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॥ श्री गुरुभ्यो नमः ॥
श्री धृष्टधम्म श्री पारशुराम नमः
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Introduction

We covered important mantra and pUjA kramas of tripurA bhairavyambA in the last issue. In this issue, we will be focusing on the seventh dashamahA vidhyA – dhUmAvatI.

In this issue we bring the mantra japa kramA, AvaraNa pUjA kramA, and nyAsAs of dhUmAvatI dEvatA. The dhUmAvatI ashtOttara shloka, hRudaya shloka, kavacA, and a famous uRdhvAmnaya stOtrA have been included for the readers benefit.

dhUmAvatI form is a unique tantric representation which instills fear, confusion, and anxiety within common folks. There are several stories related to the manifestation of this form (provided in Who is dhUmAvatI article). While the kAmya prayOga aspects of dhUmAvatI can make even upAsakAs shiver, the true tatva aspect of this form is shilgrA phalapradA and mOksha dAyinI. There are two more forms of dhUmAvatI that is common among tantric practices – dhUmra vArAhi and astra vArAhi. Each of the above representations have their own mantras and AvarNa’s, kavacAs etc.

As usual, we would like to caution the upAsakAs that these dEvatAs CANNOT be taken lightly and the mantrAs considered like any other mantra. As the tantras rightly caution, this path is like walking on a sword and can only be ventured into by the Grace of the GurunAthA. The upAsana karma of these dEvatAs demands strict yamA and niyamAs and also ardent faith on the Guru and the dEvatA. It is important to understand the meaning of the mantra, the physical representation of the dEvatA, and contemplation on the deeper aspects of the same. These can only be provided by the Guru and by the power of the sAdhanA.

These mantras cannot be taken lightly and readers are strongly advised to check with their Guru’s prior to start practicing any mantra or procedure as detailed in this issue.

We thank Shri yOgAmbA samEta AtmAAnandanAthA (Shri Ramesh Kutticad) for penning Nivasatu Hrudi BAIA and answering the sadA vidyA anusaMhatiH section of this issue.

Lalithai vEdam sarvam.

Surrendering to the holy pAdukAs of Shri Guru,
### देवी मान अष्टाङ्ग

| श्री आदिगुरो: परशुपस्य आज्ञा प्रवर्तमान देवीमानेन षड़हीनस्ततत्त्वास्तक सकल प्रपण्च सृष्टि स्थिथिः संहार निरोधान अनुभाग कारणयाः पराशके: ऊर्ध्व भूविध्रुमेण न ग्राण तत्व महात्मयें दं चक्षुस्तव कल्पे थं तवक्ततर्म यथा सदाशिव तत्व युगे दं चक्षु तत्व परिवर्ती मं इक्ष्वाकु मतवर्ष यथा - श्री ललिताप्रियापुरसुद्धरीपरमभवत्रिका प्रसादसिद्ध्यर्थं यथा शक्ति (जप ओऽम) सप्तयक्रमम् निर्वतत्वेऽः |

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śrī vidyā saparyā has two frequencies, the nityā and naimittika. Daily ritual—nitya—is to be done in during daytime. Naimittika is performed on five days in a month—viz. paurnāmi, amāvāsyā, kṛṣṇa pakṣa aṣṭami, kṛṣṇa pakṣa caturdaśī and māsa saṅkramaṇa after sunset with special offerings. Tantra has indicated a monthly schedule of things available at those seasons of a year to be offered as these “special” offerings, mostly on those respective paurnāmi, which have been compiled in Nityotsava by śrī umānandana-thā. The month followed here is the cāndramāna—lunar calendar. We have covered the Ashvina month pUjA in the past issue.

Next is the kArtikA month, which has the most famous dīpā pUjA. Offering of newly made kumkum is the agenda of this month. Somewhere in middle of the previous month, take turmeric pods (thick variety) of around a kilo. Squeeze around twenty to twenty five lemons to extract the juice and strain to remove seeds and covers. Soak the Turmeric pods with this juice adding a hundred grams of alum and Baking soda powder. Leave them aside, till all the juice has dried. Dry under shade and grind it in a motor with pestle. Sieve the powder with fine linen cloth and add some sesame oil so as to keep the powder from flying. (Else buy kumkum powder from shops). Chant

ॐ शिव प्रसाद सम्भूत नवकुम्कुम समुज्ज्वल।
देवी कार्य समुहिष्ठ्य नीतज्ज्वलि शिवाः।

Keep this kumkum powder in a sliver vessel, sprinkle water with mûla mantra. Perform fivefold service to this nava kuMkuma adhiśṭāna devatā

ॐ ऐं ह्यं श्रीं नवकुम्कुमं देवताय नमः। गन्धं समर्पयामि ।
ॐ ऐं ह्यं श्रीं नवकुम्कुमं देवताय नमः। पूष्पाणि पूजयामि ।
ॐ ऐं ह्यं श्रीं नवकुम्कुमं देवताय नमः। धूपं आद्रापयामि ।
Cover with a clean cloth and leave overnight in a clean place. On the next day Knead wheat flour with milk, jaggery and ghee, to prepare lamps- small drum like with triangular sides, fry in ghee (oil), during paurnami pūja, add in the resolve (sankalpa)

नवकुञ्जम समर्पण पूर्वकं यथा सम्मवद्धव्यः यथाशकि सपर्याक्रमम् निर्वतविष्ये।

Light these lamps in a Sri cakra formation on a plate or suitable decorated floor. If it is not possible to light these numbers of lamps, light nine or seven of five lamps, with one in the centre and the rest surrounding it. After the main āvaraṇa pūja with flowers, pray to Devi

षोडशार्णेऽजगन्नात: वालिन्तार्थक्लप्रदे।
हस्त्यान् पूर्व में कामान् देवी कामेश्वरेश्वरी॥

Worship all the āvaraṇa devatās with kumkum. During havan, offer these lighted ghee lamps made for each avaraṇa devata.
श्री धूमावत्यम्बा श्री पादुकां पूजयामि नमः
श्री धूमावती महामन्त्र जप क्रमः

अस्य श्री धूमावती महा मन्त्रस्य
पिपलाद ऋषिः
निवृंच ् छन्दः
श्री धूमावती देवता।
धूं बीजं। स्वाहा ऋति।। धूमावती कीलकं।

श्री धूमावतयम्बा प्रसाद सिद्धयथर्थ जपे विनियोगः।
मूलेन श्रीं न्यायं कृतां।

<table>
<thead>
<tr>
<th>कर्ण्यासं</th>
<th>अहंकारसं</th>
</tr>
</thead>
<tbody>
<tr>
<td>३५ धूं धूं अहंकाररूपं नमः।</td>
<td>३५ धूं धूं हाद्वाय नमः।</td>
</tr>
<tr>
<td>३५ धूं तरंगरूपं नमः।</td>
<td>३५ धूं शिरसे स्वाहा।</td>
</tr>
<tr>
<td>३५ मां मध्यसरूपं नमः।</td>
<td>३५ मां शिखरे वषट।</td>
</tr>
<tr>
<td>३५ वं अनातरसरूपं नमः।</td>
<td>३५ वं कवचाय हुं।</td>
</tr>
<tr>
<td>३५ ति कन्ठितरूपं नमः।</td>
<td>३५ ति नेत्रकाय वौषट।</td>
</tr>
<tr>
<td>३५ स्वाहा करतालकर्पुष्करूपं नमः।</td>
<td>३५ स्वाहा अस्त्राय फट।</td>
</tr>
</tbody>
</table>

३५ भूमिकु वसुवरो इति दिग्बिधः।
कुल्लका - शिरोमुद्राय शिरसे न्यस्य। ३५ धूं इति दशार्थ जपेत्।

cet - हदयमुद्राय हदये न्यस्य। ३५ ऐं इं श्रीं ३५ इति एकाक्षर सेतु विद्यां त्रिवारं जपेत्।

महासेतु - कण्ठे न्यास मुद्राय न्यस्य। ३५ ऐं इं श्रीं धूं इति महासेतु विद्यां त्रिवारं जपेत्।
निर्वाण विधा – नामी न्यास मुद्रया न्यास्य ।
अ अ अ अ इ इ उ उ ऊ ऊ छू छू लू लू ए ए ए ए ओ ओ ओ ओ एः
कं खं गं घं ङं
चं छं जं झं ञं
टं ठं डं ढं णं
तं थं धं धं नं
पं फं बं भं मं
यं रं लं वं शं षं सं हं कं क्षं
ऐं (धूमावती मूल) ऐं
अ अ अ इ इ उ उ ऊ ऊ छू छू लू लू ए ए ए ए ओ ओ ओ ओ एः
कं खं गं घं ङं
चं छं जं झं ञं
टं ठं डं ढं णं
तं थं धं धं नं
पं फं बं भं मं
यं रं लं वं शं षं सं हं कं क्षं 35 - जिसो मुद्रया न्यास्य ।

ध्यानम्
अत्युच्य मलिनाम्बराखिलजनोंवेगवाहा दुर्मना
रुक्षक्षिप्तितीतिविशालदश्वासुरेष्वदीरी चव्यचला ।
प्रस्वेदांबुचिताक्षुद्धाकुलतततुः कृष्णतिरुक्षाप्रभा
ध्येया मुक्तक्षा सदाप्रयोगकलिंधूमावती मन्त्रिणाः ॥

अन्य ध्यान श्लोकः
1.

विवणां चन्द्रलोऽन्त दीर्घां च मलिनामवरः।
विमुक्तकुऽलां रुक्षां विधवां विरल हिजाम्।।
काकधवज रथारुत्तां विलिमित पयोधरां।
शूर्हहस्तां तु रुक्षाक्ष्मी धूतहस्तां तरास्वितां।।
प्रदुः घोषां तु भूजां जटिलं कुटिलेक्षणां।
श्रुत्व पिपासादितां नित्यां सदा कलहत्तपरां।।

2.

श्यामाणी रक्तनयनां श्याम वर्षेऽकसीयकां।
वामहस्ते श्रोधनं च दक्ष हस्ते च शूर्खकम्।।
धूत्तव विकीर्णं केजांश्य धूलिकुपर विग्रहां।
लंबोधीं शुभ्रदश्नां लम्बाण्य पयोधरां।।
संलग्न शूरुमणां कठुदश्रेष्ठ चल्लभां।
कृत्तसस्तु कुलुत्थोत्तथं भन्नभांधतलं स्थितम्।।
तिलपिष्ठायुक्तं मुहुर्मुद्धश्च भक्षितं।
महिषिश्रृंह ताटढ़ी लम्बकर्णांति भीषणां।।

3.

काकारुट्वाति कृष्णाभा भिन्नदद्वा विराहिणी।
मुक्कैः सुधृस्मास्ती श्रुत् तृप्तार्व स्वातरं।।
चन्द्रलाचार्तकार्त्ति स्तिन्या पुष्या पिताघिन्ती।
मलिना भ्रमणी रक्ता व्यक्त गत्या विरोधिनी।।
धूतः शूर्खग्रहस्तां च ध्येया धूमावती परा।।
There are numerous variations of dhUmAvatI mantras and hence we are not providing the actual mantra to avoid confusion. Each guru mandalam follows a particular variation. The most prominent mantra is the 8 letter mantra and we suggest that the mantra given by the Guru be used here.

dhUmavatI Gayatri Mantra:

1. ओ धूमावती विच्छे सहारिते धी महि तत्तो धूमा प्रचेदयात्
2. धूं धूमावती विच्छे विवर्णे धी महि तत्तो घोरे प्रचेदयात्

Since dhUmAvati is considered a widow, most texts indicate that She is without any Shiva/bhairavA. However, some Gurumandalams consider bhairavA to be an integral part of the dEvAtA and hence prescribe the presence of a bhairavA. akShObya shiva is considered to be a bhairavA for dhUmAvati by some Gurumandalams. However, as we always state, whatever is prescribed and practiced by your Guru / Guru maNdaI should be followed.
शैव मन्त्र:
(दशाम्सं जपेत्)

षड्भः च्यासः:

अ २४ धू २४ हदयाय नमः ।
अ २४ धू २४ शिरसे स्वाहा ।
अ २४ माँ शिखाये वष्ट ।
अ २४ वं कवचाय हुं ।
अ २४ ति नेत्रत्रयाय वौषद ।
अ २४ स्वाहा अस्त्राय फट ।
अ २४ भूर्धीवसुरो इति दिव्यिंगः।

ध्यानम्
अतुच्चा मलिनाम्बराकालिनोन्है वहा दुर्मना
रूक्षाक्षित्तित्या विशालदशना सूर्यादरी चलन ।
प्रस्वेदाम्बुचिताक्षुधाकुलतनुः कृष्णातिरूक्षाप्रभा
ध्येया मुक्तकचा सदाप्रियकलिध्यावती मन्निंछा ॥
पञ्चपूजा

लं पृथिव्यात्मिकां गन्धं कल्पयामि ।
हं आकाशात्मिकां पुष्पाणि कल्पयामि ।
यं वायुत्तमिकां धूमं कल्पयामि ।
रं अग्नित्तमिकां दीपं कल्पयामि ।
वं अमृतत्तमिकां अमृतं महानैवेद्यं कल्पायामि ।
सं सर्वत्तमिकां ताम्बूलादिः समस्तोपचारान् कल्पयामि ।
श्री धूमावत्यम्बा श्री पादुकां पूजयामि नमः
श्री धृमावत्यम्बा आवरण पूजा क्रमः

पीठ पूजा

श्री मं मण्डूकादि परस्तराय नमः

श्री कामदाये नमः
श्री मानदाये नमः
श्री नकाराये नमः
श्री मधुराये नमः
श्री मधुराननाये नमः
श्री नर्मदाये नमः
श्री भोगदाये नमः
श्री नन्दाये नमः
श्री प्राणदाये नमः

श्री धृमावती योगपीठाय नमः

धृमावती मातुका व्यासः

श्री धृू अं धृमावत्य नमः - जिरसि
श्री धृू आं धृमनेत्रायं नमः - मुखव्वृति
श्री धृूं ई घर्मव्यू नमः - दक्षनेत्रे
श्री धृूं ई फर्कव्यू नमः - वामनेत्रे
श्री धृूं उं घोरुपाध्य नमः - दक्षकर्णे
श्री धृूं ऊं लम्बोछ्य नमः - वामकर्णे
श्री धृूं ऋं रङ्ग रामाध्य नमः - दक्षनासापुटे
श्री धृूं ऋं स्रं राममुख्य नमः - वामनासापुटे
धूं लं शिवाय नमः - दक्षयक्ष्पोले
धूं लं काकधवाय नमः - वामकपोले
धूं एं कोटराय नमः - उढ्वंच्छि
धूं एं धूमारे नमः - अधरोछे
धूं ओं धूमान्यकरिण्य नमः - ऊर्ध्वंदनपत्र
धूं ओं मुक्कंगे नमः - अधगोदनपत्र
धूं ओं महागोराय नमः - जिद्वग्रे
धूं अं लम्बपयोधराय नमः - कण्ठे
धूं कं स्वशक्ति नमः - दक्षयबाहुमूले
धूं खं सर्वस्मित्तिप्रदायिङ्काय नमः - दक्षयक्षपे
धूं गं कोटराय नमः - दक्षयमणिबन्धे
धूं घं उद्धकिष्ठ नमः - दक्षयकरालगुलिमूले
धूं डं दिगम्बराय नमः - दक्षयकरालगुलिय्य्रे
धूं चं तमिःत्राय नमः - वामबाहुमूले
धूं चं तामसी नमः - वामकृपेरे
धूं जं उपाय नमः - वाममणिवद्वेऽ
धूं झं विवर्णाय नमः - वामकरालगुलिमूले
धूं जं मलिनाम्बराय नमः - वामकरालगुलिय्य्रे
धूं ठं लम्बस्तन्त्राय नमः - दक्षोरमूले
धूं ठं विशल्लिङ्गाय नमः - दक्षयजानुवी
धूं डं दीघाय नमः - दक्षयगुल्के
धूं ठं कृशोदाय नमः - दक्षयपादालगुलिमूले
धूं णं विधवाय नमः - दक्षयपादालगुलिय्य्रे
धूं ठं जूर्पहस्ताय नमः - वामरस्ते
धूं ठं रुक्काय नमः - वामजानुवी
धूं ठं रुक्के नमः - वामगुल्के
धूं ठं शिरोधाय नमः - वामपादालगुलिमूले
धूं नं चलहस्ताय नमः - वामपादालगुलिय्य्रे
39 धूं पं चन्द्रलक्ष्येनामः - दक्षयपार्श्वे
38 धूं फ़े जटिलायेनामः - वामपार्श्वे
38 धूं बं कुटिलकेश्रणायुः नमः - पृष्टे
38 धूं भं शुधातुरायेनामः - नामी
38 धूं मं पिपासार्त्तायुः नमः - जटरे
38 धूं यं तीक्ष्णायुः नमः - हदये
38 धूं रं रौद्रायेनामः - दक्षक्षे
38 धूं लं भयानकायेनामः - गलपृष्टे
38 धूं वं उत्कार्यायेनामः - वामक्षे
38 धूं झं क्रोधित्वायुः नमः - हदयादिदक्षकरणांकुल्यन्ते
38 धूं ष्टं मृत्युं क्रियायेनामः - हदयादिदिवामकरणांकुल्यन्ते
38 धूं सं रिपुविमर्दीयेनामः - हदयादिदक्षपदांकुल्यन्ते
38 धूं हं सत्वर काकज्ञायेन - हदयादिदिवामपदांकुल्यन्ते
38 धूं ठं रमशानालयवसिद्धायेनामः - कद्यादिपदांकुल्यन्तन
38 धूं क्षं महाकाल्ये नमः - कद्यादिदिवासरण्यान्तां

- (धूमावती मूलं) - ७ वारं व्यापकं कुर्यात्।

श्री धूमावती आवाहनम् -

अत्युच्छ अल्पनाविषयकल्याणोद्भवम्
रुक्षाक्षिद्रित्वा विशालदशनं दूर्यादिरी चन्द्रला।
प्रस्तवेदंश्चित्तकुलुषकल्याणं: कृष्णातिरुक्षाप्रम्भा
ध्येया मुक्तकचा सदाप्रियकलिङ्गमावती मन्निरणां॥

(धूमावती मूलं)। श्री धूमावतम्भायेनामः। - आवाहितोऽभव। - आवहन मुद्रं प्रदर्शय।
(धूमावती मूलं) | श्री धूमावतयम्बये नमः | - स्थापितो भव | - स्थापण मुद्रां प्रदर्शय
(धूमावती मूलं) | श्री धूमावतयम्बये नमः | - संस्थितो भव | - संस्थितो मुद्रां प्रदर्शय
(धूमावती मूलं) | श्री धूमावतयम्बये नमः | - सन्निध्यो भव | - सन्निध्य मुद्रां प्रदर्शय
(धूमावती मूलं) | श्री धूमावतयम्बये नमः | - सम्पुर्णी भव | - सम्पुर्णी मुद्रां प्रदर्शय
(धूमावती मूलं) | श्री धूमावतयम्बये नमः | - अवकुण्ठितो भव | - अवकुण्डन मुद्रां प्रदर्शय
(धूमावती मूलं) | श्री धूमावतयम्बये नमः | - श्री धूमावतयम्ब श्री पादुकां पूजयामि नमः | - वन्दन देनु योगी मुद्रांश प्रदर्शय

यथा श्रकिष्टे षोडश उपचार पूजा पण्डिपचार पूजा वा कुसूल। वन्दन धेनु योगी मुद्रांश प्रदर्शय।

(Do Shodasa upacara puja or panchopacara depending on the time and convenience)

षड्क्ष तर्पणम्

35 धूं धूं हदयाय नमः | हदय श्रकिष्टे श्री पादुकां पूजयामि तर्पयामि नमः
35 धूं धूं शिस्से स्वाहा। शिस्से श्रकिष्टे श्री पादुकां पूजयामि तर्पयामि नमः
35 माँ शिलनायाय वषण्ड। शिखा श्रकिष्टे श्री पादुकां पूजयामि तर्पयामि नमः
35 व वं कवचाय हुँ। कवच श्रकिष्टे श्री पादुकां पूजयामि तर्पयामि नमः
35 ति नेत्रत्रय वौश्रु। नेत्र श्रकिष्टे श्री पादुकां पूजयामि तर्पयामि नमः
35 स्वाहा अस्त्राय फेट। अस्त्र श्रकिष्टे श्री पादुकां पूजयामि तर्पयामि नमः
लयाङ्ग तर्पणम्

(धूमावती मूले) | श्री धूमावत्यम्बा श्री पादुकां पूजयामि तर्प्यामि नमः | (दशा वारस्)

35 ऐं हीं श्रीं सत्वियम् परे देवि परामूर्तुच्चप्रिे | अनुज्ञाृ त्रिपुरे देहि परिवारचनाय मे ॥

प्रथमावरणम्

35 धूं धूं हदयाय नमः | हदय शक्ति श्री पादुकां पूजयामि तर्प्यामि नमः ॥
35 धूं झिरसे स्नाहा | झिरो शक्ति श्री पादुकां पूजयामि तर्प्यामि नमः ॥
35 मां शिखायृ वष्टु | शिखा शक्ति श्री पादुकां पूजयामि तर्प्यामि नमः ॥
35 वं कवचाय हृं | कवच शक्ति श्री पादुकां पूजयामि तर्प्यामि नमः ॥
ति नेत्रनयय वौषद्ध। नेत्र झाकि श्री पादुकां पूजयामि तर्पयामि नमः।
स्वाहा अस्त्राय फट। अस्त्र झाकि श्री पादुकां पूजयामि तर्पयामि नमः।

(धूमावती मूलं)। श्री धूमावत्यम्बा श्री पादुकां पूजयामि तर्पयामि नमः। (त्रिः)
संतप्यः।

एँ हीं श्रीं अभीष्टसिद्धं में देहि तन्वागत् चत्सले।
भक्तया समर्पये तुथ्यं प्रथमावस्थारणार्धनम्॥

श्री धूमावत्यम्बायो नमः। – योनिमुद्रया प्रणमेत्॥

हितीयावरणम्

क्षुधायो नमः। क्षुधा श्री पादुकां पूजयामि तर्पयामि नमः।
तृणायो नमः। तृणा श्री पादुकां पूजयामि तर्पयामि नमः।
रत्नायो नमः। रत्नी श्री पादुकां पूजयामि तर्पयामि नमः।
निजःयो नमः। निजः श्री पादुकां पूजयामि तर्पयामि नमः।
निन्नितस्यो नमः। निन्निति श्री पादुकां पूजयामि तर्पयामि नमः।
दुर्गति यो नमः। दुर्गतिः श्री पादुकां पूजयामि तर्पयामि नमः।
स्वाभायो नमः। स्वा श्री पादुकां पूजयामि तर्पयामि नमः।
अक्षमायो नमः। अक्षमा श्री पादुकां पूजयामि तर्पयामि नमः।

(धूमावती मूलं)। श्री धूमावत्यम्बा श्री पादुकां पूजयामि तर्पयामि नमः। (त्रिः)
संतप्यः।

एँ हीं श्रीं अभीष्टसिद्धं में देहि तन्वागत् चत्सले।
भक्तया समर्पये तुथ्यं हितीयावरणार्धनम्॥

श्री धूमावत्यम्बायो नमः। – योनिमुद्रया प्रणमेत्॥
तृतीयावरणम्

39 लं इन्द्राय नमः। इन्द्र श्री पादुकां पूजयामि तर्पयामि नमः।
39 रः अनंयेय नमः। अनि श्री पादुकां पूजयामि तर्पयामि नमः।
39 तं यमाय नमः। यम श्री पादुकां पूजयामि तर्पयामि नमः।
39 क्रः नित्रक्तेय नमः। नित्रक्ति श्री पादुकां पूजयामि तर्पयामि नमः।
39 वं वरुणाय नमः। वरुण श्री पादुकां पूजयामि तर्पयामि नमः।
39 यं वायुः नमः। वायु श्री पादुकां पूजयामि तर्पयामि नमः।
39 कुं कुबेराय नमः। कुबेर श्री पादुकां पूजयामि तर्पयामि नमः।
39 हृः इशानाय नमः। इशान श्री पादुकां पूजयामि तर्पयामि नमः।
39 आं ब्रह्माय नमः। ब्रह्म श्री पादुकां पूजयामि तर्पयामि नमः।
39 हृः अनन्ताय नमः। अनन्त श्री पादुकां पूजयामि तर्पयामि नमः।

(धूमावती मूलः)। श्री धूमावत्यम्बा श्री पादुकां पूजयामि तर्पयामि नमः। (त्रिः)
संतर्यः।

39 ऐं हृं श्रीं अभीष्मिद्वे मे देहि ज्ञानागत वर्तस्ले।
भक्तया समपये तुथ्यं तृतीयावरणार्चनम्॥

श्री धूमावत्यम्बाय नमः। - योनिमुद्रया प्रणमेत्॥

तृतीयावरणम्

39 वं वज्राय नमः। वज्र श्री पादुकां पूजयामि तर्पयामि नमः।
39 शं शाखेय नमः। शाखि श्री पादुकां पूजयामि तर्पयामि नमः।
39 दं दण्डाय नमः। दण्ड श्री पादुकां पूजयामि तर्पयामि नमः।
39 खं खंडाय नमः। खंड श्री पादुकां पूजयामि तर्पयामि नमः।
ॐ पाश्चाय नमः। पाश्च श्री पादुकः पूजयामि तर्पयामि नमः।
ॐ धृंध्व ध्वजाय नमः। धृंध्व श्री पादुकः पूजयामि तर्पयामि नमः।
ॐ गं गदाय नमः। गदाः श्री पादुकः पूजयामि तर्पयामि नमः।
ॐ त्रिगुलय नमः। त्रिगुल श्री पादुकः पूजयामि तर्पयामि नमः।
ॐ पद्माय नमः। पद्म श्री पादुकः पूजयामि तर्पयामि नमः।
ॐ चं चक्राय नमः। चक्र श्री पादुकः पूजयामि तर्पयामि नमः।

(धूमावती मूलं)। श्री धूमातत्वम्भा श्री पादुकः पूजयामि तर्पयामि नमः। (त्रिः)
संतप्यः।

ॐ ऐं हीं श्रीं अभिषेषिनं में देहि ज्ञानागत वस्तले।
भक्त्या समयं तु भवं तुरियावरणाय नमः॥

श्री धूमातत्वम्भाय नमः। - योनिमुद्रया प्रणमेऽ॥

लं पृथिव्यात्मिकायं गन्धं कल्पयामि
हं आकाशात्मिकायं पुष्पाणि कल्पयामि
यं वायुस्थितिकायं धृंढं कल्पयामि
रं अण्यात्मिकायं दीपं कल्पयामि
वं अमृतात्मिकायं अर्घं महानेवं धर्मं कल्पयामि
सं सर्वात्मिकायं तामृत्ववान् सत्मस्तोपचारान् कल्पयामि
श्री धूमावत्यम्भ श्री पादुकां पूजयामि नमः
धृष्टरश्टतनामस्तोत्रम्

|| ईश्वर उवाच ||

ॐ ध्रुववती ध्रुववण्ण ध्रुवपन्नपराशरणः। ध्रुवस्मिवधनः धनयस्थाननिवासिनीः।

अमोहचारसंतुष्टः अमोहचारप्रज्ञितः। अमोहमन्तसप्रीतः अमोहमन्तप्रज्ञितः।

अत्थात्सहसिनितः मधिनामधिराशिः। बुद्धा विरुपः विश्वम् विद्या च विद्वन्धुः।

प्रवृत्तविषयः कुमारी कुटिला कुटिलेक्षणः। कराली च करालस्य कंकाली शूर्धारीणी।

काकघरजराखरूः केवला कठिना कुहः। श्यामिपाराहितश्च निम्यः ललितज्ञः दिगम्बरः।

दीर्घांशी दीर्घेन्द्री दीर्घेणी दीर्घ्यांशकः। विपुलकुःत्वः कीर्तिः कैलासस्वरूपाविनी।

कृष्णा कालस्वरूपः च कालवृक्षप्रवर्तिनी। विष्णुमण्डलो वृक्षु दृष्टिकेषवस्तः।

चण्डीवर्णस्वरूपः च चामुण्डा चण्डिनः स्वनः। चण्डवेशः चण्डविकर्षणं चण्डविनाशिनी।

चण्डालिनी चित्रेन्द्री चित्राणी चित्ररूपिणी। कृष्णा कपिलिनी कुक्षा कुम्रस्त्री क्रियावतः।

कुक्षस्त्री महीम्भो मदिरापनविवर्तः। चतुर्भुजः ललितज्ञः श्रुंगसंहारकः।

श्वासुष्कः शावगतः श्रवणस्वरूपाविनी। दुराध्यायः दुराध्यायः दुर्घातप्रतिद्वंद्विनी।

निम्निका च निम्नका धृष्टम्भरः वराहः। कल्ला च कल्लप्रीतः कल्लकल्पणशिविनी।

महाकालस्वरूपः च महाकालप्रवुप्तः। महादेवप्रियः मेधा महासक्तनविनी।

भक्तप्रियः भक्तगतिप्रभावशिवदार्शनी। कैवल्यं ध्रुववम् भारती ध्रुवनामकाः।

भूमिका भीमनण्या त्रिनेत्रा बहुशिविनी। श्रीलोकेशी श्रीकालाजः त्रिस्वरुपः गृहिणीः।

त्रिमूर्तिः तथा तन्वी त्रिपतिः त्रिपतिश्च। वृत्ते ध्रुवसमत हस्तोऽन्तः नानामूष्यशतात्मकः।

भवं ते कथितं देवः श्रुंगविनाश्वरः। कारागे परिप्रयासे महायते महायये।

इत्यत्र प्रत्येकः पर्यथेऽऽपि विसंकृतं। गुहानागुहां गुहां गोपनीयं प्रवलं।

चतुर्धशोंशं तु नरेण सर्वसम्पथ्यप्रदायकः।

॥ ईश्वर ध्रुवनायास्तोत्रम् स्तोत्रं समाप्तम् ॥
धृष्टावत्यम्बा कवचम्

श्री परदुर्गाचा
धृष्टावत्यम्बां शंभो श्रुतं विस्तरलो मया। कवचं श्रीतिमिच्छाणि तस्या देववचस्य मे ॥१॥

श्रीमेहेम उदाचा
श्रुणु देवि परे गुणं न प्रकाश्यं कलौं युगो। कवचं श्रीधृष्टावत्यं: श्रत्रुनिग्रहकारकम् ॥२॥

बहुस्ति देवि सतं यद्भागायतं:। योगिनो भवति श्रुत्रुणा वयं श्रुत्रुणा र्याणार्थं ॥३॥

विनियोगं – ३५ अस्य श्रीधृष्टावतीकावयस्य पिपलाद ऋषिपं:। अनुभुविवं:। श्रीधृष्टावती देवता। ३५ बीजम्।

व्याहा शक्ति:। धृष्टावती कौलकम्। श्रुंवनले पाठे विनियोगं:।

३५ धूः बीजम् मे शिर:। पातु धूः लक्षां सदावतु॥। धृष्टानं नेत्रवयं पातु वती कर्णं सदावतु ॥३॥

दीर्घं तूरमध्ये तु नाथि मे मलिनाम्बरा। शृङ्खलस्ता पातु गुणं रूक्षा रक्षतु नापुरि। ॥४॥

मुखं मे पातु भीमाक्ष्या स्वाहा रक्षतु नासिकाम्। सर्वबिधायावतु काणं विवर्णं बाहुयुगमकम् ॥५॥

चक्षुः हरंथं पातु धृष्टार्घं धर्षं सदावतु। धृष्टानं सदा पातु पादी पातु भयवहा। ॥६॥

प्रवृत्तरोमा तु भृणं कृतिला कुतिलेख्यं। श्रुतिपारसार्थं देवती भयवा कलहप्रया। ॥७॥

सर्वं पातु मे देवी सर्वशुद्धिनाशिनी। इति ते कथिन पुष्यं कवचं धृष्टार्घं दुर्लभं ॥८॥

न प्रकाशं न प्रकाशं न प्रकाशं कलौं युगो। पठनीवं भागदेवि ब्रस्यं ध्यानं व्रतितप्त:। ॥९॥

दुर्भागाचार्ये देवेशि तद्यथा नैवे संस्यूचुते। ॥१०॥

इति भैरवी भैरव संध्ये ध्रुमावती कवच सम्पूर्णं ॥
धूमावती हृदय स्तोत्रम्

विनियोगः — अर्थश्रीधूमावतीहृदय स्तोत्र मनस्य तिष्ठताद भक्ति। अनुभूति:। श्रीधूमावती देवता।
धू मीलम्। हृदता शक्ति। कल्ली कोलकम्। सर्वस्वाभावस्य ग्रहणे पाठे विनियोगः।

हृदयार्दिशः नामः — अर्थ हृदयार्दिशः नाम:। अर्थ ध्रु अर्थकार्यमे स्वाहा। अर्थ ध्रु एकाधिश्रुण्यः चयं।
अर्थ हृदयार्दिशः च चयं। अर्थ हृदयार्दिशः चयं। अर्थ हृदयार्दिशः चयं।

॥ व्याख्या॥

अर्थ धूमावतीम् ध्रुवस्वरूपम् प्रकटितद्वारा मुक्तवालास्वरूपम्। बायुक्षेत्रस्य बलकलयुगम्।
नित्यं श्रुत्वामेवहः शुरुत्कुटित्वम् चारिवाहस्विचित्राम्। ध्रुवेश्ये धूमावती वामन्यनः गुणार्थविलक्षणम्।
कल्लं या नाथलीकाजीकललक्ष्मकेतवस्य। कल्लं ते त्रिजाति धूमावती भजाति ताम।
उन्रागामस्या या गुणार्थस्वरूपिनी। तीतितकात्मके धूमावती भजाति ताम।
खट्टांगकारिक्यां खां खंडकीना चतुर्षरसः। धारिणी खंडकार्यार्थी धूमावती भजाति ताम।
पुराणां पौराणकर पोता पौराणिकता छवि धसनताः। धारिणी धारिणी धारिणी भजाति ताम।
चर्चितीस्तम्भाण्वां च चर्चितीस्तम्भाण्वां च चर्चितीस्तम्भाण्वां।
चटाणार्धासिनी देवी भजते धूमावतीमहम्॥
छट्टाणार्धासिनी श्रवण्यं छट्टाणार्धासिनी श्रवण्यं।
ज्ञाता या यज्ञाः देवस्वाराः विज्ञानी ज्ञाती या ज्ञाती या भजते तां धूमरूपिणीम्॥
झंकरार्धारिणी झंकरार्धारिणी झंकरार्धारिणी झंकरार्धारिणी।
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झंकरार्धारिणी झंकरार्धारिणी झंकरार्धारिणी झंकरार्धारिणी।
बलिपूर्णं बलाराध्यं बगलारुपिण्यं चराम्। ब्रह्मादिवर्षिनं विद्या वंदे धूमावतीमहम् ॥ २१ ॥
भव्यरूपं भवाराध्यं भुवनेश्वररुपिण्यम्। भक्तभव्यग्रं देवं भजे धूमावतीमहम् ॥ २२ ॥
मातयं मधुरसं मानं मकरध्वजभनितम्। नस्तयामसमभवानं मनवे धूमावतीमहम् ॥ २३ ॥
योग्यज्ञप्रसानं योगिनिरसेष्विताम्। यशोदा यज्ञफलं यथे धूमावतीमहम् ॥ २४ ॥
रामाराध्यपदं रावणध्वजस्कारणीम्। रमेशराणां पूज्यामिः धूमावतीं श्रद्ये ॥ २५ ॥
लक्ष्मीलालकलक्ष्यं लोकयद्यपदांबुजाम्। लंबितं बीजकोशाधिकं वंदे धूमावतीमहम् ॥ २६ ॥
बकपूर्णयद्यपदाभोजं बकध्यानप्राघं। बालं बकारिसंध्येयं वंदे धूमावतीमहम् ॥ २७ ॥
शंकरीं संक्रमणा संकटमिकारणीम्। शतरंजारिणीं शुद्धं श्रद्ये धूमावतीमहम् ॥ २८ ॥
पद्मारातिसंहंयं बोधिशीरुप्तधारणीम्। यज्ञसद्वादिनीं सौभं श्रेये धूमावतीमहम् ॥ २९ ॥
सुरसेवितपदावाम् सुरसीख्यप्रदायिम्। सुदरोगसंसंस्यं संवेये धूमावतीमहम् ॥ ३० ॥
हेंद्रजन्वीं योग्यं हास्यलास्यवहिङ्गिनीम्। हारिणीं शतुसंधानं संवेये धूमावतीमहम् ॥ ३१ ॥
कीर्तोद्वितीसांस्यं कीर्त्याभ्यासिन्धितम्। कृंदशेषोपाध्यायां संवेये धूमावतीमहम् ॥ ३२ ॥
चतुस्त्रंशामण्डिकाः प्रतिवर्णादिनमिभः। कृंतु तु इदम् स्तोत्रं धूमावत्या सुसिद्धदम् ॥ ३३ ॥
व इदं पठितं स्तोत्रं पवित्रं पापवशानम्। स प्राणोति परि सिद्धं धूमावत्या। प्रसादतः ॥ ३४ ॥
पठये कार्याचलोत्त्वं यो यथिद्विष्टि मानवः। तत्तपैं सामवायोति सत्यं सत्यं वदामयम् ॥ ३५ ॥

। इति धूमावतीहि इदानं सहामय।
धूमावती स्तोत्रम्

प्रातःवर्ते स्वातंत्र्योक्ति कुसुमकलिकया जापमाला जयंती, मध्ये श्रीरूपे विकसित चतुरा चारुनेत्रा निशालयम्।
संध्याया बुद्धरूपमलितकुच्चमुनुदालां वहती सा देवी देवत्वें तिरिभुजनज्ञनी कालिकापातु युभानस्।
वद्रा खद्दुकाण्डे कपिलवस्तु मण्डले प्रमर्यो, कृष्ण दैवत्योन्मांगे क्षितपुष्पिः।
पूर्ण रक्ते सुराणं यममिहि महावृह्वधामाय पाणी, पाराहो वंदनं प्रलयमुदितया भैरवं कालरात्रि।
चर्ब्बनीमलितेण प्रकटकंक्रिताश्व संपातमुग्र, कृत्तिनां प्रतमेण कहकहकहकाहास्यमुखे कृष्णंगी।
नित्य नित्यप्रसता डभरजिम्बिकानु स्कारपरंती मुखब्रज, पावाणशिण्डेकं ध्रुवमानमाल्यज्ञानमा भ्रमिती।
टॉटॉटॉटॉटॉटोकर टमटमा नादपंट वहती, स्रेष्ठेकं स्फुरकरा टोकटोकितहसा नादसंघक्षीभामा।
लोगुमुकुण्डाग्रामाला लललललललललललललललप्राच्छ, चर्ब्बि चण्डमुंडे महममितपीदेश्वरवंशी धनुति।
वामे कणं गुप्तकं प्रलय परिगतं दक्षिणं सूर्यविंबं, कपडे नक्षत्रहार वरस्वकट जटाजूट अकुंडमालाम्।
संध्येन कृत्वो श्रीरोपंक्षवज्ञिनिकारणं ब्रह्मकाराय नंदो, धार्यतीय मन्त्र हर्त।
तेलाल्घोकेने जगुपमलितस्तिकर्षकाकांक्रांकरण, लीलेनेकं कृष्णा चरणालिन कामावधं।
पादश्रोभाम्।

दिव्यासा रासभेन ग्रासति जगदिं व बबाकंपूरा, वर्षिनातिप्रेणुः ध्रुवविकास्तुभुजा सासी देवी लवजवें।
संघर्मां हेकुतुरूः सर्वधिरस्वर्गस्मितः राजमुनिमच्या नवीना ध्रुवविकास्तुभुजा तव श्रमणे प्रविड्य।
हः भूतप्रभृताः पुष्परजन्यामुक्कागेनेत्रकारी, शूलाग्रहस्तसा मधुरतिर्धस्तानेत्रेश्वरी निशाैयाम्।
दंत्रानीतेऽगुने समस्त विशिष्ट्य जागदिवे सर्वे श्राद्धार्य, संसारसांतकाले नरसरिजवशास्माः ध्रुवभूषे।
कालिकापात्रां सा श्राद्धवस्त्र सोमवीरोगुमुक्तरा अज्ञ्य: सस्थालम मरणभय्यर्ता तव शिवबाण्डवर्णम्।
धूमावतशंकरे पृयूः सर्वपदेशिवाकरणम्। य: पतेनस्याको भक्त्वा मिष्टि विविय वांछिताम्।
महादार महारो महारो महारो महारो। श्रज्ज्वली मारणादीं जंगलां मोहने तथा।।
पतेनस्यामिव देवी सर्वम सिद्धिभावेत्। देवदानवंगथा ज्योतिषासप्रमात्।
सिंहविघ्रार्दतिका: सर्वे स्तोत्रसर्वसमात्रत:। दुरुपवर्तः याति किं पुनर्मनुष०।।
स्तोत्रेनानं देवेशि किं न सिद्धिन्य भूलते। सर्वशांतिभरे भवेत्ते ज्ञाते निर्वर्णां ज्रेतू।।

॥ ईत्युत्तराये धूमावतीस्तोत्रम् समाहम् ॥
English Translation of the DhUmAvati stOtrA

1. In the form of a virgin, during the dawn, she chants using the mala made of flower buds; during noon, with beautiful eyes and a blossomed face, in the form of a middle aged woman; during the evening and night, in the form of an old lady, with loosened breasts, skull garland around the neck, queen of all dEvAs, creator of the three IOkAs, dark skinned dEvatA, let shrI dhUmAvati dEvI save us all.

2. Tying the great gray hair from the brahmA's head on the tip of the rolling stick (GundAn thadi), destroying the asuras and making a garland of their severed heads, sporting a crown using the feathers of GarudA, holding the blood stained horns of the yamA's vehicle, the buffalo, during the dark nights the entire universe prays this great bhairavA; let that dhUmAvati dEvI, who is pleased by this save us all.

3. She who bites the bones using the sound "gada gada"; she who stands in the middle of the prEtA's and laughs "kaha kaha"; She who sports an old body and makes a sound "Dim Dim" like a Damaru; always roam around talking like "Jama Jama"; let that ChandikA save us all.

4. She who carries a bell that sounds "Tan Tan"; She who laughs greatly like "Taka Taka"; She who sports the garland made of severed heads; She who carries waves of poisonous words; She who bites and destroys the asuras Chanda and Munda ; let that ChandikA save us all.

5. At the time of the great pralayA, within whose left ear the moon disappears (merges), within whose right ear the sun disappears (merges), within whose neck the garland of nakShatrAs (stars) disappears, She who sports the garland made of severed head on her untied head lock, the shoulders where rests the head of snakes like vAsukI and AdishEshA, the shoulders also has the garland made of brahmAs bones, She who bestows all good things (benefits/boons) to the bhaktAs, let that bhadrakAli remove my fears.
6. She who has a headlock soaked in oil; She who sports a large ear ring made of lead; She who wears a metallic anklet; naked; elderly, sports a garland made of severed heads on her shoulder; She who roams around on her donkey and swallows the universe, you are that kAla rAtri dEvi.

7. She who enters the the cremation ground by sporting the severed heads of those with blood soaked teeth and who were killed in the battle field; She who wears the poisonous snakes as her waist chain; She who sports Trishul in her hands; She who has red eyes because of drinking blood and wine; you instill fear within all demons.

8. During the mahA pralayA, your mouth is stained by the blood of the men, darkened because of the smoke generated, appear fearful because of the presence of the fangs, you swallow the entire universe within half a second; you sport the garland made of skulls, you are seated on the prEtA; you hold a yOga mudrA; you are a yOginI; red colored; hold a bell that makes a loud noise; you are the wife of Shiva; you remove the fear of death from us.

9. Those who chant this DhUmAvtA AshtakA (which has the power to remove all the vignAs) with intense bhakti will get whatever he wishes.

10. Great Danger, horrible diseases, severe battle, enemies, etc can be driven away. siddhIs like mArA and mOhanam ..

11. can be gained by chanting this ashtaka. dEvAs, ashurAs, gandharvAs, yakShAs, dEmons, and nAgAs,

12. Animals like Lion and Tiger etc can be driven away by just remembering this AshtakA. If such things can be driven away, then what is there to talk about men?

13. There is nothing that cannot be achieved by reading this stOtrA. All difficulties will be driven away. The sadhAkA will attain mOkShA at the end.
Who is DhumAvati?

In the bhagavad gītā, the lord proclaims thus -

यदा यदा हि धर्मस्य ग्लानिःशक्तिः भारत ।
अभ्युत्थानमधर्मस्य तदात्मानं सृजामयं हम् ॥

"Whenever there is a decay of righteousness (dharmA) and a rise of unrighteousness (adharma), then I manifest myself"

परित्राणाय साधूनां विनाशाय च दुःःखानां ।
धर्म संस्थापनार्थं सम्भवामि युगे युगे ॥

"For the protection of the good, for the destruction of the wicked and for the establishment of righteousness, I manifest yuga after yuga"

Similarly, durgā dEvī proclaims to MahishAsurA thus -

यदा यदा हि साधूनां दुःःखं भवति दानव ।
तदा तेषां च रक्षार्थं देहं संधार्यायम्यहम् ॥

"Hey MahishAsurA! Whenever there is sorrow for the sAdhus, I take a form to protect them."

अरुपायाश्रेष्ठमेवरूपं अजन्मायाश्रव्यजनं च ।
सुराणां रक्षार्थार्थं विद्विं दैत्य विनिश्चितं ॥

"I am formless, yet I take a form! I am eternal, yet I take a birth! Have strong faith that I take forms and birth to protect the dEvAs (those who follow the path of righteousness)"
In dEvimAhAtmyA, ChandikA proclaims to dEvAs thus –

इस्यं यदा यदा बाधा दानवोत्था भविष्यति ।
तदा तदावतीविं करिष्यामरिसंक्षमयम् ॥

"Thus, whenever asurAs (evil minded people) create difficulties, then, to destroy those enemies, I manifest myself!"

The dhUmAvati hRudaya stOtrA says -

छःदिनी दुःखसंघां भजे धूमावतीमहम् ॥

dhUmAvati proclaims herself that she is the one who destroys the duShTAs (evils).

Thus, just like we remove the weeds to protect the crop, it becomes necessary to destroy the evil to protect the world for the good. The most Gracious, ocean of compassion, parAmbA, would have to manifest herself like dhUmAvati to restore the Universal balance.

Let us now look into the secret of dhUmAvatyambAs manifestation.

Once, ParamEshvarA married sati, the daughter of dakSha prajApati. One day, the highly egoistic dakSha came to kailAshA to meet his daughter and the son-in-law. However, nandikEshvarA looking at his ego, decided not to let him in and sent him away. DakSha got extremely upset that not only did his son-in-law bow to him but on top of that he was not even given the customary respect. Hence dakSha developed enmity against paramEshvarA.

Once, when brahmA did a penance, nandi showed up in the place of shivA to receive the havis. dakSha stopped brahmA from offering the havis to shivA. Nandi became furious and left that place. He also cursed that whoever does a penance without offering havis to shivA would have their head chopped off. From that point onwards, everyone
stopped performing any penance. To alleviate the fear of dEvAs, dakShA himself started to perform a great mahA yAgA and invited everyone except sati and shivA.

Sati came to know about this and rushed to the place where the yajnA was performed (in spite of ShivA stopping her from going) and tried to reason out with her father and demanded that he invite ShivA and avoid further problems. DakShA ignored all those
and asked sati to leave as well and continued with the penance. Unable to bear this, Sati became extremely furious and proclaimed that she does not need anything that is related with the egoistic DakShA and decide to let go of her body in that agni itself. Using her own yOga shakti, she went into the agni kundA and burnt her body. As per ShAkta tantrAs - this agni kundA where sati left her body become to be known as gauri kund. From this agni kund, a great big smoke large enough to consume the entire universe arose. An uncontrollable energy manifested from this smoke and She was called dhUmAvati. This dEvATa along with vrAbhadrA, bhadrakAli, and other bhairavi's destroyed the entire yajnA, chopped dakShA's head and restored balance in the universe.

DhumAvati's manifestation happened on phalgunA month, Tuesday, Akshaya trutlya, evening sandhyA time. The purpose of this manifestation was to destroy everything.

DhumAvati is also called as jyEshTA dEvI. The purAnAs give our multiple stories about the manifestation of the jyEshTA dEvI. Let us look into each of those to determine if the jyEshTA indicated by the purAnAs and dhuMAvati are indeed the same.

**JyEshTA dEvI manifestation as per Padma purANA:**

During the Churning of the milk ocean, mahAlakShmi manifested and the dEvAs requested mahA viShNU to marry her. VisHNu also got prepared to do so. At that time, mahAlakShmi said that "when my elder sister alakShmi is unmarried, I would not be able to marry you. Oh! madhusudhanA! How can a younger marry while the elder is unmarried?" Upon hearing this, VishNu asked a mahariShi called uddalakA to marry alakShmi to which the mahariShi gladly accepted.

Let us now look how alAkshmi manifested. While churning the milk ocean, a great poison called hAlakAIA arose that had the capacity to consume the entire Universe. Everyone got scared and pleaded MaheshvarA to protect them from this great poison. ShiVa immediately took it in his palm and drank it. The ever compassionate parAmbA touched shivAs neck with her hands stopping the poison from entering below the throat. Due to this, the neck portion of mahEshvarA became blue and is known as "nllakaNTA".
After mahEshvarA drank the poison, a dark energy in the form of an elderly woman with blood red eyes and rusty brown untied hair manifested. She was named alakShml. She asked the dEvAs - "What am I supposed to do?". The dEvAs replied - "Where there is constant fight, Where there is hatred, where there in only lies, where people eat during the sandhyA time, stay there. Where there is skull, bones, ashes, and cremation fire, stay there. When people eat without washing their feet, stay with them and given them all sorrows possible. Those who brush their teeth with sand, ash, and coal, stay with them and create gossips and troubles. When there is no prayers for Guru and dEvAs; and protection of guests settle there. When there is no veda ghOshA, stay there. Those who desire for other’s wife, steals other’s property, doesn’t care for dhArmic people, stay with them and inject all sins possible into them."

matsya purAnA continues this story -

After viShNu got uddhalaka married to jyEshTA, he takes her to his AshramA. Upon seeing the vEda ghOshA, hOmAgnl, and the vidyAkatAknShA everywhere, alakShml felt extremely uncomfortable and asked her husband to take her away from this place. UddAlaka maharishi asked jyEshTA to tell the kind of place she like to which she explained the places that she has been asked by the dEvAs to stay. Upon hearing this, the mahariShi was disappointed. Since he cannot do anything against the words of ViSHNhU, he took her to a pepul tree and asked her to sit under that tree. He told her that he will go in search for a good place for her and until them she can remain under that tree. Saying this, he abandoned jyEshTA and left. jyEshTA waited in despair.
MahAlakShml, unable to bear her sister's condition asked viSHNu to help her. ViShNu granted a boon to jyEShtA that the peepul tree is an amshA of ViShNU himself and she could stay underneath it all days except Saturday (as MahAlaksHml stays under a peepul tree on Saturdays).

Linga purANA continues this story -

When uddAlakA left jyEShtA, she prays to VishNu to show her a path. To this VishNU says "Those who insult mahEshvarA and parAmbA and praises ViShnU would invite jyEShtA to their houses voluntarily."

Let us now look into the background on the pipalAda riShi (seer for dhUmAvatyymbA mantra).

padmA purAnA gives this story -

Once during a dEvAsurA battle, the asurAs won over the dEvAs and drove them away from the heaven. The dEvAs ran hither and thither and unable to find a place to hide their divine weapons, came to dadichl mahariShi's refuge. They gave all their weapons to the maharishi and went away to hide in different places to perform penances to regain their glory. In the mean time, dadlci mahariShi heard the asura sEna coming towards his ashrAma and in the fear that the divine weapons might get into the hands of the asurAs, he dissolved them into the water and drank it.

Years later, when the dEvAs completed their penances and regained their power to fight with the asurAs, they came to dadlci's ashramA and asked for the weapons to which dadlci explained what happened. Hearing this the dEvAs then simply said that they don't have a choice but to ask for the bones in his body so that they can make the weapons out of his bones.

dadlci agreed to this and using his yOga shakti, leaves the body. The dEvAs then uses dadlci's bones and made their weapons and went to fight with the asurAs. dadlci's wife, suvaRcA, who was pregnant during that time came to know about this and unable to bear the grief went to a peepul tree and split her womb open and the child came out
with rudrAmshA. Since the child was born under a peepul tree, it was named pippalAdA. suvarcA blessed the child with jnAnA and asked him to create a shaktI that is fierce enough to destroy all evils so that there would never be a situation where the dEvAs would have to run away from asuras.

To keep up the promise given to his mother, pipalAda mahariShi did penance for several years to create a shaktI like patapAnaI (a great fire that is in the middle of the universal ocean that has the power to gobble up universes in a millisecond - the great black hole described by science). Upon gaining the powers through his penance, he created this shaktI called kRutyA with mArA NA prayOgA. This kRutyA shaktI is none other than dhUmAvatI.

Upon close analysis, it is apparent that the jyESHTA dEvI mentioned in the purANAs has nothing to do with dhUmAvatI. jyESHTA was abandoned by her husband whereas, dhUmAvatI is a vidhava - meaning without a Lord (meaning the ShivA is inherent within her). The jyEShtA name for dhUmAvatI represents the eldest of all the mahA vidyAs and not the alakShml represented in the purANAs.

Let us now look into a tatvAtmic analysis of dhUmAvatyambA.

The main Dhyana shloka describes DhumAvatyambA as a tall person wearing unclean clothes. She has evil intentions and imposes trouble to everyone (or She gives troubles to everyone who do not have good intentions). She creates great troubles and sports three eyes. Her teeth are broad and have gaps in between. She has broad stomach region and unstable. She has constant hunger, sweats, dark, sports untied hair, and always involved in gossips.

The tantras also describe her has a person residing in cremation grounds, demolished or uncoccupied old houses, and lonely areas. She sits on a chariot that is not locked to any vahana (or horses) to pull. DhumAvatI’s chariot sports the crow as the flag. She has a winnowing basket in one had and a abhaya mudra in the other. Some describe having a broom instead of the abhaya mudra. She is very old, a widow, with hanging breasts, and her body and skin is like a dried stick. Her skin color is smoky/dark grey and she
enjoys being surrounded by smokes (again residing in a cremation ground, smokes are prevalent in the surrounding).

While there are numerous prayogas for this mantra that is primarily used for MaraNA and shAnti prayOgAs mentioned in the tantrAs as well, we will not be discussing about any of those in this article. This article is a humble effort to clear out several misrepresentations of this diety and reveal the tatvAtmic representation of this mahAvidyA.

If simple mAnA prayOgA is the motive for this diety/mantra, there are numerous yakShiNI mantras available and there is no need to establish a mahA vidyA for that purpose. First of all, all the ten dieties that we have been covering are collectively called Dasha mahA vidyAs. Each of these vidyAs is unique representations sporting some symbolic physical form with a common goal to lead the aspirant to mOkShA.

While ChinnamastAmbA sports a form to represent the kuNDaliNi yOgA method to reach mOkhSA, bhuvanEshvarI represents a universal kriyA and karma yOgA method to reach mOkShA. Similarly, dhUmAvaItI also represents a unique teaching for the aspirant. This form represents both mumukShutvam and mOkSha. Let us contemplate on the physical form of the diety.

1. Old and tall person - represents a mature and evolved soul (probably after numerous life-cycles/janmAs).

2. Dried body and skin - represents the nature of a mumukShu should should be like a dried stick (samith) ready to be lit by the jnAAnAgni. Inhibitionless nature of an aspirant is represented here.

3. Horse less stationed Chariot - this can be contemplated in two ways - one the chariot has not even started or the chariot has reached its destination. DhUmAvaItI’s form represents both states - what should be the nature of an aspirant to become a mumukShu and the end goal being the mOkShA at which point the chariot would come to a halt without any need for horses to pull. This mahA vidyA grants the
mumukShutvam to an aspirant and transforms him/her to the state of a jnAni (mOkShA).

4. Empty winnowing basket (muram) in one hand - Winnow baskets are used to drive away the unwanted and keep the wanted. If we have seen the winnowing process, it would be apparent that all the bad/evil gunAs are driven away like dust and only the good deeds are kept in the basket. Interestingly, dhUmAvat’s winnow basket is empty which implies that as a mumukShu, leading an advaitic life (the asparsha state) where we perform the karmas with 100% effort but make no attachment to the outcomes/fruit of it, then neither puNyA nor pApA is attached leaving an empty basket! Thus, to reach this state, first all the guNAAs that would make us create karmAs are driven away like dust by the winnow thus leading the mumukShu to reach the asparShA state and live as a jIvanmuktA like an empty winnow basket.

5. Broom is one hand and she gives troubles to everyone who does not have good intentions - This is again a cleaning aspect. Sweep out the unwanted guNAAs in one stroke!

6. Abhaya mudrA - This indicates the beauty of the true intention of this deity. While all of her physical description might confuse an uninitiated, as an immediate indication the abhaya mudrA represents a fearless state. Shruti’s proclaim that “dvitlyAt vai bhayam bhavati” meaning fear exists only in the presence of the second element. If the mumukShu is able to experience the state where there is nothing other than him or he is able to merge himself into the One, then where is scope for fear? This mudra should trigger the pashu to start seeking. Once the seeking starts, depending on the intensity of the seeking, the rest would simply follow.

7. CanchhA (Unstable nature), broad stomach, always hungry and sweaty body - These are related characters that describes the transformation of a normal person into a mumukShU. As discussed above, when an uninitiated becomes curious by the abhaya mudrA, an intense seeking would be triggered. This seeking is represented by the hunger. The broad stomach represents the deep intensity of the seeking. This
hunger/intense seeking will result in a constant effort / tapas which is represented by the sweaty body.

8. **Smoke color and surrounded by smoke** - Both vEdAntA and tantrA uses smoke to represent how the jIvA has lost his own identity owning to several births resulting in a smokey or obscured vision created by avidyA/ignorance. Even in Chandi pAthA, this avidyA/ignorance is represented by the smoke demon called dhUmraIOcAnA. In dEvimAhAtmyA, this avidyA is instantly erased by the 'hUM''kArA of the paradEvatA. DhumAvatyambA represents that the mumukShu is caught by this avidyA and is surrounded by this smoke called ignorance and it is important to get rid of this avidyA to reach jnAnA. The abhaya mudra of the deity indicates that the deity acknowledges that it is aware of the mumukShu's situation and contemplation of her mantrA is an effective method to instantly get out of this smoky confusing avidyA/ignorance.

9. **Wearing unclean clothes, Crow as the flag** - This again is a common technique applied in tantra to reveal the true meaning only to the real aspirant. Physical representation of dieties such as DhUmAvati and uCChiShthA gaNEshA are used to steer away common pashu's and only reveal themselves to a true mumukShu along with the grace of the Guru. As a mumukShu desiring the advaitic state, where does the question of clean and unclean arise? When a person sees the unclean nature, then the dual mode of understanding exists and that has to be cut-off to reach the state of jnAnA.

10. **Widow state** - The kAli and TARa states and dhUmAvati state has a very very thin line of difference when it comes to the state of the ShivA. KAli does represent the state of pralaya where everything is consumed into her. Tara is a very subtle difference between the kAli state where a small iCChA or spandA has happened to create but still the pralaya state exists. Even in both these states, the shivA is static and motionless. However, the mass does seem to be present (shiva as the mass and shakti as the energy). However in the dhUmAvati state, it is just the energy that exists and this represents that even for the mass to be formed, an energy must have been present prior to that and that the mass is formed only by the energy itself. This form represents the true mUla shaktI that is needed to even create the shivA. Thus, the ShivA is present
inherently inside the Shakti itself. This is the reason she is called jyEShtA, the elderly of all. LalitA sahasranAmA also refers to this Shakti as “vRuddhA”. Unfortunately, several aspirants think that upAsanA of this mahA vidyA would make sumangalls as widows and hence immediate chanting of either lalitAmbA or kamalAmbA is needed to drive away the evil effects of dhUmAvati mantra. These kinds of practises would only question the basic need in even chanting this mantra if such a fear or doubt exists! It is important to reflect on the parashurAmA’s traipura siddhAntA - "nirbhayaA sarvatrA”.

With these explanations, it is only but natural to expect the question - “Why can’t these tattvAs be represented by beautiful and pleasing forms like lalitAmbA and kamalAmbA and why should we have the forms like dhUmAvati to represent these intrinsic tattvAs and vEdAntAs?”

The answer is that the mantras of these dieties are shilga phala prada. The kAmyA prayOgA of these dieties, if wrongly applied, can cause great destructions and push the aspirants to great depths that will be extremely difficult for them to get out of it. Hence, the physical representations act as gate-keepers or the safe guards to keep shallow aspirants away from the practise of these mantras. In addition, to understand these physical form, even out of curiosity, they would end up asking someone or a Guru prior to even thinking of getting closer. The Guru would then determine the state of the aspirant and either steer him away from these dieties or understanding the seeking, would start preparing the aspirant to become ready to get initiated into those upAsanAs.
Nivasatu Hrdi Bālā Nitya Kalyāna Śīla

(Bālā Meditation guide)

Śrī Vidyā upāsana is found everywhere throughout the world. People want everlasting happiness in life. They try many ways and finally land on the spiritual methods. Initially they find the Vedas and daily practices, further they read and try to understand through Vedānta’s-Upaniṣad. These methods are more intellectual with no guide for real experience. So the aspirants search for a Guru and surrender to him. He instructs them on the time-tested, sure to bear fruit method, called Śrī Vidyā. The experience of the nature of the entire universe as a play of the Śiva and Śakti and that everything is in the form of Śiva and Śakti is the goal of Śrī Vidyā. This leads to an experience of unlimited bliss.

In this path of Śrī Vidyā there are many steps like Japa, Pūjā, homa, dhayna, Samadhi. Of these Japa is the foremost and the first step instructed to an aspirant. The mantras of Gānapati and Bālā along with guru pādukā are the first set of mantras initiated to an aspirant by the Guru.

Many Tantras are unified in declaring that mantra of Bālā is of three letters. (Aim klim sauḥ). The eighteen Siddhas of the yore also practised the Bālā mantra in their own way by chanting ‘aiyum kiliyum chauum’ and attained the eight Siddhis. Their practical verbatim in Tamil language runs ‘there is no more nourishing food other that milk; there is no more deity above Bālā’. The sages of the yore on finding that this mantra being utmost beneficial and easily approached by all for the siddhi cast a curse on it and locked away the powers of this mantra. They have also revealed procedures for lifting this curse and unlocking the powers hidden in this mantra, which are revealed in the Tantras.

In certain traditions Bālā mantra is initiated as a six letters. This is derived by adding the reverse order of the above three letters in the end of the aforesaid mantra (Aim klim sauḥ sauḥ klim Aim). This mantra is devoid of any curse of lock on the powers. Later
when the upāsanā progresses the Śrī Vidyā Pañcadaśi mantra is imparted to the aspirant. Then this Bālā mantra takes the form of the Yoga Bālā mantra – the Aṅga mantra (primary attendant) of Śrī Sundari denoted by Pañcadaśi mantra. There the mantra has a nine letter form which is derived by adding the three letters of the first said Bālā, which is in the normal order, after the above six letter mantra. (Aim kīṃ sauh sauh kīṃ Aim Aim kīṃ sauh) This mantra is not chanted as such by most of Upāsakas. However, while doing Japa of Śrī Vidyā Pañcadaśi, the number to be chanted of this mantra is one-tenth of the Śrī Vidyā Pañcadaśi mantra’s count.

**Bālā and Katapayadi number secret code:**

The katapayadi secret code is as follows: ka denotes the number one, kha two, ga three, gha four, Gna five, ca six, cha seven, ja eight, jha nine and ōja zero, the same number order for the letters from ta, pa and ya. In this order we find that ‘ba’ is three and ‘la’ is also three.

The first inference from this that is the code identifies the number of bijākṣara in the Bālā mantra namely three. Since there are two three’s for ‘ba’ and ‘la’, adding these we find number of bijākṣara’s in the Bālā mantra (six) imparted by certain traditions. Multiplying them we find the number of bijākṣara’s (nine) in Aṅga Bālā (Yoga Bālā) of Pañcadaśi.

Subtracting them we find zero, which in Sanskrit is denoted as ‘Pūjya’, which can also be translated as ‘worthy of worship’. Hence inferred that ‘Bālā’ is worthy of worship. Dividing them we get one, which denotes ‘ekam sat vipraḥ bahudhā vadanti’ - the Brahman which pervades this entire universe.

**Bālā is in the form of ganeśa/graha/naksatra/yogini/Pīta/ rāśi**

Placing both the three’s side by side we get thirty three, the number of divine beings in devaloka. The eleven rudrās, twelve ādityās, eight vasu and aśvini duo make up this divine pantheon (11+12+8+2=33). Each of these groups is also denoted as gaṇa. We thus find the ‘Bālā’ is ganeśa rūpiṇī.
As seen in the first paragraph multiplying both three’s we find nine, the number of planets in the skies as per tradition, Hence ‘Bāḷā’ is graha rūpini

In the above calculation multiplying three thrice we find twenty seven the number of stars (nakṣatras), so ‘Bāḷā’ is nakṣatra rūpini

Adding the two threes’ we find six the number of yogini’s (hakini etc.) in the six body cakras, therefore ‘Bāḷā’ is yogini rūpini

When we multiply the first two three’s and add the third three (3X3+3 =12) we find twelve the number of rāsi’s (zodiac signs), so ‘Bāḷā’ is rāśi rūpini.

The number three denotes the main three Pīṭas (seats of divine powers) kāmagiri, pūrṇagiri and jālandhara. Hence ‘Bāḷā’ is Pīṭa rūpini.

The essence of the above is that Bāḷā is all pervasive and our constant japa with full belief on our guru imparted mantra is the sure road to the goal of self realisation.

**Bāḷā is mātrkā:**

In the daily ritual of nyāsā, the barest minimum requirement is mātrkā nyāsā- both outer (bahir) and inner (antar). In the bahir (outer) mātrkā nyāsā ‘Ba’ is placed in the back of body and ‘la’ in the back of neck. Thus the whole spinal column is indicated and Bāḷā is that energy that flows through this channel.

In the antar mātrkā nyāsā for svādhiṣṭāna we find ‘Ba’ as the starting letter, and ‘la’ as the final letter. Hence it is clear that the word ‘Bāḷā’ is formed from the first and last letters of this cakra. Thus we infer that Bāḷā is the presiding deity of this cakra. Sva + adhiṣṭāna- one’s own + abode (original seat) is the translation of the name of the cakra. We can now admire that Śrī Bāḷā also takes the form of the yogini of this cakra –kākini. This is the first place of entry of the cit Śakti - kuṇḍalini from her basal abode mulādhāra. The Upastha (genitals) –organ for enjoyment is associated with is cakra. Summing up we find that Bāḷā is the foremost, Blissful, Primordial energy, Śrī Lalitā in her child hood form.
In the fifteen nityā devis we find the mantra of vijāyā, twelfth nityā, as ‘bh m r y ūm’. It is amazing to see that the consonants in this mantra are between ‘ba’ and ‘la’ and ‘ūm’ is placed in the left ear, which is indicative of Śakti pradhāna(leaf) and tradition(ear-karnāt karṇopadesena samprāptam avanītalam’). Parasurāma also gives this as the first mantra during dikṣā, ‘vijāyā’ means ‘vi’-special and ‘jaya’- victory, the special victory is the ātma lābha(jaya). So this mantra can be meditated as an expansion of ‘Bālā’.

In the tattva pārāyana each tattva is associated with a mātrikākṣara. ‘a’ for Śiva, ‘ka’ for Śakti, ‘kha’ for Sadāśiva etc up to ‘kṣa’ for prthvi. The vowels ‘ā’ to ‘ah’ are explaining the splendour of Śiva tattva. ‘ā’ is ānanda Śakti ‘i’ is ichhā Śakti, ‘t’ is īkṣana etc. (see para-trisikha for further details) In this order we find ‘ba’ is pāda tattva, ‘la’ is rūpa tattva and the vowel in both ‘ā’ is ānanda. ‘Pāda’ is the organ for locomotion and hence is figurative of a path. Summing up we find the path to the ānanda rūpa of ātma is ‘Bālā’.

As seen above both ‘ba’ and ‘la’ are the third of the tattvas, correspondingly third of Daśa MahāVidyā is śodaśi or Śrī Vidyā so she is the root of this Mahā mantra. The third mahā bhūta is agni. Since Tripurabhairavi of Daśa MahāVidyā is fiery and denotes tapas, we can admire that Bālā mantra forms the basis of the Tripurabhairavi and her expansion as tripura sundari (śodaśi).

**The meaning of Bālā mantra:**

The meaning of Bālā mantra has been explained in many ways by our revered teachers. The first Vāgbhava Bīja is a vowel ‘Aim’- which can be split up as ‘a’ + ‘i’ + ‘a’ + ‘m’. The first ‘a’ represents Rg-Veda starting with ‘agni mīde’ and its essence in the MahāVākyā ‘pragynānam Brahma’; ‘i’ yajur veda starting with ‘iṣetvarje..’ and its essence in MahāVākyā ‘aham brahmāsmi’; ‘a’ sāma veda starting with ‘agni āyāhi’ and its essence MahāVākyā ‘tattvamasi’ and ‘m’ atharva veda starting with ‘sanno devi’(Saṃ +Na:) and its essence the MahāVākyā ‘ayamātmā Brahma’. Thus this indicates first stage of the aspirant, in search of the unlimited bliss, which is the surrender to a guru, imparting the MahāVākyas and showing a path for sadhana.
The second Kāmarāja Bīja is ‘kliṇ’ can be split as ‘k’+‘li’+‘ṇ’ +‘m’. ‘k’ indicates Śakti tattva, ‘la’ the prthvi (earth) tattva. Since Śiva tattva is inherent in Śakti tattva we find that this represents the complete 36 tattvas. ‘im’ is kāmakalā tattva the cause of the whole creation by penance. This is the further development of sadhana as indicated by a Pūjā paddhati instructed by the Śrī Guru. 36 tattvas indicate the tattva sodhana, the kāmakalā indicate the kāmakalā dhāyna in the Pūjā paddhati.

The final Bīja is ‘sauh’ which can be split as ‘s’+‘au’+‘h’. ‘s’ represents the thirty one tattvas from prthvi to māya; ‘au’ the suddha Vidyā, isvara and Sadaśiva; ‘h’ the visarga the Śakti and Śiva tattvas. Thus this is a miniature universe with all the 36 tattvas. ‘s’ is the letter for Śakti, Universal Creatrix, ‘h’ the visarga is this created universe and ‘au’ is the equalising factor which shows their singular identity (between Creatrix and universe). This final Bija can be inferred as the zenith of sadhana wherein on constant practice as instructed by the Śrī Guru, aspirant enjoys unlimited bliss on understanding that this universe is the play of Śiva Śakti.

Bālā in Lalitopākhyāna:

Lalitopākhyāna is the final part of the last of the eighteen purāṇa–Brahmāṇḍa purāṇa. Therein we find a descriptive narrative of tale of Śrī Lalitā devi- Bhaṇḍāsura’s origin, his conquest, devas yāga, emergence of Śrī Lalitā from citagni kuṇḍa, creation of her army, destruction of the forces and of Bhaṇḍāsura, creation of Śrī Nagra etc. In the middle we find that Bhaṇḍāsura deputes his thirty sons to fight Śakti army. Here we find Śrī Bālā suddenly, out of the blue, her emergence is hidden. She requests permission to fight son’s of Bhaṇḍāsura, rides her chariot drawn by swans (karni ratha) and slays them by the Nārāyaṇāstra. This is praised by the vasini vāgdevatas in the Lalitā sahasranāma as ‘Bhaṇḍa putra vadoyukta Bālā vikrama nanadita’. The thirty sons of Bhaṇḍāsura represent stain caused by activities of five organs for knowledge and five organs for action (total ten) in three states (waking, sleep and deep sleep). The stain is the limited knowledge that the individual is separate. Bālā represents the action packed knowledge of the unlimited Bliss removing the notion of individual consciousness.
**Bālā meditation guide:**

The usual mediation verse ‘Aruṇa kirana jalaiḥ’ is imparted to the most aspirants. Śrī Bālā is described as of red effulgence engulfing the universe, holding a book, rosary (made of sphaṭika), the gestures of dispelling fear and granting boons, seated on the red lotus with a prayer to occupy the aspirant’s heart.

While doing japa aspirant is instructed to meditate on the form while chanting the Bījas. A method is suggested herewith, by the grace of the Śrī Guru, on this procedure.

Initially, while chanting ‘Aim’ meditate on the upper hand holding rosary and book with white hue. ‘Klīm’ can be meditated as lower arms showing gestures of dispelling fear and granting boons with red hue. ‘Sauḥ’ can be meditated on the total form of the devi especially the feet with a golden hue. This is the procedure for the upāsakas of the three Bīja Bālā mantra.

The six Bīja Bālā mantra upāsakās can further meditate thus. While again repeating ‘Sauḥ’ meditate on the feet and that the individual merges in it by the grace of the Śrī Guru. While repeating ‘Klīm’ (in the meaning of the mantra above ‘klīm’ is the universe) meditate as pervading the universe, which is the body of Devi. Finally while repeating ‘Aim’ (‘Aim’ is written as a triangular letter in Sanskrit- triangle represents the yoni - the source of creation—Para Śiva tattva) meditate as being absorbed in the source of creation which is Para Śiva tattva. Thus a dhayana Samadhi can be experienced by the aspirants chanting the six Bīja Bālā mantra.

Further dhayana can be done by the nine Bīja Bālā upāsakās as thus: While repeating ‘Aim’ meditate on the creation of the universe from above the Para Śiva tattva, ‘klīm’ can be meditated as the creation of this subtle and palpable universe and finally ‘sauḥ’ can be meditated as play of the Śiva Śakti in the above expanded universe. Thus a complete dhayana Samadhi in jivan mukta state is experienced.

This is dedicated to the lotus feet of the Śrī Guru who is the guiding spirit in this road of Sadhana

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1. Is it not sufficient to adopt the procedures and instructions received from the Guru, besides searching matters from various sources? How to arrest the cancala buddhi (doubts) from sthira buddhi, consequent on knowing the matters from other sources?

The question on non-revelation of Lalita sahasranama by Lord Hayagriva (Guru) to his sishhya (Sage Agasty), shows us an intrinsic rule, ‘To ask’. Now a question arises, if we don’t know that such a thing exists, how will we ask? The answer was to perform tapasya- penance, with single pointed devotion. You will be inspired to ask the question. Now, if we examine the above question in this context, we find that just simply leaving all to the Guru and doing no inquiry will not result in the sadhaka getting higher experiences. Thus searching from various sources also can be a type of tapasya wherein, you may be inspired to ask your guru for guidance and clarity in a particular aspect thus taking the sadhaka to newer heights of Devi’s experience.

2. Are there other ways of meditating of the āmnāyas said in your earlier answer?

Yes tantras have different ways to meditate on the āmnāya; another way is to recognise the first three āvaraṇa as purvāmnāya, next three āvaraṇas as dakṣināmnāya, seventh āvaraṇa as the paścimāmnāya, eighth āvaraṇa as uttarāmnāya and bindu as ārdhvāmnāya. The anuttarāmnāya is spread over entire Šrī Cakra rāja.

3. What is Kula?

The Intrinsic relation in a triad is called as kula. The often quoted example is the Father, Mother and child trio. Two of them can’t exist separately. One implies that take other two are also there. Thus we find a kula in the trio of Guru, Mantra and Šiṣya. Another example of this is seen in arcana of our Lalitā sahasranāma’s first name- Šrī Mātre namah. This implies she is The Greatest Mother, surely this
salutation has included the father as Śrī Pitre namah in a veild manner, and also points to the third part of the salutation-offering person as aspirant-her Child. This is the other form of the explanation given to ‘lauhityam etasya vimarśah’ by Śrī Bhāskararāya as the one Brahman without any attribute is called Śrī Mahā Kāmeśvara and with an attribute of Bliss is called Śrī Lalitāmbikā and with the four cognition apparatus – maṇas, bhuddhi, ahamakāra and citta is the sādhaka.
Eight thousand years of yOgA dear
Might not take you to Her near
Light you seek within you clear
Right like mirror you merge full gear