentioned animals are yoked to Kotis and Kotis of chariots; there are coachmen (syces); at some places flags are fluttering high on them so as to reach the heavens and thus they are adding beauty. At other places the aerial cars are arranged in rows, countless, with various sounding instruments in them, with flags soaring high in the Heavens and endowed with various ensigns and emblems. O King! Next to this Vaidûrya enclosure, comes the fourteenth enclosure wall built of Indranîlamani; its height is ten Yojanas. The court inside, houses, roads, wells, tanks and reservoirs, etc., all are built of Indranîlamani. There is here a lotus consisting of sixteen petals extending to many

Yojanas in width and shining like a second Sudars'ana Chakra. On these sixteen petals reside the sixteen S'aktis of Bhagavatî, with their hosts. Now I am mentioning the names of these. Hear :- Karâlî, Vikârâlî, Umâ, Sarasvatî, S'rî, Durgâ, Ūsâ, Laksmî, S'ruti, Smriti, Dhriti, S'raddhâ, Medhâ, Mati, Kânti, and Âryâ. These are the 16 S'aktis. They all are dark blue, of the colour of the fresh rain-cloud; they wield in their hands axes and shields. It seems they are ever eager to fight. O King! These S'aktis are the Rulers of all the separate S'aktis of the other Brahmândas. These are the forces of S'rî Devî.

72-90. Being strengthened by the Devî's strength, these are always surrounded by various chariots and forces, various other S'aktis follow them. If they like, they can cause great agitation in the whole universe. Had I thousand faces, I would not have been able to describe what an amount of strength they wield. Now I describe the fifteenth enclosure wall. Listen. Next to this Indranîlamani enclosure, comes the enclosure made of pearls (muktâ), very wide and ten Yojanas high. The court inside, its space, trees, all are built of pearls. Within this enclosure there is a lotus with eight petals, all of pearls. On these petals reside the eight S'aktis, the advisers and ministers of the Devî. Their appearances, weapons, dresses, enjoyments, everything is like those of S'rî Devî. Their duty is to inform the Devî of what is going on in the Brahmândas. They are skilled in all sciences and arts and clever in all actions. They are very clever, skillful and clever in knowing beforehand the desires and intentions of S'rî Devî and they perform those things accordingly. Each one of them has many other S'aktis who also live here. By their Jñâna S'akti they know all the news concerning the Jîvas in every Brahmânda. Now I mention the names of those eight Sakhîs. Listen. Anangakusumâ, Anangakusumâ-turâ, Anangamadanâ, Ananga madanâturâ, Bhuvanapâla, Gaganavegâ, S'as'irekhâ, and Gaganarekhâ. These are the eight Sakhîs. They look red like the Rising Sun; and in their four hands they hold noose, goad, and signs of granting boons and "no fear." At every instant they inform S'rî Devî of all the events of the Brahmânda. Next to this comes the sixteenth enclosure wall made of emerald (marakata); it is ten Yojanas high; the court inside, its space, and houses and everything are built of emeralds (marakata mani). Here exist all the good objects of enjoyments. This is hexagonal, of the Yantra shape. And at every corner reside the Devas. On the eastern corner resides the four-faced Brahmâ; he lives with Gâyatrî Devî; he holds Kamandalu, rosary, signs indicating "no fear" and Danda (rod). The Devî Gâyatrî is also decorated with these. Here all the Vedas, Smritis, the Purânas, and various weapons exist incarnate in their respective forms. All the Avatâras of Brahmâ, Gâyatrî, and Vyâhritis that exist in this Brahmânda, all live here. On the south-west corner Mahâ Visnu lives with Sâvitrî; He holds conch shell, disc, club, and lotus. Sâvitrî has got also all these. The Avatâras of Visnu that exist in every Brahmânda Matsya, Kûrma, etc., and all the Avatâras of Sâvitrî that exist in every universe, all dwell in this place. On the north western corner exists Mahâ Rudra with Sarasvatî. Both of them hold in their hands Paras'u, rosary, signs granting boons and "no fear."

91-110. All the Avatâras of Rudra and Pârvatî (Gaurî, etc.) facing south that exist in all the Brahmândas, dwell here. All the chief Âgamas, sixty four in number and all the other Tantras reside here, incarnate in their due forms. On the south-eastern corner, the Lord of wealth, Kuvera, of Bhagavatî, surrounded by roads and shops resides here with Mahâ Laksmî and his hosts holding the jar of jewels (Mani Karandikâ). On the western corner exists always Madana with Rati, holding noose, goad, bow and arrow. All his amorous attendants reside here, incarnate in their forms. On the north-eastern corner resides always the great hero Ganes'a, the Remover of obstacles, holding noose and goad and with his Pusti Devî. O King! All the Vibhûtis (manifestations) of Ganes'a that exist in all the universes reside here. What more to say than this, that Brahmâ and the other Devas and Devîs here represent the sum-

total of all the Brahmâs and the Devas and the Devîs that exist in all the Brahmândas. These all worship S'rî Bhagavatî, remaining in their own spheres respectively. O King! Next come the seventeenth enclosure wall made of Prabâla. It is red like saffron and it is one hundred Yojanas high. As before, the court inside, the ground and the houses all are made of Prabâla. The goddesses of the five elements, Hrillekhâ, Gaganâ, Raktâ, Karâlikâ, and Mahochchhusmâ reside here. The colours and lustres of the bodies of the goddesses resemble those of the elements over which they preside respectively. All of them are proud of their youth and hold in their four hands noose, goad and signs granting boons and "no fear." They are dressed like S'rî Devî and reside here always. Next to this comes the eighteenth enclosure wall built of Navaratna (the nine jewels). It is many yojanas wide. This enclosure wall is superior to all others and it is higher also. On the four sides there exist innumerable houses, tanks, reservoirs, all built of Navaratna; these belong to the Devîs, the presiding Deities of Âmnâyas (that which is to be studied or learnt by heart; the Vedas). The ten Mahâ Vidyâs, Kâlî, Târâ, etc., of S'rî Devî and the Mahâbhedâs, that is, their all the Avatâras all dwell here with their respective Âvaranas, Vâhanas and ornaments. All the Avatâras of S'rî Devî for the killing of the Daityas and for showing favour to the devotees live here. They are Pas'amkus'es'varî, Bhuvanes'varî, Bhairavî, Kapâla Bhuvanes'varî, Amkus'a Bhuvanes'varî, Pramâda bhuvanes'varî, S'rî Krodha Bhuvanes'varî, Triputâs'vârûdhâ, Nityaklinnâ, Annapurnâ, Tvaritâ, and the other avatâras of Bhuvanes'varî, and Kâlî, Târâ and the other Mahâvidyâs are known as Mahâvidyâs. They live here with their Âvarana Devatâs, Vâhanas, and ornaments respectively. (Note :- The Âvarana Deities are the attendant Deities.) Here live also the seven Kotis of Devîs presiding over the Mahâ Mantras, all brilliant and fair like the Koti Suns. O King! Next to this enclosure wall comes the chief and crowning palace of S'rî Devî, built of Chintâmani gems. All the articles within this are built of Chintâmani gems. Within this palace are seen hundreds and thousands of pillars. Some of these pillars are built of Sûryakântamani, some are built of Chandrakânta mani, and some are built of Vidyutkânta mani. O King! The lustre and brilliance of these pillars is so strong that no articles within this palace are visible to the eye. (Note :- The face of the Goddess Kâlî is so bright that it appears like a shadow, i.e., black.)

Here ends the Eleventh Chapter on the description of the enclosure walls built of Padmarâga mani, etc., of the Mani Dvîpa in the Mahâpurânam S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

THE TWELFTH BOOK

Chapter XII

On the description of Mani Dvîpa

1-17. Vyâsa said :- O King Janamejaya! The Ratnagriha, above mentioned, is the Central, the Chief and the Crowning Place of Mûla Prakriti. The nine jewels are :- (1) Muk tâ, (2) Mânikyâ, (3) Vaidûrya, (4) Gomeda, (5) Vajra, (6) Vidruma, (7) Padmarâga, (8) Marakata, and (9) Nîla. This is situated in the centre of all the enclosures. Within this there are the four Mandapas, i.e., halls built of one thousand (i.e., innumerable) pillars. These are the S'ringâra Mandapa, Mukti Mandapa, Jñâna Mandapa and Ekânta Mandapa; on the top there are canopies of various colours; within are many scented articles scented by the Dhûpas, etc. The brilliance of each of these is like that of one Koti Suns. On all sides of these four Mandapas there are nice groups of gardens of Kas'mîra, Mallikâ, and Kunda flowers. Various scents, and scented articles, for example, of musk, etc., are fully arranged in due order. There is a very big lotus tank here; the steps leading to it are built of jewels. Its water is nectar, on it are innumerable full-blown lotuses and the bees are humming always over them. Many birds,

swans, Kârandavas, etc., are swimming to and fro. The sweet scents of lotuses are playing all round. In fact, the whole Manidvîpa is perfumed with various scented things. Within the S'ringâra Mandapa, the Devî Bhagavatî is situated in the centre on an Âsana (seat) and She hears the songs sung in tune by the other Devîs along with the other Devas. Similarly sitting on the Mukti Mandapa, She frees the Jîvas from the bondages of the world. Sitting on the Jñâna Mandapa, She gives instructions on Jñâna, and sitting on the fourth Ekânta Mandapa, She consults with Her ministers, the Sakhîs, Ananga Kusuma, etc., on the creation, preservation, etc., of the universe. O King! Now I shall describe about the main, Khâs, room of S'rî Devî. Listen. The Khâs Mahâl palace of the Devî Bhagavatî is named S'rî Chintâmani Griha. Within this is placed the raised platform, the dais and sofa whereon the Devî taketh Her honourable seat. The ten S'akti-tattvas form the staircases. The four legs are (1) Brahmâ, (2) Visnu, (3) Rudra, and (4) Mahes'vara. Sadâs'iva forms the upper covering plank. Over this S'rî Bhuvanes'vara Mahâ Deva or the Supreme Architect of the Universe is reigning. Now hear something about this Bhuvanes'vara. Before creation while intending to sport, the Devî Bhagavatî divided Her Body into two parts and from the right part created Bhuvanes'vara. He has five faces and each face has three eyes. He has four hands and He is holding in each hand spear, signs indicating do not fear, axe, and signs granting boons. He looks sixteen years old. The lustre of His Body is more beautiful than Koti Kandarpas and more fiery than thousand Suns; and at the same time cool like Koti Suns. His colour is crystal white, and on His left lap S'rî Bhuvanes'varî Devî is always sitting.

18-29. On the hip of S'rî Bhuvanes'varî, is shining the girdle with small tinkling bells, built of various jewels; the ornaments on the arms are made of burnished gold studded with Vaidûryamanis; the Tâtanka ornaments on Her ears are very beautiful like S'rîchakra and they enhance very much the beauty of Her lotus face. The beauty of Her forehead vies with, or defies the Moon of the eighth bright lunar day. Her lips challenge the fully ripened Bimba fruits. Her face is shining with the Tilaka mark made of musk and saffron. The divine crown on Her head is beautified with the Sun and Moon made of jewels; the nose ornaments are like the star Venus and built of transparent gems, looking exceedingly beautiful and shedding charming lustre all around. The neck is decorated with necklaces built of gems and jewels. Her breasts are nicely decorated with camphor and saffron. Her neck is shining like a conchshell decorated with artistic designs. Her teeth look like fully ripe pomegranate fruits. On Her head is shining the jewel crown. Her lotus face is beautified with alakâ as if these are mad bees. Her navel is beautiful like the whirls in the river Bhâgirathî; Her fingers are decorated with jewel rings; She has three eyes like lotus leaves; the lustre of Her body is bright like Padmarâgamani cut and carved and sharpened on stone. The bracelets are adorned with jewel tinkling bells; Her neck ornaments and medals are studded with gems and jewels. Her hands are resplendent with the lustre of the jewels on the fingers; the braid of hair on Her head is wreathed with a garland of Mallikâ flowers; Her bodice (short jacket) is studded with various jewels.

30-45. O King! S'rî Devî is slightly bent down with the weight of Her very high hard breasts. She has four hands and She is holding noose, goad and signs granting boons and "do not fear." The all beautiful all merciful Devî is full of love gestures and beauties. Her voice is sweeter than that of lute; the lustre of Her body is like Kotis and Kotis of Suns and Moons if they rise simultaneously on the sky. The Sakhîs, attendants, the Devas and the Devîs surround Her on all sides. Ichchâ S'akti, Jñâna S'akti, and Kriya S'akti all are present always before the Devî. Lajjâ, Tusti, Pusti, Kîrti, Kânti, Ksamâ, Dayâ, Buddhi, Medhâ, Smriti, and Laksmî are always seen here incarnate in their due Forms. The nine Pîtha S'aktis, Jayâ, Vijayâ, Ajjitâ, Aparâjjitâ, Nityâ, Vilâsinî, Dogdhrî, Aghorâ, and Mangalâ reside here always and

are in the service of the Devî Bhuvanes'varî. On the side of the Devî are the two oceans of treasures; from these streams of Navaratna, gold, and seven Dhâtus (elements) go out and assume the forms of rivers and fall into the ocean Sudhâ Sindhu. Because such a Devî Bhuvanes'varî, resplendent with all powers and prosperities, sits on the left lap of Bhuvanes'vara, that He has, no doubt acquired His omnipotence. O King! Now I will describe the dimensions of the Chintâmani Griha. Listen. It is one thousand Yojanas wide; its centre is very big; the rooms situated further and further are twice those preceding them. It lies in Antarîksa (the intervening space) without any support. At the times of dissolution and creation it contracts and expands like a cloth. The lustre of this Chintâmani Griha is comparatively far more bright and beautiful than that of other enclosure walls. S'rî Devî Bhagavatî dwells always in this place. O King! All the great Bhaktas of the Devî in every Brahmânda, in the Devaloka, in Nâgaloka, in the world of men or in any other loka, all those that were engaged in the meditation of the Devî in the sacred places of the Devî and died there, they all come here and reside with the Devî in great joy and festivity.

46-59. On all sides rivers are flowing; some of ghee, some of milk, curd, honey, nectar, pomegranate juice, jambu juice, and some of mango juice, sugarcane juices are flowing on all sides. The trees here yield fruits according to one's desires and the wells and tanks yield water also as people desire. Never is there any want felt here of anything. Never are seen here diseases, sorrow, old age, decrepitude, anxiety, anger, jealousy, and envy and other lower ideas. All the inhabitants of this place are full of youth and look like one thousand Suns. All enjoy with their wives and they worship S'rî Bhuvanes'varî. Some have attained Sâlokya, some Sâmîpya, some Sârûpya and some have attained Sârsti and pass their days in highest comfort. The Devas that are in every Brahmânda all live here and worship S'rî Devî. The seven Koti Mahâ Mantras and Mahâ Vidyâs here assume forms and worship the Mahâ Mâyâ S'rî Bhagavatî, Who is of the nature of Brahmâ. O King! Thus I have described to you all about this Manidvîpa. The lustre of Sun, Moon and Kotis and Kotis of lightnings cannot be one Kotieth of one Koti part of Its lustre. At some places the lustre is like Vidrumamani; some places as are illumined like the lustre of Marakata Mani; some, like Sûrya Kânta mani and some places are rendered brilliant like Kotis and Kotis of lightnings. The light at some places is like Sindûra; at some places like Indranîlamani; at some places, like Mânikyâ, and at some places like diamond. Some places are blazing like the conflagration of fire; and some places look like molten gold; some places seem filled with the lustre of Chandrakântamani, and some places look brilliant like Sûryakântamani.

60-73. The mountains here are all built of gems and jewels; the entrance gates and enclosures are built of gems and jewels; the trees and their leaves all are of gems; in fact all that exist here are all of gems and jewels. At some places numbers of peacocks are dancing; at some places cuckoos are captivating the minds of persons by cooing in the fifth tune and at others doves and pigeons and parrots are making sweet cackling sounds. Lakhs and lakhs of tanks are there with their pure crystal-like waters. The Red lotuses have blown fully and enhanced the beauty of the place. The captivating scents of these lotuses extend to a distance one hundred Yojanas all round and gladden the minds of people. The leaves are rustling with gentle breeze. The whole sky overhead is radiant with the lustre of Chintâmani gems and jewels. All the sides are illuminated with the brilliancy of the gems and jewels. O King! These jewels act like lamps. And the sweet scented trees emit their fragrance and it is transmitted by breeze all around. Thus these trees serve the purpose of dhûp (scent). The rays of these gems pierce through the openings of the jewel screens on the houses and fall on the mirrors inside, thus causing a nice brilliant appearance that captivates the mind and causes confusion. O King! And what shall I say of this place, more than this, that all the

powers, and wealth, all the love sentiments, all the dress suited to amorous interviews, all the splendours, fire, energy, beauty and brilliance, the omniscience, the indomitable strength, all the excellent qualities and all mercy and kindness are present here! The All Comprehending Bliss and the Brahmânanda can always be witnessed here! O King! Thus I have described to you about the Manidvîpa, the most exalted place of the Devî Bhagavatî. At Her remembrance all the sins are instantly destroyed. The more so, if a man remembers the Devî and about this place at the time of death, He surely goes there. O King! He who daily reads the five Chapters, i.e., from the eighth to this twelfth chapter, is surely untouched by any obstacles due to the Bhûtas, Pretas and Pis'âchas. Especially the recitation of this at the time of building a new house and at the time of Vâstuyâga ensures all good and auspiciousness.

Here ends the Twelfth Chapter of the Twelfth Book on the description of Mani Dvîpa in the Mahâpurânam S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

Chapter XIII

On the description of Janamejaya's Devî Yajñâ

1-4. Vyâsa said :— O King Janamejaya! Thus I have answered all your nice queries; also what Nârâyana spoke to the highsouled Nârada is also said by me. He who hears this greatly wonderful Purânam S'rî Devî Bhâgavatam certainly becomes dear to the Devî and all his actions become fructified with success. Now as regards your mental distress, how you prevent any evil falling to your late father in his future life, I advise you to do the Yajñâ in the name of Bhagavatî; and certainly your father will be saved. And you also better take the Most Excellent Mantra of the Mahâ Devî duly, according to rules; and your human life will then be crowned with success; (your life will be saved; thus you as well as your father will be saved).

5-12. Sûta said :— O Risis! Hearing thus, the King asked Vyâsa Deva to initiate in the Great Devî Mantra and thus to become his Guru. He was then initiated duly according to rules with the Great Mantra of Bhagavatî united with Pranava. When the Navarâtra period arrived, he called Dhaumya and other Brâhmanas and performed the Navarâtra Vrata so very dear to the Devî, according to his state. At this time for the satisfaction of the Devî, he caused this Devî Bhâgavata Purâna to be read by the Brâhmanas and fed innumerable Brâhmanas and Kumârîs (virgins) and gave in charity lots of things to the poor, orphans, and the Brâhmin boys and thus finished the Vrata. O Risis! Thus completing the Devîyajñâ, while the King was sitting on his seat, the fiery Devarsi Nârada came there from above playing with his lute. Seeing him there, all on a sudden, the King got up, and paid due respects to him by asking him to take his seat, with other necessary things. When the Devarsi became relieved of his labour of journey, the King asked him about his welfare and then enquired into the cause of his coming there.

13-19. O Devarsi! Whence and what for are you now coming? By your arrival here I am become blessed and feel that my Lord has come to me; now what can I serve to you; kindly command and oblige. Hearing this, the Devarsi Nârada said :— "O King! Today I saw in the Devaloka a very wonderful event. I wanted eagerly to inform that to you. Hence I have come here. Your father met with a bad turn of fate for his bad action. I saw today he assumed a divine form and he was going on a chariot. The Devas were praising him and the Apsarâs were encircling him. It seemed he was going in that dress to the Mani Dvîpa. O King! You performed the Navarâtra Vrata and read the Devî Bhâgavata; it seems, as a result of that, your father has now been rewarded with such a noble and good turn of fate. Now you have become blessed and your actions have borne fruits. You have delivered your father from the

hell and so you have become an ornament in your family. Today your name and fame have extended to the Devaloka.”

20-30. Sûta said :— O Risis! Hearing these words from the mouth of Nârada, the King Janamejaya became very much happy and delighted and fell prostrate at the feet of Vyâsa Deva of glorious deeds and said :— O Best of Munis! By Thy Grace, today I have become blessed. Now what return can I pay to Thee save bowing down to Thee. I pray that Thou dost shew such favours to me ever and again. O Risis! Hearing these words of the King Janamejaya, Vâdarâyana Veda Vyâsa blessed him and spoke to him in sweet words :— “O King! Now leave all other actions. Read always the Devî Bhâgavata and worship the Lotus Feet of S’rî Devî. Leave off all laziness and now perform the Devî Yajñâ with great eclât. And you will surely be able to cross this bondage of the world. True there are various Purânas, the Visnu Purâna, the S’iva Purâna, but those cannot compare with one sixteenth of this Devî Bhâgavatam. In fact, this Purâna is the Essence of all the Purânas. How can the other Purânas be compared with this, wherein is established the Devî Mûla Prakriti? Reading this Purâna from the beginning to the end yields the result of reading the Vedas. So the wise persons should try their best to study it always.” Thus saying to Janamejaya, Veda Vyâsa departed. Then the pure minded Dhaumya and the other Brâhmanas highly praised the Devî Bhâgavatam and went to their desired places. And the King Janamejaya, on the other hand, began to read and hear always the Devî Bhâgavatam and spent his days happily in governing his kingdom.

Here end the Thirteenth Chapter of the Twelfth Book on the description of Janamejaya’s Devî Yajñâ in the Mahâ Purânam S’rî Mad Devî Bhâgavatam of 18000 verses by Maharsi Veda Vyâsa.

Chapter XIV

On the recitation of the fruits of this Purânam

1-17. Sûta said :— “O Risis! In days of yore, from the Lotus Face of the Devî Bhâgavata came out S’rî Mad Bhâgavatam in the form of half a S’loka, as the decided conclusion of the Vedas. About what She gave instructions to Visnu, sleeping on a leaf of a Banyan tree, that same thing, the seed of the S’rî Mad Bhâgavata, Brahmâ Himself expanded into one hundred Koti s’lokas. Then, Veda Vyâsa, in order to teach his own son S’uka Deva, condensed them into eighteen thousand s’lokas, in Twelve Books and named it S’rî Mad Devî Bhâgavatam, the present volume. That voluminous book comprising one hundred Koti s’lokas compiled by Brahmâ are still extant in the Deva loka. There is no Purâna like the Devî Bhâgavatam, so merit-giving, holy and capable to destroy all the sins. The reading of every line yields the fruits of performing many As’vamedha sacrifices. Human beings addicted to worldly affairs will get the merit of giving lands to the Brâhmanas and they will enjoy also all the pleasures of the world and in the end will go to the region of the Devî, if they can hear, after they have fasted and controlled their passions, the recitation of this Purânam from the mouth of a Paurânik Brâhmana, who has been worshipped and given clothings and ornaments and is considered as a second Veda Vyâsa. Or, if anybody writes the whole of the Devî Bhâgavatam with his own hand or gets it written by a writer from the beginning to the end and gives to a Paurânik Brâhmin the book placed in a box of the form of a lion made up of gold and a cow yielding milk with her calf with gold as his sacrificial fee; or if he feeds as many Brâhmanas as there are the number of chapters of the Devî Bhâgavatam and worship as many Kumârîs (virgin girls) with saffron, sandalpaste and ornaments and feeds them with Pâysâna, he gets the merits of giving lands and enjoys all the pleasures of the world and goes in the end to the region of the Devî. He has no want of anything who daily hears with rapt devotion this Devî

Bhâgavatam. One who has no wealth gets abundance of wealth, those who are students get knowledge, one who has no sons, gets sons if one hears this Devî Bhâgavatam with true devotion. A barren woman, or one who bears still-born children or whose offsprings never live long or who bears only a single child, gets all her defects removed, if she hears this Devî Bhâgavatam with a steadfast devotion. The house where this Purâna is worshipped, Laksmî and Sarasvatî dwell there, leaving their animosities towards each other. By the influence of this Devî Bhâgavatam the Dâkinîs, Vetâlas, Râksasas, and other ghosts cannot cast a glance even on its devotee. If anybody gets fever and if the S'rî Devî Bhâgavatam be read touching him with a concentrated attention, all the complaints disappear. By reading this Bhâgavatam, one hundred times even more difficult than the severe disease pthisis is cured.

18-20. If after performing the Sandhyâ, one reads only one chapter of this Bhâgavatam with a collected mind, he soon acquires the Real Knowledge. O Muni S'aunaka! While going to read this Bhâgavatam, first examine omens and then read. I have spoken already on this subject. If during the S'âradîya Pûjâ (the autumnal Durgâ Pûjâ), at the Navarâtra period, one reads with devotion this Bhâgavatam, the Devî Bhagavatî becomes greatly pleased and awards him results more than his desires.

21-31. During the Navarâtri period all can read well this book for the satisfaction of his Îsta Deva (his own deity) whether he be a Vaisnava, S'aiva, Saura, Gânapatya or a S'âkta. All can read this for the satisfaction of Laksmî, Umâ and other S'aktis. The Vaidik Brâhmanas are to recite this daily for the satisfaction of the Devî Gâyatrî. This Purânâ is not contradictory to any sectarian belief. The reason of this being that to whatever deity he pays his worship, he must worship some S'akti or other, this is stated everywhere. So for the satisfaction of one's own S'akti, all can read this, without contradicting each other. Never any woman nor any S'ûdra, is to read this herself or himself, even out of ignorance; rather they should hear this from the mouth of a Brâhmana. This is the rule of the S'âstras. (The vibrations and the consequent results would be truer then.) O Risis! What more to say on this book than this, that this Purânâ is the most excellent of all and yields great merits. It is the essence of the Vedas. This I tell you with great certainty. There is not the least doubt in this. Reading or hearing this yields results equivalent to reading or hearing the Vedas. I now bow to the Devî of the nature of Hrîm and established by Gâyatrî, of the nature of Everlasting Existence, Intelligence and Bliss, Who stimulates our activities to the understanding of various subjects. Thus hearing the excellent words of Sûta, the great Paurânik, all the Munis of Naimisâranya worshipped him specially and as the result of hearing this Purânâ gladly became the servants of the Lotus Feet of the Devî and they attained the Highest Rest. The Munis expressed their humility and gratitude to Sûta frequently and bowed down to him again and again. And they said :- "O Sûta! It is you that have saved us from this ocean of world." Thus (the great Bhâgavata) Sûta, the bee drinking the honey of the Lotus Feet of the Devî, recited before the assemblage of the best of the Munis this Purânâ from the beginning to the end, the Secret of all the Nigamas and full of the Glories of the Devî Bhagavatî. After this the Risis bowed down to him and he blessed and honoured them.

Then he went away to his desired place. Here the Devî Bhâgavatam ends and is fully completed.

Here ends the Fourteenth Chapter of the Twelfth Book on the recitation of the fruits of this Purânâ in the Mahâ Purânâ S'rî Mad Devî Bhâgavatam of 18,000 verses by Maharsi Veda Vyâsa.

Here ends as well the Full Treatise, S'rî Mad Devî Bhâgavatam.

Om Tat Sat