Initiation into the Mantra of the Youthful Goddess:

Bāladīkṣāpaddhati

Edited by Dr. Maciej Karasinski and Dr. G. Sudev Krishna Sharman

With an Introduction & English Translation by
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Bālādīkṣāpaddhati: An Introduction

The *Bālādīkṣāpaddhati*, a short ritual manual concerning initiation into the Bālā cult, was found in the collection of Dr. P. Gopalakrishna Nambi of Chalappuram. Nambi was born in 1945 at Parappurath Illam in Nanminda, Balussery, in the Kozhikode district of Kerala. From his early childhood, Nambi studied Sanskrit and astrology under his father's guidance. He was an avid student of both traditional and modern branches of science. He completed his bachelor's degree (B.Sc.) at Malabar Christian College, and his deep interest in science eventually led him to Sardar Vallabhbhai Patel University in Gujarat, where he obtained his postgraduate degree (M.Sc.) in physics. In 1980, he was awarded a Ph.D. in physics at the University of Calicut. A traditional scholar of Sanskrit and Indian astrology and a professor of quantum physics, Nambi delivered numerous lectures on Sanskrit, physics, and other subjects on All India Radio. During his lifetime, he assembled many palm-leaf and paper manuscripts, a substantial number of which were donated by families from their private archives. The collection has now been inherited by his son, Dr. G. Sudev Krishna Sharman.



Family manuscript archive – photo by Dr. G. Sudev Krishna Sharman.

The *Bālādīkṣāpaddhati* found in Nambi's collection is a copy transcribed by Ramachandra Sharma from a source manuscript that has not yet been identified. Ramachandra Sharma was a Brahmin and scribe who resided in the Cākyār maṭham (lit. "property of the Cākyārs"), a religious center built by the authorities of the Tali Temple at Kozhikode. The Tali Temple has remained an important spiritual center in Kozhikode and is host to various artistic festivals and literary traditions. The Cākyār maṭham was used by the Cākyārs, a caste of storytellers and bards who were often invited to temple festivals to recite ancient legends. After their period of prosperity, the Cākyārs' property was bought by Tamil Brahmins, who turned it into a library and place of study. One of them, Ramachandra Sharma, resided in the *maṭham* in the 1920s and devoted his time to transcrib-

ing palm-leaf manuscripts related to rituals, poetry, and Tantric studies.

In his brief notes on *Bālādīkṣāpaddhati*, Ramachandra Sharma indicated that the original manuscript contained more than one text: it opens with *Bālādīkṣāpaddhati* and continues with a Sanskrit commentary on the mantras of various Hindu goddesses (Vāgvādinī, Rājamātaṅgī, Bahalā, and Vārāhī). It also includes a short Sanskrit chant, *Svayamvarakavaca* (a chant for the protection of marriage), and a long treatise on *mantraśāstra* (magical incantations) written in Malayalam.[1]

In the 1970s, after Ramachandra Sharma's death, his successors donated his rare collection of transcripts to their neighbor, P. Gopalakrishna Nambi.

[1] See Karasinski-Sroka, Maciej, & G. Sudev Krishna Sharman, 2022.

The Ritual Procedures in the Bālādīkṣāpaddhati

The *Bālādīkṣāpaddhati* prescribes initiation into the ritual system of the goddess Bālā for deserving adepts (*adhikārin*s).



Śrī Cakra Pūjā at the Meppat Kalari temple, Kannur, Kerala – photo by Swami Sri Nadanta Anandanatha.

The Tripurā goddess in Śrīvidyā appears generally in the three forms: Tripurā Bālā, the young goddess; Tripurasundarī, the beautiful sovereign goddess; and Tripurabhairavī, her fierce manifestation. Bālā, or Bālā Tripurasundarī, is the youthful yet powerful form of the goddess. In the *Lalitopākhyāna* of the *Brahmāṇḍa Purāṇa* she appears as a nine-year-old divine maiden endowed with extraordinary powers, fiercely defeating Bhaṇḍāsura's army.[2] In the *Tripurārahasya*, *Māhātmyakhaṇḍa* 63–65, Bālā Tripurasundarī defeats several of Bhaṇḍāsura's commanders and then personally engages Bhaṇḍāsura in battle (Schwarz Linder 2022).

[2] "Bālā Tripurasundarī defies her image as a shy, obedient daughter and confronts the sons (*kumāra*s) [of Bhaṇḍāsura], throwing her girlhood to the winds to combat them with her *Śakti-senā*, army of women" (Khanna 2018: 194).

Bālā Tripurasundarī is therefore young and charming but also powerful and brave. In some Śrīvidyā lineages, worship of Bālā functions as a preliminary stage of initiation, and she may consequently be understood as the goddess who guides the new adept at the beginning of the Śrīvidyā path. The main Bālā mantra consists of the three *bīja*s (seed syllables) AIṂ KLĪṂ SAUḤ, often preceded by OṂ (*praṇava*). A six-bīja form, AIṂ KLĪṂ SAUḤ SAUḤ KLĪṂ AIṂ, is also a popular version of the mantra. The reversal and enclosing of mantra syllables (*sampuṭīkaraṇa*) are established Tantric techniques and are traditionally understood to intensify the efficacy of a mantra. Thus, by repeating the three syllables in reverse order or rearranging them through *sampuṭīkaraṇa*, six-syllable or nine-syllable mantras are constructed.[3] Nevertheless, the three principal *bīja*s are conventionally associated with distinct powers: AIṂ is identified with *vāgbhava*, the power of eloquence and knowledge; KLĪṂ with *kāma*, desire or attraction of desired goals; and SAUḤ with Śakti, the power of the goddess. Many Śrīvidyā gurus in Kerala teach the Bālā mantra as one of the first, or as the first, mantra. Initiation into the Bālā mantra permits the adept to participate in Śrīcakra rituals. Several traditional lineages of Brahmins and non-Brahmanic communities in Kerala have their own secret ceremonies related to Śrīcakra, and therefore they often receive initiation within the family from elders who have mastered tantric mantras (Karasinski-Sroka & Sharman 2022). However, many spiritual seekers in Kerala, regardless of their caste or community, seek Śrīvidyā gurus to receive the Śrīvidyā mantras for spiritual benefits and empowerment. In many cases, Śrīvidyā gurus in Kerala initiate a new adept into the Bālā mantra after they undergo a preliminary process of practice and purification that includes chanting the Gāyatrī and Gaṇapati mantras. Often, however, the Gaṇapati mantra is given at the time of initiation into Bālā. Along with the Bālā mantra, *dhyāna* (meditative) verses for Bālā are also given at the time of initiation. Normally, the guru who initiates this mantra decides which *dhyāna* is suitable for an aspirant. According to tantric lore, many mantras have been cursed by sages or deities who wanted tantric powers to be acquired only by dedicated students. Therefore, each of the Śrīvidyā mantras has different mantras for removing such curses. In contemporary Kerala, gurus often purify the mantra themselves before giving it to the adept, advising them to pray to the guru-lineages, as all the teachers have the power to bless the adept, and with their grace the mantra practice may be much more effective. Additionally, gurus give specific chants for protection and ask adepts to invoke specific deities who protect them (e.g., Lakṣmīnarasiṃha). Nevertheless, the adept is still required to chant the mantra multiple times daily to receive the blessing of the goddess and be able to advance on their spiritual path.

In its opening verses, the *Bālādīkṣāpaddhati* teaches that after selecting an adept for initiation, the guru should go to a temple or sacred ground and make offerings to the goddess in the Bālā *cakra*. The *cakra*, drawn on the ground, should have a central point (*bindu*) surrounded by a triangle, hexagram, a circle, and a square. Inside the diagram, the guru should cast a handful of paddy rice and place above it a decorated vessel that must be made fragrant, filled with water, and

[3] For instance, the *Paraśurāmakalpasūtra* (10.29) says: *vāk-kāma-śaktayo 'nuloma-vilomāḥ punar anulomāḥ – iti śriyo 'ṅga-bālā*. The instruction, therefore, is to repeat the three syllables in the following order: "forward, reverse, then forward again (*anuloma-vilomāḥ punar anulomāḥ*)." In this manner a nine-syllable Bālā mantra is constructed: AIṂ KLĪṂ SAUḤ | SAUḤ KLĪṂ AIṂ | AIṂ KLĪṂ SAUḤ.

wrapped in a newly prepared piece of cloth. The guru should then place a mango or coconut leaf, a holy image, and gems into a jar decorated with flowers. The text cautions that the guru should perform the ritual only on an auspicious day and specifies astrological requirements for the day of initiation.

The next step prescribed by the text is the *kalaśapūjā*, or "honoring of the vessel." The guru should vow to perform the *kalaśapūjā* by saying: "I will perform a rite of the vessel for the Bālā goddess as stated in the manual of Bālā, the highest goddess." The guru must then make another vow to honor the vessel and the conch used in the ritual. After offering fragrant paste, flowers, and unhusked rice (*akṣata*), the guru is to visualize Bālā seated in the lotus of their heart. Next, by performing *prāṇāyāma* (breathing in through the right nostril), the guru is to imagine the goddess in the vessel, visualizing her limbs (*aṅga*s), weapons, and divine entourage there. Then the guru is to chant the main mantra of Bālā, composed of six syllables, thereby invoking the goddess into the vessel.

Then the guru summons the deity through a combination of mantras, visualizations, and specific mudrās (ritual gestures). Once the deity is visualized as appearing and taking her seat at the designated spot, the guru invites her to stay and listen to the prayers. He then performs a *prāṇa pratiṣṭhā*, a rite of consecration in which the vital force (*prāṇa*) of the deity is invoked into the vessel. According to the text, the seat should be honored with sixteen services (*upacāra*s). The *upacāra*s differ from tradition to tradition but usually include the following: invocation (*āvāhana*); an offering of a seat (*āsana*); water for washing the feet (*pādya*); an offering of water mixed with several ingredients (such as sandalwood paste or raw rice grains, *akṣata*) to honor the guest (*arghya*); water for sipping (*ācamanīya*); sweet, light food (*madhuparka*), usually a mixture of honey and clarified butter; a bath (*snāna*); clothing (*vastra*); ornaments (*bhūṣaṇa*); fragrant substances (*gandha* or *candana*); flowers (*puṣpa*); incense (*dhūpa*); light (*dīpa*); food (*naivedya*); and sometimes water given again to rinse the mouth and hands (*punar acamana*). To finish, prostrations (*praṇāma*) or circumambulations (*pradakṣiṇā*) are performed. Sometimes the ritual includes offering flowers and mantras (*mantrapuṣpāñjali*) or betel leaves and betel nuts (*tāmbūla*) before the formal act of farewell (*visarjana*) (Bühnemann 1988: 102–3). Lidova (2020: 166–67) observes that *pūjā*, when organized in this way, acquires the characteristics of a regularized sequence of the god's reception, mirroring the paradigm of welcoming an important guest.

Afterwards, the guru should honor the elements (*tattva*) of the universe and chant the main mantra of the goddess again. Next, the sixteen services should be repeated, and this part of the ritual should conclude with water satiation (*tarpaṇa*). The satiation is followed by flower offerings carried out 108 times. After this, the guru is instructed to perform a *homa*, a fire offering for the goddess Bālā. The text reminds us that the guru should have prepared a Bālā yantra on the right-hand side of the fire pit and placed, above this, a decorated vessel for the adept who is to be initiated. Then the guru takes a vow, performs a fire offering, and sanctifies the vessel and conch.

The ritual space itself is to also be designated and protected. Accordingly, the text instructs the guru to decorate the fire altar with flowers and incense and to worship the eight guardians of the

directions (*aṣṭa-dik-pāla*).

After worshipping these guardians, the guru is to meditate on the goddess Bālā and visualize her in the sacred fire pit. He then worships the pedestal (*pīṭhapūjā*), places the vessel upon it, and uses the Bālā mantra again to invoke the goddess into it.

Then the guru is supposed to perform various forms of *nyāsa* – the imposition of mantras on the body. The text mentions *ṛṣi-nyāsa* (the imposition of the names of sages), *kara-nyāsa* (the empowerment of the hands with mantras), and sixfold *aṅga-nyāsa* (the imposition of mantras on six limbs of the body). In *kara-nyāsa*, the guru recites mantras assigned to their fingers; they recite a mantra and move the thumb from the base to the tip of each finger. In the case of the thumb, the *nyāsa* is done with the index finger, which should press the thumb from base to tip. *Kara-nyāsa* concludes with one hand swiping across the other. In *aṅga-nyāsa*, the six limbs are touched with various combinations of the fingers of the right hand. The act of sixfold *aṅga-nyāsa* can be interpreted as a practice of moving awareness to various points of the body and enclosing one's body within a sacred space. With various mudrās, the Tantric guru touches their heart, head, tuft of hair, and the three eyes (with three fingers), crosses their hands on their chest, and ends the *nyāsa* by uttering the *astra* (weapon) mantra for protection.[4] This last act is often performed with a gesture evoking shooting an arrow and fixing the direction (Bühnemann 1988: 122–23). By imposing the mantras, the body of the adept is purified, empowered, and finally divinized. Afterwards, the guru is to prepare vessels with melted butter and milk and place a tuft of grass near them. The guru is instructed to chant the mantra of the goddess twice and set fire to the grass. Then the goddess is invoked into the fire and presented with the offerings again. The text teaches that the fire should be fed with wood: either bastard teak (*palāśa*), *Aegle marmelos* (*bilva*), *sindura* (vermilion), *guḷūcī*, or *durva*. The guru adds two ladles of ghee to the fire and performs fire oblations 28 times with the mantra AIṂ KLĪṂ SAUḤ BĀLĀPARAMEŚVARI SVĀHĀ. The procedure is then repeated 28 times with milk. Finally, the guru is to make offerings with a drop of water from the vessel into a water pitcher and into the fire. All this is to be done with the main mantra of Bālā.

The guru should purify the adept by sprinkling him or her with water from the conch while saying:

> ĀTMATATTVAṂ ŚODHAYĀMI—"I purify the principle of the Self [*ātma*]."
> VIDYĀTATTVAṂ ŚODHAYĀMI—"I purify the principle of Knowledge [*vidyā*]."

In this way, the guru purifies the elements or principles (*tattva*s) of the adept's body. According to the *Paraśurāmakalpasūtra* (6.18), there are three main principles: *ātmatattvaṃ*, *vidyātattvaṃ*, and *śivatattvaṃ*.[5] In fact, *ātmatattvaṃ* is further subdivided into twenty-four elements, from *kṣiti* to *prakṛti*, and *vidyātattvaṃ* is divided into seven, from *puruṣa* to *māyā*. All these elements are to be purified with sanctified water from the conch. Afterwards, the guru makes an offering with

[4] Amṛtānanda's *Cidvilāsastava* explains that *ṣaḍaṅganyāsa*, the installation of the goddess in six parts of the practitioner's body, should be understood as recognizing the six paths (*ṣaḍadhvan*) as aspects of one's own consciousness (Williams and Campbell 2023, commentary on verse 13).

[5] Curiously, the *Bālādīkṣāpaddhati* doesn't mention *śivatattvaṃ* in its procedure of purification.

pañcagavya, the "five products of the cow."

Next, the guru should cleanse the adept's body with holy ash and summon the Bālā goddess into the adept by performing *mātṛka-nyāsa*, the casting down of the Sanskrit syllables of the goddess's mantra. In fact, the goddess in the Śrīvidyā tradition is often called Mātṛkadevi (*Vāmakeśvarīmata* 2005, verse 1.11) and praised as Parā Vāc, the Supreme Speech. Then the guru offers five oblations to honor the goddess. At this point, the adept awaiting initiation is asked to stand near the guru, facing east, in the place where the water consecration (*abhiṣeka*) is to be performed. The guru stands in front of the adept, waving a lit lamp (*nirañjana*).

According to *Bālādīkṣāpaddhati*, after *nirañjana*, the guru should perform an *abhiṣeka*, pouring water from the vessel onto the adept's head while chanting a mantra. Interestingly, the mantra used here is derived not from the Tantric tradition but from the Vedic tradition (*Taittirīya-Brāhmaṇa*).

After the *abhiṣeka*, the guru should again wave a lit lamp (*nirañjana*) and make another offering of the five products of the cow. Then, following the *abhiṣeka*, the adept should change into new clothes. Besmeared with ashes and with their *tattva*s purified, the adept appears again before the guru. At this time, the guru should recite a Bṛhatsāma mantra while tying a thread around the adept's hand. After this, the guru should whisper the Bālā mantra into the adept's right ear. The text instructs the performer of the rite to honor the tradition from gurus to pīṭhas and to offer food to the goddess. It is worth noting that the text explicitly states that the disciple can be male or female and prescribes different ways of tying the thread according to gender.

After transferring the mantra to the adept, the guru performs *dīpārādhana*, worshiping the goddess by showing a lit lamp. The guru then honors the vessels used in the ritual for the last time and recites a Śāntistava, a hymn of peace. The initiation ritual concludes with the distribution of sanctified food among the community. The text states that it is customary for an adept to offer *gurudakṣiṇā* (gifts or tokens of gratitude) to the guru. In modern Kerala, adepts who seek instruction from a Tantric guru usually offer a loincloth (*dhoti*) along with the guru's fee, placed on a leaf. The *gurudakṣiṇā* is, in most cases, a voluntary fee. The money is placed on a leaf with a coin on top, and the leaf is then set on a folded loincloth. A disciple kneels before the guru to offer the *gurudakṣiṇā* and receive blessings.

Transcript (Malayalam)

ബാലാദീക്ഷാപദ്ധതിഃ

ചാക്യാര് മഠം

ചാലപ്പുരം

ശ്രീരാമചന്ദ്രശർമാ

ഹരിഃ ഓം

ശ്രീഗണെശായ നമഃ

ശ്രീഗുരുഭ്യോ നമഃ

ശ്രീമഹത്രിപുരെശ്വര്യൈ നമഃ

ശ്രീ

ഹരിഃ ശ്രീ ഗണപതയേ നമഃ

അവിഘ്നമസ്തു. ശ്രീഗുരുഭ്യോ നമഃ

അഥ ബാലാദിക്ഷാപദ്ധതിം ലിഖ്യതേ. ഗുരുഭക്തിയുതം ശിഷ്യം ദീക്ഷയേൽ. പൂജാഗ്രഹേ ഗത്വാ പൂജോപകരണാനി സർവ്വം സമ്പാദ്യ ബാലാചക്രവിധാനേന പൂജാം കുര്യാത്. ചക്രസ്യ ഉത്തരഭാഗേ ഭൂമൌ ബിന്ദുത്രികോണം ഷട്കോണവൃത്തചതുരശ്രയന്ത്രം വിലിഖ്യ തന്മദ്ധ്യേ ധാന്യതണ്ഡുലം ദ്വിപ്രസ്ഥമാനം പ്രസ്ഥമാനം തണ്ഡുലം നിക്ഷിപ്യ തദുപരി സുലക്ഷണഘടം തന്തുവേഷ്ടിതം പരിമളധൂപയുക്തം

പഞ്ചത്വക് ജലം ആപൂര്യ നവവസ്ത്രേണാലങ്കൃത്യ ചൂതപത്രം നാളികേരം പ്രതിമാം നിക്ഷിപ്യ കുംഭേ രത്നം നിക്ഷിപ്യ ഗന്ധപുഷ്പാക്ഷതൈഃ കൂർച്ചേണാലംകൃത്യ വർഷമാസദിനാദികം സംകല്പ്യ ശുഭേ ശോഭനേ മുഹൂർത്തേ ആദ്യബ്രഹ്മണഃ ദ്വിതീയപരാർദ്ധേ ശ്വേതവരാഹകല്പേ വൈവസ്വതമന്വന്തരേ അഷ്ടാവിംശതിതമേ തത്ര കലിയുഗേ പ്രഥമേ പാദേ ജംബൂദ്വീപേ ഭാരതവർഷേ ഭാരതഖണ്ഡേ മേരോർദ്ദക്ഷിണപാർശ്വേ ശകാബ്ദേ അസ്മിൻ വർത്തമാനേ വ്യാവഹാരികേ പ്രഭവാദിഷഷ്ടിസംവത്സരാണാം മദ്ധ്യേ അസ്മിൻ സംവത്സരേ പ്രകൃതായനേ പ്രകൃതമാസേ പ്രഥമാദിപൂർവ്വപ്രതിതിഥൌ പ്രകൃതേ പക്ഷേ അശ്വിന്യാദിപ്രകൃതനക്ഷത്രേ പ്രകൃതവാസരേ ശുഭയോഗശുഭകരണപ്രഥമാദി അസ്മിൻ ശുഭതിഥൌ ശിഷ്യമുദ്ദിശ്യ ബാലാപരമേശ്വരീപ്രസാദസിദ്ധ്യർത്ഥം

ബാലാപരമേശ്വരീപദ്ധതിപ്രകാരേണ ബാലാം കലശപൂജാം കരിഷ്യേ ഇതി സങ്കല്പ്യ പദ്ധതിപ്രകാരേണ കലശശംഖപൂജാം കൃത്വാ ഗന്ധപുഷ്പാക്ഷതൈഃ ഗൃഹീത്വാ ഹൃദയകമലസ്ഥിതാം

ബാലാപരമേശ്വരീം വാമനാസികാശ്വാസേന അസ്മിൻ സാംഗാം സായുധാം സശക്തിം പരിവാരാം അസ്മിൻ കലശേ ധ്യായാമി. ശുദ്ധവിദ്യാം ബാലാം ദ്വാദശാർദ്ധാം മതംഗിനീം തത്തന്മൂലമുച്ചാര്യ അസ്മിൻ കലശേ ആവാഹയാമി ബാലാദേവതായാഃ ഋഷ്യാദികരഷഡംഗകലശേ നിധായ ആവാഹിതാ ഭവ

[സം]സ്ഥാപിതാ ഭവ

സന്നിരുദ്ധാ ഭവ

സുപ്രസന്നാ ഭവ

വരദാ ഭവ

ബാലാം പ്രാണപ്രതിഷ്ഠാം കുര്യാൽ.

ബാലാദേവതാപ്രാണാം(ഃ) അസ്മിൻ കലശേ ആഗത്യ സുഖം ചിരം തിഷ്ഠന്തു സ്വാഹാ. ആസനാർഘ്യാദിഷോഡശോപചാരം കൃത്വാ അഷ്ടത്രിംശത്കലാമർച്ചയേൽ. അഷ്ടോത്തരശതമ്മൂലം ജപിത്വാ മൂലേന ഷോഡശവാരം ബിന്ദുതർപ്പണം കൃത്വാ മൂലമന്ത്രേണ അഷ്ടോത്തരശതം പുഷ്പാർച്ചനം കൃത്വാ ബാലാവിധാനേന ഹോമം കുര്യാൽ. ഹോമസ്ഥാനേ കുണ്ഡസ്യ ദക്ഷിണഭാഗേ ബാലാചക്രം വിധായ തദുപരി ഏകം കലശം അലംകൃത്യ ശിഷ്യസ്യ ബാലാദേവതാപ്രസാദസിദ്ധ്യർത്ഥം ഹോമം കരിഷ്യേ ഇതി സങ്കല്പ്യ കലശശംഖപൂജാം കൃത്വാ ഹോമകുണ്ഡേ അഗ്നിം പ്രതിഷ്ഠാപ്യ പ്രാഗാദി അഷ്ടദിക്ഷു ഗന്ധപുഷ്പൈരലങ്കൃത്വാ അഷ്ടദിക്പാലാനഭ്യർച്ച്യ

ഇന്ദ്രായ നമഃ

അഗ്നയേ നമഃ

യമായ നമഃ

നിർഋതയേ നമഃ

വരുണായ നമഃ

വായവേ നമഃ

സോമായ നമഃ

ഈശാനായ നമഃ

പ്രത്യഭ്യർച്ച്യ പരിസ്തരണം വിധായ അഗ്നൌ ബാലാദേവീം ധ്യാത്വാ ദക്ഷിണഭാഗേ കലശേ ബാലാമൂലേന പീഠപൂജാനന്തരം ദേവീമാവാഹ്യ

ഋഷ്യാദികരഷഡംഗം വിധായ മാതൃകാന്യാസം കൃത്വാ വിധായ ആവാഹനാദിഷോഡശോപചാരൈഃ സമ്പൂജ്യ പുരതഃ ദർഭോപരി ആജ്യപാത്രം സ്ഥാപ്യ ദ്വിവാരം മൂലേന ദർഭാൻ പ്രജ്വാല്യ ആജ്യപാത്രം

പായസഞ്ച ഭ്രാമയിത്വാ ഉത്തരഭാഗേ വിസർജ്യ അഗ്നൌ ബാലാദേവീമാവാഹ്യ ഷോഡശോപചാരം
കൃത്വാ ചതുർത്ഥവിധം സമിധമാദായ പലാശവിലഗുളൂചിദുർവ്വാസമിധം ആജ്യേനാഭ്യർച്ച്യ
ദർവ്വീദ്വയം ആദായ അഗ്നൌ സ്പൃഷ്ട്വാ ദർഭേണ സമ്മാർജ്ജ്യ ദക്ഷിണഭാഗേ നിധായ
അഷ്ടവിംശതിവാരം മൂലേന ഐം ക്ലീം സൌഃ ബാലാപരമേശ്വരി സ്വാഹാ ഇതി ഹുത്വാ
അഷ്ടവിംശതിവാരം പായസേന ജുഹുയാൽ ആജ്യേന അഷ്ടാവിശതിവാരം ജുഹുയാൽ.
പാത്രബിന്ദുനാ കലശേ അഗ്നൌ മൂലേന അഷ്ടാവിംശതിവാരം കല്പയേൽ. തതഃ
പൂർണ്ണപാത്രാഹൂതിം കുര്യാൽ. പൂർണ്ണാഹൂതിമുത്തമാം ജുഹോതി. സർവ്വം വൈ പൂർണ്ണാഹൂതിഃ -
സർവ്വമേവാപ്നോതി അഥോ യം വൈ പൂർണ്ണാഹൂതി അസ്യാമേവ പ്രതിതിഷ്ഠതി ശാന്തിശ്ശാന്തിഃ,
ബിന്ദുനാ പൂർണ്ണാഹൂതിം കൃത്വാ പുനഃ പൂജാം കൃത്വാ ദീപാരാധനം കുര്യാൽ. കലശേ അഗ്നൌ
ദേവീം ഹൃദി ഉദ്വാസയൽ പ്രസാദം ദത്വാ കൃത്വാ ശിഷ്യമാഹൂയ ശംഖജലേന പ്രോക്ഷ്യ ജലേന

ആത്മതത്ത്വം ശോധയാമി

വിദ്യാതത്വം ശോധയാമി

പഞ്ചഗവ്യം ദത്ത്വാ

യത്ത്വഗസ്ഥിഗതം പാപം

ദേഹേ തിഷ്ഠതി മാമകേ

പ്രാശനം പഞ്ചഗവ്യസ്യ

ദഹത്വഗ്നിരിവേന്ധനം

ഭസ്മേന ദേഹം സർവ്വാംഗം സമ്മൃജ്യ ശിഷ്യശരീരേ മാതൃകാന്യാസം വിധായ ബാലാദേവീമാവാഹ്യ
പഞ്ചോപചാരം കൃത്വാ അഭിഷേകസ്ഥാനേ ശിഷ്യം പ്രാങ്മുഖം സ്ഥാപയിത്വാ നീരാഞ്ജനം ദർശയിത്വാ

അന്തസ്തേജോ ബഹിസ്തേജഃ

ഏകീകൃത്യാമിതപ്രഭം

സബാഹ്യാഭന്തരം ജ്യോതി-

ർദ്ദീപോയം പ്രതിഗൃഹ്യതാം

ത്രിവാരം ഭാവയിത്വാ തു ദേവീം ധ്യാനപൂർവ്വകം കലശജലം ശിഷ്യശിരസി

ദേവസ്യ ത്വാ സവിതുഃ പ്രസവേ അശ്വിനോർബ്ബാഹുഭ്യാം പൂഷ്ണോ ഹസ്താഭ്യാം
അശ്വിനോർഭേഷജേന തേജസേ യശസേ ബ്രഹ്മവർച്ചസേ-

നാനന്ദാദ്യേനാഭിഷിഞ്ചാമി

ഇതി അഭിഷേകജലം കൃത്വാ പുനഃ നീരാഞ്ജനം കുര്യാൽ. ശിഷ്യഃ നൂതനവസ്ത്രം ധൃത്വാ
ഭസ്മധാരണം കൃത്വാ ജലേന ആത്മതത്താദികം ശോദ്ധ്യ പഞ്ചഗവ്യം ദത്ത്വാ ശിഷ്യസ്യ

ദക്ഷിണകരേ പ്രതിസരതന്തുനാ

ബൃഹത്സാമക്ഷത്രഭൃൽവൃദ്ധവൃഷ്ണി യം ത്രി[വി]ഷ്ടഭൌജശ്ശുഭിതമുഗ്രവീരം ഇന്ദ്രസ്തോമേന സഗരേണ രക്ഷാ ഇതി ബന്ധയേൽ. സ്ത്രീണാം വാമകരേ ബന്ധയേൽ

ശിഷ്യസ്യ ദക്ഷിണകർണ്ണേ മൂലമന്ത്രോപദേശം കുര്യാൽ

പൂർവ്വം ഗുരുമന്ത്രം ഹംസഃ ശിവഃ സോഹം ഇന്ദു, വാകാശാനന്ദനാഥ സ്വഗുരുചരണരവിന്ദശ്രീപാദുകാം പൂജയാമി സോഹംഹംസഃ ശിവമാത്മഭൂതാനന്ദപരമഗുരുശ്രീമനോഹാരിണി സർവ്വമുഖരഞ്ജിനി

ക്ലീം ഹ്രീം ശ്രീം സർവ്വജനവശങ്കരി സർവ്വദുഷ്ടമൃഗവശങ്കരി സർവ്വതത്ത്വവശംകരീ സർവ്വലോകവശംകരീ സർവ്വജനം മേ വശമാനയ സ്വാഹാ സൌം ക്ലീം ഐം ശ്രീം ഹ്രീം ഐം രാജമാതംഗേശ്വരി ശ്രീനാഥാദിഗുരുത്രയം ഗണപതിം പീഠത്രയം ശുദ്ധവിദ്യാ ബാലാ ച ദ്വാദശാർദ്ധാ മതംഗിനീ ഏതാഃ കാമഗിരീന്ദ്രസ്ഥാഃ പൂർവ്വാമ്നായസ്യ ച ദേവതാഃ

ഗുരുത്രയാദിപീഠാന്തം ചതുർവ്വിംശത്സഹസ്രകം ഏതദാവരണോപേതം പൂർവ്വാമ്നായദീക്ഷാമന്ത്രം ഉപദിശ്യ ദേവ്യാ നിവേദ്യാന്ത കൃത്വാ ദീപാരാധനം കൃത്വാ ശക്തിപാത്രം സർവ്വേഷാം സർവ്വേഷാം വീരാണാം പാത്രം ദത്വാ ശാന്തിസ്തവം ജപിത്വാ ദേവീപാത്രോദ്വാസനം കൃത്വാ സർവ്വേഷാം പ്രസാദം ദത്ത്വാ ഏവം ബാലാദീക്ഷാവിധാനം സമ്പൂർണ്ണം ഗുരുദക്ഷിണാം കൃത്വാ ഗുരുമഭിവാദയേൽ

Roman Transcript and Translation

Bālādīkṣāpaddhatiḥ

cākyār maṭham
cālappuram
śrī rāmacandraśarmā
hariḥ oṃ
śrīgaṇeśāya namaḥ
śrīgurubhyo namaḥ
śrīmahatripureśvaryai namaḥ

śrī
hariḥ śrī gaṇapataye namaḥ
avighnam astu. śrīgurubhyo namaḥ

Śrī. Hari. Homage to the venerable Gaṇapati. May there be no impediment. Homage to the venerable teachers.

atha bālādikṣāpaddhatiṃ likhyate.
gurubhaktiyutaṃ śiṣyaṃ dīkṣayel.[6]

The manual for initiation into the mantra of the goddess Bālā is presented here. Only a disciple who is devoted to the guru should be initiated.

pūjāgrahe gatvā pūjopakaraṇani sarvvaṃ sampādya bālācakravidhānena pūjāṃ kuryāt. cakrasya uttarabhāge bhūmau bindutrikoṇaṃ ṣaṭkoṇavṛttacaturaśrayatnaṃ vilikhya tanmadhye dhānyataṇḍulaṃ dviprasthamānaṃ prasthamānaṃ taṇḍulaṃ nikṣipya tadupari sulakṣaṇaghaṭaṃ tantuveṣṭitaṃ parimaḷadhūpayuktaṃ

After going to the ritual chamber and gathering all the ritual paraphernalia, the ritual procedures of the Bālā *cakra* should be performed. A *cakra* should be drawn on the ground in the northern part of the room, with a dot [*bindu*], a triangle, a six-pointed star, a circle, and an enclosing square. In the center of this *cakra* should be placed two *prastha*s[7] of rice grains and one *prastha* of husked rice. Upon these, an auspicious pot should be set, wrapped with thread and perfumed with fragrant incense.

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[6] In *Kēraḷapāṇinīyam* (first published in 1896), A. R. Rājarāja Varma (1917; 2017: 77, 81) explains that Sanskrit "t", when not followed by a vowel, was habitually pronounced as "l" in Malayalam, and connects this phenomenon with the derivation of the written sign for the *cillakṣaram* l (ൽ) from the sign for "t". In Malayalam, *cillakṣaram* are consonants that can stand independently at the end of a word without an inherent vowel. Varma gives the example Skt. *vaśāt* – Mal. *vaśāl* and notes that Sanskrit "t" tends to be realized as "l" also when it is followed by a consonant, as in Skt. *utsavam* – Mal. *ulsavam*. L. Rāmaswāmī Aiyar (1925) also comments on this rule, stating that Sanskrit final "t" is rendered in Malayalam by "l" instead of "t", and illustrates it with Skt. *haṭhāt* – Mal. *haṭhāl*.

[7] *Prastha* is a measure of capacity or quantity. 1 *pala* = 48 g; 4 *pala* = 1 *kudava* = 192 g; and 4 *kudava* = 1 *prastha* = 768 g (Sase et al. 2024: 238–244).

pañcatvak jalaṃ āpūrya navavastreṇālaṃkṛtya cūtapatraṃ nāḷikeraṃ pratimāṃ nikṣipya kuṃbhe ratnaṃ nikṣipya gandhapuṣpākṣataiḥ kūrcceṇālaṃkṛtya varṣamāsadinādikaṃ saṃkalpya

Having filled the vessel with a decoction of Five Barks,[8] adorned it with a new cloth, placed mango leaves, a coconut [*nāḷikeraṃ*], and an image in it, added gems, fragrant substances, flowers, and unhusked rice [*akṣata*], and adorned it with a bunch of grass, he should make a vow that specifies the year, month, and day.

śubhe śobhane muhūrte ādyabrahmaṇaḥ dvitīyaparārdhe śvetavarāhakalpe vaivasvatamanvantare aṣṭāviṃśatitame tatra kaliyuge prathame pāde jambūdvīpe bhāratavarṣe bharatakhaṇḍe merordakṣiṇapārśve śakābde asmin vartamāne vyāvahārike prabhavādiṣaṣṭisaṃvatsarāṇāṃ madhye asmin saṃvatsare prakṛtāyane prakṛtamāse prathamādipūrvapratitithau prakṛte pakṣe aśvinyādiprakṛtanakṣatre prakṛtavāsare śubhayogaśubhakaraṇaprathamādi asmin śubhatithau śiṣyam uddiśya bālāparameśvarīprasādasiddhyarthaṃ

In this auspicious and beautiful time, in the second half of the life of the first Brahma, in the Śveta-Varāha Kalpa, in the Vaivasvata Manvantara [i.e., the seventh Manvantara within this cosmic cycle, ruled by Manu Vaivasvata], in the twenty-eighth Mahāyuga, herein, in the Kali Yuga, in its first quarter, in Jambūdvīpa, in Bhāratavarṣa, in the region of Bharata, on the southern side of Mount Meru, in the Śaka era, according to the currently prevailing civil reckoning, among the sixty cyclic years beginning with Prabhava, in the present year, in the present month, on the current lunar day, on the respective preceding lunar days [*tithi*s] beginning with the first, in the current fortnight [*pakṣa*], in the current lunar mansion [*nakṣatra*] such as Aśvinī and others, on the current day, in the auspicious conjunction [yoga] of the Sun and Moon, in the auspicious half-day [*karaṇa*], each preceded by [number] first, etc., for the disciple to receive the blessings of Balāparameśvarī.

iti saṃkalpya paddhatiprakāreṇa kalaśaśaṃkhapūjāṃ kṛtvā gandhapuṣpākṣataiḥ gṛhītvā hṛdayakamalasthitāṃ

bālāparameśvarīṃ vāmanāsikāśvāsena asmin sāṃgāṃ sāyudhāṃ saśaktiṃ parivārāṃ asmin kalaśe dhyāyāmi.

śuddhavidyāṃ bālāṃ dvādaśārddhāṃ mataṃginīṃ tattanmmūlamuccārya asmin kalaśe āvāhayāmi bālādevatāyāḥ ṛsyādikaraṣaḍaṃgakalaśe nidhāya āvāhitā bhava

Having made the ritual declaration in this manner according to the prescribed procedure, he should worship the ritual vessel and conch with fragrant paste, flowers, and unhusked rice, say-

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[8] The names of the five trees to obtain the barks are not given here. However, *Carakasaṃhitā*, *Sūtrasthāna* 5.22a, states:

nyagrodhodumbarāśvatthaplakṣalodhratvacaḥ śubhāḥ |

The excellent barks are those of *nyagrodha* (*Ficus indica*), *udumbara* (*Ficus racemosa*), *aśvattha* (*Ficus religiosa*), *plakṣa* (*Ficus infectoria*), and *lodhra* (*Symplocos racemosa*).

ing: "Upon Bālā Parameśvarī, who is situated in the lotus of the heart, brought forth through the breath of the left nostril, together with her limbs, weapons, Śaktis, and retinue, I meditate in this vessel." Having chanted the respective mūla mantras of Śuddha-vidyā, Bālā, Dvādaśārdhā, and Matanginī, [he should say,] "I invoke her into this vessel."[9]

Having performed the placement of mantras [*nyāsa*] for the goddess Bālā, including the *nyāsa* of sages [*ṛṣi-nyāsa*], hand-*nyāsa*, sixfold *nyāsa*, and so on, [he should say]:

"In the vessel I invoke her.

- ĀVĀHITĀ BHAVA—Be present here.
- SAṂSTHĀPITĀ BHAVA—Be established here.
- SANNIRUDDHĀ BHAVA—Please remain here
- SUMMUKHĪ BHAVA—Grace me with your look (lit. face me).
- SUPRASANNĀ BHAVA—Be favourably disposed.
- VARADĀ BHAVA— Grant boons."

bālāṃ prāṇapratiṣṭhāṃ kuryāl'-

Then one should perform *prāṇa* installation of Bālā [by saying:]

bālādevatāprāṇāṃ[10] asmin kalaśe āgatya sukhaṃ ciraṃ tiṣṭhantu svāhā

"May the *prāṇa* of the goddess Bālā, having come precisely into this vessel, remain here comfortably for a long time. SVĀHĀ."[11]

āsanārghyādiṣodaśopacāraṃ kṛtvā aṣṭatriṃśatkalāmarcayel aṣṭottaraśatammūlaṃ japitvā mūlena ṣoḍaśavāraṃ bindutarppaṇaṃ kṛtvā mūlamantreṇa aṣṭottaraśataṃ puṣpārccanaṃ kṛtvā bālāvidhānena homaṃ kuryāl

Having performed the sixteen services [*upacāra*s], beginning with the offering of a seat [*āsana*], water [*arghya*], and so forth, one should worship the thirty-eight *kalā*s. After reciting the *mūla-mantra* 108 times, one should perform satiation of the *bindu* [*bindu-tarpaṇa*] sixteen times with the *mūla-mantra*. Then, using the *mūla-mantra*, after performing flower worship 108 times, one

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[9] The same four goddess names appear, for instance, in *Āmnāyastava*. There Śuddhavidyā, Bālā, Dvādaśārdhā, and Mataṅginī are designated as Kāmagirīndrasthāḥ, the deities abiding on Kamagiri mountain belonging to the Pūrvāmnāya, the Eastern Tantric lineage.

> *śuddhavidyā ca bālā ca dvādaśārdhā mataṅginī* |
> *etāḥ kāmagirīndrasthāḥ pūrvāmnāyasthadevatāḥ* ‖ *Āmnāyastava*, MS No. 124, fol. 228a.

[10] Scribal correction: *bālādevatāprāṇaḥ*.

[11] In *Śāradātilaka*, Lakṣmaṇadeśika gives a similar formula in a section on mantras used for *prāṇa pratiṣṭhā*:

> *śrotraghrāṇapādaprāṇā ihāgatya sukhaṃ ciram* |
> *tiṣṭhantv agnivadhūrante prāṇamantro'yam īritaḥ* ‖ 23.75 ‖.

should perform the *homa* according to the Bālā procedure.

homasthāne kuṇḍasya dakṣiṇabhāge bālācakraṃ vidhāya tadupari ekaṃ kalaśam alaṃkṛtya śiṣyasya bālādevatāprasādasiddhyarthaṃ homaṃ kariṣye iti saṃkalpya kalaśaśaṅkhapūjāṃ kṛtvā homakuṇḍe agniṃ pratiṣṭhāpya prāgādi aṣṭadikṣu gandhapuṣpair alaṃkṛtvā aṣṭadikpālān abhyarcya

At the place of the fire ritual, on the southern side of the fire pit [*kuṇḍa*], draw the Bālā-*cakra* and place one adorned vessel upon it. Take a vow, [saying,] "This *homa* I perform for my disciple to receive Bālā's divine blessings." Then perform the prescribed rites for the vessel and the conch. Next, kindle the fire in the fire pit and worship the eight guardians of the directions, beginning from the east, adorning them with fragrant substances, flowers, and so on.

- INDRĀYA NAMAḤ [east]
- AGNAYE NAMAḤ [southeast]
- YAMĀYA NAMAḤ [south]
- NIRṚTAYE NAMAḤ [southwest]
- VARUṆĀYA NAMAḤ [west]
- VĀYAVE NAMAḤ [northwest]
- SOMĀYA NAMAḤ [north]
- ĪŚĀNĀYA NAMAḤ [northeast]

pratyabhyarccya paristaraṇam vidhāya agnau bālādevīṃ dhyātvā dakṣīṇabhāge kalaśe bālāmūlena pīṭhapūjānantaraṃ devīmāvāhya

Having worshipped [them] again, having arranged *kuśa* grass [*Desmostachya bipinnata*] around the fire, having meditated on the goddess Bālā in the fire, and, on the southern side, having invoked the goddess into the vessel with the Bālā *mūla-mantra* after worshipping the pedestal [*pīṭha*]...

ṛṣyādikaraṣaḍaṃgaṃ vidhāya mātṛkānyāsaṃ kṛtvā vidhāya āvāhanādiṣoḍaśopacāraiḥ sampujya puratah darbhopari ājyapātraṃ sthāpya

Having performed the sixfold *nyāsa*, the *nyāsa* of the hands, and the *nyāsa* of the sages, having also completed *mātṛkānyāsa* and summoned the goddess and performed the sixteen services [*upacāra*s], he should place in front [of him], on *darbha* grass [*Desmostachya bipinnata*], a vessel filled with ghee.

dvivāraṃ mūlena darbhān prajvālya ājyapātraṃ pāyasañca bhrāmayitvā uttarabhāge visarjya agnau bālādevīmāvāhya ṣoḍaśopacāraṃ kṛtvā

After igniting the *darbha* grass twice while chanting the root mantra, he should circle the burning *darbha* around the vessel of ghee and the milk porridge [*pāyasa*], discard them on the northern side, invoke Bālādevī into the fire, and perform the sixteen services.

caturthavidhaṃ samidhamādāya palāśavilvaguḷūcidurvvāsamidhaṃ
ājyenābhyarccyadarvvīdvayaṃ ādāya agnau

spṛṣṭvā darbheṇa sammārjjya dakṣiṇabhāge nidhāya aṣṭaviṃśativāraṃ mūlena
aiṃ klīṃ sauḥ bālāparameśvari svāhā

Having placed four types of fuel into the fire—*palāśa* [*Butea monosperma*], *vilvam* [*Aegle marmelos*], and *guluchi* [*Tinospora cordifolia*] wood—together with ghee, he should offer fire oblations. Having performed worship with ghee, taken the pair of ladles, passed them through the fire, wiped them with *darbha* grass, and placed them on the southern side, he should perform 28 offerings with the root mantra: "AIṂ KLĪṂ SAUḤ BĀLĀPARAMEŚVARI SVĀHĀ."

iti hutvā aṣṭaviṃśativāraṃ pāyasena juhuyāl
ājyena aṣṭāviśativāraṃ juhuyāl
pātrabindunā kalaśe agnau mūlena aṣṭāviṃśativāraṃ kalpayel

Having performed the fire sacrifice in this way, one should make oblations into the fire with milk porridge 28 times; then one should offer ghee into the fire 28 times. With a drop from the vessel into the pitcher and into the fire, chant the *mūla-mantra* 28 times to perform the ritual.

tataḥ pūrṇṇapātrāhūtiṃ kuryāl. pūrṇṇāhūtimuttamāṃ juhoti.
sarvvaṃ vai pūrṇṇāhūtiḥ sarvvamevāpnoti atho yaṃ vai pūrṇṇāhūti
asyāmeva pratitiṣṭhati śāntiśśāntiḥ bindunā pūrṇṇāhūtiṃ kṛtvā

Then the fire offering of the full vessel should be performed: "One offers the supreme and complete final offering. Indeed, the final offering represents everything. By making this offering, one truly attains everything. Furthermore, whoever offers this final oblation becomes firmly established in this very essence. Peace, peace." With these words, one should perform the final offering with a single drop of ghee.[12]

punaḥ pūjāṃ kṛtvā dīpārādhanaṃ kuryāl kalaśe agnau devīṃ hṛdi
udvāsayal prasādaṃ datvā kṛtvā śiṣyamāhūya śaṃkhajalena prokṣya jalena

Having performed the ritual worship again, he should offer adoration with a lit lamp. He should transfer the goddess from the vessel and fire into his heart, and then, after offering the sanctified food, he should call the disciple and sprinkle him with water from the conch. Then, with water, he should [perform acts of purification, saying]:

- ĀTMATATTVAṂ ŚODHAYĀMI—"I purify the principle of the Self [*ātma*]."
- VIDYĀTATTVAṂ ŚODHAYĀMI—"I purify the principle of Knowledge [*vidyā*]."

pañcagavyaṃ dattvā

Then he should offer the five products of the cow [*pañcagavya*] [saying]:

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[12] *pūrṇāhutim uttamāṁ juhoti | sarvaṁ vai pūrṇāhutiḥ | sarvamevāpnoti atho iyaṁ vai pūrṇāhutiḥ | asyāmeva pratitiṣṭhati |* "He offers the final *pūrṇāhuti*. The *pūrṇāhuti* is indeed everything. He thereby obtains everything. Moreover, this [earth] is indeed the *pūrṇāhuti*. On this [earth] he becomes firmly established" (*Taittirīya Brāhmaṇa* 3.8.10.5).

yat tvag-asthigataṃ pāpaṃ
dehe tiṣṭhati māmake |
prāśanam pañcagavyasya
dahatv agnir ivendhanam ‖

"Whatever sin has penetrated the skin and bones and remains in my body, may the drinking of *pañcagavya* burn it away, as fire burns fuel." [13]

bhasmena dehaṃ sarvvāṃgaṃ sammṛjya śiṣyaśarīre mātṛkānyāsaṃ vidhāya
bālādevīmāvāhya pañcopacāraṃ kṛtvā abhiṣekasthāne śiṣyaṃ prāṅmukham
sathāpayitvā nīrāñjanaṃ darśayitvā

After thoroughly smearing the disciple's entire body with ash and performing the *mātṛkānyāsa* on it, having invoked the Goddess and carried out the five services [*upacāra*s], one should place the disciple facing east at the spot designated for the consecration [*abhiṣeka*], and then present him the ritual light [*nīrājana*] [i.e., wave the ritual light before him].

antas-tejo bahis-tejaḥ
ekīkṛtyâmitaprabhaṃ
sa[m]bāhyâbhantaraṃ jyotir
dīpôyaṃ pratigṛhyatāṃ

The inner light and the external light are made one, shining with boundless radiance. May this lamp, representing both outer and inner illumination, be accepted."[14]

trivāraṃ bhāvayitvā tu devīṃ dhyānapūrvakaṃ kalaśajalam śiṣyaśirasi

Having contemplated [*bhāvayitvā*] three times [in this manner], [he should pour] the water from the vessel in which the goddess was meditated upon onto the disciple's head.

"devasya tvā savituḥ prasave aśvinor bāhubhyāṃ pūṣṇo hastābhyāṃ aśvinor bheṣajena
tejase brahma—varcasena nandādyen abhiṣiñcāmi |"

"At the impulse of the god Savitṛ, with the arms of the two Aśvins, with the hands of Pūsan, with the healing power of the Aśvins, with the splendor of sacred knowledge, and with Nandā and the others, I besprinkle [you]."

iti abhiṣekajalaṃ kṛtvā punaḥ nīrāñjanaṃ kuryāt | śiṣyaḥ
nūtanavastraṃ dhṛtvā bhasmadhāraṇaṃ kṛtvā jalena ātmatattvādikaṃ

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[13] A variation of this chant appears in the *Atharvaveda Pariśiṣṭas*, Pariśiṣṭa 38, the *Brahmakūrcavidhi*. The text deals with Brahmakūrca, a Vedic form of ritual penance (*prāyaścitta*) that involves consuming the five products of the cow (*pañcagavya*): *yat tvag-asthi-gataṃ pāpaṃ dehe tiṣṭhati dehinām | brahmakūrco dahet sarvaṃ pradīpto 'gnir ivendhanam ‖* Bolling and von Negelein 1910, Pariśiṣṭa 38. See also Aktor (2020: 166).

[14] A similar mantra for *nirañjana* is prescribed, for instance, in Rāmeśvara's commentary on *Paraśurāma Kalpasūtra* (*Paraśurāmakalpasūtra* 1950: 558), where the light is called *kuladīpā*, the lamp of the *kula* tradition: *antastejo bahisteja ekīkṛtyāmitaprabham | tridhā dīpaṃ paribhrāmya kuladīpaṃ nivedaye ‖* "Having united the inner radiance and the outer radiance into an immeasurable brilliance, I circle the lamp three times and offer the *kuladīpa*."

śodhya pañcagavyaṃ dattvā
śiṣyasya dakṣiṇakare pratisaratantunā
bṛhatsāmakṣatrabhṛlvṛddhavṛṣṇiyaṃ tri[vi]ṣṭabhaujaśśubhitamugravīram
indrastomena sagareṇa rakṣā iti bandhayet strīṇāṃ vāmakare bandhayet |

Having completed the consecration with water, he should again wave the ritual lamp [nīrājana]. The disciple, having put on new clothing and marked his body with holy ash, having purified the principle of the Self [*ātmatattva*] and the other principles with water, and having been given the five products of the cow, should have a cord tied around his right hand, or, for a woman, around her left hand [while saying]:

bṛhat sāma kṣatrabhṛd vṛddhavṛṣṇiyaṃ
triṣṭubhaujaḥ śubhitam ugravīram |
indra stomena pañcadaśena madhyam
idaṃ vātena sagareṇa rakṣa ‖ [15]

"Bṛhat is a sacred verse [*sāman*], which sustains dominion and is of great strength; the Triṣṭubh [meter] is powerful and has [a retinue of] powerful men. O Indra, with the fifteen-fold *stoma*, with the wind and air, protect this [that is] in the middle."

śiṣyasya dakṣiṇakarṇe mūlamantropadeśaṃ kuryāl

[The guru] should then recite the *mula-mantra* into the disciple's right ear.

pūrvaṃ gurumantraṃ

[And give] the mantra [to venerate the] the previous gurus:

haṃsaḥ śivaḥ so'haṃ so'ham indu vākāśānandanātha[16]**-**
svagurucaraṇāravinda-śrīpādukāṃ pūjayāmi'
so'haṃ haṃsaḥ śivamātṛbhūtānandaparamaguru
haṃsaḥ śivaḥ so'haṃ so'ham.

I worship the holy lotus feet of Indvākāśānandanātha, my own guru, SO'HAṂ HAṂSAḤ [and] Śivamātṛbhūtānanda, who is my paramaguru [i.e., the guru of my guru].

- ŚRĪMANOHĀRIṆI—O goddess who captivates the mind
- SARVAMUKHARAÑJINI[17]—O goddess who delights all faces

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[15] This is a Vedic mantra from the *Taittirīya Saṃhitā* (4.4.12.2). Lelli (2015: 376–396) draws attention to close parallels in *Paippalāda Saṃhitā* 15.1–2 and argues that these hymns constitute a royal ritual composition assembled largely from Yajurvedic material.

[16] Probably Indvākāśānandanātha. This name is mentioned in the Ṣoḍaśī lineage of the *śrīvidyārṇava-nibandha*, in Umānandanātha's *Nityotsava* (1923: 61–62).

[17] Ullrey (2016: 232) notes invocations to goddesses with the epithet *sarvamukharañjinī* in rituals of subjugation (*vaśīkaraṇa*).

KLĪṂ HRĪṂ ŚRĪṂ

- SARVAJANAVAŚAṄKARI—O goddess who brings all people under control
- SARVADUṢṬAMṚGAVAŚAṄKARI—O goddess who tames all dangerous wild beasts
- SARVASATTVAVAŚAṄKARI—O goddess who brings all living beings under control
- SARVALOKAVAŚAṄKARI—O goddess who brings all realms under control
- SARVAJANAṂ ME VAŚAM ĀNAYA SVĀHĀ[18]—Bring all people under my control. SVĀHĀ.

sauṃ klīṃ aiṃ śrīṃ hrīṃ aiṃ rājamātaṃgeṣvari śrīnāthādigurutrayaṃ gaṇapati pīṭhatrayaṃ śuddhavidyā bālā ca dvādaṣardhā mataṃginī etāḥ kāmagirīndranathā pūrvāmnāyasya ca devatāḥ[19]

SAUṂ[20] KLĪṂ AIṂ ŚRĪṂ HRĪṂ AIṂ. O Goddess Rājamātaṃgī, the triad of gurus beginning with Śrī Nāthā, Gaṇapati, the triad of sacred pīṭhas, the mantra known as Pure Knowledge, the Mantra of Six Syllables, Mataṃginī— these are the deities of the lineage of Kāmagirīndranātha of the Eastern tradition.

gurutrayādipīṭhāntaṃ caturviṃśatsahasrakaṃ etad āvaraṇopetaṃ pūrvāmnāyadīkṣāmantraṃ upadiśya
devyā nivedyānta[m] kṛtvā dīpārādhanaṃ kṛtvā śaktipātraṃ sarveṣāṃ sarveṣāṃ vīrāṇāṃ pātraṃ datvā śāntistavaṃ japitvā devīpātrodvāsanaṃ kṛtvā sarveṣāṃ prasādaṃ dattvā evaṃ bālādīkṣāvidhānaṃ sampūrṇaṃ gurudakṣiṇāṃ kṛtvā gurumabhivādayel

Having imparted the Pūrvāmnāya mantra, extending from the guru triad through the *pīṭha*, consisting of twenty-four thousand syllables and accompanied by the deities of these enclosures

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[18] The Rājaśyāmalā mantra found in the *Nityotsava* (Umānandanātha 1923: 127) includes the sequence KLĪṂ HRĪṂ ŚRĪṂ SARVARĀJAVAŚAṄKARI SARVASTRĪPURUṢAVAŚAṄKARI SARVADUṢṬAMṚGAVAŚAṄKARI SARVASATTVAVAŚAṄKARI SARVALOKAVAŚAṄKARI.

[19] In the *Saubhāgyabhāskara* commentary on the *Lalitāsahasranāma*, Bhāskararāya comments on *śuddhavidyāṅkurākāra-dvijapaṅkti-dvayojjvalā*:

> *yadvā 'śuddhavidyā ca bālā ca dvādaśārdhā mataṅginī'tyādikrameṇānuttaraparyantā dvātriṃśaddīkṣās tantreṣu prasiddhās taddvijapaṅktipadenocyante | dīkṣāyā api janmarūpatvāt | upanayanāpekṣayā dvitīyatvāc ca | 'dīkṣā janma tṛtīyaṃ syāt' iti vacanasya māturudarājjanmamelanābhiprāyakatvenāvirodhāt*

"Alternatively, the thirty-two initiations [*dvātriṃśad-dīkṣāḥ*], done with the formula beginning Śuddhavidyā, Bālā, Dvādaśārdhā, Mataṅginī and ending with Anuttarā, are indicated by the expression *dvijapaṅkti* ["line of twice-borns"]. Initiation too has the nature of a birth and, with reference to *upanayana*, it is a second, further birth. Nor is there any contradiction with the statement "Initiation is the third birth," since that statement counts birth from the mother's womb."

[20] Possibly SAUḤ instead of SAUṂ—on this interesting variation, see Alexis Sanderson (1990: 41, fn.55) who cites Rāghavabhaṭṭa's commentary on the *Śāradātilaka Tantra* that mentions the Bālā mantra can end in *anusvāra* (Ṃ), *visarga* (Ḥ), and even both (ṂḤ). A similar formula is found in manuscript no. 6993, *Rājamātaṅgīmantra*, in M. Rangacharya's *A Descriptive Catalogue of the Sanskrit Manuscripts* (Rangacharya 1912: 5139): KLĪṂ AIṂ ŚRĪṂ HRĪṂ AIṂ OṂ RĀJAMĀTAṄGEŚVARYAMBĀDIVYAŚRĪPĀDUKĀṂ PŪJAYĀMI ‖.

[*āvaraṇa*s],[21] having performed the final offerings to the goddess, having shown the lamp and carried out the rite of the vessel of Śakti, having given the vessel to all heroes, and having chanted the hymn of peace, [the guru] should then perform the removal of the goddess from the vessel. Then the guru distributes sanctified food [*prasāda*] to all. Here end the instructions for initiation into Bālā. Having offered the guru's honorarium [*gurudakṣiṇā*], one should venerate the guru.



[21] *gurutrayādipīṭhāntaṃ caturviṃśatsahasrakam | etadāvaraṇopetaṃ pūrvāmnāyaṃ bhajāmy aham* ‖ 4 ‖.

Āmnāyastotra 4, traditionally attributed to the Rudrayāmala Tantra; cf. GOML Madras, Descriptive Catalogue, vol. XIII, MS description no. 7003, *Rājarājeśvarīṣoḍaśībrahmavidyā*:

"I worship the Eastern Āmnāya, extending from the triad of Gurus to the Pīṭha, comprising twenty-four thousand [mantras/mantric forms], and endowed with these *āvaraṇa*."

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