BHAVANOPANISHAD

Text with Translation and Explanation

Prof. S. K .Ramachandra Rao

BHAVANOPANISHAD

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Preface to the New Edition

'Sri Vidya' refers essentially to the worship of the Mother Goddess, and the 'Sri Chakra' is the symbolic representation of the 'Sri Vidya'. Among the various texts that deal with the concept and practice of 'Sri Vidya', Bhavanopanishad is one of the most ancient. It is a part of the Atharva Veda.

The book 'Bhavanopanishad' was first published by the Kalpatharu Research Academy in 2002 and was not available since a few years. This book contains the translation of the text of Bhavanopanishad in addition to the translation of the well known commentary by Bhaskara-raya-makhin. This commentary, the Bhavanopanishad-bhasya is an indispensable aid to understand the practical and spiritual implications of Sri Chakra. The author has also given detailed explanations on various obscure aspects.

We are grateful to Sri Sunil Gupta and the Divine Books for coming forward to reprint this book.

11-11-2011 Dr. S. R. Sudarshan

CONTENTS

INTRODUCTION

1. The Meaning of Śrī-chakra 1
2. Śrīvidyā and Srī-chakra 10
3. The Structure of Śrī-chakra 19
4. The Pattern of Śrī-vidyā 25

I BHĀVANOPANISHAD

1. The Tantrik Background 29
2. Upanishadic Framework 36
3. Bhāvanopanishad 45
4. The Meaning of Bhāvanā 53

II THE TEXT : BHĀVANOPANISHAD 74

PRAYOGASĀRA Commentary 76

III BHĀVANOPANISHAD : THE TEXT

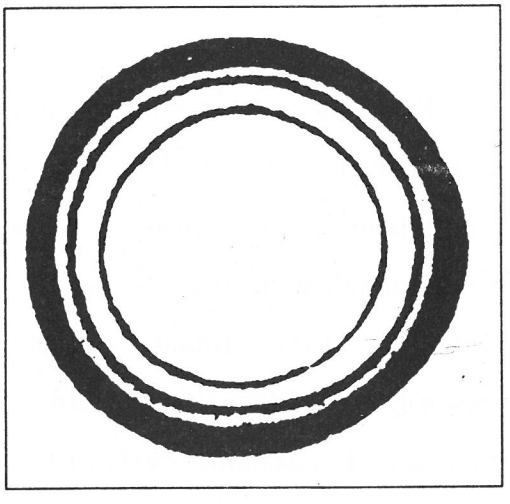
Translations and Explanations 92

IV NOTES AND REFERENCES 241

INTRODUCTION

(I)

THE MEANING OF CHAKRA



The Sanskrit expression 'chakra' usually means a 'wheel'. The etymology of the word would suggest 'that by which anything is done' (kriyate anena). The wheel of the cart, the wheel of the potter, the wheel-like weapon that is flung against the enemy are all called 'chakras'. In its extended meaning, chakra also signifies a kingdom, and because the wheels of the king's chariot can roll on there without hindrance. The king of the land is thus described as a 'chakra-vartin'. The word also signifies an arrangement of the army (*chakra-vyüha*), in order to fortify its position and secure victory. Sanskrit poets are found to employ characteristically circular patterns of letters of words (*chakra-bandha*), to convey the meaning more forcefully (if also more tortuously) than usual.

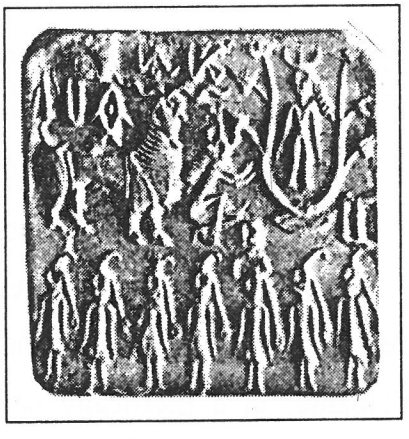
Whatever the sense in which the word is employed, it invariably means a power-field, an arrangement of parts so as to accomplish the desired end. The circular form which the chakra usually brings to mind, denotes both comprehension and facility. It comprehends all the parts, units and details in a compact and effective manner, so that the whole form is unitary and functional.

But the form need not necessarily be circular. The idea of comprehension may be metaphorical, as in expressions like *ṛtu-chakra* ('the round of the season'), *rāśi-chakra* ('the pattern of the zodiac'), *nakshatra-chakra* ('the collection of stars') and *nāḍī-chakra* ('the arrangement of arteries').

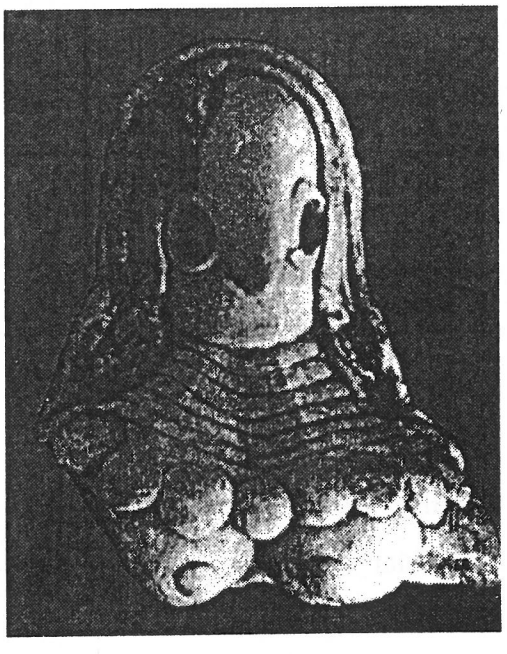
The psychophysiological constructs of normal human energy in terms of the six 'chakras' (*mūlādhāra* at the base, *svādhishthāna* at the root of the

penis, *maṇipūra* near the navel, *anāhata* in the heart, *viśuddha* behind the throat, *ājñā* between the eye-brows) answer to the same description. Each of these chakras is a conceptual categorization of a pattern of energies, proper to that level of organization. The chakras do not suggest anatomical parts, nor even physiological functions. They are entirely abstractions even as the *sahasrārā* ('the thousand-petalled lotus', which is in actually outside the psychophysical framework, and hence called *nirālaṁba-purī)* imagined to be on top of the head, the *manaś-chakra* ('the mind centre', responsible for the experiences of dream, hallucination etc.), and the *soma-chakra* ('the moon-centre', responsible for compassion, dispassion, generosity, patience etc.) are. They are individual vorteces of energy dynamics.

The imagery of chakra as a potent pattern of forces involving cohesion, regularity and functional unity is an old one in India. Its visual representation is to be found even in the remains of the Indus valley civilization, and its verbal expression is to be found even in the hymns



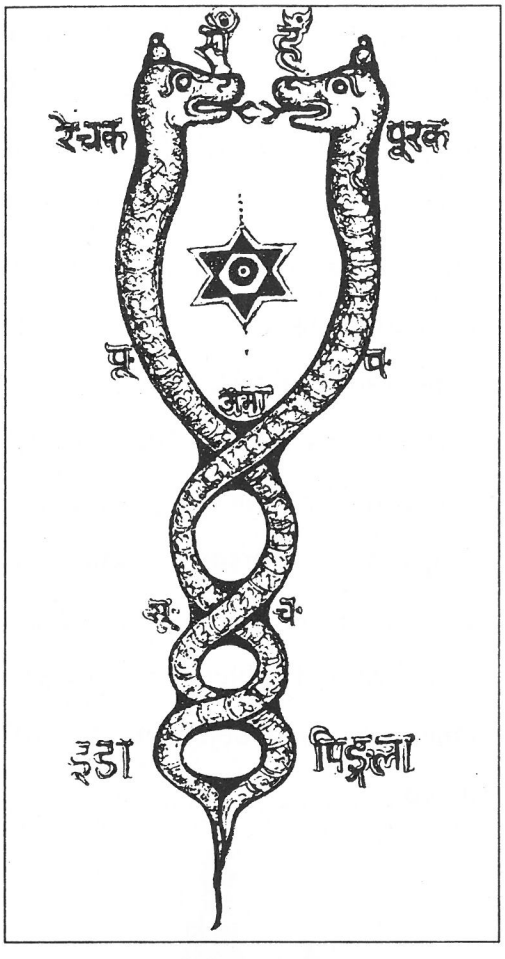
included in *Ṛgveda.* Since those early days, it is a recurrent imagery employed in diverse contexts: as *samsāra-chakra* ('the transmigratory round of phenomenal occurrences') *kāla-chakra* ('the generative cycle of time'), *dharma-chakra* (the wheel of the doctrine'), *yoginī-chakra* ('the representation of recurrent female divinities'), *mantra-chakra* ('the cycle of sacred formulae') and so on. It is interesting to note that in extreme tāntrik practices which are also antinomian in character, the mystic sessions of spiritual orgies were called *chakra* (viz., the aggregation of participants who are united under a common cultic discipline), and the deliberation in such sessions was called *chakra-pūjā,* a term of dubious reputation. The idea of an effective aggregation of abstract deities, concretely represented by initiated human participants, in a mystically potent session was basic to this tāntrick context. The concept of *bhairavī-chakra* where drink and debauchery are subliminated to their spiritual counterparts is well-known in occult literature. The same idea is relevant in the concept of *rāsa-maṇḍala,* a particular pattern of the male and female devotees of Kṛshṇa, identifying themselves with Kṛshṇa and the cowhred damsels *(gopīs),* engaged in dance-rituals involving amorous details.



Incidentally, the expression *maṇḍala* is generally synonymous with *chakra.* This word also means a wheel, something circular, a unitary aggregation of details, a kingdom, an army. We have words like *dharaṇi-maṇḍala* ('the earth circle'), *sūrya-maṇḍala* ('the solar orb'), *chandra-maṇḍala* ('the lunar orb'), *nara-maṇḍala* ('the aggregation of arteries'), *nābhi-maṇḍala* ('the pattern of energies at the navel center'), and *tārā-maṇḍala* ('the group of stars'). This word acquired an especial cultic significance in the tantras belonging to the *Mahāyāna* Buddhist persuation and to the Nātha-siddha ideology. 'Maṇḍala-offering' and maṇḍala-visualization' are important details in the religious practices of Tibet, Mongolia and Japan. And there are treatises dealing with *Maṇḍala*-worship and explaining its symbolism written by Nātha-siddhas, Buddhist tāntrik masters and Tibetan yogis.

Maṇḍala in this context is defined as 'that which gathers the essential details' (*maṇḍam lāti).* A popular tāntrik text, *Tantra-rāja-tantra* describes the nature and uses of *maṇḍala* in worship and in meditation. Like, chakra, *maṇḍala* denotes an act of concentration of all the significant details of the world, or of a doctrine, of ones own constitution or of his own mind. It is also the place where such concentration is facilitated. As an act of concentration, it gathers up the inner energies, and as a place for concentration, it brings together the outer energies. It is an expedient or device that has been tried out, confirmed and standardized.

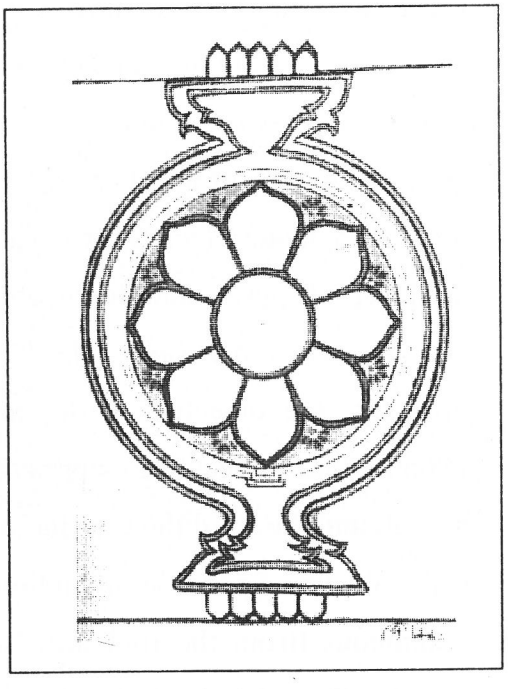
It is also called a *yantra,* which is usually described as a concrete, mostly visual, representation of the act of concentration of the devotee's own thoughts as well as the place of concentration of the forces in the outside world. It is more often looked upon as a gadget, a contraption, a mechanical device. The three words, *chakra, maṇḍala* and *yantra,* are in fact synonymous. But in popular imagination, each connotes a characteristic feature that distinguishes it from others. For instance, *chakra* suggests a circular form, while the *maṇḍala* may be a figure of any shape (usually a square). While both *chakra* and *maṇḍala* are usually linear representations (sometimes brilliantly coloured, especially *maṇḍala*), yantra is a three-dimensional model. It must be noted that there is also a three-dimensional model of Śrī-chakra (called *meru*), and that there are physical models of *maṇḍalas* in various materials in Tibet and Japan (especially for offering). And not infrequently Śrī-chakra is also called Śrī-yantra.



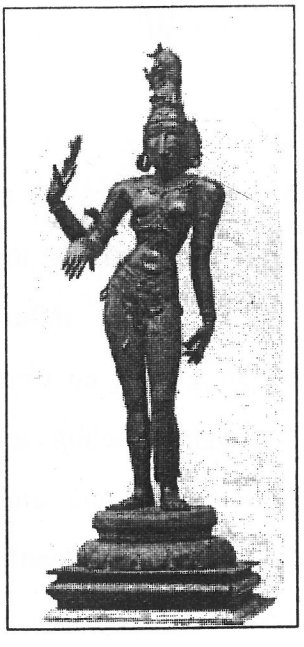
Whether it is called a *chakra, maṇḍala* or a *yantra,* the instrument is a sphere of influence, a consecrated ground, an arena for the play of thoughts, feelings and forces both inside the devotee and outside him. It is an instrument that is employed to active energies, stimulate thoughts, harmonize feelings, and coordinate inner and out forces. It is rightly described as a psychocosmogram.

As an instrument mediating between the aspects of energy inside the individual and the dimensions of energy outside him, it is structured functionally into three levels of 'space' as a medium of movement: the level representing thoughts and feelings *(chittākāśa),* and the level constituting the physical world of things and beings (*mahākāśa*), and the level of pure, undifferentiated consciousness (*chidākāśa*). The first represents the objective world, the second the subjective appraisal thereof, and the third the elimination of this duality. Space, by definition, is luminous (from the root *kāś,* 'to shine'). The three levels denote three degrees of the luminosity. The first level is where the naturally

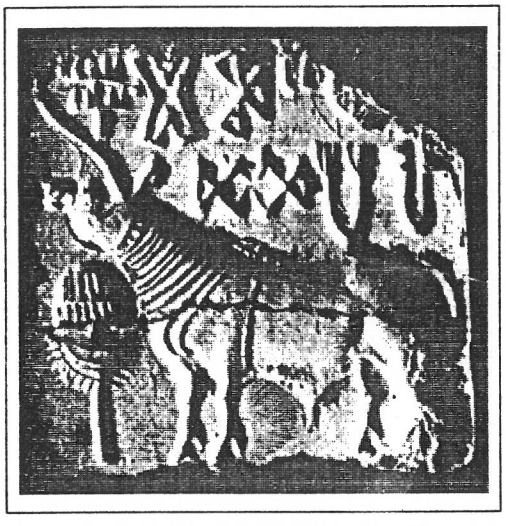
luminous space is almost wholly clouded by the predominantly inert and inhibiting *tamas.* In the second level, however, the luminosity is partially permitted by the influence of the active and emotional *rajas.* The luminosity is maximized in the third level, for it is the light of pure awareness, *sattva,* that dominates there.



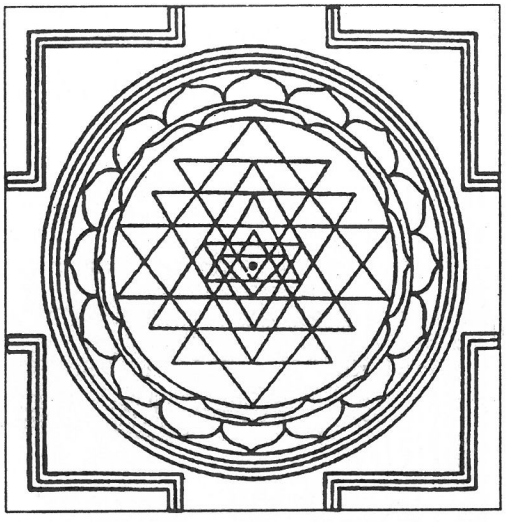
The chakra, therefore, enables that transformation of the first level of space into the second, and the second into the third. In a crude manner of speaking, we may describe it as the conversion of matter into energy, and energy into consciousness. As the transformation takes place, greater harmony is achieved. The distinction between the objective world, the subjective person and the consciousness that is at once both objective and subjective and neither objective nor subjective, breaks down.



The complete harmony of existence is symbolized by the point *(bindu)* that occupies the central position in a chakra. In fact, the chakra is described as an unfoldment



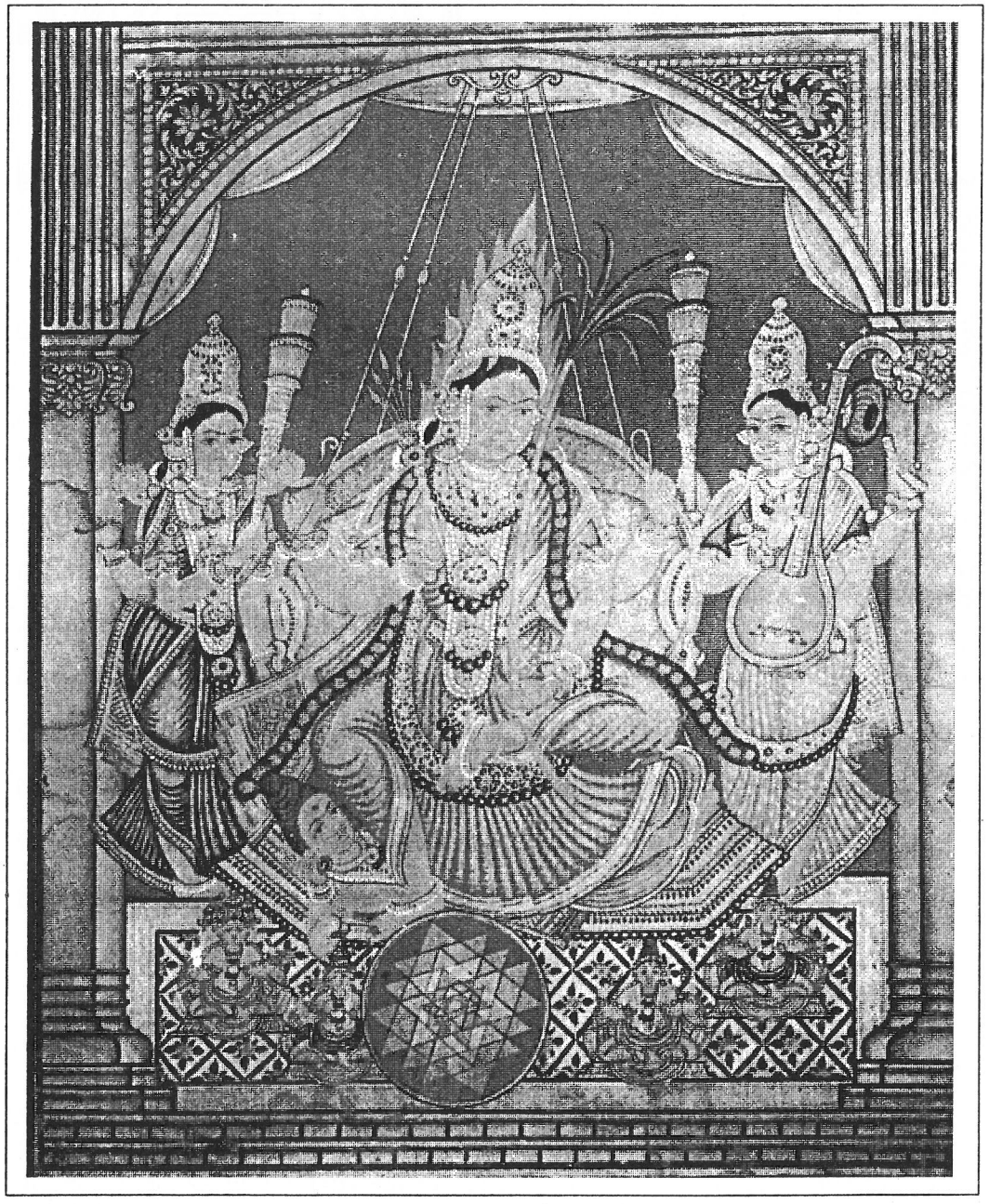
(sṛshṭi) of the *bindu*, and the *bindu* as the enfoldment (*saṁhṛti*) of the chakra. The imagery of the all-enveloping space issuing out of the womb of a dimensionless (and therefore imperceptible) point is



frequently met with in tāntrik texts. The body is the space, and pure consciousness is the point. Thus there is two-fold movement in practices connected with chakra: from the formless *bindu* to the form of the chakra, and from the concrete representation of the chakra to the abstract *bindu*. Chakra is a device or instrument that facilitates both these movements.

(2)

ŚRĪ-VIDYĀ AND ŚRĪ-CHAKRA



The significance of the prefix 'Śrī in the expression Śrī-chakra denotes that the instrument employed is auspicious, beneficent, salutary, conductive to prosperity. Śrī' is auspicious, beneficent, salutary, conducive to prosperity. 'Śri' is the name of the mother-goddess who rules over the universe: 'tvaṁ śrīstvaṁ īśvarī' (*Durgā-sapta-śatī,* 1, 79). She is so called because all living beings depends upon her for being, for happiness, for the fulfilment of their destiny *(śriyate sarvair iti śrīh).* The conception and employment of Śrī-chakra are relevant only in the framework of an esoteric discipline known as Śrī-vidya, which is variously interpreted as 'the vidyā of the nature of Śrī' (the ultimate benefit, viz., *mukti*), 'the vidyā that yields śrī (prosperity)', the vidyā of Śrī (the mother-goddess), and 'the vidyā and Śrī (in the sense of the path and the goal)'.

Vidyā usually means knowledge (from *vid,* 'to know'), learning, discipline, system of thought. But in the tāntrik context, it has an extended meaning, and it signifies a female divinity, (which is the personification of the essential process of consciousness) or her power (which is actualized when consciousness is focussed). The mother-goddess, Durgā, is described as stationed in all beings in the form of *vidyā* ('yā devī sarvabhūteshu vidyā-rūpeṇa saṁsthitā'); and the form of *vidyā* is explained as the primordial *prakṛti (ādi-prakṛt),* viz., the mother-goddess Lakshmī, whose other name is Śrī. *Vidyā* also signifies the wisdom that leads to liberation ('sā vidyā paramāmukter hetu-bhūtā sanātanī, *Durgā,* 1,57); and in this sense, she is the highest divinity ('Vidyā si sā bhagavati paramāhi devi', *ibid.,* 4,9).

The tāntrik texts speak of ten *vidyās* or cultic goddess whose worship is commended for health, happiness, wealth and welfare here, and liberation from phenomenal bondage hereafter. The ten divinities are classified in it (1) the extraordinary vidyās' (*mahā-vidyās*), Kāli and Tārā; (2) the 'ordinary vidyās' (*vidyā*), Shoḍaśī (or Tripurā), Bhuvaneśvarī Bhairavī, Chinnamastā and Dhūmāvatī; and (3) 'adept vidyās' (*siddha-vidyās*), Mātaṅgī, Kamalā and Bhagalāmukhi.

The 'extraordinary' vidyās presuppose on the part of the devotee great region, austerity, persistence and detachment; the practice is filled with grave risks. The 'adept vidyās' are likewise to be propitiated by the would-be adepts, and therefore involve rituals of a kind that the common man would

find extremely arduous and hazardous. The 'ordinary' vidyās are suitable for ordinary aspirants, and they are safe. Each of these vidyās has a characteristic form and particular *dhyāna, mantra, kavacha* and other details of tāntrik ritual.

The first among the 'ordinary' vidyās, viz., Shoḍaśī, is technically known as Śrī-vidyā. Shoḍaśī literally means 'the damsel of sixteen years', and her form is identified with deities like Lalitā, Rāja-rājeśvarī, Sundarī, Kāmeśvarī and Bālā. But the texts explain that the vidyā is called 'shoḍaśī' because the *mantra* of this vidyā consists of sixteen seed-syllables. We read in *Vāmakeśvara-tantra*

वर्णितं नैनं शक्येऽयं श्रीविद्या षोडशाक्षरी।
ब्रह्मविद्यास्वरूपा हि भक्तिमुक्तिफलप्रदा॥

This sixteen-lettered vidyā is here described as the wisdom concerning the absolute *(brahma-vidyā),* and its rewards are said to be both devotion *(bhakti)* and liberation (*mukti*). Another text, *Jñānārṇava-tantra,* explains why it is called Śrī-vidyā:

कामराजाख्यमन्त्रान्ते श्रीबीजेन समन्विता।
षोडशाक्षरविद्येऽयं श्रीविद्येति प्रकीर्तिता॥

The fifteen-lettered *mantra* is known as *Kāmarāja-mantra* or *Kādi-vidyā* (the sacred formula beginning

with the syllable 'ka'). The fifteen syllables are accommodated in three groups (*kūtas*) called Vāgbhava, Kāmarāja and Śakti-kūtas respectively:

Group I क ए ई ल ह्रीं

Group II ह स क ह ल ह्रीं

Group III स क ल ह्रीं

The texts add that the syllables in three groups are like beads in rosary to be recited one after the other (*Varivasyā rahasya,* 1, 21). This *mantra,* which is the verbal form the mother-goddess is known as *'pañcha-daśākṣharī* (fifteen-lettered'). By adding the secret syllable 'sriṁ' it becomes *shoḍaśī* ('sixteen-lettered'). 'Śrīṁ' is the original and own form of the mother-goddess. It is implicit in the 'fifteen-lettered' *mantra* ; and it becomes explicit in the sixteen-lettered *mantra.* Hence the mother-goddess is herself called 'Śrī-vidyā'; and the body of knowledge concerning her is also 'Śrī-vidyā'. The chief instrument through which the mother-goddess is propitiated and the knowledge concerning her as put into practice is Śrī-chakra. The fifteen-lettered (or sixteen-lettered) *mantra* is meant to transform the wisdom Śrī-vidyā into a concrete form ('vidyā śarīra-vattā *mantra-rahasyaṁ', Pratyabhijña-sūra*).

The *mantra* is itself the body of the mother-goddess; it describes the body by its power of inward intuition (*vimarśā-śakti*). It is only when the divine body is thus brought into the

effective consciousness of the devotee that it is called a *vidyā*. The verbal expression of this *vidyā* is the *mantra (pañchadaśi* or *shodaśī)*, and the visual expression is the *yantra* (Śrī-chakra). The two are essentially identical.

ॐ॥ क ए ई ल ह्रीं ॥०॥ ॥ऐं॥ त्रिपुरादेवि विद्महे॥
ह स क ह ल ह्रीं ॥०॥ क्लीं॥ कामेश्वरी च धीमहि॥
स क ल ह्रीं ॥०॥ श्रीं ॥०॥ सौः॥ तन्नः प्रचोदयात् ॥०॥

The three groups of letters in the fifteen-lettered mantra are called 'peaks' (*kūta*) or sections (*khaṇḍa*). They denote respectively Fire *(agni)*, Sun (*sūrya*) and Moon *(soma)*; creation, preservation and dissolution; volition *(icchhā)*, cognition (*jñāna*) and action (*kriyā*); *sattva, rajas* and *tamas* wakefulness (*jāgrat*), dream (*svapana*) and deep

क ए ई ल ह्रीं १
ह स क ह ल ह्रीं २
स क ल ह्रीं ३

sleep (*sushupti*); the knower *(jñatṛ)*, the knowledge *(jñana)* and the known (*jñeya*); the individual self (*ātmā*), the innerself (*antarātmā*) and the supreme self (*paramātmā*). The triad is usually represented in the *yantra* as a triangle (*trikoṇa*). Śrī-chakra is basically an elaboration of

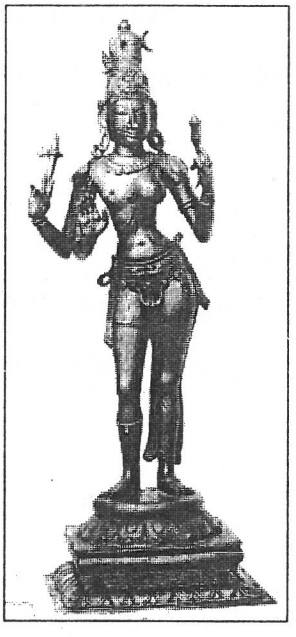
the triangle. When we speak of the sixteen-lettered *mantra,* we add 'Śrīṁ', the secret dimension of the mother-goddess to the above triad. This denotes the transcendental aspect: Brahmā (or the absolute) described also as the mother-goddess herself who is the great essence of the triad (Mahā-tripura-sundarī), and represented in the *yantra* visually as the point (*bindu*) in the center of the triangle.

Śri-chakra is thus basically a triad. We read in *Kālikāpurāṇa:*

त्रिकोणं मण्डलं चास्या भूपरं च त्रिरेखकं।
मन्त्रोऽपि त्र्यक्षरः प्रोक्तः तथा रूपत्रयं पुनः॥
त्रिविधा कुण्डली शक्तिः त्रिदेवानां च सृष्टये।
सर्वं त्रयं त्रयं यस्मात्तस्मात्तु त्रिपुरा मता॥

There are three dimensions of the Śri-chakra corresponding to the three sections of the *mantra,* and each of the dimensions has a further division into three units. Each of these nine units is called a *chakra*; and this has correspondence with the nine letters of the *mantra* called *navārṇa.* The basic triangle has its apex downward, signifying the feminine aspect of the mother-goddess. There are four other triangles of similar nature (viz., feminine). These are called *śakti-trikoṇas,* and represent five forms of feminine energy. There are also four triangles with their apeces upward, signifying the male aspect. They are

Agni-or Śiva-trikoṇas. In the tāntrik ideology, male is passive and female is active. There are four 'male' triangles and five 'female' triangles, thus constituting nine triangles in all, corresponding to the *navāraṇa* ideology.



चतुर्भिः शिवचक्रैश्च शक्तियक्रैश्च पञ्चभिः।
नवचक्रैश्च संसिद्धं श्रीचक्रं शिवयोर्वपुः॥

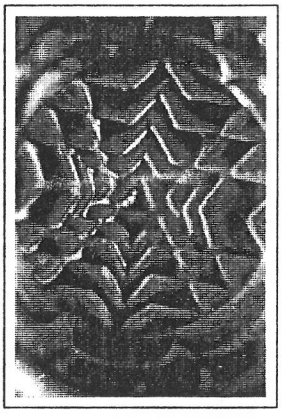
The symbolism of Śrī-chakra is prominently in terms of the numbers three and nine ('tridhā chaiva navadhā chaiva chakra-saṁketakam punah', *Yogninī-hṛdaya,* 1, 73). But the four 'male' triangles and the five 'female' triangles are represented in the *yantra* as mutually intersecting, thus bringing into being as many as forty-three triangles. It is customary to regard the central point (*bindu*) also as a triangle and speak of forty-four triangles in all. However, the enclosures in the *yantra* are nine only (*navāvaraṇa*), arranged in three

groups, corresponding to the three sections of the mantra. The tāntrik text dealing especially with the worship of Śrī-chakra, *Nityāhṛdaya,* says that Śri-chakra is produced when the five forms of Śakti and the four forms of Śiva get united.

There is a two-fold way of looking at the *yantra.* If we start from the outer-most enclosure (*āvaraṇa*) which is the form of a square (called *bhūpura*) and move inward until the central dimensionless point (*bindu*) is reached, the movement suggests progressive implication, and contracting of the dimensions leading finally to dissolution in the point. It is described as the way of enfoldment (*saṁhṛti*). If, on the other hand, we begin with the central dimensionless point (*bindu*) and move outward until the all-enclosing square (*bhūpura*) is reached, the movement suggests progressive explication and expansion. It is described as the 'way of unfoldment' (*sṛshṭi*). In either case, there are nine enclosures.

(3)

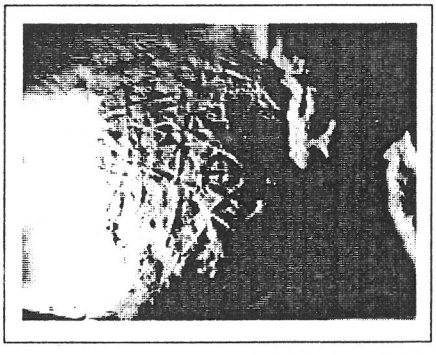
THE STRUCTURE OF ŚRĪ-CHAKRA



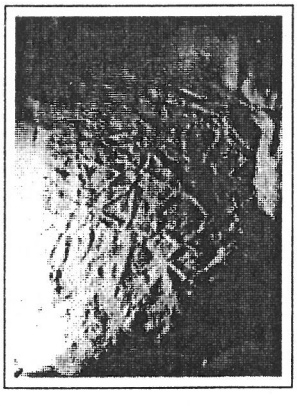
The nine enclosures have characteristic forms, names, meanings, symbolisms and correspondences with the aspects of human constitution. If we follow the 'way of enfoldment', the nine enclosures successively are as follows:

Group I. (*Inner Group symbolising absorption or saṁhāra*)

(1) The central dimensionless point (*bindu*), representing the transcendental aspect of the mother-goddess, denoted by the secret syllable 'Śrīm'. In fact, it is this point (coloured red) that is really the Śrī-chakra.



Everything else is only a manifestation of aspects thereof. The point is identified with Lalitā or Rājarājeśvarī the chief deity of the tāntrik cult;



(2) The primary triangle with its apex downward and coloured white immediately around the central point. It may be seen that this triangle does not intersect with any other triangle, and stands independent in structure. Other triangles in the *yantra* are formed by extending the three sides of this primary inverted triangle. The triangle is feminine in character, and is said to represent the three fundamental manifestations of the mother-goddess: Kāmeśvarī (presiding over the Kāmarūpa-pītha, symbolizing the moon, and representing creation), Vajreśvari (presiding over Pūrnā-giri-pitha, symbolizing the sun, and representing preservations, and Bhaga-malini (presiding over Jālandhara-pitha, symbolizing the fire, and representing dissolution). The three corners of the triangle stand for the three 'peaks' (*kūṭa*) of the fifteen-lettered *mantra.*

The triangle itself is regarded as the abode of the mother-goddess (*kāma-kalā*);

(3) The figure of either-corners (*ashṭa-koṇa*), surrounding the primary triangle consisting of eight triangles, coloured red;

Group II : (*Middle Group, sumbolising preservation or sthity*)

(4) The figure of ten angles (called 'inner' or *antardasāra*) consisting of ten triangles, coloured blue, surrounding the eight-coloured figure;

(5) Another figure of ten angles (called 'outer' or *bhairdaśāra*)

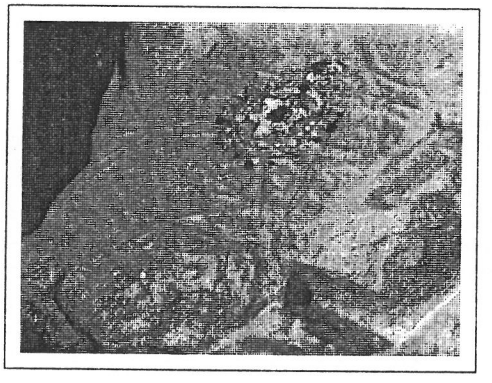
surrounding the above, also consisting of ten triangles, coloured red;

(6) The figure of fourteen angles (consisting of fourteen triangles) (called *chatur-daśāra*), surrounding the above;

Group III: *(Outer Group, symbolizing extension or sṛshṭi)*

(7) The 'eight-petalled lotus' or the circle with eight petalled like projections, red in colour, on the outside (called *ashṭa-dala-padma*) enclosing whole of Group II (which in turn encloses Group I);

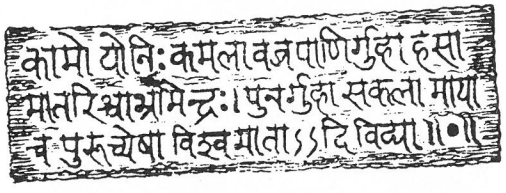
(8) The sixteen-petalled lotus (*shoḍaśa-patraka*), or the figure with sixteen petal-like projections on the outside, surrounding the above; and



(9) The square field (*chturasra*) in which all the above units are positioned. It is imagined to be the 'earth stretch' (*bhūpara)*, all inclusive, bound by three ramparts.

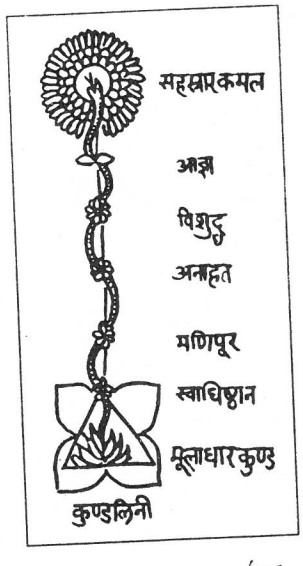
Of the above units, units 2 to 6 are regarded as Śakti-aspects and the units 1 and the last three are Śiva-aspects. While the above nine constitute the main pattern of Śri-chakra, it is usual to introduce between 9 and 8 three concentric, circles (known as *tri-vṛtta)*, representing the three worlds *(bhū,*

bhuvah and svar), the three guṇas *(sattva, rajas and tamas)*, and the basal centre *(mūlādhāra)* in the living beings.



Each of these nine units (called *chakras*) has its own name, characteristic form, and significance. Their names are respectively: (1) *Sarvānanda-maya* (being the aperture of the absolute or *brahma-randhra* on her head); (2) Sarva-siddhipradā (being the top of her head); (3) *Sarva-roga-hara* (being her forehead); (4) *Sarva-rakshā-kara* (being the middle of her eye-brows); (5) *Sarvārtha-sādhaka* (being her neck); (6) *Sarva-saubhāgya-dāyaka,* (being her heart); (7) *Sarva-saṁkśhobhaṇa* (being her navel region); (8) *Sarvāśā-pari-pūraka* (being the *svādhishṭhāna-chakra* of the mother-goddess; (9) *Trailokyamohana* (the outermost line being the feet, the middle line thighs, and inner line knee of the mother-goddess).

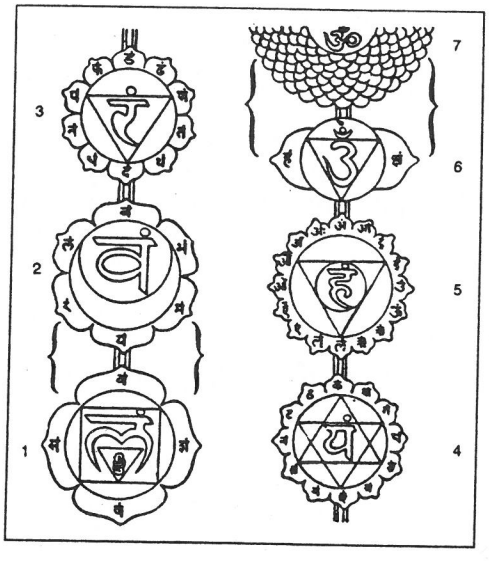
Lalitopākhyāna (43,2-13) identifies the prevalent religious disciplines with these chakras. The highest tāntrik discipline viz.,



Śāṁbhava, Śaivism, Śākta cult, Vaiṣhnavism, Bhāgavata discipline, solar cult, Vedic religion, Jainism and Buddhism. Correspondences

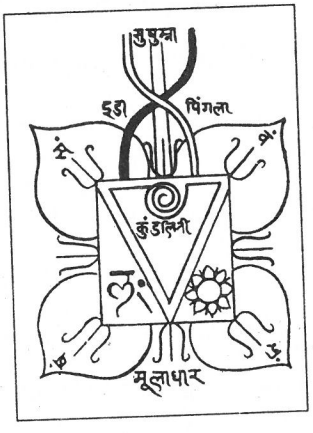
with the *chakras* of human constitution have also been suggested: mūlādhāra, svādhiṣṭhāna and nābhi in the outer group (Extension), maṇipūra, anāhata and viśuddha in the middle group (Preservation); and ājñā and sahasrāra in the inner group (Absorption) of the *chakras* (*Yoginī-hṛdaya*).

The three groups of *chakras* mentioned earlier are imagined to constitute the body of the goddess: the first (*vāgbhava* consisting of five letters representing Moon) is her head, the second (*kāmarāja,* six letters, Sun) below her neck up to her hip, the heart or torso; and the third (*śakti,* four letters, Fire) the part of the body of the body below the hip (mūlādhāra). She is therefore called (mūla-kūṭa-traya-kalevarā).



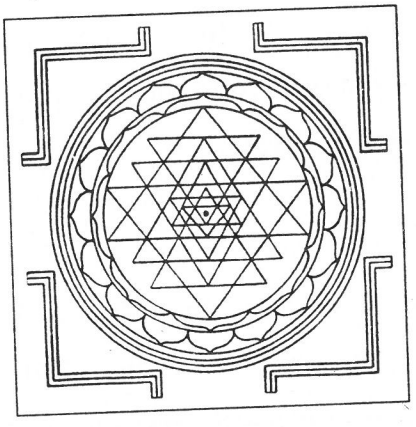
Besides the forty-three triangles involved in the design of Śri-chakra, there are also twenty-four *sandhis* (where two lines meet) and twenty-eight *marma-sthānas* (where three lines meet), which have their own significance. During the worship ritual, these spots also receive attention. The meeting of two lines indicate the union of Śiva and Śakti, while the meeting of three lines suggest the explicit presence of the harmony between Śiva and Śakti (described as *sāmarasya*). And the seed-syllables in the fifteen-lettered *mantra* are identified with the

chakras in Śri-chakra: *La* (*pṛthvī-bīja*), with the four-sided figure outside, *sa* (chandramā) with the sixteen-petalled lotus, *ha* (*ākāśa-bīja*) with the eight-petalled lotus, *i* (bhuvaneśvarī-bija) with the



fourteen cornered figure, *e* (Vishṇu-bīja) with the outer ten-cornered figure, *ra* (*vahni-bīja*) with the inner ten-cornered figure, and *ka* (*Śiva-bīja* or Kāma) with the eight-angled figure. The primary triangle and the central point are represented by the crescent-moon and the *bindu*.

The background, philosophy explains that the bindu is *Śri or* Mahā-Kāmeśvarī, and its initial manifestation is *nāda* or sound (half-syllable or crescent moon). Thereafter, the primary triangle (*trikoṇa*) takes shape as the organ of



generation of the universe *(yoni)*. The *bindu* is Kāmeśvara, the ground of the universe; the *trikoṇa* is Kāmeśvari, the mother of the universe. The union of these two is Śri-chakra, which represents the entire phenomenal pattern including the underlying unitary principle.

(4)

THE PATTERN OF ŚRĪ-VIDYĀ

The Śri-vidyā lore, in which the worship of Śri-chakra occupies the central position, counts among its pioneers both gods and sages. A list of twelve teachers is usually given: Manu, Chandra, Kubera, Lopāmudrā, Manmatha, Agastya, Nandīśa, Sūrya, Vishṇu, Skanda, Śiva and Durvāsa. It is said that each of them started a school of his own with regard to the worship and significance of Śri-chakra. However, only two came to be current: the school started by the demigod Manmatha (also called Kāmarāja, hence the name of the school, Kāmarāja-vidyā', 'madhumatī-mata' or 'kādi-mata') and continued by the sage Agastya; and the school started by Agastya's wife Lopāmudrā (called 'hādi-mata').

Of the two schools, the 'kādi-mata' (so called because the fifteen-lettered *mantra* begins with the letter

'ka') is not only earlier but more important than the 'hādi-mata' (so called because the *mantra* begins with the letter 'ha'). Among the teachers of this school are counted Parama-śiva, Durvāsa, Hayagrīva and Agastya. And among the source-books of this school are *Vāmakeśvara-tantra, Tantra-rāja-tantra, Yoginī hṛdaya, Tripurārṇava, Parānanda-tantra, Svacchanda-tantra, Lalitā-triśatī, Tripurā-rahasya* and *Śakti-saṁgama-tantra.*

There is also a view that the first group (vāgbhava-kūṭa) of letters in the mantra (क ए ई ल ह्रीं) is 'kādi-vidyā' (as it commences with the letter *ka*), the second group (kāmarāja-kūṭa) is 'hādi-vidyā'(ह स क ह ल ह्रीं), and the third group (Śakti-kuūṭa) is 'sādi-vidyā' (स क ल ह्रीं).

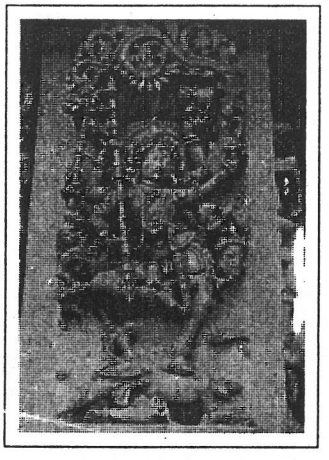
Among the three schools, the five *sandhyās* are devoted to

different divinities. In the 'Kādi-school' (also called Kālīkrama), Kāmakalā-kāli is worshipped in the morning, Bhuvaneśvarī in the afternoon, Chāmuṇḍā in the evening, Samayakubjikā at night and Kādi-pañchdaśī at midnight. In the 'Hādi-school' (also called Sundarī-krama) the divinities worshipped at the aforesaid five times are respectively: Ādyā-kālī, Tārā Chinna-mastā, Bagalā and Hādi-pañchadaśī. This worship is not recommended for householders. In the 'Sādi-school' (also called Tārā-krama), the divinities worshipped

are respectively Dakshiṇā-kāli, Tārā, Bālā, Jñāna-sarasvatī, and Sādi-pañcha-daśī. The 'Kādi-school' is said to be *sāttvik,* the 'Hādi-school' *rājasik,* and the 'Sādi-school' *tāmasik.*

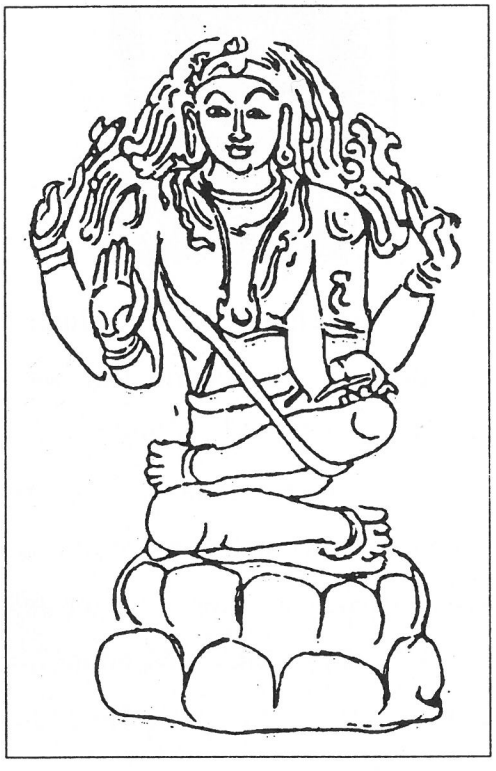
There are three major procedures in the worship of Śri-chakra: (1) Hayagrīva-saṁpradāya, where worship is conducted according to 'dakshiṇāchāra'

('southern recension') employing *Lalitā-sahasra-nāma* and *Lalitā-triśati,* and offering *kumkum*; (2) Ānanda-bhairava-saṁpradāya

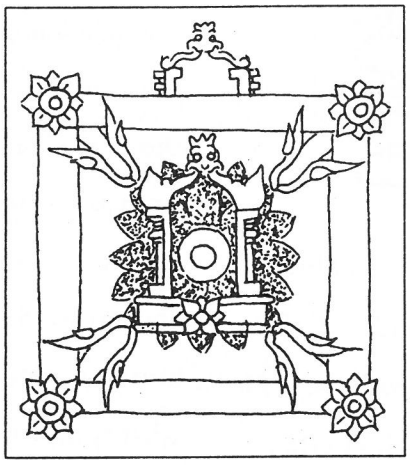


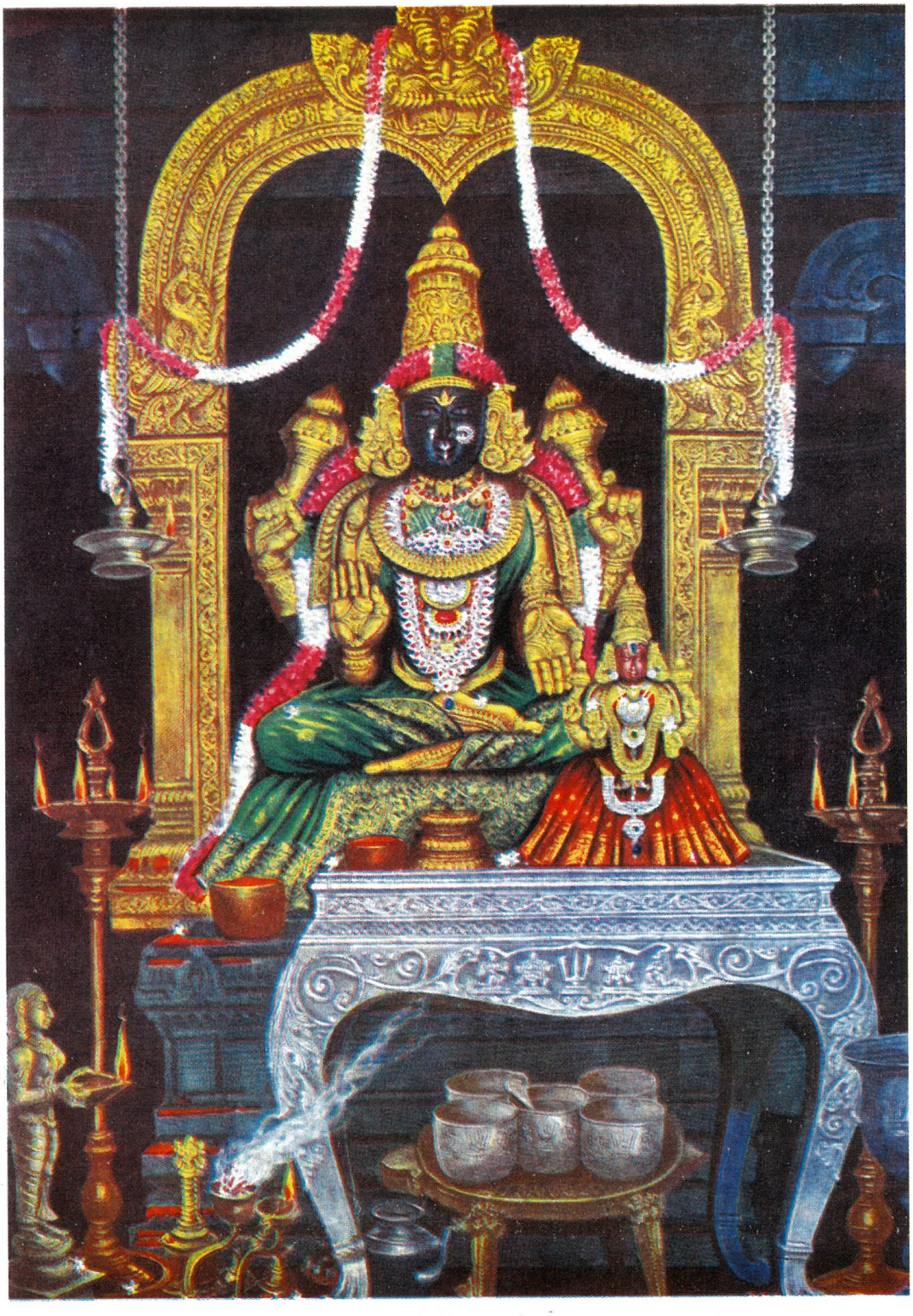
where worship is conducted according to 'vāmāchāra' (the left-handed school); and (3) Dakshiṇāmūrti-saṁpradāya, where worship is conducted according to 'samayāchāra' ('the doctrinal school'). The third procedure is supposed to be the best. Here the 'extension mode' (*sṛshṭi-krama*) comprehends the nine *chakras* from the central point to the outer-square; the 'preservation mode' (*sthiti-krama*) extends from the outer square to the eight-petalled lotus and from the central point to the fourteen-cornered figure; and the 'absorption mode' (*saṁhāra-krama*)

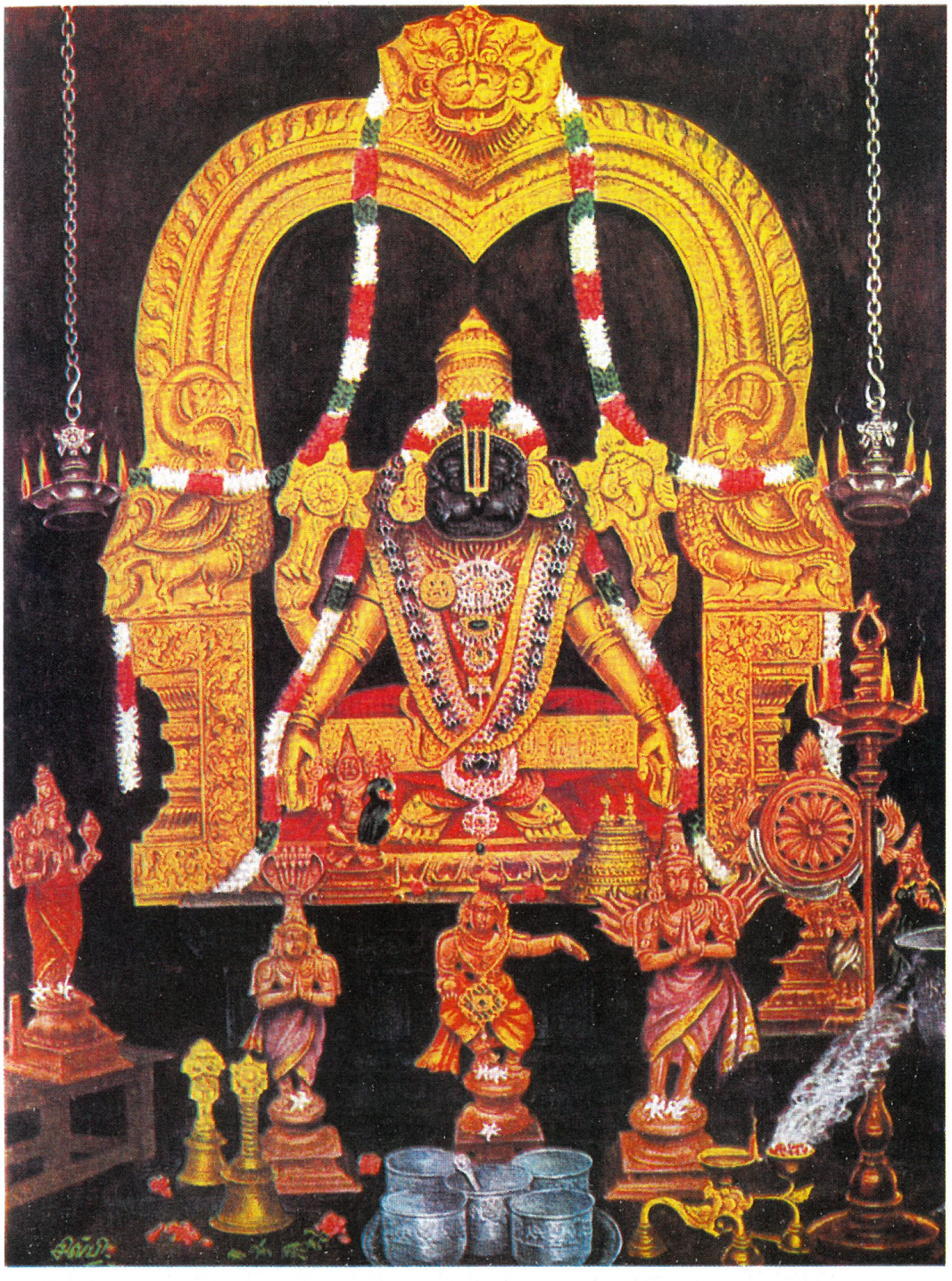
from the outer square to the central point.

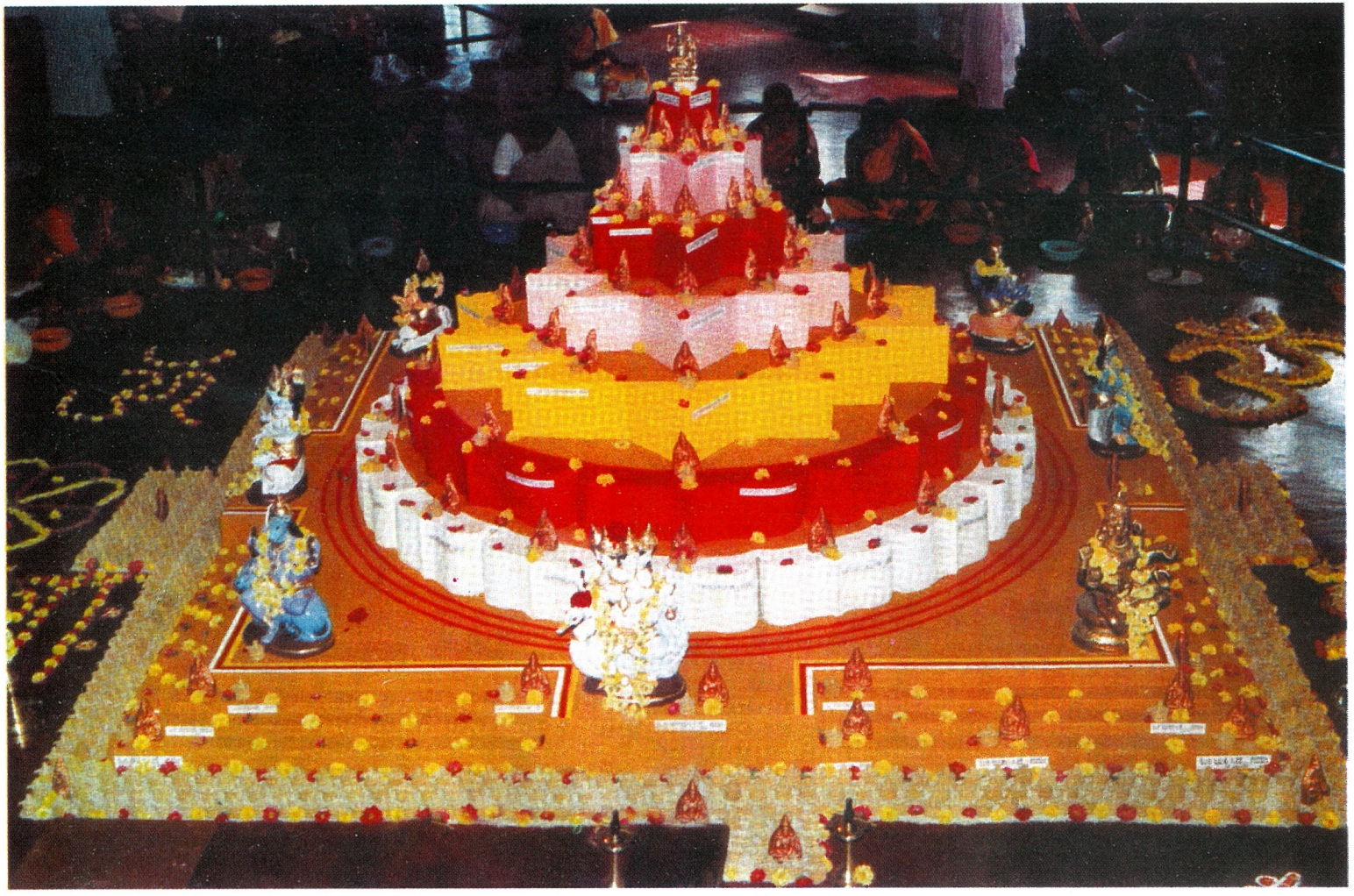


The 'extension mode' is adopted for worship in the morning, the 'preservation mode' in the afternoon, and the 'absorption mode during night. In addition to the nine-*chakras,* worship in this procedure is conducted to the three concentric circles (*tri-vṛtta*) between the outer square and the sixteen-petalled lotus. This detail is present in the Śrī-chakra design adopted by the Ānanda-bhairava-saṁpradāya, but worship to it is not conducted. And in the design accepted by the Hayagrīva-saṁpradāya, this detail is altogether absent.





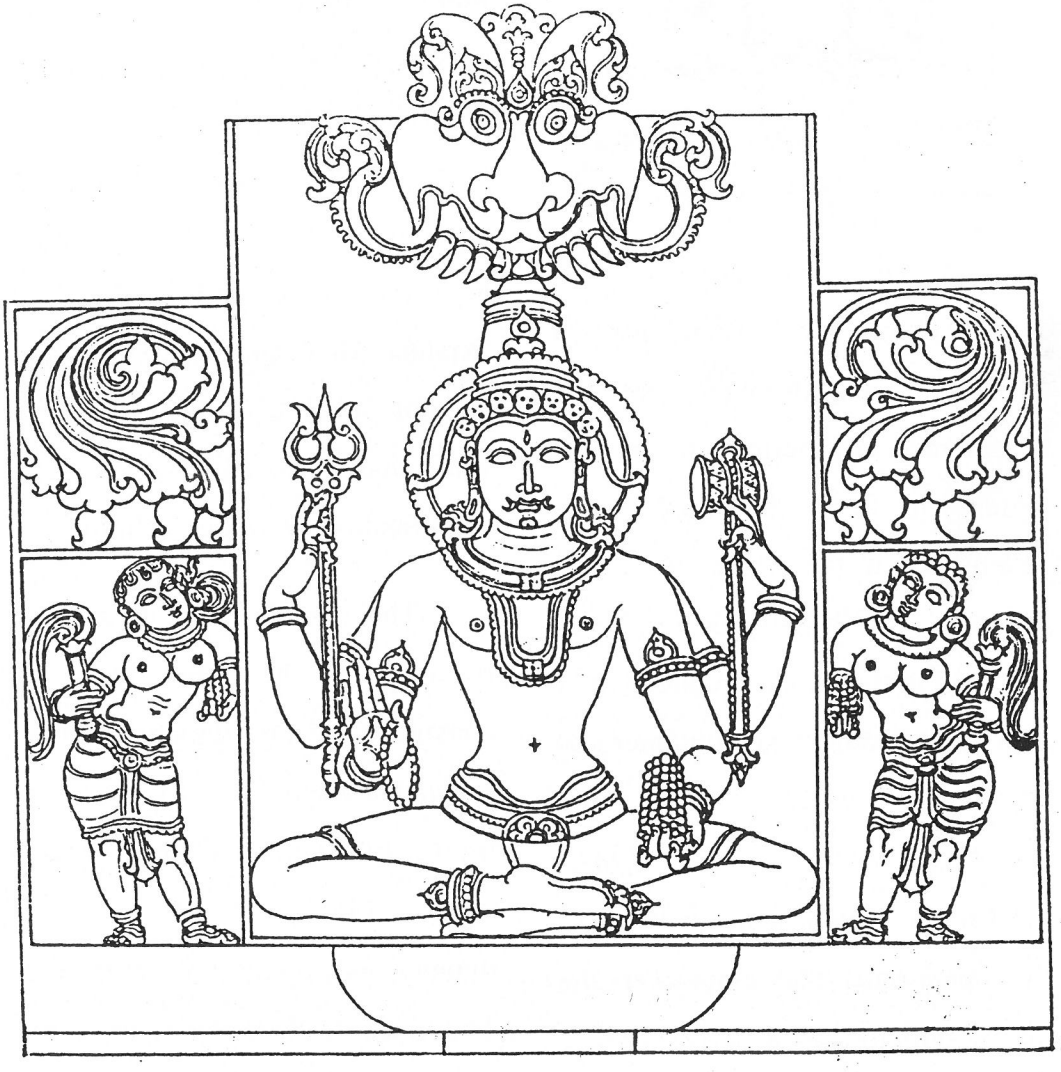




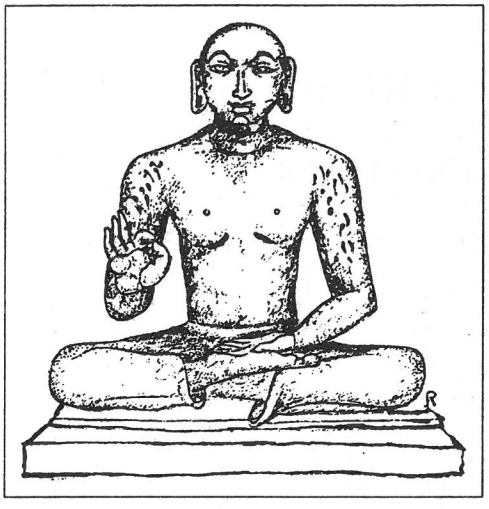
I

THE TĀNTRIK BACKGROUND

BHĀVANOPANISHAD



1. ATHARVA-VEDA



Bhāvanopanishad is a short text dealing with the symbolism of Śrī-chakra and bringing out the importance of meditation on this symbolism. It is described as an upanishad in the sense of 'secret doctrine' and 'higher wisdom'. It is included in the classical collection of 108 upanishadic texts (enumerated in *Muktikopanishad,* 1,5), and more specifically in the collection of texts known as 'Śākta-upanishads' viz., the upanishads that emphasize the tāntrik outlook and seek to reconcile this outlook with the traditional Vedāntic approach.

Such upanishads are usually affiliated to the *Atharva-veda* corpus. *Muktikopanishad,* itself a minor upanishad, suggests the existence of as many as 1,180 upanishads, but provides a list of only 108 upanishads, arranged in five groups: 10 of them belonging to Rg-veda, 32 to Yajur-veda of the 'Kṛshṇa' division, 19 to the same veda of 'śukla' division, 16 to Sāma-veda, and 31 to Atharva-veda. The classification is rather arbitrary.

The classical upanishads, regarded as the major texts that constitute the first dimension of the *prasthāna-traya* ('foundational triad', the *Gitā* and the *Brahma-sūtras* being the other two dimensions), number about thirteen. The master, Śaṁkara, has written

commentaries on ten of them and has cited the other three as authoritative. They are all integral portions either of the 'brāhmaṇa' or of the 'saṁhitā' parts of the Vedic complex. And they are recited in vedic 'śākhās', and so are of doubtless antiquity. They also project a thought-structure that is fresh and fundamental to Indian thought.

In contradistinction to them, there are numerous minor upanishads that are in vogue among students and scholars. Most of them have little in common, either in style or in content, with the major upanishads; they appear to be obviously later in composition. The thought that they project is neither fresh nor fundamental, neither original nor universal.

Often, the words of the older upanishads are borrowed, with no attempt to conceal or alter. Most of these texts are sectarian in approach, and theistic in spirit. It is possible therefore to group them as Śaiva, Vaishṇva, Śākta, Yoga and so on.

While they claim to be 'upanishads' (for they uniformly reject the gross ritualism of karma-kāṇḍa, and emphasize the mystic aspect of the rituals), they tend to approach the style of the 'sūtras' (aphorisms). It is not seldom that the statements in them are too concise to be clear, too enigmatic to he illustrative. We, however, find this trend already in evidence when we consider the style in which *Māṇḍūkya-upanishad* (classed among the classical or major upanishads), has survived.

The 'upanishads', which are in fact independent compositions, are generally affiliated to the *Atharva-veda;* which itself was undoubtedly

a later addition to the traditional Vedic corpus, which was only a triad or trayī: *Ṛg, Yajus,* and *Sāman.* This affiliation is understandable for it would have been impossible to graft these texts on any of the other vedic divisions, which were not only well-defined in structure, but precise in scope and spirit.

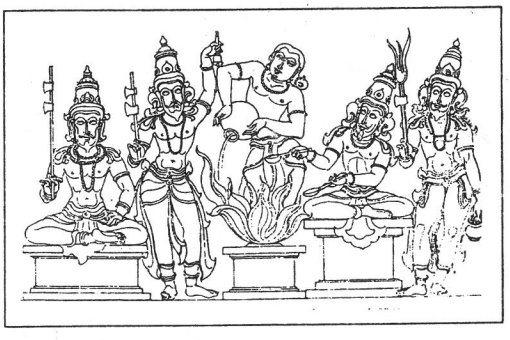
The 'upanishads' that have found affiliation to the *Atharva-veda* number over a hundred. Most of them are accommodated in the 'charaṇa-vyūha' section of *Atharva-pariśiṣṭa,* which is itself supplementary in character.

Affiliation of these 'upanishads' to the *Atharva-veda* is justified on another count. The celebrated Vedic commentator, Sāyaṇa, in the prefatory essay to his commentary on the *Atharva-veda* discusses at length the problem of the validity and authenticity of this Veda.

It may be gathered from his arguments that even then there prevailed a view which denied the vedic status to the Atharva corpus. The 'seers' of the Atharvan hymns do not figure in the traditional lists of Vedic seers (*anukramaṇīs*). The three classical, and authentic collections *(Rg. Yajus,* and Sāman) are not only referred to collectively as *trayī* in all the early works bearing on vedic knowledge (and even in the tāntrik works), but are themselves comprehensive and consistent.

Sāyaṇa, however, argues that the *Atharva-veda* is as authentic as the other three vedas, and that it has rightly been accorded a higher place than the other three as the 'brahma-veda'. The Vedic sacrifice involved three kinds of priestly participants, each of whom specialized in one of the Vedic triad: the'hotr' in *Ṛg-veda,* the *'adhvaryu' in Yajurveda,* and the *'udgātṛ'* in Sāma-veda.

The ritual needed another priest who coordinatd the activities of these three, and was in the nature of a master of ceremonies. He was called 'brahmā'; he had to be proficient in all three Vedas, and in addition in the *Atharva-veda,* which was his own speciality. It was his responsibility to guide the ritual as a total affair, to be alert throughout the conduct of the sacrifice, and prevent or correct errors and lapses. It was also his function to forestal by corrective rituals the undesirable consequences of the errors in the utterances of the *mantrās* or in the performance of the ritual sequences.



The importance attached to the 'brahmā' priest was also derived from the fact that he was expected to know the meaning and significance *(artha)* of the hymns employed in the sacrifice, while it was sufficient for the other priests to know how to articulate the appropriate *mantras* and how to perform the several ritualistic acts in the sequence.

According to Sāyaṇa, the body of the sacrifice which comes into

being by the proper employment of speech and mind are represented in the Vedic triad *(Ṛg, Yajus and Sāman)* while the overall import is communicated by the fourth Veda, viz., the *Atharvan* alone (cf. *Gopatha-brāhmaṇa,* 3,2, and *Aitareya-brāhmaṇa,* 5,33). Thus the *Atharva-veda* assumes considerable significance in the Vedic exegesis.

While this was little more than an academic argument in the early stages, the contents of this Veda did become popular, and prevalent in the folk context. In fact, religion of the masses was guided more by the prescriptions of this veda than by those of the other three.

The *Atharva-veda* is characteristically different from the vedic triad, in language, style, structure as well as thoutht-content. It ignores altogether the sacrificial context and the other-worldly gains, but focusses attention on magical rites, therapeutic measures, and practical procedures calculated to achieve specific benefits in this world (like health, longevity, wealth, sensual pleasures, political power, elimination of opposition, destruction of enemies and so on). There is also an undercurrent of spiritual aspirations (*brahmaṇyāyi*) as fundamental to meaningful living.

The sage Atharvan, after whom the corpus got its name, is altogether absent from *Ṛg-veda.* As many as 175 hymns in the *Atharva-veda* are ascribed to Atharvan, who is identified with the sage Bhṛgu, who is said to have emerged from the perspiration that flowed copiously from the body of Brahmā while he was engaged in severe austerities (*Gopatha-brāhmaṇa* 3,4).

The celebrity of Atharvan rested on his skill in curing ailments (''ye'tharavaṇas tad bheshajam'') and thus conferring benefits on humanity (such as health, long life and nourishment, *bhaishajyāṇi āyushyāni* and *paushṭikāni).* His counter part, Aṅgiras, who has but 15 hymns to his own credit, was an adept in black magic and sorcery (*ābhichārikāṇi*). The corpus in its present form, called appropriately 'Atharvāṅgiras', comprehends both these aspects of practical life.

The significant role that the Atharvan priests played in ancient society has been brought out in the two verses, now found in *Atharva-parśishṭa* (4,6)

यस्य राज्ञो जनपदे अथर्वा शान्तिपारगः।
निवसत्यपि तद्राज्यं वर्तते निरुपद्रवम्॥
तस्माद्राजा विशेषेण अथर्वाणं जितेन्द्रियम्।
दानसम्मानसत्कारैर्नित्यं समभिपूजयेत्॥

''The kingdom in which resides the Atharvan priest, who is an expert in pacificatory rites, is bound to prosper, free from all calamities. Therefore, the king should especially honour the Atharvan priest, who has mastery over his own sense-organs and mind.''

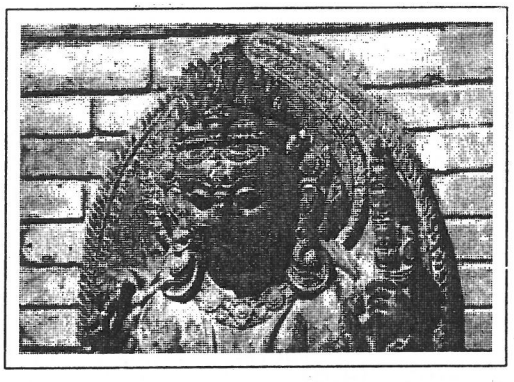
While the Atharvan priest was sought after by the princes and the people for their own welfare and material gains, the priest himself was to be saintly and Otherworldly. It is in his austerity that his power abides. And he was constantly pre occupied with austere rites to enhance his own power. It is this aspect that dominates the upanishadic texts that are affiliated to the *Atharva-veda.* Some of these texts describe themselves as 'the head of the Atharva' (*atharva-śiras*), viz., the culmination of the Ātharvanic ideology.

2. UPANISHADIC FRAMEWORK

There is an Upanishad called *Atharva-śira-upanishad*, meaning "the secret doctrine concerning the head of the Atharvan." The gods approach the terrible Rudra in the heavenly region, and ask him: "who are you?" And Rudra reveals to them his identity as the sole reality, all-pervasive and ever-enduring:

देवा ह वै लोकमायांस्ते रूद्रमपृच्छन्, को वा भवानिति। सोऽब्रवीदहमेकः प्रथममासीद्वर्तामि च भविष्यामि च, नान्यः कश्चिन्मत्तो व्यतिरिक्त इति। सोऽन्तरादन्तर प्रविशत् दिशो व्यन्तरं प्राविशत्। सोऽहं नित्यानित्यो व्यक्ताव्यक्तो ब्रह्माहम् etc.

He equates himself with the Brahman of the earlier upanishads, responsible for the phenomenal world of multiplicity while remaining immutably alone. Towards the end of the text, the teacher of this pantheistic philosophy, Rudra, is described as 'the revered head of the Atharva" ("ity āha bhagavānatharvaśirah"); and his teaching also is called by the same name ("ya idam-atharvaśiram brāhmaṇodhīte" etc.).



The concluding sentence of the *Bhāvanopanishad* (according to the recension accepted by Bhāskara-rāya) assures that one who

understands the ideology of this text understands also the 'head of the Atharvan'.

Here is an attempt to identify the Tāntric teaching with the culmination of thought followed in the *Atharva-veda,* and to reconcile this teaching with the vedāntic outlook. It is well known that the tantras are aligned with the *Atharva-veda. Śukra-niti* (4,3,27), for instance, mentions that the sciences of medicine (*āyurveda*), archery (*dhanur-veda*), music (*gandharva-veda*) and the tantras are affiliated to the *Ṛg-veda,* the *Yajur-veda,* the *Sāma-veda, and the Atharva-veda* respectively.

The traditional view is that the tantras are more specifically affiliated to the 'Saubhāgya-kāṇḍa' portion of the *Atharva-veda.* The tāntrick works themselves claim that the *Atharva-veda* is the source of their ideology, and the authority for their prescriptions. *Rudra-yāmala,* for instance, holds that the mother-goddess *(devī),* who rules supreme in the tāntrik context, belongs to the Atharva-division of vedic tradition (*ātharvaṇa-śākhinī*).

The same text contains an eloquent eulogy of this Veda, which in the eyes of the rigorous 'edic traditionalists is out of bounds for decent folk (17,1-26): this is the veda which contains the essence of the wisdom of all the four vedas ('chatur-veda-jñāna-sārah', 26); from this veda emerged the *Sāma-veda, Yajur-veda* and *Ṛg-veda,* characterized by the three *guṇas,*

sattva, rajas, and *tamas,* respectively (2-3); within its cope (*atharva-veda-chakra*) is included the kuṇḍalī dynamics (10), and in its resides the great mother-goddess who incorporates in herself all the gods, and who represents all the sacred hymns (11). Thus this veda would render the other vedas either irrelevant or unnecessary.

It cannot be denied that there was continuing discord between the tāntrick votaries holding fast to the *Atharva-veda* and the Vedic traditionalists who recognized only the other three vedas. Whatever the causes and nature of the conflict, there was tendency, originally hesitant but gradually gathering strength, to integrate the practical aspects of the two rival approaches. This tendency naturally assumed many forms.

If the common belief was that the tantras were derived from the Atharva complex, there was also the view (e.g., in *Nārāyaṇīya-tantra*) that the vedas themselves were derived

from the Yāmala texts the tāntrick tradition: the *Ṛg-veda* from *Rudra-yāmala,* the *Yajur-veda* from *Vishṇu-yāmala,* the *Sāma-veda* from *Brahma-yāmala,* and the *Atharva-veda* from *Śakti-yāmala.*

Some of the tāntrik texts (like *Kāka-chaṇḍeśvara-mata*) taught that the Vedic corpus had become obsolete, due to their great age, while the tantras have arrived to fill their place. *Kulārṇava-tantra* likened Vedic wisdom to the common harlots, for the vedas made their wisdom readily accessible to all and sundry, in contrast to the tantras which, like respectable housewives, confined their wisdom (which incidentally was regarded as the same as vedic wisdom) only to the duly initiated.

The tantras in due course came to be classed with the purānas, as variant versions of vedic wisdom. Aparārka's commentary on *Yājñavalkya-saṁhitā* counsels that the tantras should not be condemned by the votaries of Vedic tradition,

although the validity of the tantras is restricted to some portions thereof.

One of the powerful expressions of this tendency to integrate aspects of vedic orthodoxy with tāntrik ideology was the composition of tāntrik texts in the style of upanishads. In the context of vedic orthodoxy, the portions known

as the upanishads represent the final stage of Vedic wisdom, which reject (or restricted the scope of) rituals in favour of the mystical intuition of reality, which substituted liberation from phenomenal ills (*mukti*) for the procurement of heavenly rewards *(swarga)* as the ultimate goal of human life, and which advocated knowledge *(jñāna)* as the royal road to this final goal, in preference to ritualistic action *(karma)*.

The tāntrik 'upanishads' have much the same approach with regard to the tāntrik context. They seek to reject the path of action (whether the Vedic rituals or the magical rites of the Atharvan and Aṅgiras types), and emphasize the symbolical significance of the Vedic and tāntrik prescriptions. While advancing beyond the action-oriented tantras, these 'upanishads' attempt to reinterpret the vedic message in terms of the tāntrik ideology.

Lakshmīdhara's gloss on *Saundaraya-laharī* goes to the extent of pronouncing that the performance of external rites is actually un-vedic, and that the genuine teaching of the veda is to develop an intuitional understanding of the essential significance of these rites.

The word 'upanishad' means 'secret teaching' or 'direct transmission of the liberating

wisdom'. The method advocated in the canonical upanishads for the realization of the highest truth (which was also directly experienced in ones own being) is wisdom (*jñāna*). Verbal understanding (*śravaṇa*), purposeful reflection on the import and significance of the texts (*manana*), and intent, intimate contemplation (*nididhyāsana*) are suggested as effective instruments for the acquisition of such liberating wisdom. The 'upanishadic' texts affiliated to the *Atharva-veda* have the same approach, and prescribe the same methods although in a tāntrik framework.

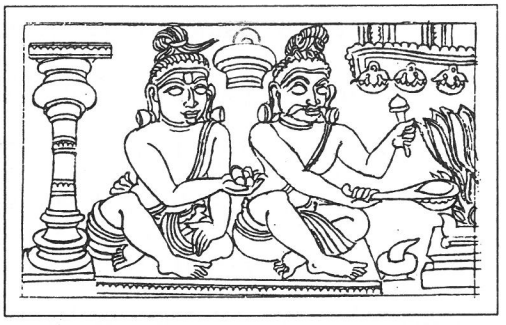
With the exception of three major upanishads (viz., *Praśna, Muṇḍaka* and *Māṇḍūkya*), the 'upanishads' formally affiliated to the Atharva-veda do scarcely any justice to the nomenclature of 'upanishad'. Most of them, for the most part, are merely bits and pieces of passages from several major upanishads stuck together with little regard for organization of thought or unity of import. The better known among these minor upanishads are elaborate and didactic, but borrowing heavily from the Vedic corpus.: *Mahā-nārāyaṇa* in 36 khaṇḍas; *Bṛhaj-jābāla* in eight brāhmaṇas; *Nṛsiṁha-pūrva-tāpanīya* in eight adhyāyas; *Nṛsiṁha-uttara-tapanīya* in nine khaṇḍas, and *Nārada-parivrājaka* in nine upadeśas. They are widely read, and frequently commented upon, for they do breathe an air that is reminiscent of the major upanishads.

But texts like *Atharva-śiras, Rāma-rahasya, Sītā, Śarabha, Sūrya, Kṛshṇa, Pāśupata-brahma, Hayagrīva, Dattātreya* and *Devī* are

so obviously cultic and sectarian that their upanishadic character is little beyond the suffix 'upanishad' added at the end. There are texts that deal principally with spiritual practices (especially Yoga) and incidentally with a miscellany of topics (e.g., *Śāṇḍilya* and *Annapūrṇa*).

Short text like *Ātma, Para-brahma, Mahāvākya, Atharva-śikhā* and *Parmahaṁsa,* attempt at succinct philosophical essays in the manner of the major upanishads, although with little success. The cult of the mother-goddess has occasioned many 'upanishads' (like *Guhya-Shoḍhā-nyāsa, Shoḍhā, Sumukhī, Kālikā, Śyāmā,* and *Kālimedhā-dīkshita*) which are strongly tāntrik in character. They are rightly regarded as 'Śākta-upanishads'.

The cult of Śri-Vidyā in particular has a few 'upanishads' like



Bhāvanā, Tripurā-tāpini, Bahvṛcha, Śrī-Vidyā tāraka and *Śrī-chakra.* The last named text is a brief one, affiliated to the 'Saubhāgya-kāṇḍa' portion of the *Atharva-veda.* But the title is misleading, for it contains little that is relevant to the celebrated design. It deals with the *nyāsa* aspect of worship and eulogizes the acquisition of 'power' *(śakti)* without which neither knowledge nor emancipation may become a reality.

The 'upanishad' called *Śri-Vidyā-tāraka* is also a short one (in four pādās), providing little information concerning the cult. It is in the form of a dialogue between

Agastya and Hayagrīva, and deals with four 'khaṇḍas', which, however, are applied to the syllable *aum* (interpreted as having six *kūṭāksharas*). It considers, all too briefly though, the well-known theme of *Māṇḍūkya,* viz., the self being 'four-footed' (chatushpāt), passing through the conditions of wakefulness, dream, sleep, and beyond.

Tripurā-tāpinī-upanishad and *Bhāvanopanishad* are significant among the texts that deal with Śrī-Vidyā. The former is important inasmuch as it seeks to integrate the vedic outlook with the tāntrik, and deals with the basic conceptions of Śri-Vidyā. Bhāskara-rāya, the commentator on *Bhāvanopanishad,* suggests that the two texts are complementary in character: the former dealing with the worship-symbolism and the latter with the meditational aspect.

The full text of this 'upanishad' is given here. While the text ostensibly attempts to explain the ritualistic dimension of Śri-Vidyā (Kriyā Kāṇḍa, 5,1) it is actually a reinterpretation on tāntrik lines of three well-known Vedic hymns: the gāyatri-hymn commencing with "tat-savitur-vareṇyam", the hymn commencing with "jātavedase sunavāma", and the hymn "tryaṁbakam yajāmahe etc" (*Yajurveda*). In five sections, each of which is called an 'upanishad', it deals with the external worship of Śri-chakra, its symbolism, the iconographic significance of the mother-goddess, meditation on the

sacred design, and the employment of Śri-vidyā to pragmatic ends.

It contains a description of the nine enclosers of the Śri-chakra (3,3). The account is concluded with the assertion that the innermost point (*bindu*) in the central triangle is the real Śri-chakra.

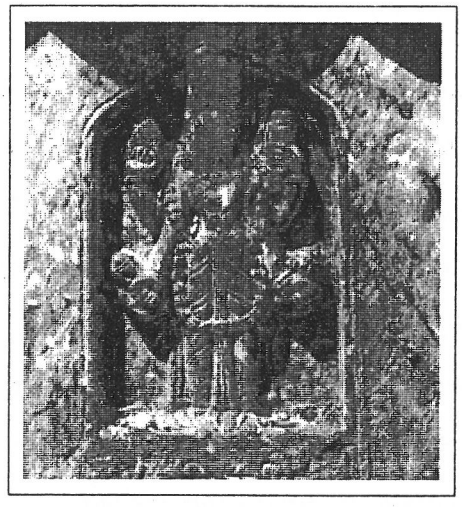
तदेव चक्रं श्रीचक्रम्।
तस्य नाभ्यां अग्निमण्डले
सूर्याचन्द्रमसौ तत्रोऽङ्कारपीठं
पूजयित्वा तत्राक्षरं बिन्दुरूपं
तदन्तर्गतव्योमरूपिणीं विद्यां परमां स्मृत्वा
महात्रिपुरसुन्दरी – मावाह्य...

Bahvṛcha is another upanishad that is directly concerned with the cult of Śri-Vidyā. It is short, and it affiliated to *Ṛg-veda* (according to *Muktikopanishad,*1,1). It substitutes 'devī' for *brahman,* and explains the emergence of the phenomenal world from her, called variously Tripura-sundarī, Lalitā, Bālāmbikā etc. She is the sole reality, "the transcendental *brahman,* impartite and without a second."

The text provides the characteristic Vedāntic flavour to the cult of Śri-Vidyā.

It even incorporates the four *mahāvākyas* ("prajñānam brahma", "aham brahmā'smi", "tat-tvam-asi", and "ayamātmā brahmā") into the eulogy of the mother-goddess. The text concludes with the vedic hymn "Ṛcho parame vyoman....." however with no attempt to suggest its relevance to the text.

3. BHĀVANOPANISHAD



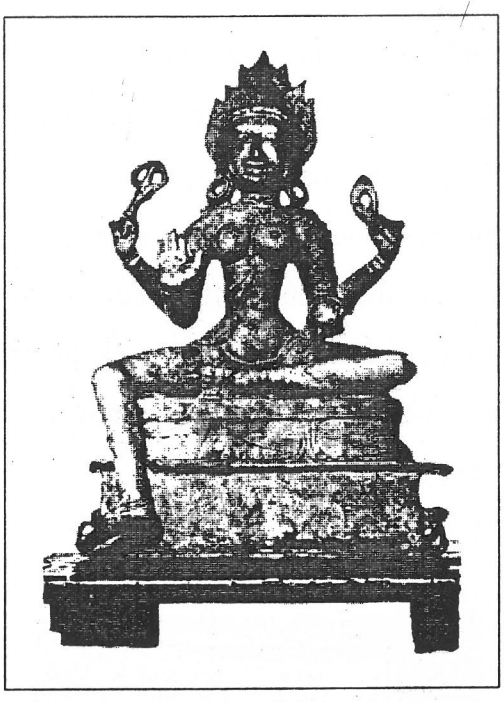
Bhāvanopanishad is a short collection of aphoristic statements (*vākyas*), affiliated to the *Atharva-veda*. It occurs in three recensions: (1) the one adopted by the commentator, Bhāskara-rāya, consisting of 36 sentences; (2) the one adopted by another commentator Upanishad-brahma-yogi, substantially identical with the above, but with a few additional sentences; and (3) the text that is included in the collection of 108 upanishads, *Upanishat-saṁgraha* (ed. by Pandit Jagadīsa Śāstrin, Motilal Banarsidas, Delhi 1970, Part I, Serial No. 87, pp. 548-550), consisting of 67 sentences.

The text in its first recension was published as early as 1896, along with Bhāskara-rāya's commentary (ed. by A. Mahadeva-Sastrin and K. Rangacharya, Govt. Oriental Library, Mysore). The text in its second recension was published from Adyar, along with the commentary of Upanishad-brahma-yogi in 1925 (ed. by A. Mahadeva Sastrin, Adyar Library

Bulletin, Adyar, Madras). The text alone was printed in Bombay in 1917 (ed. by W. L. Pansikar, Nirnaya-sagar Press).

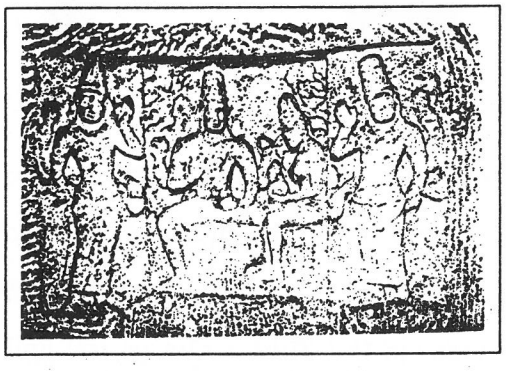
The text consists of exceedingly cryptic statements in the style of the *sūtras,* with no suggestion of any thematic classification of these statements. The main purpose of the text is to delineate the correspondence between the details of Śrī-chakra with the details of human constitution. Śri-chakra is the design that is worshipped in the cult of Śri-Vidyā to the accompaniment of elaborate and precise rituals, or by contemplation on conceptual and symbolic representation. The former aspect is dealt with in the *Tripurā-tāpinī-upanishad,* while the latter is the theme of *Bhāvanopanishad. Śri-chakra* is a projection of the essential dimensions and also of unity of the entire universe (*brahmāṇḍa*) and also of the basic aspects of the human constitution, in its structure as well as function (*piṇḍāṇḍa*). The essential correspondence or identity between the two aspects (*sāmarasya* or *tādātmya*) as represented by this psychocosmogram is the focal interest of *Bhāvanopanishad.*

It begins with the usual tāntrik acceptance of *guru* as the indispensable gateway for the liberating wisdom, and proceeds to define human constitution in terms of the forms assumed by the *guru.* Then the nine-fold energy represented by the Śri-chakra is sought to be related to the human constitution in its physical, vital and mental aspects. The bulk of text is occupied with the enumeration of the nine *chakras* that enter into the composition of Śri-chakra, and their diagrammatic, cultic and psychophysiological details. The method of enumeration follows the *saṁhāra-krama* ('the procedure of absorption or dissolution'), viz., commencing from the outer-most enclosure and proceeding inwards until the central point is reached.



The text is closely associated with the tāntrik treatise of great repute, *Tantra-rāja-tantra.* The sentences in the *Bhāvanopanishad* have exact correspondences with verses in the *Tantra-rāja-tantra*; and the commentator Bhāskara-rāya almost exclusively relies on the latter for interpreting the former. The *tantra* is an elaborate text in three distinct parts containing the three divisions of Śri-vidyā: *kādi, hādi,* and *kahādi.* The content of the *Bhāvanopanishad,* which is a text

belonging to the Kādi tradition, is to be found in the first division, which consists of thirty-six sections, with a hundred verses in each section. It forms the thirty-fifth section or paṭala. There is an excellent commentary on this text, known as Manoramā, ascribed to Subhagānanda-nātha.



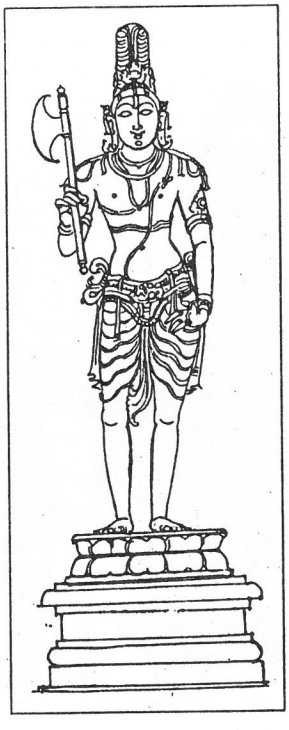
The commentary, which crystallizes the viewpoint adopted by the *Kādi*-tradition of Śrī-Vidyā mentions nine manuals which are core-texts of this tradition: *Vāmakeśvara-tantra, Chandrajñāna-tantra, Sammohana-tantra, Nityā-shoḍaśikārṇava, Mātṛkā-tantra, Sundarī-hṛdaya. Meru-prastāra-tantra, Prastāra-chintāmaṇi* and *Bahurūpāshṭka.*

It is, however, doubtful, if all these are in fact independent works. We know, for instance, that *Sundarī-hṛdaya* is the name given to a portion of *Nityā-shoḍaśikārṇava.* And, we have to it on the authority of Bhāskara-rāya, *Nityā-shoḍaśikārṇava* is itself a part of *Vāmakeśvara-tantra.*

The text named *Sammohana-tantra* that is available to us now does not deal with the *Kādi-tradition,* nor do some of the other texts mentioned above. Important core works that project the *Kādi-tradition,* therefore, are only two: *Vāmakeśvara-tantra* and *Chandra-jñāna-tantra.*

Bhāskara-rāya's commentary, however, mentions several works

that are regarded as authoritative for the *Kādi* -tradition. Besides *Tantra-rāja-tantra,* the works cited here include *Śiva-sūtra* with Vārttika, *Nityā-shoḍaśikārṇava, Rahasya-nāma-sahasra* (i.e., *Lalithā-sahasra-nāma*), *Mālinī-tantra, Yoginī-hṛdaya* (probably the same as *Sundarī-hṛdaya* mentioned in *Manoramā*), *Nityā-hṛdaya* (perhaps a part of *Tantra-rāja*), *Bindu-sūtra, Ratna-traya-parīkshā* and *Saundaraya-lahari.*



Bhāskara-rāya, whose commentary on *Bhāvanopanishad* has been included in this edition, was a celebrated authority on the philosophy and practice of the *tantra,* especially of the cult of Śri-vidyā, during the early part of 18th century. His exact dates are uncertain, but he mentions that his commentary on *Vāmakeśvara-tantra* (called *Setu-bandha*) was completed on Śivarārti in the śaka year 1655 (corresponding to 1733 A.D.), and that his commentary on *Lalitā-shasra-nāma* (called *saubhāgya-bhāskara*) in the Saṁvat year 1785 (corresponding to 1728 A.D.).

His father was Gaṁbhīra-rāya belonging to Ṛg-veda-śākā and Viśvāmitra gotra, was a scholar and minister in the court of the ruler of Bijapur. He is said to have rendered *Mahābhārata* into Persian, and earned from the ruler the title of

'Bhāratī'. Bhāskara-rāya's mother's name is given as Koṇamāṁba. His birth place is given as Bhāgya-nagara (present-day Hyderabad in the Deccan).

During the family's visit to Vārāṇasī on a pilgrimage, the *upanayanam* ceremony of the boy Bhāskara-rāya was performed in Vārāṇasī, where he resided for some years acquiring the knowledge of eighteen branches of learning from Nṛsiṁhādhvarī (who was a tāntrik initiate under the name Nṛsiṁhānanda-nātha, and who was the author of a tāntrik work *Sāṃbhavānanda-kalpalatā,* and of the 'paribhāshā' verses for *Lalitā-sahasra-nāma*).

Initiated into the tāntrik worship of the mother-goddess even as a boy by his father, Bhāskara-rāya-bhāratī-dīkshita obtained formal initiation and final conservation (*pūrṇābhisheka*) from the tāntrik master of Surat in Gujarat, Śivadatta-śukla by name (whose initiatory name was Prakāśānanda-nātha). Bhāskara-rāya's initiatory name (*diskshā-nāma*) was Bhāsurānanda-nātha.

He married Ānandi-bāi, and initiated her in Śri-vidyā (given her the initiatory name Padmāvatyam-bikā).

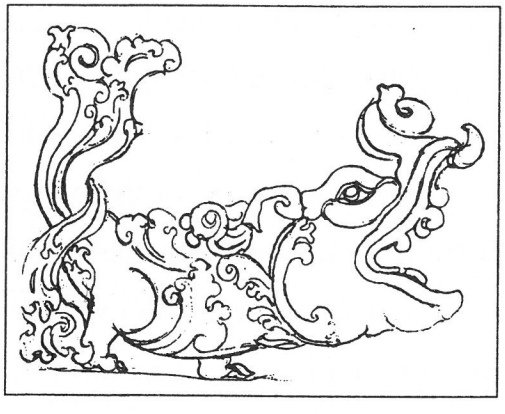
Bhāskara-rāya recognized the oblivion into which the *Atharva-veda* was falling and resolved to resuscitate scholarly interest in it. He studied the entire corpus of the *Veda* (along with the Brāhmaṇa texts) and began teaching it to students. He was also responsible for popularizing *Devī-bhāgavata* and *Adbhuta-kāṇḍa-Rāmāyana.*

He was a great votary of Śri-vidyā and wrote many manuals explaining its philosophy, symbolism, practice and relevance. He was a prolific writer in several branches of learning, like veda, vedānta, mīmāṁsā, nyāya, literary criticism, grammar, ritualistic issues, devotional hymns, and *mantra-śāstra.*

His celebrity rests on his works in the last category, among which well-known are his commentary on *Lalitā-sahasra-nāma* known as *Saubhāgya-bhāskara,* his commentary on *Vāmakeśvara-tantra* called *Setu-bandha* (dealing with the *bahiryāga* and *antaryāga* of the goddess Tripura-sundarī), his commentaries on three upanishads, (*Bhāvanopanishad, Kaulopanishad* and *Traipuropanishad*), his gloss on Paraśurāma-*kalpa-sūtra* known as *Ratnāloka,* and an independent poetical work called *Varivasyā-rahasya.*

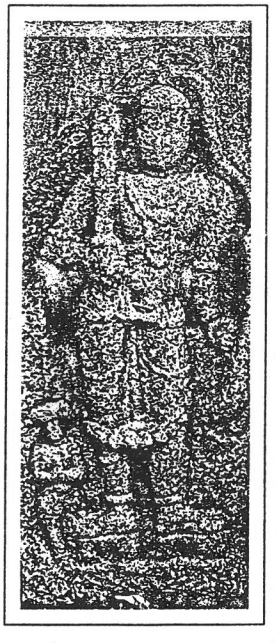
After spending many years in Vārāṇasī, he returned to the South, initially settling down on the banks of the river Krishṇā at the behest of the ruler Chandrasena (who was his admirer) and finally moving down to Tiruvālaṅgāḍu on the Southern banks of Kāverī in the Choḷa country. What motivated him to

choose this place was the desire to live near his teacher Gaṅgādhara-vājapeyi, under whom he had learnt Nyāya of the Gauḍa type. The Maharatta ruler of the region honoured him and bestowed a village on him on the northern banks of the river, facing Tiruvalaṅgāḍu. He lived to be a very old man, and passed away at Madhyārjuna-kshetra (Tiruviḍaimarudūr). One of his disciples, Umānanda-nātha wrote *Nityotsava,* an important manual on Śri-vidyā.



His commentary on *Bhāvanopanishad,* called merely 'bhāshya', is brief but suggestive. He relies mainly on texts like *Tantra-rāja-tantra, Mātṛkārṇva, Tripurārṇava, Yoginī-hṛdaya* and *Pārānanda-tantra.* His explanations are cryptic and presupposes a familiarity on the part of the reader with the ideology basic to Śrī-vidyā.

Upanishad-brahma-yogi, the author of the second commentary included in this edition, was a



prolific writer in Advaita during the 18th century. His *Paramādvaita-siddhānta-paribhāsha* was

completed in 1709 A.D; and his commentary on *Muktikopanishad* is dated 1751 A.D. Known in lay life as Śivarāma of Vādhūla gotra, he hailed from Brahmapuram on the banks of the river Pālār.

He was initiated into *saṁnyāsa* by Vāsudevendra in Kāñchīpuram, where he settled down and founded his own monastery (extant even to this day, known as 'Upanishad-brahmendra maṭham'). Although his initiatory name was Rāmachandrendra, he was better known as Upanishad-brahma-yogi, on account of the commentaries that he wrote on all the traditional 108 upanishads (published by the Adyar Library, Madras, in different collections 1920-1953).

Although an Advaitin by conviction, he was a great devotee of Rāma and preferred the *bhajana* form of worship. His works have the distinct flavour of devotion *(bhakti)*. He also evolved the method of contemplation on the *praṇava* (*om*), and concentrating on the esoteric quality of sound (*nāda*). Besides commentaries on the three Vedāntic *prasthānas* (the Upanishads, the *Gītā* and *Brahma-sūtra*) and several independent treatises on Vedānta (*prakaraṇas*), he composed many musical pieces (*divyanāma-samkīrtanas*). He was a contemporary of saint Tyāgarāja (1767-1847A.D.), with whom he was acquainted.

4. THE MEANING OF BHĀVĀNA

The orthodox approach to divinity assumes four progressive stages. (1) worshipping Godhead in an external image having a recognizable form (*pratīkopāsanā*); (2) worshipping Godhead in the

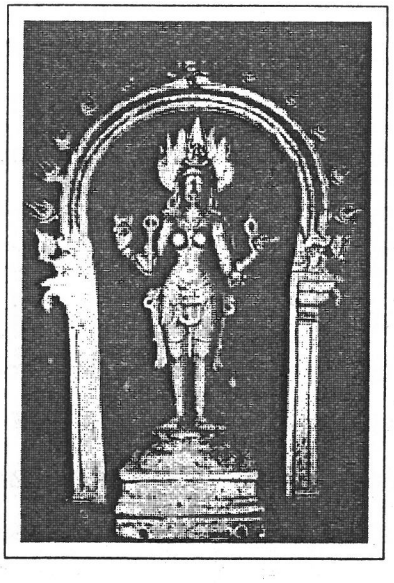
image with the understanding that the image represents the adorable aspect of the all-pervasive divinity *(pratirūpa-pratimopāsanā);* (3) meditating on the significant attributes of divinity, which really abide in ones own heart (bhāva-*pratimopāsanā*); and (4) worshipping the abstract divinity by symbolic offerings (*nidānopāsanā*). The last stage culminates in the rejection not only of external props like the physical image, things of worship like flowers etc., but also of the duality between the devotee and the Godhead, which underlies the previous approaches.

The tāntrik tradition has a similar arrangement. Broadly, worship is two fold: 'external' (*bahir-yāga*) and 'internal' (*antar-*

yāga). In the former, a concrete representation of the divinity is resorted to, and worship is conducted through offering of the *upachāras* (as to an adorable human being), praises *(stuti),* repetition of powerful names of the divinity or seed syllables communicated by the *guru* (*japa*), and contemplation on the greatness and glory of God (*dhyāna*). The rituals employed here may be vedic or tāntrik in character. And the representation of the divinity would be so as to inspire feelings of reverence for Godhead, and so as to be relevant for the ritualistic details. This worship is described as 'gross' (*sthūla*).

The latter form of worship falls into two stages: with external props' (*sādhāra*) and 'without such props' (*nirādhāra*). The 'props' refer to the implements used; but the emphasis is on the mature outlook of the devotee, who will not mistake the props as absolute in their value.

The devotee in the first stage understands the symbolisms involved in the physical representation of the divinity and in the ritual sequence. He also knows that the props are only instrumental and not indispensable; he must, however, depend upon them until wisdom dawns in him. As he progresses in this stage, he will find the props increasingly unnecessary, and will finally dispense with them.



Bhāskara-rāya in his *Setu-bandha* speaks of these stages thus:

उपास्यायाः परमेश्वर्याः त्रीणि रूपाणि
उपास्तियोग्यानि–
स्थूलं सूक्ष्मं परं चेति। तत्राद्यं
करचरणाद्यवयवशीलं, चक्षुरिंन्द्रिययोर्योग्यं,
द्वितीयं मन्त्रात्मकं श्रवणेन्द्रियवागिन्द्रिययोर्योग्यं,
तृतीयं वासनात्मकं पुण्यवतां मनसो योग्यम्॥

The devotee in the first stage looks upon the divinity as having a human form, which the eyes can behold and the hands can touch; this is the gross (*sthūla*) form of the mother-goddess who is the object of adoration and worship.

In the second stage, the form of the deity is subtle (*sūkshma*), in the form of the powerful sounds of a *mantra,* which the tongue can utter and the ear hear. In the third stage, which is transcendental (*para*), the form can be visualized only by the mind, for it consists of the sustained dispositions arising out of accumulated impressions (*vāsanā*) left in the mind of the devotee who has dedicated his entire life to the worship of the mother-goddess.

The meaning of *vāsanā* in the tāntrik context is more than mere impressions deposited in the mind by experience during waking life, which the word ordinarily means. The explanation in the texts calls attention to the culturing of the mind as the result of a ritual; the culturing in which the spirit of man is invigorated by directed mental processes ('vāsayati, karmaṇāyo-jayati jīva-manāṁsi').

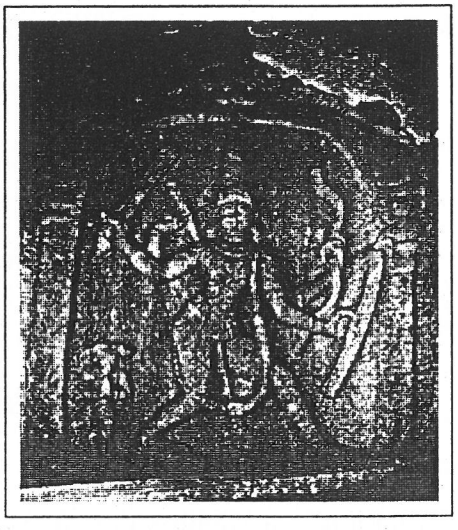
The level of transactional consciousness is heightened, owing to such culturing. The mother-goddess who has been worshipped so intently by the devotee is actually identical with the devotee's own spirit; only the devotee had no clue to this until the third stage is reached.

The objects of his search and adoration is now recognized in the deepest layers of his own being; and the object appears before him in the shape of his own intentional consciousness (*vāsanā* or *chaitanya*). External rites, outward search and conventional conduct have no meaning for the devotee any longer.

The devotee's consciousness undergoes a transformation by the discovery that he has made of the divinity in his own being. Such transformation is known as *bhāvanā*. The word, derived from the root *bhū* ('to be') means 'to cause bring something into being', 'to effect'. It also means 'conception' or 'thought' in the sense that a mental process brings into existence an idea as a reality; conceiving causes the emergence of a concept which has correspondence with truth.

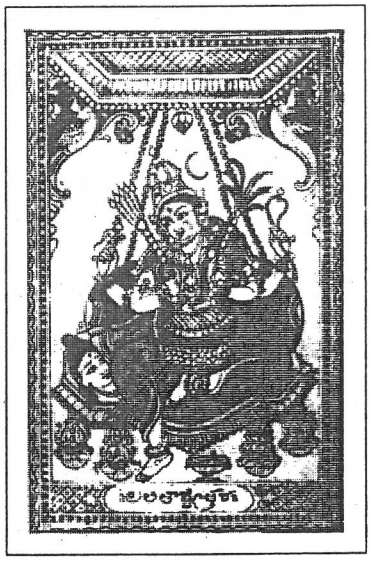
In an extended sense, the word means 'contemplation' or 'meditation', a deliberate activity which is directed towards the reification and crystallization of a mere mental construct, *Bhāvanā,* as the method of meditation prescribed to explore the hidden depths of ones own being, figures prominently when the devotee has gone beyond the stage of gross worship of materialized divinity through external rituals (*bahir-yāga*). It is the technique that is effective in 'internal worship', especially when the

'props' are about to be dispensed with.



The use of the word is not confined to the tāntrik context. We find it used extensively in the Buddhist texts of both theravāda and mahāyāna persuations in the sense of contemplative exercises. *Bhagvad-Gitā* (2,66) takes the word to mean the immediate precondition for tranquility: "there is no intentional consciousness' *(buddhi)* for one who has not 'yoked' his senses *(ayukta);* and he who has not 'yoked' his senses cannot be mediative (*bhāvanā*), and without meditation there can be no peace *(śanti)*".

Texts like *Vishṇu-purāṇa* (6,7) speak of three types of *bhāvanā*: (1) contemplations on the absolute reality in terms of abstractions (*brahmākhya*), (2) contemplations on the import of rituals *(karmākhya),* and (3) contemplations that relate the absolute reality with the ritualistic import (*ubhayātmika*).



The devotees who resort to the first type deliberate thus: "We shall meditate on Brahman alone" ('brahmaiva bhāvayāmah'); the devotees who prefer the second type deliberate: "We shall perform the rituals only" ('karmaiva kurmah'); and those who choose the third type deliberate: "We shall mediate on Brahman as well as perform the rituals" ('ubhayam anusandadhma').

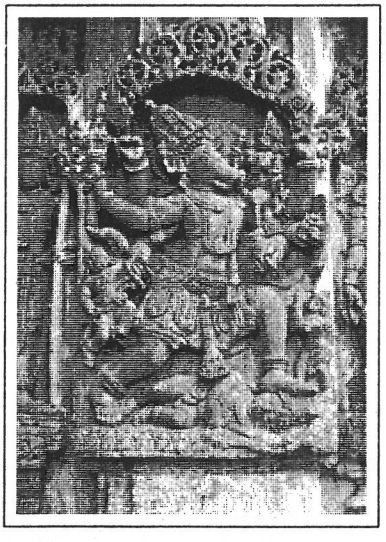
The three types are together called *bhāva-bhāvanā* ('deliberating upon a theme').

However, the tāntrik employment of the word has connotations which are peculiar to the tāntrik ideology. For instance, the mother-goddess *(devī)* is said to have three forms: (1) subtle (*sūkshma*), viz., the fifteen-lettered *mantra* (*pañchadaśī*); (2) more subtle (*sūkshma-tara*), as 'kāma-kalā' which is the universal reality, and (3) most subtle (*sūkshma-tama*), as the principle of kuṇḍalinī in the psychophysical constitution of the devotee himself.

Bhāvanā is to meditate on the perfect correspondence among these three forms, and thereby to realize the utter identity between his own individuated self (*jivātmā*) and the mother-goddess as the transcendental Self (*paramātmā*). It takes the form of figuring out the import of three 'secretes' (*rahasya*): The symbol of worship (*pujā-sanketa*), the symbol of the fifteen-lettered *mantra* (*mantra-sanketa*), and the symbol of Śrī-chakra (*chakra-sanketa*).

The first is on the physical or gross plane (*kāyaika* or *sthūla*), the second on the verbal or subtle plane (*vāchika* or *sūkshma*), and the third

on the mental or transcendental plane (*manas of para*). The three are obviously inter-related. The first two are taught in the texts like *Tripurā-tāpinī-upanishad,* while the third (known as *bhāvanā*) is sought to be taught in texts like *Bhāvanopanishad.*



Bhāskara-rāya opens his commentary on *Bhāvanopanishad* with sentences that reflect the foregoing observations:

इह खलु श्रीत्रिपुरसुन्दर्याः स्थूलसूक्ष्मपरभेदेन त्रिविधायाः उपास्तिरूपाः। क्रिया अपि त्रिविधा कायिकी वाचिकी मानसी चेति। तासां बहिर्याग – जप – अन्तर्यागरूपाणां एकैकस्यां इतरयोः संवलितत्वेऽपि प्राधान्यप्राचुर्याभ्यां कायिकत्वादि व्यपदेशः। एतस्तु आदिमं द्वयं त्रिपुरातापिन्याद्युपनिंषत्सु उपदिश्य ततोऽपि रहस्यभूतां कालचक्रान्तर्गतश्रीचक्रस्य भावनानाम्नीं तृतीयां उपस्तिम्...।

Of the three methods taught, the first one is supposed to be proper for lay devotees with little intellecutal or spiritual involvement (*mandādhikāri*); the second for devotees who are more evolved intellectually and spiritually and with greater commitment to the worship mode (*madhyādhikāri*); and the third for the most highly evolved aspirant (*uttamādhikāri*).

Kulārṇava-tantra (9.37) goes so far as to condemn the first two methods accommodating them in

three modes in a four-fold classification.

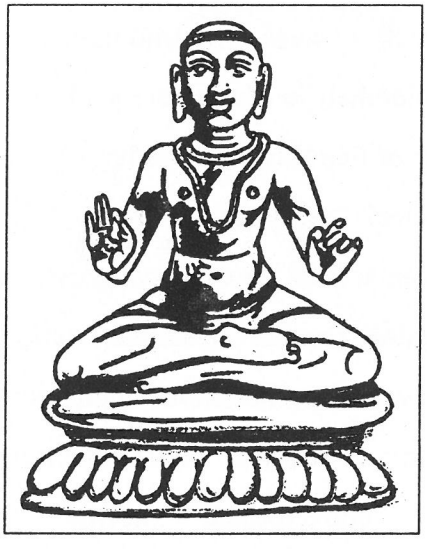
उत्तमो ब्रह्मसद्भावो ध्यानभावस्तु मध्यमः।
जपपूजाधमा प्रोक्ता बाह्यपूजाधमाधमा॥

The realization of the absolute is the most excellent or superior; the mode of contemplation comes next in merit; repetitions of *mantras* and symbolic worship are inferior; and external worship by rituals is the worst. What is here referred to as 'brahma-sadbhāva' is bhāvanā.

The reason for this preference of *bhāvanā* lies in the distinction made both in the tantras and in the upanishads between the two kinds of knowledge, 'transcendental' *(parā)* and the 'transactional' *(aparā)*.

The former is called *vidyā* representing the power that liberates, while the latter is *avidyā* or the power that binds. The goal set before the former is emancipation *(mukti)* by the non-dualistic approach (*advaitopāsanā*), and the goal set before the latter is virtuous life *(dharna)* by rituals prescribed in scriptures *(pūjā)* etc.

In the context of practical spiritual discipline, the distinction

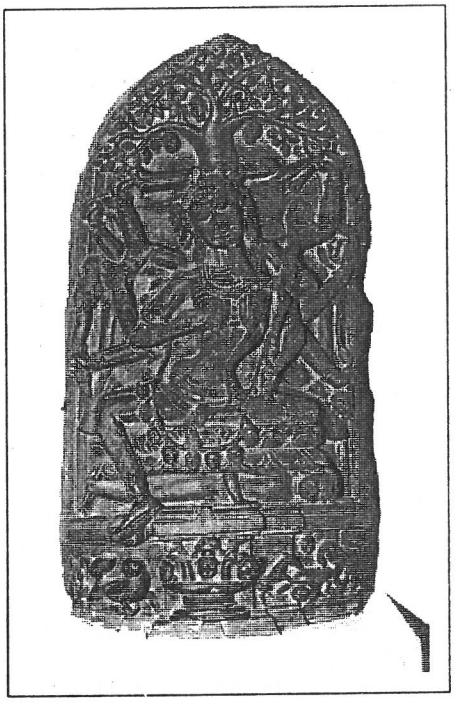


corresponds to the distinction made in Vedānta between intuitional realization *(vitti)* and devotional and ritualistic worship *(upāsti)* (cf. *Brahma-sūtra*, 4, 1, 1: Śaṁkara's comments thereon).

The insistence on *bhāvanā* as the highest path was motivated also by another consideration, which probably was relevant during the time when the tāntrik outlook was getting chastened and crystallized.

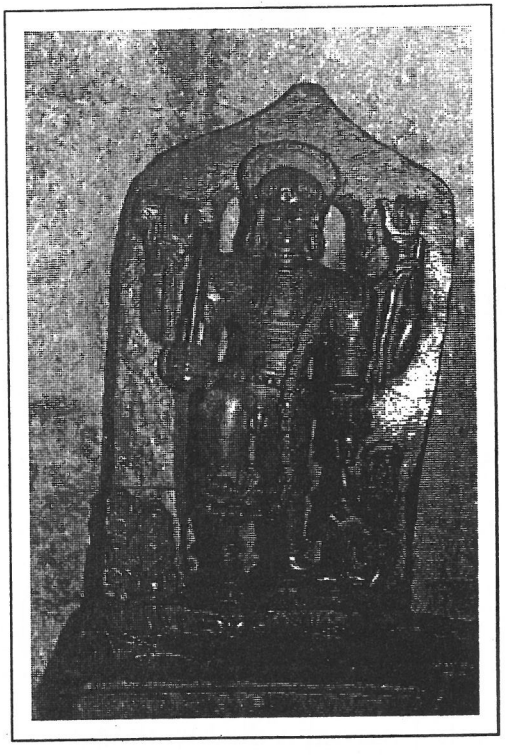
The tāntrk path of external rituals involved several practices which were antinomian and outlandish in character, such as the use of five things forbidden in decent society (liquor, meat, fish, promiscuous sexual congress, and mudrā), sexual mysticism, religious debauchery, licentious living in the name of religion, pious rejection of all conventional norms and constraints, black magic, and revulsive sorcery.

Approval of these practices has entered even such texts as *Rudra-yāmala* and *Kulārṇava-tantra,* which



incidentally also contain praise of bhāvanā. Getting inebriated in the *bhairavī-chakra* and indulging in uninhibited carnal satisfactions to the accompaniment of wierd rites in total defiance of social prescriptions, nocturnal adventures in the crematoria with strange rituals associated with corpses and goblins, resorting to perilous practices of witchcraft and sorcery such as 'the six occult deeds' (*shaṭ-karma, viz.,*

gaining possession, causing obstructions, sowing the seeds of hate, driving out by force, killing in a violent manner and pacification of disease of misfortune), and employment of *mantras* and



maṇḍalas towards covetuous and unrighteous ends characterized the tantra in practice during that period.

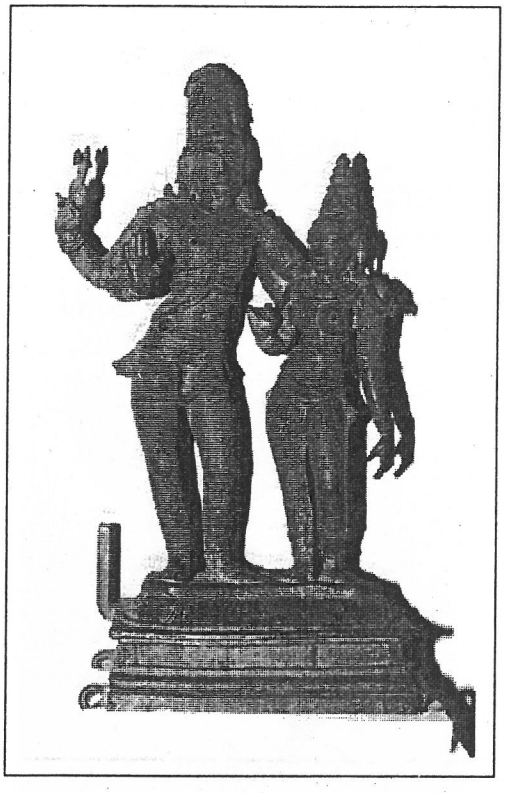
There was naturally a revulsion among the laity towards the tāntric cults in general; and even among the tāntrik devotees and need was keenly felt to eliminate the evil influence and set the house in order.

It was in this context that the tāntrik ideology was sought to be pruned, and cleared of occult encrustations. An attempt was made to reinterpret the details of tāntrik practices in terms of abstract symbolisms, so as to keep away the grossly licentious vagabonds and the wicked adventurers seeking the exert their evil influence by occult means.

The texts began to caution that the tantrik path was by no means easy or attractive. The *Kulārṇava-tāntra,* for instance, proclaimed that the Kaula path was more arduous

than clinging to the neck of a tiger, walking on the edge of a sword, or holding a venomous viper in bare hand (2,177-199).

The same text provides symbolic reinterpretation of the five *ma-kāras* in terms of yogic benefits: 'liquor' (*madya*) is actually the oozing out of nectar from the centre on top of the devotee's head (*sahasrāra*) experienced in Khecharī-mudrā; 'meat' (*māṁsa*) is the animal nature of the devotee consisting of merit and demerit;



'fish' (*matsya*) is the breath that goes in the twin-channels *iḍā* and *piṅgalā* (rivers Gaṅgā and Yamunā); 'sexual congress' (*maithuna*) is the union of Śiva and Śakti in 'sahasrāra' or the

mingling of the breath with the *sushumṇā* channel, 'parched grain' *(mudrā)* is the drying up of our base and mundane associations.

Further, liquor was identified as the element of fire, meat as wind, fish as water, dried grains as earth, and sexual congress as *ākāśa.* They constitute the kula or family (group of elements).

The sublimation of such coarse concepts into fine sentiments which help perfect the spiritual preparation of the devotee appears to be the common concern of the tantras. The substitution of contemplation for crude rituals brought the tantras closer to the vedāntic approach, especially of the Advaita type.

Elaborate symbolism to facilitate sublimation was also an effective device employed in the tantras. Many of the minor upanishads, affiliated to *Atharva-veda* and having a tāntrik frame work, resort to symbolisms and advocate meditation as the sole effective technique for reaching the fulfilment, which, like the one accepted in Vedānta, is held out to be liberation *(mukti)*, especially in this very life *(jīvan-mukti).*

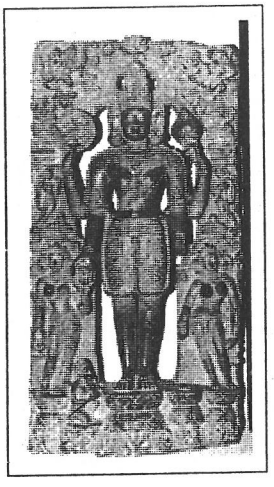
Thus the advocacy of meditation (*bhāvanā*) in the tāntrik context rendered the tantras acceptable to the people. It also helped reconcile the tāntrk outlook with the Vedāntic approach.

The tāntrik sects (*āchāras*) that evolved in the wake of this rapproachment were seven in number, in accordance with the consideration that human temperaments and needs were manifold.

Regarded as the highest in the hierarchy of these, according to Vedic protogonists, the 'Vedāchāra', prescribes non-violent vedic rites, on contemplation of the divinity in

ones body (the 'thousand-petalled lotus'), and on the repetition of the seed-syllable 'Aim'- all these being performed only in day-time.

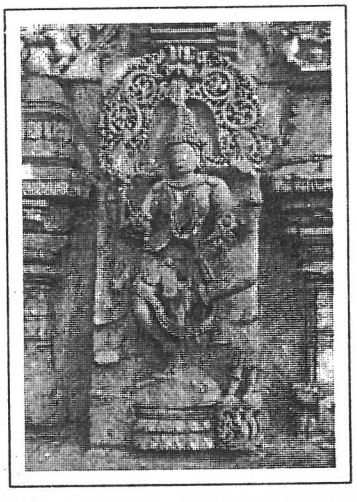
The 'Vaishṇavāchāra' is an extension of the first one, but relying to a greater extent on the sacred mythology contained in the *purāṇas,*



advocating the observance of *vratas* (like fasting, vegetarian diet, celibacy, avocation that is free from violence, restraint in speech etc.) worship of personal gods (*iṣhta-devatā,* mostly Vishṇu) during daytime and repetition of sacred formulae (*japa*) during nights.

The 'Śaivāchāra' is likewise an extension of the 'Vedāchāra', with a sectarian variation; relying on the *smṛtis* as well as on *purāṇas* which glorify Śiva, it advocates the observance of *vratas,* and worship of personal gods (mostly male).

The 'Dakshiṇāchāra', popular in the Southern region of the country, accepts female forms of divinities (*bhagavatī*) but conducts worship in accordance with the prescriptions of the Vedāchāra'. It

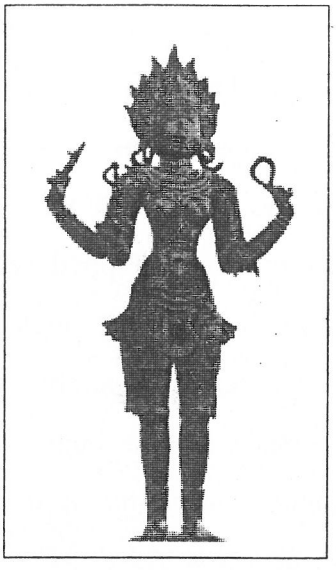


permits worship in the night in cemetaries, on the banks of rivers, under the *bilva-trees,* or in sanctified public places (e.g., where four roads meet), but prohibits the use of liquor, meat etc.,; and no sexual rites are allowed in any manner.

Sometimes, however, garlands of human skulls are worn, and rituals which are dark in import are conducted. This latter tendency is more conspicuous in the 'Vāmāchāra', where the female form of divinity is worshipped with the five *makāras* (liquor, meat, fish, sexual congress and parched grains) in the dead of the night, and in communities of initiated male and female devotees *(chakras).*

The conduct in this sect is by no means acceptable in the social context and, therefore, the devotee is advised to keep his sect-behaviour an esoteric secret. The devotee seeks to realize the transcendental feminine principle in his own body and by his own antinomian conduct.

The 'Siddāntāchāra' adopts the Śaivite philosophy, and while the usual tāntrik rites are performed, great importance is attached to Bhairava (a terrible form of Śiva),



the form which the devotees seek to assume.

The 'Kaulāchāra', while incorporating the details of 'Vāmāchara', defies all rules and restrictions pertaining even to the sectarian rites. There is nothing that is barred for the devotee here: no place, no time and no conduct. Sometimes they are decent folk (*śishṭa*), at other times they are outlandish (*bhrashṭa*); some of them are found to move about like madmen, ghosts and goblins.

They appear as belonging to various sects, while their loyalty to the Kaula ideology is guarded as a dread secret. A verse in *Śyāmā-rahasya* tells us that the Kaulas roam about in various garbs: in private, they follow 'Vāmāchara'; outwardly they adopt 'Śaivāchāra'; in assemblies they pass for devotees of 'Vaishṇavāchāra'.

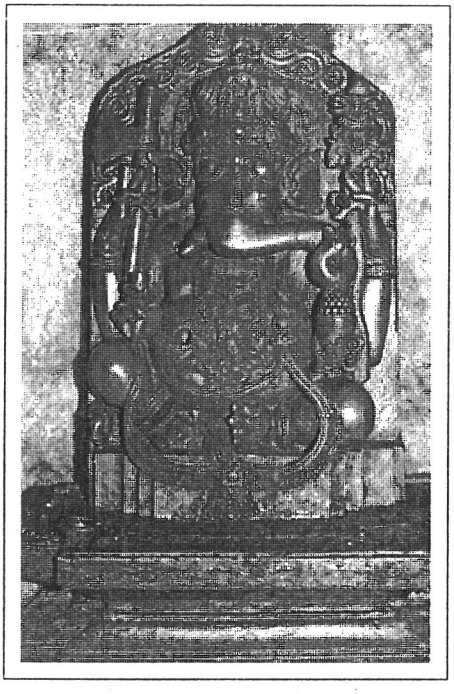
अन्तः शाक्ता बहिः शैवाः सभायां वैष्णवा मता।
नानावेषधराः कौला विचरन्ति महीतले॥

While according to the votaries of the Vedic tradition, the order in which the seven sects have been mentioned above is in terms of decreasing respectability, the *Kulārṇava-tantra* (2, 7-8) would reverse the order, and hold that the 'Kaulāchāra' is most excellent and the 'Vaishṇavāchara' least meritorious; it is silent about the 'Vedāchara'.

A related conception concerns the disposition of the devotees (*bhāva*), which can be of one of three kinds: 'animal' (*paśu*), 'valiant', (*vīra*), and 'divine' (*divya*). *Vāmakeśvara-tantra* explains that the disposition is a quality of the mind which is invariably involved in the religious practice.

भावो हि मानसो धर्मो मनसैव सदाभ्यसेत्।

(1) The 'animal disposition consists largely of instinctual urges



and physical inclination; *tamas* is the guṇa that dominates over this disposition and hence ignorance and bondage characterize the persons belonging to this group.

The devotees with this disposition tend to follow the 'Vedāchāra', the 'Vaishṇavā-chāra', the 'Śaivāchāra' or the 'Dakshiṇāchāra'; and they are benefitted only by one of these paths.

The nomenclature 'animal' however, does not suggest that the disposition is mean, irreligious or inhuman; it only means that it is the lowest of the three groups of aspirations. But the devotee here has restraint over his senses and passions, studies the scriptures, and engages himself in rites and rituals.

(2) The 'valiant' disposition is dominated by *rajas,* and therefore exertion characterizes the devotees of this group. They are by no means violent or impulsive in their normal life; the religious path they choose involves adventures, effort, perseverance and steady progress.

The vital force *(kuṇḍalinī)* is well-developed in them, and they are masters of themselves. The paths that attract them, and benefit them, are 'Siddhāntāchāra' and 'Vāmāchāra'. They would find no merit in the study of scriptures, or in conventional piety; and they would be inclined rather to defy social norms and expectations. The path is more tāntrik *(āgama-ja)* than the previous path, which is determined by the Veda *(veda-ja).*

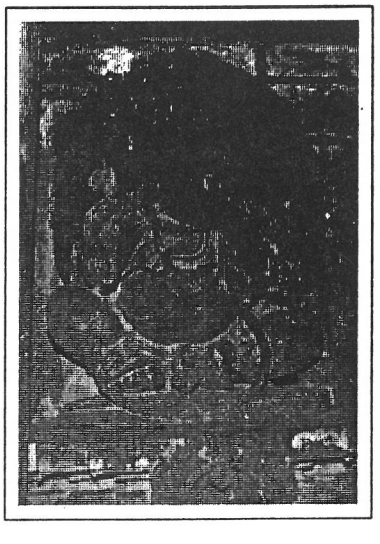
(3) The 'divine' dispositions is characterized by *sattva* or purity. The devotees with this disposition are highly evolved morally and spiritually; they have perfect equanimity, and are entirely free from passions, ignorance, and ill-will.

They are mature enough to dispense with the external forms of worship and resort to meditation. While the earlier two dispositions benefit only from physical and concrete modes of worship *(bahiryāga)*. This disposition is eligible to 'inner worship' (*antaryāga*).

The path of 'Kaulāchāra' is sometimes claimed to be appropriate for this disposition; but usually 'Samayāchāra' (the path of wisdom and the method of meditation) is mentioned as an illustration of this disposition.

Some texts suggest that human constitution are three-fold, according to the prevalence of *sattva, rajas,* or *tamas;* and the dispositions are to be chosen in accordance with the constitutional peculiarities.

Other texts, however, suggest that the three dispositions must be resorted to in a sequence, first 'animal' (in the early stages of life, till 16 years), then 'valiant' (during



middle age, from 17 till 50 years), and finally 'divine' (during old age, after fifty till death). A text would even prescribe that the three dispositions must constitute the three phases of life each day: 'animal' from morning till noon, 'valiant' from noon till night-fall, and 'divine' from night-fall until midnight. Night is the time for deep contemplation on the identity of the individuated self with the absolute consciousness, with constitutes the 'divine' approach (*Rudrayāmala,* 11,32-38).

Pārānanda-sūtra formulates only three spiritual paths: 'dakshiṇa', 'vāma' and 'uttara'. These three are accommodated to suit the three dispositions mentioned above. The 'uttara' (''beyond'') is the best of paths, and *bhāvanā* plays an important role here.

Paraśurāma-kalpa-sūtra is even more explicit in its recommendation of meditation as the best among the methods. *Bhāvanā* is interpreted here as the contemplation on the idea that one (Self) is the consciousness energy (*chit-sakti*), different from the three conditions (wakefulness, dream and

sleep and the five sheaths (physical, vital, mental, conscious and blissful). It facilitates rejection of the mode of the corporate existence of the self (*jīva-bhāva*), and helps in the identification of oneself with the mother-goddess. The prescription of this text is:-

देव्यहंभावयुक्तः स्वशरीरे
वज्रकवचन्यासं विदधीत।

II

THE TEXT

भावनोपनिषत्

श्रीगुरुः सर्वकारणभूता शक्तिः ॥1॥

तेन नवरन्ध्ररूपो देहः ॥2॥

नवचक्ररूपं श्रीचक्रम् ॥3॥

वाराही पितृरूपा कुरुकुल्ला बलिदेवता माता ॥4॥

पुरुषार्थाः सागराः ॥5॥

देहो नवरत्नद्वीपः ॥6॥

त्वगादि-सप्तधातु-रोमसंयुक्ताः सङ्कल्पाः कल्पतरवः।
तेजः कल्पकोद्यानम् ॥7,8॥

रसनया भाव्यमाना मधुराम्लतिक्तकटुकषायलवणरसाः षड्ऋतवः ॥9॥

ज्ञानमर्घ्यं ज्ञेयं हविः ज्ञाता होता। ज्ञातृ-ज्ञान-ज्ञेयानां अभेदभावनं श्रीचक्रपूजनम् ॥10॥

नियतिः (सहिताः) शृङ्गारादयो (नव) रसाः अणिमादयः।
कामक्रोधलोभमोहमदमात्सर्यपुण्यपापमय्यो ब्राह्म्याद्यष्टशक्तयः ॥11॥

आधारनवकं मुद्राशक्तयः ॥12॥

पृथिव्यप्तेजोवाय्वाकाश श्रोत्रत्वक्चक्षुर्जिह्वाघ्राणवाक्पादपाणिपायूस्थानि मनोविकाराः
कामाकर्षिण्यादि षोडशशक्तयः ॥13॥

वचनादानगमनविसर्गानन्दहानोपादानोपेक्षाख्यबुद्धयोऽनङ्गकुसुमाद्यष्टौ ॥14॥

अलम्बुसा कुहूर्विश्वोदरा वारणा हस्तिजिह्वा यशोवती पयस्विनी गान्धारी पूषा शङ्खिनी सरस्वती
इडा पिङ्गला सुषुम्णा चेति चतुर्दश नाड्यः सर्वसङ्क्षोभिण्यादि चतुर्दशशक्त्यः ॥15॥

प्राणापानव्यानोदानसमाननागकूर्मकृकरदेवदत्तधनञ्जयाः दश वायवः
सर्वसिद्धिप्रदादि बहिर्दशारदेवताः ॥16॥

एतद्वायुसंसर्गकोपाधिभेदेन रेचकः पाचकः शोषको दाहकः प्लावकः
इति प्राणमुख्यत्वेन पञ्चधा जठराग्निर्भवति ॥17॥

क्षारक उद्गारकः क्षोभको जृम्भको मोहक इति नागप्राधान्येन पञ्चविधास्ते
मनुष्याणां देहगाः भक्ष्यभोज्यचोष्यलेह्यपेयात्मकं पञ्चविधमन्नं पाचयन्ति ॥18॥

एता दश वह्निकलाः सर्वज्ञाद्याः अन्तर्दशारगा देवताः ॥19॥

शीतोष्णसुखदुःखेच्छाः सत्त्वरजस्तमोगुणाः वशिन्यादिशक्तयोऽष्टौ ॥20॥

शब्दादि तन्मात्राः पञ्चपुष्पबाणाः ॥21॥

मन इक्षुधनुः ॥22॥

रागः पाशः ॥23॥

द्वेषोऽङ्कुशः ॥24॥

अव्यक्तमहदहङ्कारा कामेश्वरीवज्रेश्वरीभगमालिन्योऽन्तस्त्रिकोणगा देवताः ॥25॥

निरुपाधिका संविदेव कामेश्वरः ॥26॥

सदानन्दपूर्णा स्वात्मैव परदेवता ललिता ॥27॥

लौहित्यमेतस्य सर्वस्य विमर्शः ॥28॥

अनन्यचित्तत्वेन च सिद्धिः ॥29॥

भावनायाः क्रिया उपचाराः ॥30॥

अहं त्वमस्ति नास्ति कर्तव्यमकर्तव्यमुपासितव्यमिति विकल्पानामात्मनि विलापनं होमः ॥31॥

भावना विषयाणामभेदभावना तर्पणम् ॥32॥

पञ्चदशतिथिरूपेण कालस्य परिणामावलोकनं पञ्चदश नित्याः ॥33॥

एवं मुहूर्तत्रितयं मुहूर्तद्वितयं मुहूर्तमात्रं वा भावनापरो जीवन्मुक्तो भवति।
स एव शिवयोगीति गद्यते ॥34॥

कादिमतेन अन्तश्चक्रभावनाः प्रतिपादिताः ॥35॥

य एवं वेद सोऽथर्वशिरोऽधीते ॥36॥

॥ इत्युपनिषत् ॥

॥ श्रियै नमः ॥

भावनोपनिषत्

भास्करराजविरचितभाष्यसहिता ॥

(प्रयोगसारः)

श्रीनाथाङ्घ्रिपरागैकोपरागादपरागधीः ।
भावनोपनिषद्भाष्यं भाषते भास्करसुधीः ॥

इह खलु श्रीत्रिपुरसुन्दर्याः स्थूलसूक्ष्मपररूपभेदेन त्रिविधायाः उपास्तिरूपाः क्रिया अपि त्रिविधाः कायिका वाचिकी मानसी चेति। तासां बहिर्यागजपान्तर्यागरूपाणां एकैकस्यामितरयोः संवलितत्वेऽपि संवलितत्वेऽपि प्राधान्यप्राचुर्याभ्यां कायिकत्वादिव्यपदेशः। एतास्वादिमं द्वयं त्रिपुरतापिन्याद्युप निषत्सूपदिश्य ततोऽपि रहस्यभूतां कालचक्रान्तर्गतत्रीचक्रस्य भावनानाम्नीं तृतीयामुपास्तिमथर्वनामा वेदपुरुषो योगिजनानुजिघृक्षया प्रकाशयन्नादौ सद्गुरोः पररूपत्वमभिधत्ते— 'श्रीगुरुः सर्वकारणभूता शक्तिः' इत्यादिवाक्यद्वयेन। अत्र चोपनिषदन्ते श्रूयमाणं 'भावनापरो जीवन्मुक्तो भवति' इति वाक्यं यदाग्नेयादिवाक्यवत् भावनया जीवन्मुक्तिं भावयेदिति विपरिणतं सत् अपूर्वो विधिः। अर्थभावनाकरणीभूतायाश्च भावार्थरूपायाः पररूपभावनायाः स्वर्गवदलौकिकत्वेन तत्स्वरूपनिरूपणार्थः 'श्रिगुरुः' इत्यादिः सर्वोऽपि तद्विधेः शेषः। तेन 'यन्न दुःखेन' इत्यादिवाक्यवत् विध्येकवाक्यतया स्वार्थे प्रामाण्यमस्यावसेयम्। ताश्च भावनाः यद्यपि कादिमतकौलमतभेदेन द्विलक्षणास्तन्त्रेषूपलभ्यन्ते, तथापि प्रकृतोपनिषदि कादिमतानुसारेणैव वर्ण्यन्ते। कादिमतेनान्तश्चक्रभावनाः प्रतिपादिताः, 'य एवं वेद' इत्युपसंहारात्। तेनास्यामेवोपनिषदि शाखाभेदेन पाठभेददर्शनेऽपि कादिमतीयतन्त्रसूत्राद्यपबृंहणानुगुणं पाठमनुसृत्येहास्माभिर्व्याख्यायते।

अत एव प्रयोगविधिलेखनावसरे प्रकृतशाखायामश्रूयमाणोऽप्यंशोऽपेक्षितत्वान्नित्याहृदयतन्त्रराज-बिन्दुसूत्रादिभ्य उपसंहृत्य वर्णयिष्यते ॥

श्रीगुरुः सर्वकारणभूता शक्तिः ॥१॥

तेन नवरन्ध्ररूपो देहः ॥२॥

इदं च वाक्यद्वयमुपंबृहितं तन्त्रराजे–

गुरुराद्या भवेच्छक्तिः सा विमर्शमयी मता।
नवत्वं तस्य देहस्य रन्ध्रत्वेनावभासते॥ इति॥

अत्र 'आद्या' इति 'सर्वकारणभूता' इत्यस्य विवरणं, कारणस्य कार्यपूर्वभावित्वेनाद्यत्वात्। ईश्वरानुग्रहवशेन जायमानो विवेक एव सर्वसंशयभेदनेन मन्त्रवीर्यप्रकाशनेन तात्त्विकपदार्थानामवकाशप्रदानाद्विमर्शपदाभिधेयो गुरुः। गुर्वभिन्नरन्ध्रवान्।

तदुक्तम् – 'गुरुरुपायः' इति शिवसूत्रे वार्तिककृता –

गुरुरेव परा शक्तिरीश्वरानुग्रहात्मिका।
अवकशप्रदानेन सैव यायादुपायताम्।
अकृत्रिमाहमामर्शस्वरूपाद्यन्तवेदनात्।
परमेष्ठिसमत्वेन परमोपायता गुरोः॥ इति।

मालिनीतन्त्रेऽपि –

स गुरुर्मत्समः प्रोक्तो मन्त्रवीर्यप्रकाशकः।
आदिमान्त्यविहीनास्तु मन्त्राः स्युः शरदभ्रवत्।
गुरोर्लक्षणमेतावदादिमान्त्यं निवेदयेत्॥ इति।

तादृशविवेकाख्यवृत्यवच्छिन्नचिच्छक्तिस्तु प्राणशक्तिविहारावसाना सुषुम्नाख्या नाड्येव विमर्शमयीत्युच्यते। श्रीगुरोस्तावद्दिव्यसिद्धमानवभेदेन रूपत्रयम्। तत्रैकैकं पुनस्त्रिविधमिति प्रकाशानन्दनाथादिसुभगानन्दनाथान्तभेदेन नवरूपता तन्त्रे प्रसिद्धा। तद्वासनामाह–तेनेति। षष्ठ्यर्थे तृतीया। तस्याः विमर्शशक्तेः देहः स्वरूपं नवरन्ध्रमयम्। श्रोत्रचक्षुर्नासानां द्वयं द्वयम्। जिह्वागुह्यपायवः एकैकमिति नवभी रन्ध्रैः स्वस्वविषयविमर्शः उपादेयोपदेशग्रहणमनुपादेयमोचनादिकं च भवतीत्यादिसाधर्म्यात्तानि विमर्शरूपाण्येव। वस्तुतः 'धान्येन धनी' इतिवदभेदे तृतीया। तदभिन्नरन्ध्रनवकवान् स्वदेह इत्यर्थः। तन्त्रराजेऽपि तस्येत्यस्य नवत्व एवान्वयः, न देहपदेनान्वयः। देहरन्ध्रनवत्वेन गुरोर्नवत्वं भासत इत्यर्थः। स्वदेहगतनवरन्ध्राणि नव नाथा इति यावत्।

तेषु श्रोत्रद्वयं वाक्च दिव्यौघः। दृग्द्वयमुपस्थश्च सिद्धौघः। इतरे मानवौघ इति सम्प्रदायः। एतद्विमर्शनवकस्य मूलभूता सुषुम्नानाड्येव, सरन्ध्रसुषुम्नामूलभागे श्रोत्रादिनाडीनां मिलितत्वेन

सुषुम्नावच्छिन्नचिच्छक्तेरेव तत्तन्नाडीद्वारा तत्तद्विषयावभासकत्वात्। नाडीनामवस्थानप्रकारो यथा–

प्रागुक्तमूलाधारस्य मध्यस्थत्र्यश्रमध्यतः।
सुषुम्नापृष्ठंवशाख्यवीणादण्डस्य मध्यगा॥

मूर्धनि ब्रह्मरन्ध्रान्ता नासाग्राद्द्वादशाङ्गुला।
तन्मूलात्पायुगा प्रोक्ताऽलम्बुसाख्या तु नाडिका॥

त्र्यश्राग्रादुत्थिता नाडी कुहूर्नाम ध्वजान्तगा।
तद्वामदक्षपार्श्वाभ्यां सविश्वोदरवारणे॥

जठरान्ता सर्वगा च प्रोक्ते तद्वदनन्तरे।
हस्तिजिह्वायशस्विन्यौ पादङ्गुष्ठान्तविस्तृते॥

तथैवेडापिङ्गले द्वे नासारन्ध्रद्वयान्तगे।
गान्धारी च तथा पूषा नेत्रद्वयगते क्रमात्॥

तथैव कर्णगामिन्यौ शङ्खिनी च पयस्विनी।
जिह्वाग्रगा सरस्वत्याख्यैवं नाड्यश्चतुर्दश॥

मूलाधारे नाडीनां स्थितिक्रमो यथा–

मूलाधारे त्र्यश्रमध्ये सुषुम्नालम्बुसे उभे।
प्राक्प्रत्यगास्थिते अन्यास्त्रिकोणाग्रात्प्रदक्षिणाः॥

लेखासु संस्थिता नाड्यः कुहूश्चैव तु वारणा।
यशस्विनी पिङ्गला च पूषानाम्नी पयस्विनी॥

सरस्वती शङ्खिनी च गान्धारी तदनन्तरम्।
इडा च हस्तिजिह्वा च ततो विश्वोदराभिधा॥

रन्ध्रपायुध्वजाशेषपन्नासानेत्रकर्णगाः।
जिह्वाकर्णाक्षिनासाङ्घ्रिजठरान्ताश्चतुर्दश॥ इति।

तेनैतद्रन्ध्रनवककार्यभूतस्वस्वविषयविमर्शनवकसमष्टिं गुर्वभेदेन भावयेदिति सिध्यति। केचित्तु– श्रोत्राद्यवयवानां च तत्तन्नाडीनां च तत्तन्नाथाभेदभावनामिच्छन्ति॥

नवचक्ररूपं श्रीचक्रम्॥३॥

देह इत्यनुवर्तते। स्वकीयो देह एव त्रैलोक्यमोहनादिनवचक्रसमष्टिरूपश्रीचक्राभिन्नः। अवान्तरचक्रविभागस्तु आवरणदेवतास्थानैर्व्यक्तीभविष्यति। तानि च स्थानानि शाखाभेदेनैव विवृतानि, रहस्यत्वात्। अत एव तन्त्रराजेऽप्यनुक्तानि, नित्याषोडशिकार्णवे विवृतत्वात्। तदिदमुक्तं बिन्दुसूत्रे 'अपरशिवोदितव्याकुलस्थाननिर्णीतिचणदेशिकप्रसादाधिगतविभावनारहस्यमुपह्वरम्' इति। एकः शिवस्तन्त्रकर्ता प्रसिद्धः। अपरशिवो वेदपुरषः। तेनापि व्याकुलतया शाखाभेदेनोक्तानां स्थानानां, निर्णयनसमर्थस्य गुरोः प्रसादादधिगतं यदीयविभावनारहस्यं तादृशदेहरूपं श्रीचक्रं अपरोक्षानुभवोपायेषु रहस्यं इत्युपह्वरमिति तदर्थः पद्मपादाचार्यैर्वर्णितः। 'अट्टशूला जनपदाः शिवशूलाश्चतुष्पथाः' इति भारतश्लोके शिवशब्दस्य वेदपरत्वेनैव प्रयोगात् अपरशिवैः शाखान्तरैरित्यर्थः सुवचः॥

वाराही पितृरूपा कुरुकुल्लाबलिदेवता माता॥४॥
पुरुषार्थास्सागराः॥५॥

स्वदेहे ज्ञानेन्द्रियकर्मेन्द्रियबुद्ध्यादिषु संक्रान्ता ये जनकजनन्योरंशविशेषाः अस्थ्यादिमांसादिरूपास्ते वाराहीत्वेन कुरुकुल्लात्वेन कामाद्भावनीयाः। वाराह्याः स्त्रीत्वेऽपि तन्मुखस्य पुंरूपत्वात्पितृरूपतोपपत्तिः। पश्चिमाद्युत्तरान्तदिक्षु विद्यमाना इक्ष्विराघृतक्षीरसागराः स्वीयधर्मादिपुरुषार्थचतुष्टयरूपाः। तन्त्रराजेऽप्युक्तम्–

बलिदेव्यः स्वमायाः स्युः पञ्चमी जनकात्मिका।
कुरुकुल्ला भवेन्माता पुरुषार्थास्तु सागराः॥ इति।

अत्र प्रथमश्चरणः शाखान्तरमूलकः सर्ववेदान्तप्रत्ययन्यायेनोपास्त्यैक्येऽपि न तस्योपसंहारः, कुरुकुल्लाया एव बलिदेवतात्वविशेषणसामर्थ्यात्। अतस्मिंस्तद्बुद्धिं जनयित्वा उन्मार्गप्रवर्तिकाः शक्तयः स्वमायापदेनोवोच्यन्त तु इति मनोरमाकारः॥

(Kurukullā is described in *Lalitā-stava-ratna* as : श्रीपुरे अहंकार चित्तमयप्राकारयोर्मध्ये विमर्शमयवाप्यां अधिकृता॥ cf. also *Tantrasāratantra,* chap.22)

देहो नवरत्नद्वीपः॥६॥
(आधारनवकमुद्राः शक्तयः॥)

त्वगादिसप्तधातुरोमसंयुक्तः॥७॥
(त्वगादिसप्तधातुभिरनेकैः संयुक्ताः)

सङ्कल्पाः कल्पतरवस्तेजः कल्पकोद्यानम्॥८॥

त्वगादिरित्यतद्गुणसंविज्ञानो बहुव्रीहिः, तेन त्वगेका रुधिराद्यस्थ्यन्ताः सप्त लोमानि चेति नवकं– रसमांसरोमत्वग्रुधिरशुक्रमज्जास्थिमेदांसि पुष्यरागनीलवैडूर्यविद्रुममौक्तिकमरकतवज्रगोमेधपद्मरागात्मक-नवरत्नमयखण्डरूपाणि प्रतीच्यादिनिऋत्यन्तदिक्षु मध्येऽवस्थितानीति विभावयेदिति। 'सर्वशाखाप्रत्यमेकं कर्म' 'सर्ववेदान्तप्रत्ययमेकमुपासनम्' इति पूर्वोत्तरमीमांसान्यायाभ्यां गुणोपसंहारस्यावश्यकतया कालचक्रेश्वर्यादिदेवतानवकाभेदोऽप्येतेष्वेव धातुषु शाखान्तरोक्तो विभावनीयः। तत्प्रकारः प्रयोगविधौ स्पष्टीकरिष्यते। मानसाः सङ्कल्पविशेषा एव सन्तानादिकल्पवृक्षाः, सङ्कल्पपुरस्सरं कर्मसु प्रवृत्त्याऽभिमतफलसिद्धेः। तेषामाधारभूतं तेजो मन एव कल्पकोद्यानम्। 'मनो ज्योतिः' इति श्रुतिव्यवहारादिह सङ्कल्पविकल्पात्मकं मन एव तेजःपदेनोच्यते॥

रसनया भाव्यमाना मधुराम्लतिक्तकटुकषायलवणरसाः षड्ऋतवः॥९॥

Upanishad-brahma-yogi has additional sentences :

क्रियाशक्तिः पीठम्॥
कुण्डलिनी ज्ञानशक्तिगृहम्॥
इच्छाशक्तिर्महात्रिपुरसुन्दरी॥

मधुरादयो यदा रसनयानुभूयन्ते तदा तादृशानुभूयमानत्वविशिष्टेषु तेषु वसन्तादिऋत्वभेदभावनं, केवलानां तु तेषां स्वाभिन्नपदार्थान्तरनिष्ठत्वेन मनसः पराग्वृत्त्यापत्तेः, अस्या भावनायाः प्रत्यग्वृत्त्यभ्यासरूपत्वेन तदितरनिरोधायोगात्। अत एव रसनाभाव्यत्त्वविशेषणम्। तेन त्वगादिनिष्ठानां व्यावृत्तिरिति फलति॥ तन्त्रराजे तु–

रत्नद्वीपो भवेद्देहो नवत्वं तु त्वगादिभिः।
सङ्कल्पाः कल्पतरवः स्वाधारा ऋतवः स्मृताः॥

इत्युक्तम्। अत्र स्वाधारपदेन डाकिन्यादियोगिनीषट्चक्राधारभूतानि सुषुम्नान्तर्गतानि षट्चक्राण्युच्यन्ते। सुषुम्नाया इडापिङ्गलात्मकचन्द्रार्कसंयोगेनानुमितकलात्मकतया तद्गतानां चक्राणामृत्वात्मकत्वं युक्तमिति व्याचक्षते। वस्तुतः प्रत्यक्षश्रुत्यनुरोधात्स्वानुभूयमानरसपरत्वमेव स्वाधारपदस्य युक्तम्। ननु भाव्यमान इति शानचा वर्तमानकालकथनात् उपस्तिकाले अनुभूयमानरसाभाव इति चेत्, न, अनुभवानामेव संस्कारात्मना तदानीमपि सत्त्वात्, स्वमात्मा आधारस्समवायी येषामिति व्युत्पत्त्या स्वाधारपदस्य रसानुभवजन्यसंस्कारपरत्वस्यैव सुवचत्वात्, डाकिन्यादीनामितःपूर्वमनुपस्थिततया स्वपदेन तत्परामर्शायोगात्, वैद्यके ऋतुभेदेन रसव्यवस्थायाः कथनेन ऋतुरससंस्कारयोरभेदस्य युक्तत्वाच्च। एवंरीत्योपपत्तौ शाखान्तरमूलकत्वानुमितेरप्रसङ्गाच्च। इहाश्वगजानां परिखामण्टपयोश्च भावनोपसंहारः॥

(cf. TRT (5, 23-25) for identity of prāṇa, śrīchakra and kāla)

ज्ञानमर्घ्यं ज्ञेयं हविः ज्ञाता होता।
ज्ञातृज्ञानज्ञेयानामभेदभावनं श्रीचक्रपूजनम्॥१०॥

According to Unpanishad-brahma-yogi, the sentence reads:

ज्ञाता होता ज्ञानमग्निः ज्ञेय हविः।
ज्ञातृज्ञानज्ञेय etc. same

एतच्चोपबृंहितं तन्त्रराजे –

ज्ञाता स्वात्मा भवेद्, ज्ञानमर्घ्यं, ज्ञेयं हविः (बहिः) स्थितम्।
श्रीचक्रपूजनं तेषामेकीकरणमीरितम्॥ इति। (cf. TRT 30, 47-50 and 36, 6)

ज्ञानशब्दो घटादिज्ञानपरः, अर्घ्यशब्दः पूजासामग्रीपरः ज्ञेय(बहिः) शब्दो बाह्यविषयमात्रपरः। यावनिदंताविषयः स सर्वोऽपि हविष्ट्वेन श्रुतौ निर्दिष्टः; नैवेद्यमिति यावत्। अत एवार्घ्यशब्दस्तदितरविशेषार्घ्यपरतया संकोच्यः। पूज्या देवता तु चिद्रूता प्रसिद्धत्वान्नोक्ता। अहन्ताविषयो ज्ञाता पूजकः प्रकृतत्वाद्विशिष्य श्रुतावनुक्तोऽपि तन्त्रे निर्दिष्टः। स्वात्मचैतन्याद्भेदेन प्रतीयमानानां ज्ञातृज्ञानज्ञेयानां भेदकनामरूपाननुसन्धानपूर्वकं चिन्मात्ररूपतया विभावनमिह विधीयते। तन्त्रो भावे ल्यूडन्तपूजनपदार्थस्तु त्रितयाभेदमात्रं, न त्वभेदविभावनम्। लोके हि विशेषार्घ्यजलबिन्द्वादेर्नैवेद्यस्य स्वात्मनश्च देवतायां समर्पणरूपसंबन्ध एव पूजा। तद्वत्प्रकृतेऽपि त्रयाणां चिता सह तादात्म्यस्यैव तथात्वमुचितम्। तदनुकूला कृतिर्हि विभावनमत्राभिधीयते। विभावनस्यैव पूजनपदार्थत्वे विभावनपूजनयोरभेदेन विभावनान्तरमापद्येत। तेन करणेल्युडन्तः श्रौतः पूजनशब्दः पूजानुकूलकृतिपर इति द्योतनायैकीकरणमित्युपबृंहितम्॥

नियतिः सहिताः शृङ्गारादयो नव रसाः अणिमादयः।
कामक्रोधलोभमोहमदमात्सर्यपापपुण्यमय्यो ब्राह्म्याद्यष्टशक्तयः॥११॥

नियतिः प्रारब्धमेकम्। शृङ्गारादयो नव। आदिपदाद्भयानकरौद्रबीभत्सहास्यवीरकरुणाद्भुत-शान्तपरिग्रहः। एतेषां दशानां क्रमेणाणिमादिसिद्धिदशकाभेदः। अत्र क्रमे मूलं विन्दुसूत्रतो ज्ञेयं शृङ्गारादीत्यादिपदेन गृहीतानां क्रमस्याज्ञातत्वेनान्यतो ग्रहणस्योचितत्वात्। कामाकर्षिण्यादिवक्ष्यमाणवासनानां तु पाठक्रमेण निर्णयसम्भवान्निधिकारोक्तव्युत्क्रमो यावन्मूलदर्शनं न विश्वासनीयः। अत्र मयट्प्रत्ययो ब्रह्ममयं जगदित्यादाविवाभेदार्थकः। यत्तु तन्त्रराजे–

श्रीचक्रे सिद्धयः प्रोक्ता रसा नियतिसंयुतः।
ऊर्मयः पुण्यपापे च ब्राह्म्याद्या मातरः स्मृताः॥ (cf. 27, 56-57) (Manoramā)

इत्युक्तम्, तत्राप्यूर्मिशब्दः कामाद्यरिषड्वर्गपर एव; पुराणेषु कामादेरप्यूर्मिपदेन क्वचिद्व्यवहारदर्शनात्। तेन क्षुधापिपासाशोकमोहजरामरणपरत्वेन परेषां व्याख्यानं प्रत्यक्षश्रुतिविरोधादनादेयम्।

आधारनवकं मुद्राशक्तयः ॥१२॥
पृतिव्यप्तेजोवाव्याकाशश्रोत्रत्वक्चक्षुर्जिह्वाघ्राणवाक्पादपाणिपायूपस्थानि मनोविकारः कामाकर्षिण्यादिषोडशशक्तयः ॥१३॥

v.l. ....पायूपस्थमनोविकाराः षोडशशक्तयः॥ (16 vowels) (cf. TRT)

मूलाधारादिषट्कमूर्ध्वाधः सहस्रदलकमले द्वे लम्बिकाग्रमेकमिति नवाधाराः। तेषामेव समष्टिरेकेति दश। एतैः संक्षोभिण्यादित्रिखण्डान्तमुद्राभिमानिशक्तिदशकस्य भेदाः। तन्त्रान्तरेषु तृतीयरेखादेवताभावात्तदनुयायिबिन्दुसूत्रोक्तानां आवरणदेवतास्थानानामिह (न) ग्रहणम्। अन्ये तु योगिनीहृदयस्यापि कादिमतानुयायित्वात्तत्र मुद्रादेवतानां शरीरावयवेषु अवस्थानकथनात्तान्येव स्थानीनि ग्राह्याणि। एतदुपनिषदुक्तदेवताविभावनस्य पूजान्यासोभयरूपतायाः निधिकारादिसाम्प्रदायिक-सम्मतत्वात्। तेन कतिपये न्यासधर्मास्तन्त्रोक्ता इह योजनीया इत्याहुः। ते च 'चतुरश्राद्यरेखायै सम इत्यादितो न्यसेत्' इत्यादयः प्रयोगविधौ उपसंहरिष्यन्ते। प्रत्यावरणमेकैकस्याः सिद्धेर्मुद्रायाश्च विभावनमग्रे विधास्यते। तत्तच्चक्रेश्वरीविभावनमप्यन्यत्रोक्तमुपसंहार्यम्। पञ्च भूतानि एकादशेन्द्रियाणि च सर्वाशापरिपूरकचक्रस्थदेवताभिन्नाः। अत्र विकारशब्दः षोडशसङ्ख्यापरः। मनोविकार इत्येकं पदं वा– विकृतं मन इत्यर्थः; 'कृदभिहितो भावो द्रव्यवत्प्रकाशते' इति व्युत्पत्तेः। तेन मन इक्षुधनुः' इत्यनेन न पौनरुक्त्यम्॥ (see Śrīvidyārṇavatantra, p.80)

वचनादानगमनविसर्गानन्दहानोपादानोपेक्षाख्यबुद्धयोऽनङ्गकुसुमाद्यष्टौ ॥१४॥
(v.l. कुसुमादि शक्तयोऽष्टौ॥)

कर्मेन्द्रियाणां वचनादयो विषयाः पञ्च। हानं त्यागः। उपादानं ग्रहणम्। उपेक्षा औदासीन्यम्। ईदृशबुद्धित्रयं चेत्यष्टौ। इदमेव बुद्धित्रयं दोषपदेनोक्तं तन्त्रराजे–

भूतेन्द्रियमनांस्येव क्रमान्नित्याः कलाः पुनः।
कर्मेन्द्रियार्थदोषश्च ज्ञेयाः स्युः शक्तयोऽष्टधा॥

इति। वातपित्थकफा दोषा इत्यन्ये।

अलम्बुसा कुहूर्विश्वोदरा वरुणा (वारणा v.l.) हस्तिजिह्वा यशोवती
(यशस्वत्यश्विनी v.l.)
पयस्विनी गान्धारी पूषा शङ्खिनी सरस्वती इडा पिङ्गला
सुषुम्ना चेति चतुर्दश नाड्यः सर्वसंक्षोभिण्यादिचतुर्दश शक्तयः
(चतुर्दशारगा देवताः ॥) ॥१५॥

नाथनवकव्याख्यानावसरे नाडीनां स्वरूपं प्राग्विवृतं, तदभिन्ना मन्वश्रदेवताः। एतासां नाडीनां पूर्वोक्तपृथिव्यादिषोडशकस्य च व्युत्क्रमो भूयानेव निधिग्रन्थे दृश्यते। श्रौतक्रमबोधकप्रत्यक्षश्रुतिमन्तरेणाऽत्रत्यपाठक्रमबाधस्यायोगात्तत्र मूलं चिन्त्यम्॥

प्राणापानव्यानोदानसमाननागकूर्मकृकरदेवदत्तधनञ्जयाः
दश वायवस्सर्वसिद्धिप्रदादिबहिर्दशारदेवताः ॥१६॥ (इति)
(सर्वसिद्धिप्रदा देव्यो बहिर्दशारगा देवताः॥ v.l.)

एतद्वायुसंसर्गकोपाधिभेदेन रेचकः पाचकः शोषको दाहकः
प्लावकः इति प्राणमुख्यत्वेन पञ्चधा जठराग्निर्भवति॥१७॥

क्षारक उद्गारकः क्षोभको जृम्भको मोहक
इति नागप्राधान्येन पञ्चविधास्ते मनुष्याणां
देहगाः भक्ष्यभोज्यचोष्यलेह्यपेयात्मकं पञ्चविधमन्नं पाचयन्ति॥१८॥

एता दश वह्निकलाः सर्वज्ञाद्या अन्तर्दशारगा
देवताः (सर्वज्ञत्वाद्यन्तर्दशारदेवताः॑.श्र.) ॥१९॥

प्राणाद्याः पञ्च महावायवः नागाद्याः उपवायवः पञ्चेत्येवं दशापि सर्वार्थसाधकचक्रस्थदेवताभिरभिन्नाः। तन्त्राराजेऽपि–

नाड्यश्चतुर्दश प्रोक्ताः क्षोभिण्याद्यास्तु शक्तयः।
वायवो दश संप्रोक्ताः सर्वसिद्ध्यादिशक्तयः॥ इति॥ (३५,६९)

एकस्यैवौदर्याग्नेः प्राणादिदशवायुसंबन्धेनौपाधिकत्वं वाक्यद्वयेन विवृतम्। तृतीयवाक्येन पाचकस्य कार्यम्। चतुर्थवाक्येन सर्वार्थसाधकचक्रस्थदेवताभिरभेदः उक्तः। धातुसप्तके दोषत्रये च विद्यमानत्वाद्दशधात्वमग्नेरन्ये मन्यन्ते। तन्त्रराजे तु–

वह्नयो दश संप्रोक्ताः सर्वज्ञाद्याश्च शक्तयः।
शीतोष्णसुखदुःखेच्छा गुणाः प्रोक्ताः क्रमेण वै।
इत्यत्र 'सम्प्रोक्ताः' इत्यस्य श्रुतौ कथिता रेचकादय इत्येवार्थः।

केचित्प्रोक्तपदं वक्ष्यमाणार्थकं मन्यन्ते। तस्मिन्नेव पटले–

अग्निर्वह्निः शुचिस्तेजः प्रभा दावः शिखी द्युतिः।

दाहो ग्रासः.....॥

इति नामदशकस्योत्तरत्र कथनात्। परन्तु प्रयोगे मन्त्रघटकता श्रौतनाम्नामेवोचिता, 'विधिशब्दस्य मन्त्रत्वे'' (मीमांसासूत्र १०, ४, २२) इति दाशमिकाधिकरणन्यायात्॥

शीतोष्णसुखदुःखेच्छाः सत्त्वरजस्तमोगुणाः वशिन्यादिशक्तयोऽष्टौ॥२०॥

शीतोष्णे सुखदुःखे चेति द्वन्द्वद्वयम्, इच्छैका, सत्त्वादित्रयमित्यष्टौ वाग्देवताष्टकरूपाः। तन्त्रराजेऽपि–

शीतोष्णसुखदुःखेच्छागुणाः प्रोक्ताः क्रमेण वै।
वशिन्याद्याः शक्तयस्स्युः .....॥ इति॥

शब्दादितन्मात्राः पञ्च पुष्पबाणाः॥ २१॥

मन इक्षुधनुः॥२२॥

वश्यो बाणो रागः पाशः ॥२३॥

द्वेषोऽङ्कुशः॥२४॥

शब्दस्पर्शरूपरसगन्धास्तन्मात्रपदेनोच्यन्ते। ते च मुखे अभिमुखाः, अन्ते परुषाः, अत एव बाणाभिन्नाः। अविकृतं तु मनः पुण्ड्रेक्षुचापरूपम्, विषयपरामर्शरूपाणामिन्द्रियाणां प्रेरकत्वात्। रागः प्रीतिः षट्त्रिंशदन्तर्गता तत्त्वविशेषः न त्विच्छासामान्यम्। तेनारुणावाग्देवतावसानया न पौनरुक्त्यम्। बन्धकत्वेन साम्यात्तस्य पाशाभेदः। द्वेषः क्रोधः; तस्य द्वेष्यान्निवारकत्वादङ्कुशता। उक्तं च रहस्यनामसाहस्रे–

रागस्वरूपपाशाढ्या क्रोधाकाराङ्कुशोज्ज्वला।
मनोरूपेक्षुकोदण्डा पञ्चतन्मात्रसायका॥ इति॥

तन्त्रराजेऽपि–

..... तन्मात्राः पुष्पसायकाः॥
मनो भवेदिक्षुधनुः पाशो राग उदीरितः।
द्वेषः स्यादङ्कुशः प्रोक्तः क्रमेण वरवर्णिनि॥ इति॥

अव्यक्तमहदहङ्काराः (तत्त्वमहदहङ्कारा इति।)
कामेश्वरीवज्रेश्वरीभगमालिन्योऽन्तस्त्रिकोणगा (कोणग्रगाः) देवताः॥२५॥

अत्र महदव्यक्तशब्दौ बुद्धिप्रकृतितत्त्वपरौ। अव्यक्तादिपदत्रये समाहारद्वन्द्वः। परं तु न यथासङ्ख्यं त्रितययोरभेदः; अपि तु 'अव्यक्ताहङ्कृतिमहदाकाराः प्रतिलोमतः कामेश्वर्यादिदेव्यः स्युः' इति तन्त्रोपबृंहणानुरोधेन व्युत्क्रमेण वासनाः॥

अत्र मुख्यविशेष्या ललिता। विशेष्यतावच्छेदकः कामेश्वरः। अनयोश्च रक्तचरणशुक्लचरणरूपतो रक्तशुक्लवर्णौ, अनयोरेव संबन्धविशेषः। तस्यैव स्थूलसूक्ष्ममिश्रचरणत्वं चेति त्रिविधं रूपम्। प्रकारत्वेन विषय उपासकः। तस्य मुख्यविशेष्येण सह संबन्धः प्रकारतावच्छेदकश्चेत्येकादश पदार्थान् त्रिभिर्वाक्यैर्विवेचयति निरुपाधिकेत्यादिभिः–

निरुपाधिका संविदेव कामेश्वरः॥२६॥

उपाधिरहितं शुद्धं चैतन्यमेव बिन्दुरूपः कामेश्वरः; 'संवित्कामेश्वरः स्मृतः' इत्युपबृंह्मणात्॥

सदानन्दपूर्णा स्वात्मैव परदेवता ललिता॥२७॥

संविदो निरुपाधिकत्वविशेषणबलात्तदङ्कनिलयायाः परदेवतायाः किञ्चिदुपाधिविशिष्टत्वमात्रेण ततो भिन्नतयोपास्यत्वम्। तादृशश्च स्वात्मैव। स्वाभिन्न एव परदेवता उपास्तिज्ञरूपानविशेषनिरूपितमुख्यविशेष्यताशालिनी तामेवासाधारणनाम्ना निर्दिशति ललितेति। अत्र सदानन्दपूर्णेत्युपाधिकथनम्। तेनान्तःकरणावच्छिन्नस्य न ललितात्व, तस्योपासककोटौ प्रवेशात्। अत एव स्वात्मेत्युक्तं स्वस्योपासकस्यात्माऽन्तर्यामीति तदर्थत्वात्। इत्थं च एक एवात्माऽन्तःकरणोपाधिकस्सन्नुपासको भवति। सत्त्वचित्त्वानन्दत्वरूपधर्मत्रयविशिष्टवेषेण ललिता भवत्युपास्या। धर्मत्रयविनिर्मुक्तं धर्मिमात्रमुपास्यदेवताधारभूतः कामेश्वरो भवतीति विवेकः। तदुक्तं रत्नत्रयपरीक्षायाम्–

नित्यं निर्दोषगन्धं निरतिशयसुखं ब्रह्मचैतन्यमेकं
धर्मो धर्मीति भेदस्त्रितयमिति पृथग्भूय मायावशेन।

धर्मस्तत्रानुभतिः सकलविषयिणी सर्वकार्यानुकूला
शक्तिः स्वेच्छादिरूपा भवति गुणगणस्याश्रयस्त्वेक एव॥

कर्तृत्वं तत्र धर्मी कलयति जगतां पञ्चसृष्ट्यादिकृत्ये
धर्मः पुंरूपमाप्त्वा सकलजगदुपादानभावं बिभर्ति।

स्त्रीरूपं प्राप्य दिव्या भवति च महिषी स्वाश्रयस्यादिकर्तुः
प्रोक्तौ धर्मप्रभेदावपि निगमविदां धर्मिवद्ब्रह्मकोटी॥ इति॥

लौहित्यमेतस्य सर्वस्य विमर्शः॥२८॥

Upanishad-brahma-yogi has an additional sentence:
देवतायाः आवाहनाद्युपचाराः॥ at the end.

सर्वपदेन कामेश्वरी ललिता स्वयं चेति त्रितयम्। एतस्य विमर्शोऽनुसन्धानमेव देवीनिष्ठं लौहित्यं, सर्वस्य स्वात्मन्यनुरागात् रागलौहित्ययोरभेदात्। उक्तं च तन्त्रराजे–

स्वात्मैव देवता प्रोक्ता, ललिता विश्वविग्रहा।
लौहित्यं तद्विमर्शः स्यादुपास्तिरिति भावना॥ इति॥ (२५)

अत्रेदं गुरुमुखैकवेद्यं रहस्यम्-निरुपाधिकपदेन केवलत्वस्य सदानन्दपूर्णपदेन धर्मविशिष्टत्वस्य च कथनेन विशिष्टकेवलयोरवयवावयविनोरिवायुतसिद्धयोस्तादात्म्यरूपद्वयसम्बन्धः कामेश्वराङ्कनिलयत्व-पदेन व्यवह्रियमाणशिवशक्तिसामरस्यात्मको लाक्षाद्रवपटयोरिव संयोगविशेष एवेति वासना। एवमुपाधिविनिर्मुक्तस्यैव शुद्धत्वेन स्फटिके वर्णान्तरोपरागाभावदशायमेव अविज्यमानत्वस्य शुक्लत्वस्य शुद्धस्फटिकाभेद एव पर्यवसितत्वेन कामेश्वरे शुक्लचरणत्ववासना। अनुसन्धानस्याहमात्मकमानसवृत्तिविशेषमात्ररूपत्वेन तद्विषयतायाः, विषयतासम्बन्धेन वृत्तेर्वा वृत्तिसम्बन्धेन मनस एव वा रागाभेदेन पर्यवसानात्तद्विशिष्टायां रक्तचरणत्ववासना। सर्वस्येत्यनेन विषयताया विशेष्यविशेषणतत्सम्बन्धेषु व्याप्तिकथनाच्चरणप्रभयोस्समरससभावसम्बन्धरूपमि-श्रचरणस्यापि वासना सूचिता भवतीति दिक्। तन्त्रश्लोके 'गुरुराद्या भवेच्छक्तिः' इत्यादिनोक्तानां वासनानामनुसन्धानमुपास्तिपदवाच्यमिति कथनार्थश्चतुर्थचरणः। अथ वा– उपस्तेरपि त्रीणि रूपाणि; विग्रहादिपूजनं स्थूलरूपं, मानसो जपस्सूक्ष्मं, एषा भावना परं रूपमिति।

अनन्यचित्तत्वेन च सिद्धिः॥२९॥

प्रत्यावरणमेकैका सिद्धिरेकैका मुद्रा च बहिर्यागे पूज्यते। तद्वासनाविधानार्थमियं श्रुतिः॥

अनन्यचित्तत्वेनेत्यभेदे तृतीया। चकारो मुद्रासङ्ग्रहार्थः। तथा चोपबृंहितं तन्त्रराजे–
(लौहित्यं तद्विमर्शः स्यादुपास्तिरिति भावना।)

सिद्धिस्त्वनन्यचित्तत्त्वं मुद्रा वैभवभावनम्॥ इति ॥ (३५, १४)

तत्तदावरणदेवानां स्वशरीरावयवविशेषाभेदेन भावितानामपि स्वात्मानन्यत्वेन चित्ते भावनमेव तत्तदावरणस्था सिद्धिः। 'एता मत्तो न भिद्यन्ते' इति बुद्धिरेव सिद्धिरिति यावत्। सिद्धिपदमुपास्तिफलसिद्धिपरमिति केचित्। तत्पक्षे अव्यवहितपूर्वोक्तभावनायां विषयतावैलक्षण्यप्रयुक्तदभेदस्य अनिरासेनोपासना फलतीत्यर्थः। वस्तुतो वक्ष्यमाणतर्पणे विषयवैलक्षण्यनिरासादयं ग्रन्थस्सिद्ध्यादिपर एव। तासामेव वैभवं विभुत्वमपरिच्छिन्नता। तद्भावनमेव तत्तदावरणस्थमुद्राभावनमित्यर्थः।

भावनायाः क्रिया उपचाराः ॥३०॥

उक्तायाः स्वात्माभेदेन ललिताभावनायाः क्रियाः पुनःपुनःकरणानि धारावाहिन्यो भावना इति यावत्। उपचारसमर्पणस्य भेदघटितत्वेन यथास्थितगन्धादिभावनापक्षे पूर्वविभावितस्य भेदस्य प्रमोषापत्तेस्तदविरोधिनीरेवोपचारभावनाः स्वेच्छया कल्पयेदिति भावः। तदुक्तं तन्त्रराजे–

उपचारश्चलत्वेऽपि तन्मयत्वाप्रमत्तता ॥ इति॥ (३५,१५)

चलत्वं चाञ्चल्यं अभेदभावनास्थैर्याभावः, तादृशस्वभावशीलत्वेऽपि ब्रह्ममयत्वांशे प्रमादाभावोऽतीव सावधानता यथा स्यात्तथा विभावना एवोपचार इति तदर्थः। यद्यपि चलशब्दोऽवश्यंभाविप्रमादस्वप्राद्यस्थापरत्वेन मनोरमायां व्याख्यातः, तथाप्यपिशब्दस्वारस्येन जाग्रत्काले सावधानतामात्रावश्यकतापरैव सोक्तिरिति मन्तव्यम्। तादृशोऽप्रमादश्च योगवासिष्ठोक्तशिवपूजायां द्रष्टव्यः। आत्मनो विषयोपभोगजनितानन्दस्य सर्वस्य स्वात्माभेदेनानुसन्धानं प्रारब्धलब्धसुखदुःखस्यापि कर्मक्षयकारकत्वेन परिणामसुखावहत्वात्कटुकषायवस्तुकृतस्वाङ्गोद्वर्तनादेरिव भावनया सपर्यारूपतैवेति तत्रत्यो निष्कर्षः। 'सपर्यापर्यायस्तव भवतु यन्मे विलसितम्' इत्यादयो भगवत्पादादीनामुक्तयोऽप्यमुमेवार्थं वदन्ति। परन्त्वीदृशपूजाया अहोरात्रकालसाध्यत्वेन प्रकृते विधित्सितायाश्च भावनाया उत्तरत्र मुहूर्तादिकालनियमविधिना विरोधादन्यथैवोपचाराः कल्पनीयाः। तत्प्रकारो यथा-स्वे महिम्नि प्रतिष्ठितिविभावनमासनम्। 'पादोऽस्य विश्वा भूतानि' इति श्रुत्या वादरूपे वियदादिप्रपञ्चे अस्तिभाति-प्रियांशमात्रभावनारूपाभिरद्भिर्नामरूपमलक्षालनं पाद्यम्। तस्यैव सूक्ष्मप्रपञ्चस्य एकदेशत्वाविशेषाद्यस्तत्वेनापि परिकल्पनया उक्तरीत्या मलनिरासोऽर्घ्यम्। भावनारूपजलस्यापि कबलीकार आचमनम्। सत्त्वचित्त्वानन्दत्वाद्यखिलावयवाभेदेन भावनाजलसम्पर्कः स्नानम्।

तेष्वेवावयवेषूक्तजलसम्पर्केण प्रसक्ताया वृत्तिविषयतायाः प्रच्छन्नभावनं वस्त्रम्। निर्विषयत्वनिरञ्जनत्वाद्यनेकब्रह्मलिङ्गभूततदभिन्नधर्मविभावनमाभरणम्। स्वशरीरान्तर्गतपार्थिवनाभसवायवीयतैजसभागानां चन्द्रमण्डलस्थामृतस्य तन्मण्डलस्य च जडभागापनयनपूर्वकं सच्चिदानन्दमात्रावशेषेण ब्रह्ममयत्वविभावनानि गन्धादिताम्बूलान्ताष्षडुपचाराः। उक्तं नित्याहृदये–

भवतीं त्वन्मयैरेव नैवेद्यादिभिरर्चयेत्। इति।
पञ्चभूतमयं विश्वं तन्मयी सा सनातनी ॥ इति च।

प्रकृतभावनाङ्गमन्त्रे परापश्यन्तीत्यादिनिखिलशब्दानां स्वीयानां नादद्वारा ब्रह्मण्युपसंहारविभावना स्तोत्रम्। चित्तवृत्तीनां विषयेष्वितस्ततो धावमानानां विषयगतजडतानिरासपूर्वकं ब्रह्मणि विलापनं प्रदक्षिणम्। विषयेभ्यः परावर्तनेन वृत्तीनां ब्रह्मैकप्रवणता नमस्कार इति। यद्यपि 'बाह्यान्तःकरणानां एकरूपस्थितिरासनं इत्यादीनि वांक्यानि मूलेऽपि क्वचिद्दृश्यन्ते। तथापि तेषु कतिपयानामुपचाराणां प्रकृतभावनानुगुण्याभावाद्बहुषु पुस्तकेष्वनुलम्भात्तन्त्रेषु तदुपबृंहणादर्शनाच्च तान्यस्माभिरिह नादृतानि॥

अहं त्वमस्ति नास्ति कर्तव्यमकर्तव्यमुपासितव्यमिति विकल्पानामात्मनि विलापनं होमः॥३१॥

सन्ति श्रीचक्रे पूर्वभावितेभ्यो अन्या अप्यनन्ताश्शक्तयः –
अन्यास्तु शक्तयश्चक्रगामिन्यो यास्समन्ततः।
तास्तु विश्वविकल्पानां हेतवः समुदीरितः॥

इत्यादिना तन्त्रे वर्णिताः। तासां त्रिपुरसुन्दर्यभेदभावनाफलिकां होमवासनामाह– अहमित्यादिना। तेन नैवेद्याङ्गहोमस्य उपचाराद्बहिः पार्थक्येन कथनस्य नासाङ्गत्यम्। तथा च विसर्जनात्मकोपचारपराण्येव 'अहम्' इत्यारभ्य त्रीणि वाक्यानीति पर्यवसन्नम्। युष्मदस्मप्रत्यययोरहं त्वमित्यनेन ग्रहणम्। 'अस्ति नास्ति' इत्यनेन लौकिकयोर्विधिनिषेधयोः, 'कर्तव्यमकर्तव्यं इत्यनेन वैदिकयोः कर्मकाण्डस्थयोः, 'उपासितव्यम्' इत्यनेन वेदशिरस्थविधेर्ग्रहणम्। 'नोपासीत' इति निषेधस्योपनिषत्स्वदर्शनादेव तदनुल्लेखः। एतत्सप्तकेन वृत्तिसामग्र्युपलक्ष्यते। ईदृशविकल्पानामप्यात्मस्वरूपत्वमात्माविशेषविभावन मेव होमभावना॥

होमो विश्वविकल्पानां स्वात्मन्यस्तमयो दृढम्। इत्युपबृंहणात्। (see TRT, ३५, १९) विकल्पानां निर्व्युत्थानविलापनपूर्वकं तद्धेतुशक्तिकदम्बस्य देवतायां विलीनता भावयेदिति फलितार्थः॥

भावना विषयाणामभेदभावना तर्पणम्॥३२॥

श्रीगुर्वादिविशेषहोमान्ता यावन्तः पदार्था इह भाविता ये च भावयिष्यन्ते तेषां सर्वेषामपि परस्पराभेदभावनेन विषयतावैलक्षण्यप्रयुक्तभेदभावनस्यापि निगरणेन निर्विकल्पतुरीयाखण्ड-विषयतामापाद्य तस्या अपि त्यागेन स्वात्ममात्रावशेषः तर्पणवासना। यद्यपि–

ताम्बूलमर्चना स्तोत्रं तर्पणं च नमस्क्रिया।

इति परिगणितमुपचारान्तरमेव तर्पणं, तथापि तदिहावरणदेवोपचाररूपत्वाद्विसर्जनैकदेश एव स्वेतरभावननिरोधकत्वात्तर्पणतापि।

एषामन्योन्यसंभेदभावनं तर्पणं स्मृतम्। (TRT, ३५ १९)

इति तन्त्रराजे एषामित्यस्य न्यासजपहोमानामिति संकुचितं निधिकृतो व्याख्यानां श्रुतिविरोधादनादेयम्॥

एतावता प्रबन्धेन देहरूपश्रीचक्रस्य स्वात्ममात्रावशेषतामुक्त्वा तेन सह बहिरङ्गसम्बन्धशालिनः प्रपञ्चस्यापि स्वात्मनि विलापनमाह–

पञ्चदशतिथिरूपेण कालस्य परिणामावलोकनं पञ्चदश नित्याः॥३३॥

स च प्रपञ्चस्त्रिविधः– कालरूपो देशरूप उभयरूपश्चेति। तत्राद्यो यथा– चन्द्रमण्डलनिष्ठसादाख्यकलातिरिक्तः 'दर्शा दृष्टा दर्शता' इत्यादिश्रुतिपरिगणिताः पञ्चदश कलास्यन्ति तावत् प्रतिपदादिपूर्णिमान्ततिथिरूपास्ता एव च कामेश्वर्यादिचित्रान्तनित्याभिरभिन्नः। सादैव (सादाख्यं) तु ललिता। ईदृशस्य च नित्यं परिवर्तमानस्य कालरूपतिथिचक्रस्यान्तरेव श्रीचक्रं चिष्ठति, न बहिः। द्वितीयो यथा– भूगोलस्योत्तरभागे स्थितो मेरुः तद्दक्षिणतो जम्बूप्लक्षशाल्मलिकुशक्रौञ्चशाक-पुष्कराख्यास्सप्त द्वीपाः। तेषामन्तरालेषु भूगोलस्य वलयाकारलवणेक्षुसुरासर्पिर्मधुक्षीराख्याः षट् समुद्राः, पुष्कराद्बहिर्मधुरोदस्समुद्रस्सप्तमः। ततोऽपि दक्षिणतः परं व्योमेत्येवं षोडश देवताः। तेषु मेर्वादिव्योमान्तेषु क्रमेण ललितादिचित्रान्ताः नित्याः युगप्रथमवर्षे तिष्ठन्ति। द्वितीये चु वर्षे जम्बूद्वीपादिमेर्वन्तेषु च गच्छन्ति। तृतीये तु लवणसागरादिजम्बूद्वीपान्तेष्वित्यादिरीत्या षोडशवर्षे परव्योमादिमधुरसमुद्रान्तदेशेषु ललिताद्याष्षोडश नित्यास्तिष्ठन्ति। एवं षोडशभिष्षोडशभिर्वर्षैर्नित्यानामेकैका परिवृत्तिः। ईदृशदेशरूपशक्रस्याप्यन्तरेव श्रीचक्रं न बहिः। तृतीयो यथा – भूगोलस्योपर्यधश्च वलयिताश्चन्द्रबुधशुक्रविभौमगुरुशनिनक्षत्रकक्षा अष्टौ तत्तदन्तरालान्यष्टौ इति षोडश देशाः कालचक्ररूपास्सन्ति। तेषु स्थानेषु देशपरिवृत्तिविपरीतक्रमतष्षोडश नित्याः परिवर्तन्ते। अस्यापि चक्रस्यान्तरेव श्रीचक्रं न बहिः। अस्य त्रिविधस्यापि चक्रस्य पारमार्थिकरूपं नित्याचक्रमेव। ब्रह्मातिरिक्तस्य सर्वस्य देशकालावच्छिन्नतदभेदात्सर्वोऽपि प्रपञ्चो नित्यारूप एव। तासां स्वात्माभेदभावनैव ह्यत्र विधीयते–

अथ षोडशनित्यानां स्वात्मत्वे वासनं शृणु।
यया तन्मयतासिद्धिः प्रत्यक्षा भवति ध्रुवम्॥

इत्युपक्रम्य 'गुरुराद्या भवेच्छक्तिः' इत्यादिना ललितायाः सङ्गोपाङ्गायाः स्वात्मत्ववासनामुक्त्वा, अन्ते–

तिथिरूपेण कालस्य परिणामावलोकनम्।
नित्याः पञ्चदशान्यास्स्युः इति प्रोक्तास्तु वासनाः॥

इत्युपसंहारस्य तन्त्रराजे दर्शनात्। स च प्रपञ्चोपसंहारफलिकैव तिथिरूपेणेति त्रिविधचक्रोपलक्षणद्वारा प्रपञ्चपरम्। प्रपञ्चात्मकतया काल एव परिणतोऽस्तीति विभावनमित्यर्थः। तासां त्रिपुरसुन्दर्यभेदस्य क्लप्तत्वात्तदनुक्तिः भावन्विषयपदेनोक्तानां वक्ष्यमाणानां क्रीडीकारेण पूर्ववाक्य एवाभेदभावनाया विहितत्वाद्वा। वस्तुतस्तु सर्वा अपि तिथयः षट्छताधिकैकविंशतिसहस्रसङ्ख्याश्वासात्मककालरूपाः। तत्समष्टिविग्रहवती ललिता। अन्याः पञ्चदश व्यष्टिविशेषेण प्रत्येकं चत्वारिंशदधिकचतुर्दशशतश्वासरूपा भवन्ति। तास्तथा विभावयेदित्यर्थः। एतत्पक्षद्वयभावना आवरणपूजातः कार्येति केचित्। बाह्यपूजायां तत्रैव स्थानक्लृप्तेः सर्वविलापोत्तरं भावनान्तरानवकाशादिति तदाशयः। वस्तुतस्तु स्वात्ममात्रपरत्वेन मनसस्तम्भे सति श्वासस्तम्भस्यावश्यंभावाद्देवताया रश्मिविलापनस्य विसर्जनकाल एवोचितत्वान्मनःपवनोभयस्तम्भस्यैवोत्तरत्र कालविधानायेहैवावसरसद्भावान्निरर्थकवाक्यापकर्षस्यायुक्तत्वाच्चेहैव नित्या भावना युक्तेति द्रष्टव्यम्॥

एवमान्तरबाह्यनिखिलप्रपञ्चविलापनपूर्वकस्वात्ममात्रावशेषभावनायाः अहर्निषं धारावाहिकतावश्यकतां ध्वनयन् तदशक्तेषूत्तममध्यमाधमसाधक भेदेन त्रिविधं कालनियममाह–

एवं मुहूर्तत्रितयं मुहूर्तद्वितयं मुहूर्तमात्रं वा भावनापरो
जीवन्मुक्तो भवति स एव शिवयोगीति गद्यते॥३४॥

There are two additional sentences :
तस्य देवताऽऽत्मैक्यसिद्धिः॥
चिन्तितकार्याण्य प्रयत्नेन सिद्ध्यन्ति॥

एवमित्यनेन अव्यवहितपूर्वोक्ता स्वात्ममात्रविषयिणी श्वासस्तम्भसहिता निर्विकल्पकवृत्तिरुच्यते। तदवभिन्नभावनायां परः तत्रैवासक्तः भावनेतरव्यापारशून्यः धारावाहिकभावनावानिति यावत्। स जीवन्मुक्तिरूपफलभाक् अचिरादेव जायते। जैगीषव्यादयश्शिवयोगित्वेन ये व्यवह्रियन्ते तेऽप्येतादृशभावनाशालित्वादेवेति तत्पदप्रवृत्तिनिमित्तमीदृशभावनेत्यर्थः॥

कादिमतेनान्तश्चक्रभावनाः प्रतिपादिताः ॥३५॥
य एवं वेद सोऽथर्वशिरोऽधीते ॥३६॥

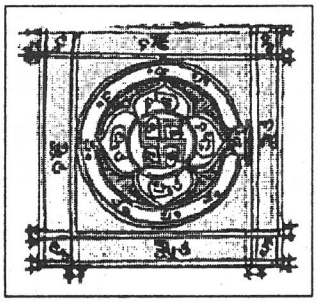
वेदत्रयं बहिरङ्गकर्मप्रतिपादकम्। अथर्वणवेदस्तु अन्तरङ्गकर्माण्येव प्रचुरं प्रतिपादयति। तस्यापि शिरोरूपेयमुपनिषत्तु ततोऽप्यन्तरङ्गतमां भावनां बक्ति॥

अस्यां या अन्तश्चक्रभावनाः कथितास्ताः कादिनामकशक्तिमतरीत्यैव, न तु कौलमतेन। अस्या उपनिषद ईदृशभावनाप्रतिपादकत्वमिति पदशो वाक्यशश्च यो वेद स एवाथर्वशिरोध्ययनवान्; न तु शब्दमात्राध्ययनवान्। अध्ययनकरणकभावनाया अर्थावबोधभाव्यकत्वादिति भावः। 'योऽर्थज्ञ इत्सकलं भद्रमश्नुते' इति श्रुत्यन्तरे सकलपदस्वारस्यात् शब्दमात्रपाठादपि किञ्चिद्भद्रमस्त्येवेति च लभ्यत इति शिवम्॥

इति भावनोपनिषदः अथर्वणशिरसोऽतनोद्भाष्यम्।
भास्करायो विदुषां तुष्टयै जीवन्मुमुक्षूणाम्॥

इति सभाष्या भावनोपनिषत् सम्पूर्णा॥

III
BHĀVANOPANISHAT
THE TEXT
TRANSLATION AND EXPLANATIONS



श्रीगुरुः सर्वकारणभूता शक्तिः ॥१॥

"The auspicious Master is the all-causative power."

The guru, (the word derived from root *gṛi,,* 'grī *kṛgrorucha, Uṇādi* 1, 14), is one who instructs religious lore to a student ('gṛṇāti upadiśati-vedādi-śāstrāṇī). or one who is adored because of his greatness in wisdom or austerity ('gīryate stūyatesaumahattvāt jñāna-tapo-vṛddhatvāt').

Another explanation takes the first syllable, *gu,* to mean ignorance or darkness, and the second, *ru,* to mean its removal or destruction ('gus-tvandha-kārah syād ru-kāras tan-nivartakah'); and hence the *guru* signifies one who, regulating from within, helps destroy the ignorance which binds the student to the transmigratory cycle ('girati ajñānam antrayāmi-rūpeṇa, avidyām nāśayati'). Alternately, *gu* is made to signify reality, and *ru* knowledge thereof ('gu-kārah sad-iti prokto ru-kāro jñāna-vāchakah').

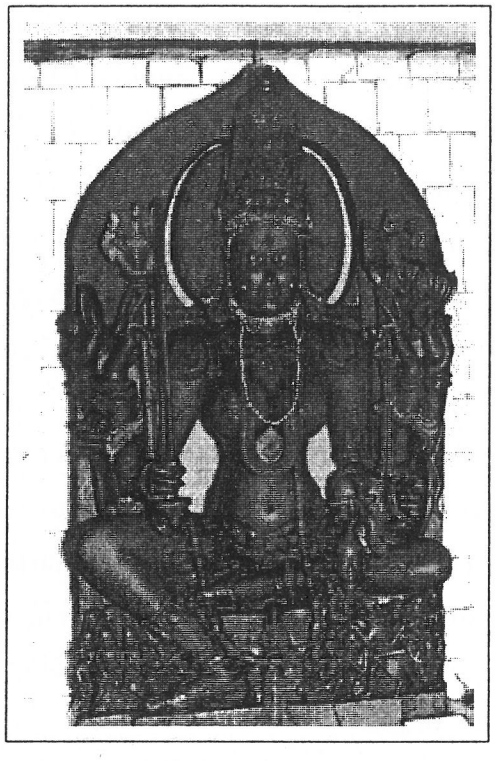
While the Vedic tradition takes 'guru' in the sense of preceptor or elder (as, e.g., Manu, 4,162, where three persons are looked upon as *gurus:* preceptor, father and mother cf. also *Vishṇusmṛti,* 32, 1) the tantrik tradition distinguishes

between the preceptor (*śikshā-guru*), who imparts scholastic wisdom, and the master *(dīkshā-guru)*, who communicates mystic power which brings about the intuitive and all-penetrating wisdom. The Vedic tradition also had the notion of initiation (e.g., the rite of *upanayana,* cf. *Yājñavalkya-smṛti,* 1, 34; and dīksha, *Taittitrīya-saṁhitā* 6,1,1,1, *Śatapatha-brāhmaṇa,* 7,3,12, *Aitareya-brāhmaṇa* 1,4,10 etc.) which was a magical rite in the nature of necessary prelude to the acquisition of scriptural knowledge.

The Vedic passages also contain the mystic import of the sacred words imparted by a competent master (e.g., *mantra* as related to *manman,* RV, 1, 147, 4; 4, 5, 6 etc., 'powerful word loaded with supernatural might and influence, possessed of extraordinary weight,' 'mantro guruh punarastu so asmai'). But the integration of the idea of imparted knowledge with the acquirement of power was characteristically tāntrik in origin.

The tāntrik traditions (in India, Tibet, China and Japan) attach great importance to the role of the *guru* in the spiritual career of an aspirant. His guidance is considered altogether indispensable, for the knowledge acquires power only when communicated by him.

He is not only a 'giver of the powerful word' *(mantra-dātā)* but he protects the disciple from all



impediments to the continuing power of this word by his vigilance and grace. The concept of initiation involves this sustained influence of the master.

A tāntrik text says: "Without initiation, there can be no release from the phenomenal bondage; and there can be no initiation without a master. Hence the succession of masters."[1]

In the Indian word for initiation 'dīkshā', the first syllable *(dī)* signifies the imparting of the true import of knowledge ('dīyate jñāna-sadbhāvah'), and the second one (*ksha*) the destruction of all impediments to progress ('kshīyate pāpa-saṁchayah'). In the orthodox texts like *Śatapatha-brāhmaṇa* (11, 2, 1, 1), a man is said to have three births: the first, when he is delivered from his mother's womb; the second, when he begins to perform the prescribed rituals and acquire knowledge; and the third, when he dies and is consigned to fire.

The word *dīkshā* is cognate with the root *dāh* ('to burn'), and signifies the desire to burn. By being burnt, one is not only cleansed, but assumes a better state of existence.

The tāntrik texts speak of *dīkshā* as re-birth. Under the powerful impact of initiation, the ordinary constitution of the aspirant

is transformed into an extraordinary assemblage of bodily and mental energies.

There are several kinds of initiation depending on how the master's power is communicated; and accordingly the masters also differ. Initiation by physical touch (*sparśa*) is considered the lowest of initiations, initiation by word of mouth (*vāg*) is higher than that; initiation by mere look (*dṛk*) still higher; and initiation by penetrating into the very being of the aspirant (*vedha*) highest.

It is extremely difficult indeed to come across the master who can accomplish the last type of initiation; only the fortunate aspirants get access to such an one.[2] The initiation that he gives is technically known as 'perfect consecration' (*pūrṇābhisheka*).

Such a master is hailed as 'Śrī-guru', the honorific prefix 'Śrī' suggesting unrivalled excellence[3] and perfect prosperity of transcendental bliss when all restraining and limiting factors are overcome. The aspirant regards the *guru* from whom he has received complete consecration as a veritable godhead, indeed as superior to the gods. A text says "Should the god be wrathful against you, the *guru* will guard you; but if the *guru* himself is displeased with you, no one can save you!"[4] Another

text warns that one should not look upon his master as a mere human being, nor the *mantra* that he gives as merely words.[5]

The master's divine character is emphasized by the prescription that as soon as one gets up from his bed in the morning, he should meditate on the sacred feet of his own master (*guru-pādukā-chintana*). This he must do even before he thinks of his chosen deity (*devatā-chintana*). And during the formal worship of Śri-chakra, the ritual of 'symbolic placement' (*nyāsa*) involves identifying the midmost point of the sacred design (*bindu*) as the mother-goddess herself, and visualizing behind her 'the three-fold currents of the masters' (*ogha-traya*), to be explained later.

The master is precious inasmuch as he can metamorphose an ordinary and even indifferent individual into an eager aspirant, by precepts, counsel and arguments. "Even a common flower can thus be transmuted by him into a lovely lotus; and having thus transmuted, the master also shines upon it like the welcome sun to help the bud open up in all its glory, instantaneously."[6]

The spiritual awakening of the aspirant is an important event. It involves three details, which need to be integrated: the master (*guru*), the sacred word (*mantra*), and the

chosen deity (*devatā*), in addition to the aspirant's own self (*ātmā*) in which the identification must be accomplished. The sacred word acquires its sancity and power only when it is correctly and willingly communicated by the master; [7] and the mystic evocation of the deity in front of the aspirant is achieved only by the proper employment of the sacred word. The final upliftment of the aspirant is possible only by the grace of the deity thus evoked.

The tāntrik texts frequently mention the identity of the master with the deity, the sacred word, and the devotee's own self. "The goddess acquires the form of the sacred word; the sacred word acquires the form of the master; the master acquires the form of the devotee's self; and the devotee, while employing the sacred word *(manu)*, becomes his own self."[8]

The *Pārānanda-sūtra* (38) prescribes that one must contemplate on the idea that the master is higher than everything; that the sacred word is higher than the master; that the deity is higher than the sacred word; and that ones own transcendental self is higher than the deity.[9]

The three details mentioned above (viz., the master, the sacred word and the chosen deity) are in fact one. A text says: "Even as the words *ghaṭa* (pot), *kalaśa* (jar) and *kumbha (pitcher)* mean the same thing, so the *mantra,* the *devatā* and the *guru* are essentially the same."[10] The *mantra* symbolizes *manas* (mind), the *devatā* stands for the *prāṇa* (vital force), and the *guru* represents the aspirant's own self (*ātman*).

The tāntrik discipline prescribes the union of mind and the vital forces in order to realize the inner self.[11] It is important that the mind must be cleansed and strengthened before, it can become the effective means of realization. Devotion to the human master is in this context meant to purify the mind and fortify it with the spirituality of the master.

But the master is in reality ones own inner Self that regulates the mind, and not outside the aspirant. That is why the aspirant is asked to meditate upon the *guru* in the ājñā centre (between the eyebrows), and in the two-petalled lotus; the *guru* as

the regulating principle (*ājñāpaka*) is said to reside there, and his function of awakening the aspirant takes place at this centre.[12]

It is significant that the *guru,* who is the sole means to self-realization (*upāya*) is equated with the aspirant's goal (*upeya*) viz., supreme and transcendental reality, in its reflexive aspect or energy dynamics (*vimarśā* as the mother-goddess).[13] In the tāntrik ideology, the two aspects are not in reality distinct.[14]

The customary invocation to the *guru,* included in *Tantra-rāja tantra* (1,96-100), and repeated in *Śri-vidyārṇava-tantra* 1, 382-386), illustrates the role the *guru* plays in the aspirant's spiritual unfoldment:

नमस्ते नाथ भगवन् शिवाय गुरुरूपिणे।
विद्यावतारसिद्धैय स्वीकृतानेकविग्रह॥

नवाय नवरूपाय परमार्थैकरूपिणे।
सर्वाज्ञानतमोभेदभानवे चिद्घनाय ते॥

स्वतन्त्राय दयाक्लृप्तविग्रहाय परमात्मने।
परतन्त्राय भक्तानां भव्यानां भव्यरूपिणे॥

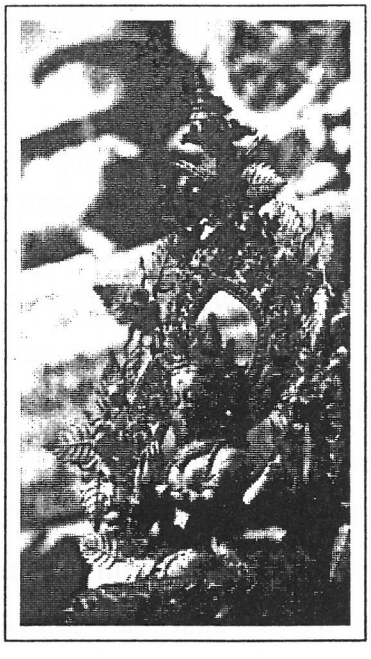
विवेकिनां विवेकाय विमर्शाय विमर्शिनाम्।
प्रकाशिनां प्रकाशाय ज्ञानिनां ज्ञानरूपिणे॥

पुरस्तात् पार्श्वयोः पृष्ठे नमस्कुर्यामुपर्यधः।
सदा मच्चित्तरूपेण विधेहि भवदासनम्॥

The *guru* is the lord, master, Śiva himself. He assumes numerous forms for the sake of transmitting the liberating wisdom. He is ever new, and he consists of nine aspects; but his transcendental form is one only. He is the sun that tears asunder the

darkness of all ignorance; he is a mere mass of consciousness. He is free, the highest; but his mercy constitutes his form.

However, he yields to his devotees and to the mature folk. He is the sense of discrimination in all men of discrimination; he is the expression in all modes of expression; he is the light in all things that shine; and he is the knowledge in all knowing mortals. The devotee seeks his own mind to be the *guru's* seat.



It does not, however, mean that the *guru* is a mere abstract conception. The tāntrik devotee is very much committed to a human *guru*, with whom he has personally come into contact in the transactional world. The guidance that he gets from the master is by no means imaginary; it is concrete and practical. While the *guru* is an individual, he also symbolizes the theme of personal transmission of the secret of realization in a succession of masters.

This succession is known as *saṁpradāya* which is defined in the tāntrik texts as whispering into the ears of the prepared disciple the highest truth so as to awaken him spiritually.[15] The never-failing successive transmission of the tāntrik wisdom constitutes the tradition, the origin of which goes back to the moment when creation took place.

The purpose of this transmission is to finally awaken the aspirant (*mahābodha-rūpa*) to the truth beyond space, time, and forms. The human *guru* represents this hoary tradition; and he is the contemporary master, who has descended in an unbroken line of masters beginning with Śiva himself.[16]

He not only reveals to the aspirant the transcendental reality but helps him realize his own essential reality ('svārtha-paramārtha-prakaṭana-paro guruh').

The tāntrik tradition not only explains the evolution, proliferation, and projection of the phenomenal world of thirty-six categories alongside the entire world of verbal expressions, but also teaches the utter unity of all presentations in the transcendental consciousness (*para-prakāśa*).

The power of the sacred word (*mantra-vīrya*) consists in its evocation of the perfect awareness of the subjective factor, and thus it helps in the realization of unity. The realization of the unity of the aspirant's real nature *(ātmā)*, the power of phenomenal projections *(śakti)*, and the principle of pure consciousness (*śiva*) is first accomplished by the *guru,* and then communicated to the disciple. In this sense the *guru* is regarded as identical with tradition. The power of tradition, which is greater than the individual master, finds expression in his teaching.[17]

The tāntrik tradition began with the First-Master (ādinātha), Mahākāla, who is in the nature of the primordial shadow *(chhāyā)* cast by the all-pervasive principle of pure power (Śiva) at the moment of creation. He is described as the mental emanation of Śiva. When he got formed, the power of the

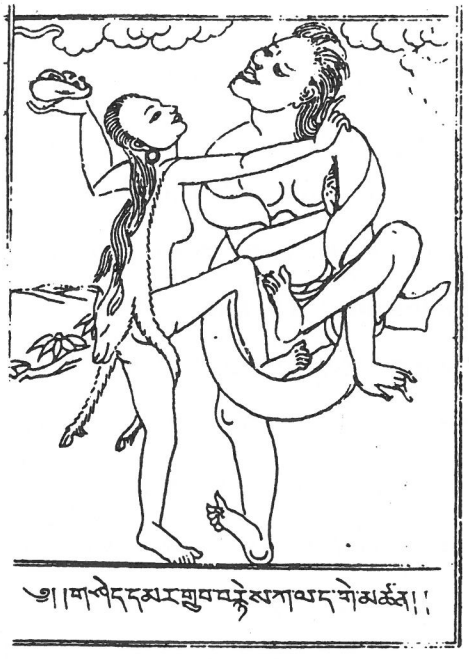
parental Śiva descended into him (*śakti-pāta* or *śaktyavatāra*). This descent of power is the origin of the *guru* principle. The projection of the phenomenal world (which binds the devotee) and the presentation of the sacred word (*mantra,* which releases the devotee) were coeval. The succession of masters from Mahākāla till our own day symbolizes the transmission of the liberating wisdom, which is ageless.[18] Each tāntrik master

represents Mahākāla, the original giver of the liberating *mantra.* The *Mālini-tantra* identifies the *guru* with the primordial revealer of the potency of the *mantra* (*mantra-vīrya*).[19]

And owing to the potency of the *mantra,* the four-fold values of life (*purushārthas,* viz., 'dharma' or virtuous living, 'artha' or wealth, 'kāma' or pleasures of life, and 'moksha' or final liberation) are accomplished. The master who reveals and transmits this source of all achievements with regard to phenomenal welfare and spiritual beatitude is looked upon as the 'means' (*upāya*). Hence the aphorism in *Śiva-sūtra* (2,6):

गुरुरुपायः।

It is precisely in this sense that the first sentence of the *Bhāvanopanishad* describes the master as 'source-energy' for all



accomplishments. *Tantra-rāja-tantra* (35,1) says:

गुरुराद्या भवेच्छक्तिः।

The master is also the ultimate cause of all phenomenal process, when he is identified with the category of *śakti.* It may be recalled that in the tāntrik system, the universe consisting of thirty-six categories evolves in three strands, originating from the *parā-saṁvit* or the pure being *(sat)*, devoid of all

limitations, differentiations, obstructions, inclinations and urges.

This *parā-saṁvit* is, therefore, represented as a point devoid of dimensions (*bindu*). From this emanate the principle of subjective consciousness (as 'I' or '*aham*') known as Śiva (symbolising the *chit* aspect) and the principle of objective consciousness (as 'this' or *'idam'),*

known as Śakti (symbolizing the *ānanda* aspect). The two principles are in reality, one: undifferentiated and unmanifest in the *parā--saṁvit.*

However, in the phenomenal context, the Śiva principle is the first evolute, followed by the Śakti-principle, which has three modalities of energy viz., inclination *(icchhā),* awareness (*jñāna*) and action *(kriyā).*

The modality of 'inclination' initially occurs as the principle of Sadāśiva (or *sādākhya,* where the first experience of individuated being is had), involving the dichotomy between the 'I' and 'This', with emphasis on the subjective aspect of experience; the modality of 'awareness' occurs initially as the principle of *īśvara* ('lord of the phenomenal presentation'), with emphasis on the objective aspect of the 'I-This' dichotomy.

And the modality of 'action' manifests originally as *śuddha-vidyā* (also called *sad-vidyā,* 'true knowledge'), representing complete recognition of the dichotomy involved in all experience, without emphasis either on the subjective or on the objective aspect.

While the modality 'awareness' (*īśvara*) first becomes aware of 'this' and subsequently of the 'I' the modality of 'action' (śuddha-vidyā) first becomes aware of the 'I' and subsequently of the 'this', thus occasioning movement. But *śuddha-vidyā* is characterized by the basic awareness that the 'I-ness' and the 'This-ness' are identical, while it is distinguished by *māya* which sees them as distinct.[20]

These five categories constitute 'the pure path' (*śuddhādhva*) characterized by the modalities of consciousness only (*chid-rūpa*). The *parāsaṁvit* thus acquires five-fold powers (*śakti*): enduring (*nitya*) as consciousness (*śiva*); pervasive (*vyāpaka*) as bliss *(śakti);* complete (*pūrṇa*) or ever content (*nitya-tṛpta*); inclination (*sadāśiva*), omniscient (*sarvajña*) as awareness (*īśvara*); and omnipotent (*sarva-kartṛ*) as pure knowledge *(śuddha-vidyā).* Their original direction is towards non-differentiation and unity.

Owing, however, to the influence of the primordial veiling power *(māyā-śakti),* which represents the complete separation of the 'I-ness' (*ahantā*) and 'This-ness' *(idantā),* and thus a negation of *śuddha-vidyā,* these five characteristics get limited or contracted (and hence the expression *kañchuka*).

Endurance becomes limited and defined by the time factor *(kāla);* pervasion gets defined by spatial restriction *(niyati);*

completion becomes specified by individual desires (*rāga*), omniscience is particularized by circumscribed aspects of knowledge (*vidyā*), and omnipotence is limited by restricted activity *(kalā).*

These five modes of contraction are fundamentally aspects of consciousness (*chid-rūpa*) and pure in their nature (*śuddha*), but are subject to the impact of the principle of obscuration (viz., *māyā-śakti),* which is inert (*achid-rūpa*) and impure (*aśuddha*). Therefore, the group of these five modes is called 'the pure-and-impure path' (*śuddhāśuddha*), which is the second strand of evolution. Here the split between the 'I' and the 'This' becomes complete.

The third strand of evolution consists of twenty-six categories, all of them representing 'the impure path' (*aśudhādhva*), and characterized by non-consciousness

(*achid-rūpa*). The power of obscuration (*māya-śakti*) is the fundamental principle operating here, and the entirety of phenomenal transactions is occasioned by it.

The categories, besides the power of obscuration, under this head are the twenty-five categories postulated in the Sāṁkhya system.

The five 'bare-details' (*tan-mātras:* form, taste, sound, smell and touch), the five 'formed elements' (*mahābhūta:* earth, water,

air, fire and ākāśa), the five 'cognitive organs' (*jñānendriyas:* eyes, ears, nose, tongue and skin), the five 'organs of action' (*karmendriyas:* organs of prehension, locomotion, speech, elimination and reproduction), the mind (*manas*), the ego (*ahaṁkāra*), the potential but unformulated awareness *(mahat),* the primordial nature *(mūla prakṛti),* and the individuated being (*purusha*).

The last two categories represent the objective ('This') and subjective ('I') counterparts of the dichotomy inherent in phenomenal experience .

Thus the universe is composed of five categories in the 'pure' strand (symbolising percipient consciousness), twenty six in the 'impure' strand (symbolizing the presentational world of inert matter), and five in the 'pure-and-impure' strand (symbolizing the representational aspect or the transaction between the two extreme categories mentioned above), altogether making thirty-six (*shaṭ-triṁśat-tattvātmaka*).

This entire phenomenal context is the projection of the principle of universal energy (*śakti-tattva*), the second evolute representing the bliss (*ānanda*) of pure and transcendental consciousness (*parā-saṁvit*). It is

undistinguished in its essence from the first evolute, viz., the principle of universal awareness *(śiva-śakti).*

However, the universal dynamics is better understood by referring to the causative principle as power or energy, which is here identified with the idea of 'master' (*guru*).

Finally, the grace of the master is the foundation for all efforts on the part of the aspirant. When the texts prescribe that one must concentrate upon the identity of ones own self with the master, and with Śiva, they insist that the aspirant must be 'devoted' to the master.[21] The reason is that a mere kindly look from the master is capable of rending asunder all the obstacles on the aspirant's path and revealing before the aspirant instantaneously the real nature of all phenomenal projection.[22]

तेन नवरन्ध्ररूपो देहः ॥२॥

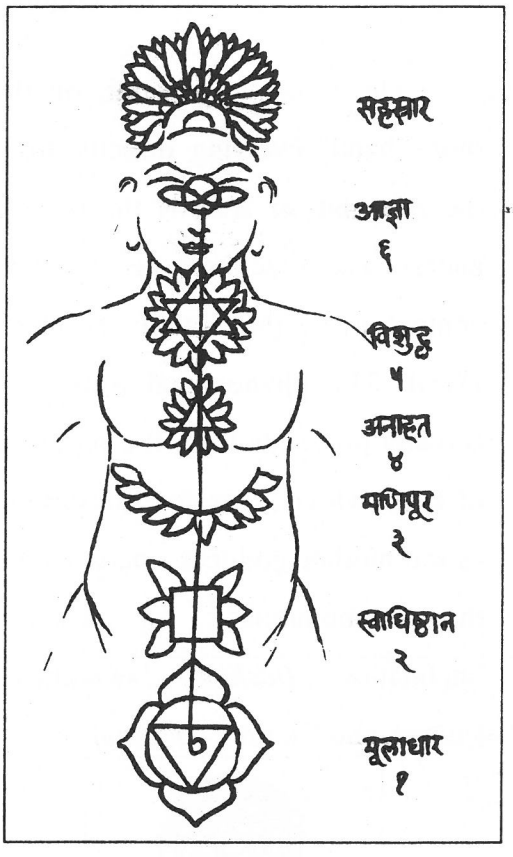
2. 'By him is the body constituted of nine outlets'.

Tantra-rāja-tantra (35, 1-2) brings out the idea that connects this sentence with the previous one:

गुरुराद्या भवेच्छक्तिः सा विमर्शमयी मता।
नवत्वं तस्य देहस्य रन्ध्रत्वेनावभासते॥

'The master is the primordial power; he is regarded as deliberation (vimarśā). The nine-fold character of his body is revealed by the nine apertures in the body.'

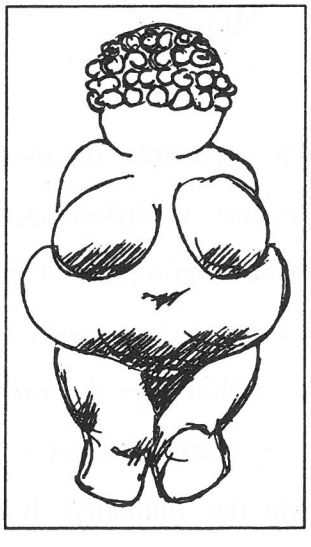
The master identified with the principle of *śakti,* being the first emanation of *śiva,* and being 'mind-form', represents the principle of deliberation (*vimarśā*), as differentiated from *śiva* himself, who is mere illumination (*prakāśa*). The relation between *śiva* and *śakti* is the great theme of all tantra, and this has already been referred to. It bears recapitulation.



The principle of *śiva,* as the first evolute, is differentiated from the ultimate principle of pure and transcendental consciousness (*parā-saṁvit*) in that it is the principle of active consciousness *(chit),* providing the subjective framework

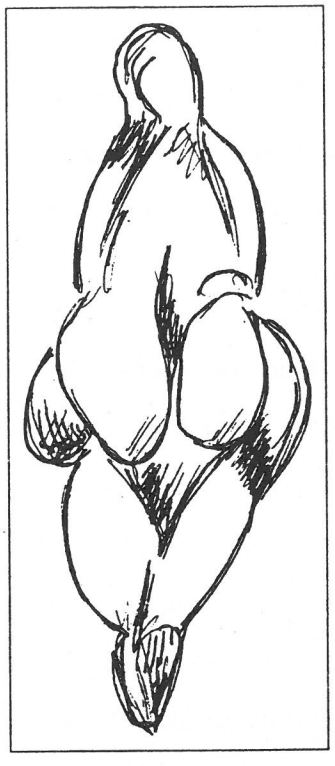
in all experience (viz., the notion of 'I', *aham*), without however any involvement of the objective context.

The principle of śakti, on the other hand, evolving directly from the principle of *śiva,* is the cosmic energy which defines the objective context (viz., the notion of 'This', *idam*). The phenomenal projection actually proceeds from the principle of *śakti* (who is, therefore, described as the mother-goddess, *mātā*) as the three modalities of energy: 'inclination' *(icchhā),* 'awareness' (*jñāna*) and 'action' (*karma*).

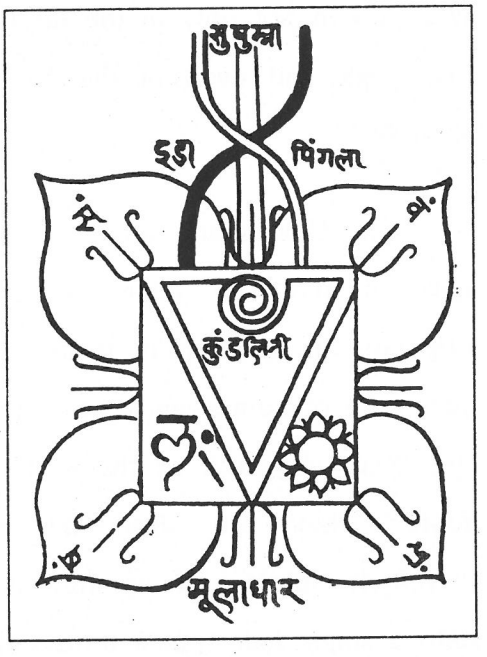


The principles of *śiva* and *śakti* are undistinguished, and occur in perfect harmony in the ultimate state of cosmic dissolution (*saṁhāra* or *pralaya*). During creation (*sṛshṭi*), however, the bipolarity of the 'I' and the 'This' (the functions respectively of the principles of *śiva* and the principle of *śakti)* tends to become maximized; and during preservation *(sthiti)* the dichotomy is steadily maintained.

The twin functions resulting from this polarity are 'illumination' (*prakāśa*) and 'deliberation' (*vimarśā*), which pervade the entirety of phenomenal reality as well as the transactional experience of all living beings. The relation between the two principles is likened to that of the lamp and its light. The rays of light proceeding in all directions are responsible for the cosmic evolution in terms of thirty-six categories.[23]



The function of 'deliberation' *(vimarśā)* is explained as the principle of 'illumination' becoming aware of the processes in its own being as active consciousness ('percipient', *pramāṭṛ*), more specifically, becoming conscious of itself as the subject. An extended meaning of 'deliberation' is also drawn out: It renders even an extraneous thing its own; it renders itself alien to itself; it unifies the two processes [24] (identification and alienation); and separates what is thus united."



Principally, 'deliberation' signifies dichotomization in the act of awareness in terms of 'self-awareness' *(ahaṁtā)* and 'object awareness' *(idaṁtā).*

The commentary on *Tantra-rāja-tantra,* and following its lead Bhāskara-rāya, take 'deliberation' to

represent the central 'channel' in the human constitution known as sushumnā. The idea of 'channels' *(nāḍī)* in the body, gross and subtle, is prevalent not only in the tantras and yoga, but even in the Vedic thought.

The Upanishads speak of one hundred and one 'channels' that originate in, and ramify from, the very core of human existence, viz., 'the heart' (*hṛdaya,* as the seat of soul).[25] They are described as extremely subtle and minute, like unto a single hair split a thousand-fold. Each of these channels carry and convey the vital force (*prāṇa*), and all of them together not only sustain life but are responsible for all physiological, mental and spiritual functions.

One of them, the one that inclines upward, is the most important one. It enables one to accomplish the highest objective of human existence, viz., immortality (*amṛtatva*). While hundred channels bind the individual, this one liberates him. The early Upanishads, however, do not name this ascending and liberating 'channel'; we find the first reference to it by name in *Maitrī-upanishad* (6, 21).

The idea of 'channels' of energy figures prominently in the tāntrik texts and in yogic practices. The number of channels that support life and sustain the organism is given here as three crores and a half. The

subtle body of man is composed of one hundred and one channels, which ramify from the 'heart', the 'basal pit' and other centres (*chakras*).

Each of these is said to branch out into a hundred minor 'channels', each of them in turn branching out, and making an elaborate network of 700 million 'channels', through which the vital currents flow.

The central ascending 'channel' known as *sushumṇā* has already been referred to. It occurs inside the most minute channel (called *chitriṇī,* representing the lunar energy in the body), enclosed within another channel (known as *vajriṇī,* representing the solar energy in the body), which runs inside and along the backbone (called *meru-daṇḍa*). It represents the principle of fire *(agni),* and is composed of the three *guṇas* (*sattva, rajas* and *tamas*).

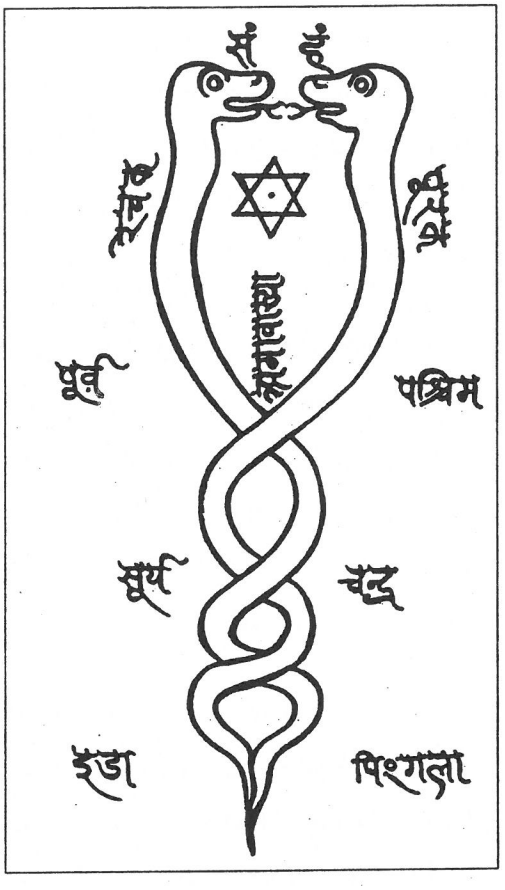
It originates in the basal centre *mūlādhāra,* also called *kanda-yoni,* or *adhara-kuṇḍa.* representing the earth element in the body, and reaches up to the subtle opening on top of the head (*brahma-randhra*), which represents the seat of pure consciousness, passing through regions representing the other elements (viz., *svādhishṭhāna* – water, *maṇipūra* – fire, *anāhata* – air, *viśuddha* – ether and *ājñā* – mind).

Thus the *sushumṇā* is the most fundamental chord in human

existence, comprehending as it does the three basic strands (viz., the *guṇas*), the three regions (sun, moon and fire), and the five elements, and also providing the possibility of pushing on to the highest goal. It symbolizes the *prakṛti* as particularized in the human being.

To its left, but outside the *meru-daṇda,* is another channel, called *iḍā,* originating from the same source as the *sushumṇā* but ending in the left nostril: and to its right, also outside the *meru-daṇḍa,* is the channel known as *piṅgalā,* originating as *iḍā* does, but ending in the right-nostril.

If *sushumṇā* represents the principle of fire, *iḍā* (masculine and white in colour) represents the lunar principle, and *piṅgalā* (feminine and red in colour) the solar principle. The three channels are united in



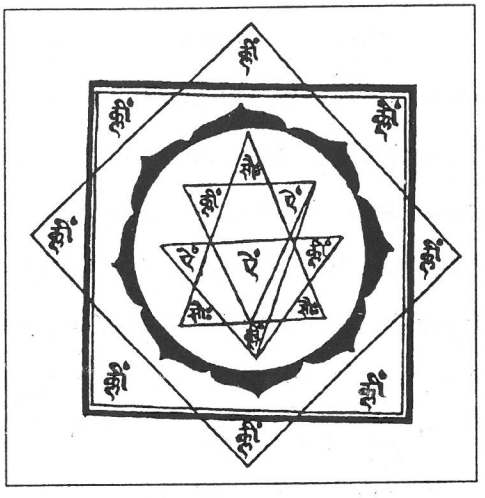
their origin in the basal center (*mūlādhāra*), and hence they are called (*yukta-triveṇī,* three streams united), and symbolize the new-moon (*āmāvāsyā,* when sun and moon meet).

They branch off ordinarily as separated streams *(mukta-triveṇī).* The streams referred to here are

imagined to be the subtle and organismic representatives of the river Gaṅgā (*iḍā*), the river Yamunā (*piṅgala*) and the hidden river Sarasvatī (*sushumṇā*).

The central channel is closely related to the cosmic energy that lies dormant in every living being, *kuṇḍalinī,* imagined to be like a coiled serpent slumbering in the basal center and blocking the central channel. It is the representative of the principle of *śakti* in man ('deliberation', *vimarśā)* removed from the principle of *śiva* ('illumination', *prakāśa*), which is located in 'the thousand-petalled lotus' (*sahasrāra*) on the crown of the head.

The central channel being blocked is responsible for the separation of the two principles in transaction, although they are united in reality. The prescribed discipline



in tantra and yoga is to 'to arouse'' the *kuṇḍalinī,* which, uncoiling itself, would ascend along the central cannel and reach 'the thousand-petalled lotus'. The dichotomy between the twin principles is thus eliminated. The deliberation of *śakti* is actualized in the central channel.

The central channel is thus 'the means' (*upāya*), like the master, of the highest goal before man. It is in this sense that the *guru* is identified with *sushumṇā* or the actualized power of *vimarśā.* The comparison is further worked out.

The central channel, functioning in several regions, is responsible for different bodily functions, broadly grouped as follows: the organ of gustation (tongue, in the *svādhiṣṭhāna* region), the two organs of vision (eyes, *maṇipūra*), the organ of elimination and the organ of reproduction (anus and penis, anāhata) and the two organs of audition (ears, *viśuddhā).*

These are the nine outlets in all, for the deliberative function of the central channel. They function as gateways or apertures for the vital force to establish contact with the physical world outside.

Corresponding to these nine outlets for the central channel in the body, the master (who is identified with the central channel) has nine forms through which his teaching and grace flow out to liberate the devotee.

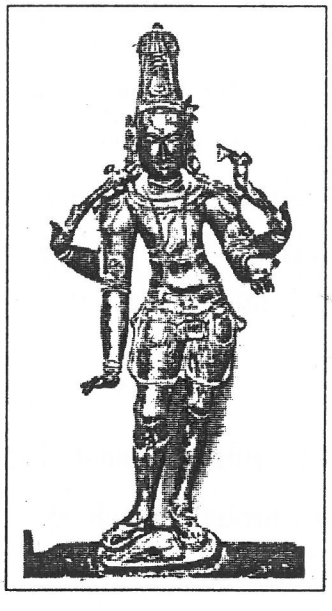
In conformity with the general tāntrik emphasis on the numbers 'three' and 'nine', the master (who is identical with the principle of *śiva*) is said to flow out in three 'currents' (*ogha,* so called because of the continuity in succession and of the speed with which the devotee is prepared), each current having three forms, thus providing nine 'guides' to lead the devotee to enlightenment and liberation.

The first current is described as 'divine', (*divyaugha*) for the three forms of masters in it are beyond the ordinary transactional plane and share the characteristics of the very principle of *śiva.*

The third current is that of the 'human' forms (*mānavaugha*), which are within easy reach of the devotee, for they appear as human individuals and live amidst us. The second current is that of the 'adept' forms (*siddhaugha*), which are half-way

between the 'divine' and the 'human'. They are in reality divine (viz., transcendental) forms, but may appear amidst the human folk for providing guidance.[26]

Conventionally, the three names in each 'current' represent the hierarchy of ones own masters in three generations: ones immediate master (*guru*), his master (*parama-guru*), and his master (*parameshṭhi-guru*). Beyond these three, the names of the earlier masters are not usually remembered, and so not recited.



Different traditions provide variant lists of these nine guides; but the names are all symbolic and suggestive. The list accepted in the *kādi*-tradition (to which the *Bhāvanaponishad* belongs) gives the names of the nine masters as follows:

I 'the divine current',

1. Prakāśa ('Illumination' viz., the principle of *śiva*)

2. Vimarśā ('deliberation', viz., the principle of *śakti);*

3. Ānanda ('bliss', viz., awareness or *parā-saṁvit)*

II 'the adept current',

4. Jñāna (or Śrī-jñāna, 'knowledge' concerning essential identity, between the 'I-ness' and the 'This-ness', corresponding to the principle of *śuddha-vidyā*);

5. Satya (or Śrī-satya, 'truth' concerning the illumination and its

deliberation, corresponding to *Īśvara*);

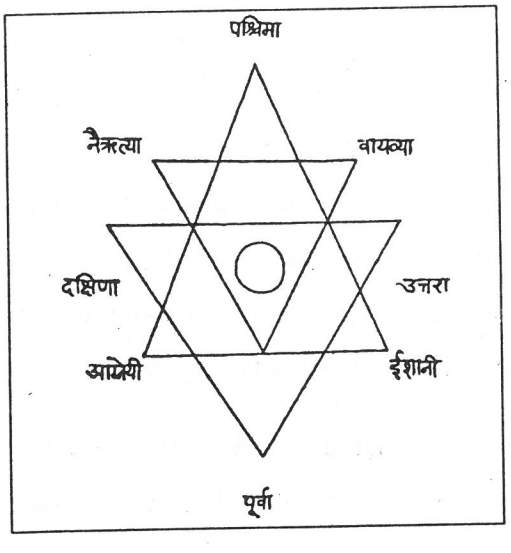
6. Pūrṇa (or Śrī-pūrṇa, 'fulfilment' or contentment, corresponding to *sadāśiva*);

III 'the human current',

7. Svabhāva ('nature' or 'constitution', corresponding to the restricted principle of *niyati*);

8. Pratibhā ('intuitional understanding, *vidyā);* and

9. Subhaga ('well equipped', *kalā).* The names as recited usually terminate with 'ānanda-nātha'.



The nine outlets of the central channel, mentioned earlier, have been identified with these nine forms of the master (cf. *prayoga-vidhi* of Bhāskara-rāya):

I the right ear with Prakāśa, the left ear with Vimarśā, the tongue with Ānanda;

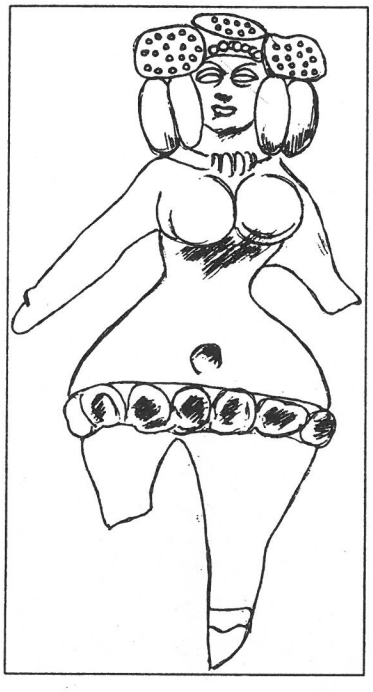
II the right eye with Jñāna, the left eye with Satya, the penis with Pūrṇa;

III the right nostril with Svabhāva, the left nostril with pratibhā, and the anus with Subhaga.

It may be recalled that these nine outlets are so many expressions of the central channel's deliberation (*vimarśā*), and that the master has been identified with the central channel.

The central channel is also the pathway through which the primal and eternal sound arising in the

'basal pit' (*ādhāra*) travels upwards, as through a hollow reed. The channel has ten 'joints' (*parva*), representing ten stages of ascent, thus providing nine hollow spaces (*avakāśa*) which are called 'apertures' (*randhra*).[27]



The idea of apertures has been pressed for further implications. The Sanskrit word *randhra* may mean, besides outlet, 'aperture', 'exit' or 'opening', comprehending the idea of 'inlet' also. Apertures are passages through which the desirable or wholesome things (*upādeya*) from outside are taken in, and through which the undesirable

or unwholesome things (*anupādeya*) which are within are thrown out.

The role of the master with regard to the accomplishment of the devotee's welfare consists in encouraging him towards the objective *(artha-pravṛtti)* and in restraining him from going astray *(anarthād-uparati).* This is how the master's look of compassion (*kaṭāksha*) works.[28] These inlet-outlets are really the expression of the master's deliberation.

नवचक्ररूपं श्रीचक्रम् ॥३॥

3. 'Śrichakra is of the form of nine-fold assemblies'.

There are two variant readings for this sentence:

नवशक्तिमयं श्रीचक्रम् ॥

as read by Upanishad-brahma-yogin and

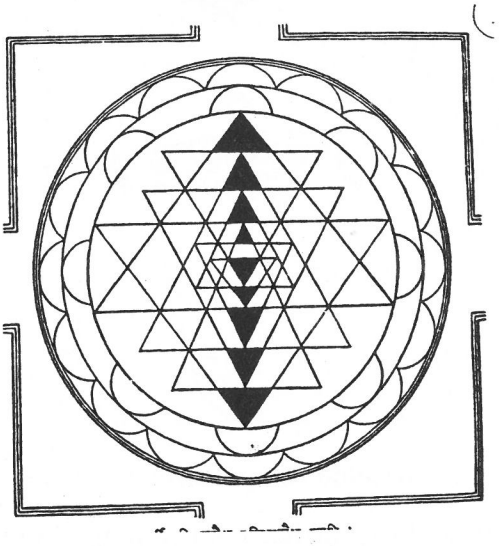
नवचक्ररूपं श्रीचक्रम् ॥

accepted by Bhāskara-rāya. The latter reading has been adopted here.

It is significant that the *Tantra-rāja-tantra* (35th paṭala) on which the *Bhavanopanishad* is entirely based, does not contain this sentence in any form; nor does it refer to this idea explicitly anywhere. It is probable, therefore, that this sentence was a later addition by way of annotation. The text used by Upanishad-brahma-yogi, in fact, makes the sentence read:

केन? नवरन्ध्ररूपो देहः नवशक्तिमयं श्रीचक्रम् ॥

This is obviously a very satisfactory reading, for it neatly and directly formulates the central idea of the whole upanishad, the idea that the human body itself illustrates the design of Śri-chakra; the nine outlets of the body corresponding with the nine units of Śri-chakra, each of which is a power (*śakti*).

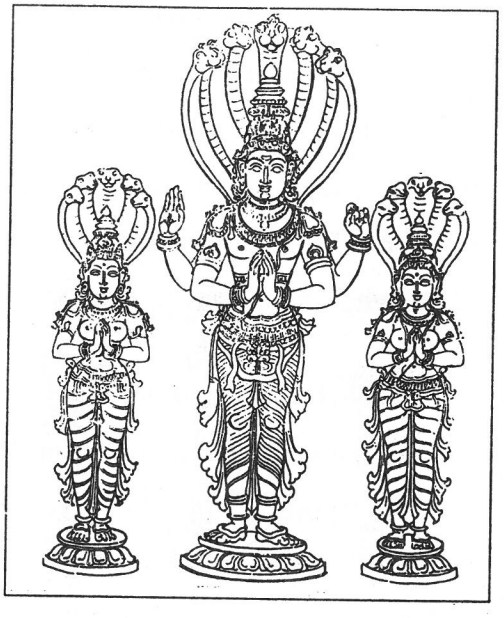


Bhāskara-rāya's reading emphasizes that the Śri-chakra is an auspicious arrangement of nine

individual patterns, five of them representing the feminine power *(śakti)* and four the masculine power (*śiva* or agni). Each pattern is technically called a *chakra* (e.g., *trailokya-mohana-chakra, Sarva-sidhi-prada, Sarva-roga-hara*).

The individual patterns denote aspects or details of the composite pattern, familiar as 'Śri-chakra', which is "auspicious" by virtue of its integrated arrangement (*samashṭi*).

The real Śri-chakra, however, is the central point (*bindu,* called 'Sarvānanda-maya-chakra'), symbolizing the union of the two-fold power, masculine and feminine (*śiva-śakti*). The rest of the pattern is but an explication of its power. If the point is the proper power, the nine-fold arrangement is the form *(rūpa)* it assumes.



Bhāskara-rāya points out that the reference here is to the devotee's own body

('deha ity anuvartate; svakīyo deha eva trailokya-mohanādi-navachakra-samashṭi-rūpa-Śrichakrābhinnah').

The body as a total organism corresponds to Śri-chakra as an entire pattern. The details of the correspondence, however, are matters of secret instruction, according to him. He notes that the

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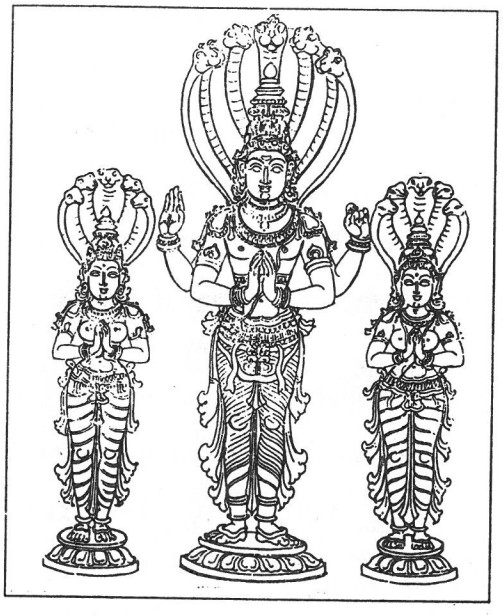

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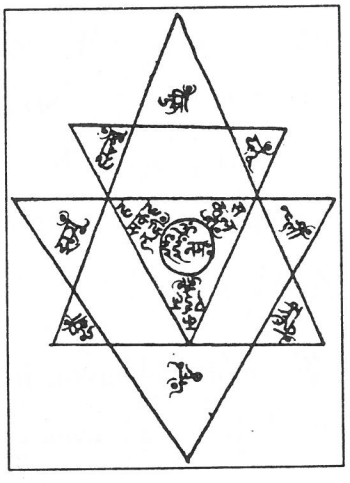
source-book for the upanishad, viz., *Tantra-rāja-tantra,* does not spell out the identity of the human body with the Śri-chakra; and he explains that it is because *Nityāshoḍaśikārṇava* deals with this issue at length.

Probably he had in mind the 'chakra-saṅketa', ('symbolism of the chakra') portion of the 'Yognī-hṛdaya', which constitutes the concluding part of this text. In any case, the body, like Śri-chakra, is a nine-fold arrangement of outlets (*randhra*), as formulated in the previous sentence 'nava-randhra-rūpo dehah'. The present sentence, therefore, would assume the form:

नवचक्ररूपं श्रीचक्रं नवरन्ध्ररूपो देहः ॥

The concept of *chakra* in India literature is varied. The word is derived from the root *kṛ* ('to do'), and etymologically it signifies and instrument of action. The potter's wheel, which helps the production of pots, is called a 'chakra' in this sense; the wheel of the cart is also a 'chakra', for it enables the cart to move. The word also means that which flashes forth, shines brightly and illumines :

चक्रं चकनादतः ।

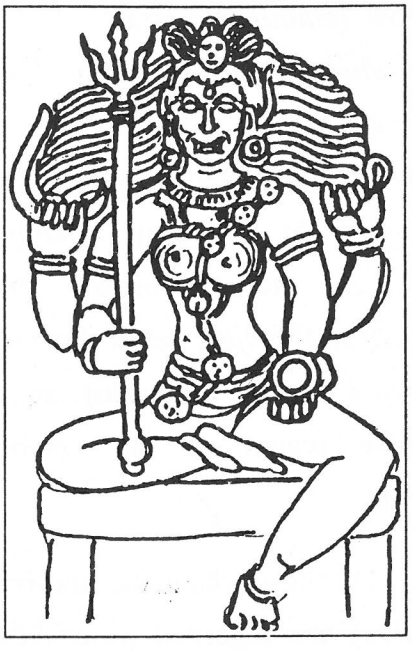


An extended use of the word is in the sense of assemblage (*samūha, vraja*), army *(senā),* or empire (*rāshṭra*). We thus have stellar constellations *(nakshatra-chakra),* planetary arrangements (*rāśi-chakra*) letter groupings

(*māṭrkā-chakra*) and expressions like *chakra-vyūha* meaning the crucial deployment of army-units on the battle field, and *chakra-vartin* meaning emperor as one who can move about freely in the realm.

In the tāntrik context, well-defined congregation of devotees for characteristic ritualistic ends is called a *chakra*; hence expressions like *sādhaka-chakra* ('the assemblage of practitioners'), *chakra-pūjā* ('ritualistic worship in secret groups'), *yoginī-chakra* ('the assemblage of esoteric helpmates'), and so on.

A special connotation of the word is to be found in the ideal of the human constitution being composed of several channels of vital force (*nāḍī-chakra*). 'Chakra' here means a vortex, or plexus of forces, physical as well as psychic. They connect the subtle body (made up of the sensory organs and functions of mind, ego and consciousness) with the physical body (made up of the five elements).



About thirty of them are listed in the Yoga manuals: the *nāḍīs* situated at the toe of the foot (*pādāṅgushṭha*), the heel *(pṛshṇi),* the ankle (*gulpha*), the knee (*jānu*), anus (*guda*), the *mūlādhāra,* the sacral plexus, the perineum *(yoni),* the testes (*mushka*), the penis (*meḍhra*), the groin (*vaṁkshṇa*), the *svādhishṭhāna,* the *iḍā* and the

piṅgalā in the *kanda-yoni,* the navel (*nābhi,* umbilical region), the *maṇipūra,* the thumb (*aṅgushṭha*), elbow *(aratni)*, the armpit (*kaksha*), the *anāhata,* the tip of the tongue (*jihvāgra*), the *viśuddha,* the soft palate (*ghaṇṭikā*), uvular (*tālu*) palate, the nose-tip (*nāsāgra*), between the eye-brows *(bhrū-mudhya),* the *ājñā,* below this region (*lalanā*), the mind (*manas*), and the middle region of the cerebrum (*soma*).

Of these channels, six (*shaṭ-chakra*) are regarded as especially important in Yogic practice and hence designated *brahma-chakras:*

(1) *mūlādhāra* or the foundational chakra in the form of a triangular space in the midmost portion of the body, representing the earth element and symbolizing the source of physical desires;

(2) the *svādhishṭhāna* situated below the navel and in region around the root of the penis *(meḍhra),* representing the water element;

(3) the *maṇipūra* (the *nirmāṇa-chakra* of the Buddhists) situated in the navel region, and representing the fire element;

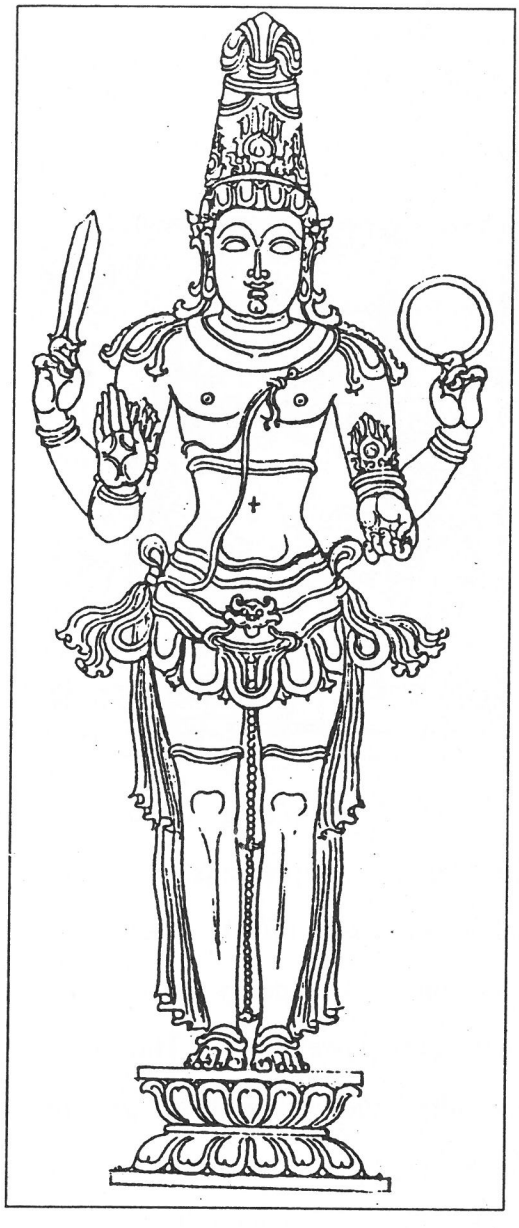
(4) the *anāhata* (the *dharma-chakra* of the Buddhists) situated in the region of the heart, and representing the air element;

(5) the *viśuddha* (the *saṁbhoga-chakra* of the Buddhists), situated behind the throat,

and (6) the *ājñā* ('parama-kula' in the tantras) situated behind the eye-brows, and representing the sun and the moon.

In addition to these six, three more *chakras* are recognized as significant:

(7) the *manaś-chakra* ('the mind centre'), situated just above



the *ājñā-chakra,* and responsible for all sense-cognitions, thoughts, and dreams;

(8) the *soma-chakra* ('the lunar centre') situated above the *manaś-chakra,* and representing the emotional and spiritual aspects of life (sixteen in number);

and (9) the *sahasrāra-padma* ('the thousand-petalled lotus', called *Ushṇīsha-kamala* in Buddhist texts), situated about four finger-breadths above the crown of the head (thus located outside the body, although regulating all bodily and mental functions).

The last mentioned centre is the seat of consciousness (*śiva*), and there is an aperture on top of the head (called *brahma-randhra*) leading to it.

The central channel, *sushumṇā,* (about which we have already spoken at length), springs up at the foundational centre (viz., *mūlādhāra*), runs along the backbone (called *meru-daṇḍa*), and

finally reaches this aperture leading to 'the thousand-petalled lotus'. And along its course, all the above *chakras* are located.

These *chakras* are so many open spaces (*avakāśa*) within the organismic structure, kept open in the constitution for the descent of pure consciousness (*śiva*) into the system through the *brahma-randhra* (the fissure on the crown of the head), and for the ascent of the *kuṇḍalinī* (*śakti*) through the *brahma-dvāra* (the gateway at the base of the *sushumṇā,* where the *chitriṇī* channel opens up).

The ascent of the *kuṇḍalinī,* which is the purpose of many yogic and tāntrik practices involves breaking through three knots *(granthi),* named after the three principal divinities , Brahmā (at the base, *mūlādhāra*), Vishṇu (at the heart, *anāhata*) and Rudra (between the eye-brows, *ājñā*), before it passes out of the *brahma-randhra* to reach 'the thousand-petalled lotus'.[29]

The principle of open space (*ākāśa*) represents pure consciousness (*śiva*) while the principle of energy *(kuṇḍalinī)* represents power (*śakti*). The former provides the foundation for the latter; and the two are related to each other as meaning (*artha*) and sound (*śabda*), the former generating forms (*rūpa*) and the latter names (*nāma*).

The human body (as all other structures in the universe) is a projection of the *śiva* principle, and the processes involving intentions *(icchhā),* cognitions (*jñāna*) and behaviour *(kriyā)* are manifestations of the *śakti* principle. The latter consists essentially of articulations.

The Sanskrit alphabet ranging from '*a*' to '*ha*' contains forty-nine[30] letters, excluding the composite letter '*ksha*' which is counted as the fiftieth. The entire alphabet is represented in the identifying activity of consciousness as *'aham'* ('I''). This constellation includes the sixteen phases of the moon, the twenty-four phases of the sun, and the ten aspects of fire.[31]

And corresponding to the articulation-units, we have the channels of circulations in the body which carry fifty vital currents (*vāyu*) bringing into being the *nāḍī-chakra.* Forty-nine of the currents are distributed thus in the six *chakras:*

The mūlādhāra – 4; the *svādhishṭhāna* – 6; the *maṇipūra* – 8; the *anāhata* – 12; the *viśuddha* – 16; and the *ājñā* – 3. Add to this the central channel *(sushumṇā);* and we have fifty life currents.

Parallel to the *mātṛkā-chakra* and the *nāḍī-chakra,* we have the

Śrī-chakra, also composed of fifty units (according to the Kailāsa-prastāra tradition). The letters of the alphabet as well as the vital currents in the body may be reduced to nine units *(navārṇa),* and this is what the nine *chakras* of Śri-chakra symbolize. The reduction is on the basis of the three-fold groupings *(tri-khaṇḍa),* in terms of the sun, the moon and the fire, mentioned above.

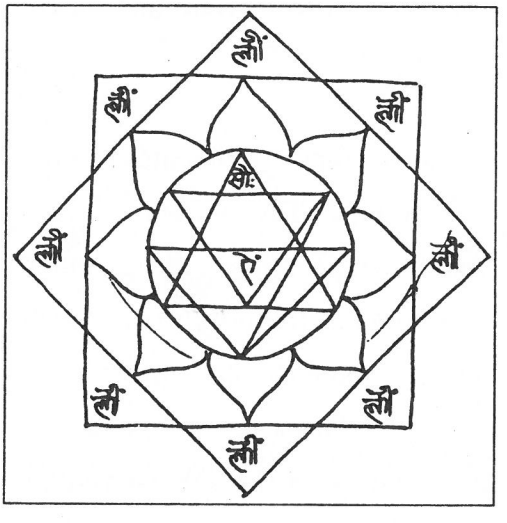
चतुर्भिः शिवचक्रैश्च पञ्चभिः।
शिवशक्त्यात्मकं ज्ञेयं श्रीचक्रं शिवयोर्वपुः॥

The details of Śri-chakra have been elaborately dealt with in an earlier publication, *Śri-chakra: Its Yantra, Mantra* and *Tantra,* (Kalpataru Research Academy Publications, No. 1). The main features may here be recounted.

The expression Śri-chakra consists of two words, *Śrī* (meaning 'prosperity', 'wealth', 'auspicious') and *chakra* (the meaning of which has already been explained). The two words are used here conjointly in the sense of 'auspicious configuration of powers' (*śakti-samūha*) and the plan or design (*yantra*) of the liberating knowledge *(vidyā),* which brings about the welfare (śriyam māti') of all those who attend to it ('śriyate sarvair iti').

As it is the diagrammatic representation of the interplay of the principles of pure consciousness (*śiva*) and primordial power *(śakti),* the two principles stand in the relation of 'illumination' (*prakāśa*) and 'deliberation' *(vimarśā).* It is the aggregate (*chakra*) of varied powers (*śakti*) belonging to consciousness (*śiva*), as *Saubhāgya-bhāskara* (1,30) points out. It represents the essential aspects of the entire universe (*brahmāṇḍa*) as well as essential constitution of the devotee's own body-mind complex (*piṇḍāṇḍa*).

It is in this sense a psychocosmic plan, comprehending the objective space *(mahākāśa)* subjective space *(chittākāśa)*, and the higher space of pure consciousness which reconciles these two (*chidākāśa*). While it is a symbol of integration of energies, it provides the necessary guidance for transformation of energies towards enlightenment and emancipation.

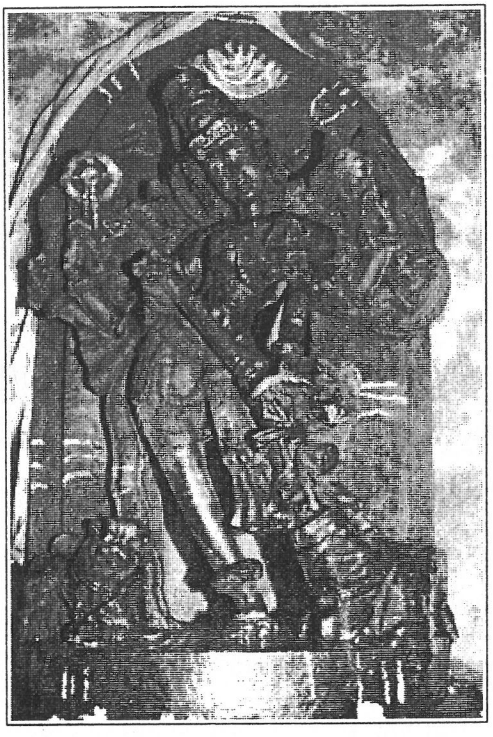


Śri-chakra projects the image of the apparent differentiation of the deliberative aspect from the aspect of illumination, and also the actual union of the two aspects. Even as the soul (*jīva*) is contained in the physical body, the union of *śiva* and *śakti* is contained in Śri-chakra.[32]

The plan of Śri-chakra is said to have been unfolded when the primordial power, by its own inner and free impulsion, not only deliberated to assume the form of the extended universe, but became aware of its own identity in the context of objective presentation.[33]

The presented universe is of the nature of knowing processes (*jñāna*) and action (*kriyā*), the intention *(icchhā)* being the sole reserve of the primordial power, which deliberates.

In the *mātṛkā-chakra,* the articulate sound is the basic structure over which all our thoughts, emotions, aspirations, fears and pleasures are woven as fabrics. Nothing really can go



beyond the articulate sound, which has all the potentiality to evolve into an extremely complex and immense universe of sentences to meanings, meanings to mental images, and mental images to pleasures and pains.

This is known as *mātṛkā - śakti.*[34] It can spread out externally by way of object-denotation, cognition, intentions (*rāga*), emotions like sorrow, surprise, pleasure, envy etc., memory traces, mental constructions (*vikalpa*), and finally the world of endless differentiations.

This is outward emanation (*vikāsa*), standing for creation (*sṛshṭi-krama*). It can also contract (*saṅkocha*), and withdraw the world of differentiations into ones own mere being and pure awareness (*samhāra*). This follows an inward trend.

Śri-chakra delineates both these trends. The midmost point (*bindu*) represents the initial deliberation of the primordial power without dimensional projections whatsoever *(nishkalā).* It spreads out into a triangle of the subject *(mātṛ),* object (*meya*) and the process of the subject apprehending the object (*pramā*).

The subject differentiates itself four-fold: outward and transactional

self (ātmā), inner and isolate self (*antar-ātmā*), higher and uninvolved self (*param-ātmā*), and the self as pure consciousness (*jñanātma*). The object splits into foundation of welfare *(dharma)* and negation of this *(adharma)*.

Thus, we have in all nine dimensions in the presentational world (*sakalā*) which are all founded in the one point which is utterly devoid dimensions.[35]

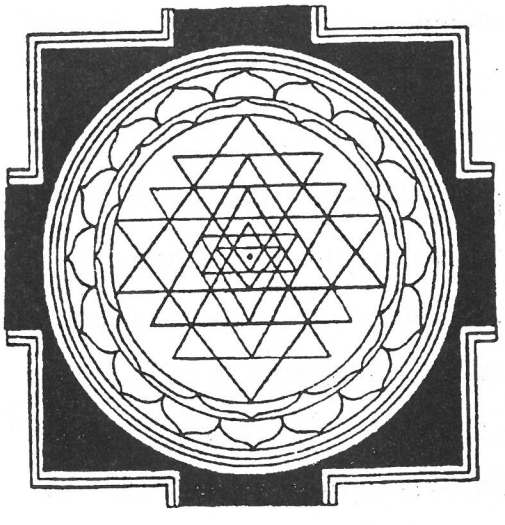
Śri-chakra is an interwoven pattern of nine *chakras, five* of which are identified as representing the primordial power of deliberation (*śakti*) and four as representing the principle of illumination (*śiva*).

The *chakras* that represent power tend to be downward in orientation, while those that represent consciousness are upward.

The texts give another symbolism for the nine units of the Śri-chakra: the factor of time (*kāla*), the five elements that enter into the composition of all things (*bhūta*), and the three states of existence for all living beings (*dhāma*), viz., wakefulness, dream and sleep.[36]

The nine *chakras* that enter into the composition of Śri-chakra are as follows:

I. The outer four-sided figure (*bhūpura*), called 'Trailokya-mohana-chakra', consisting of three lines, in first of which are accommodated the ten 'attainment-divinities (*siddhis*), in the second the

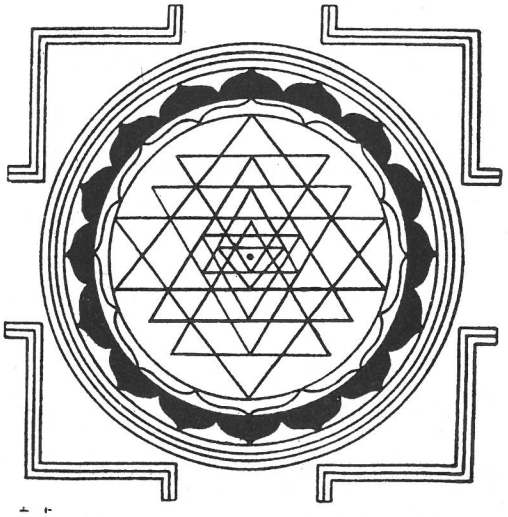


eight 'mother-goddesses' (*mātṛkas*), and in the third the ten 'authority-endowing spirits' (*mudrā-devatās*).

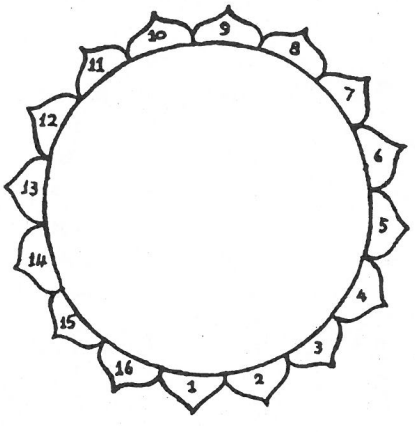
The triple-girdle (*trivṛtta*), consisting of three concentric circles within the above; in the first circle twenty-nine 'mother-divinities' beginning with Kālarātri are accommodated; in the second, sixteen 'mother divinities' beginning with Amṛtā; and in the third, the sixteen *nityā*-spirits beginning with Kāmeśvari.

(*Note :* This triple-girdle is omitted from Śri-chakra in the Hayagrīva-tradition; and in the Ānanda-bhairava-tradition, it is present but not worshipped; in the Dakshiṇāmūrtī tradition, however, it is present and is also worshipped; but it is not counted as an enclosure or as a *chakra.* The *Bhāvanopanishad,* following the account in *Tantra-rāja-tantra,* does not mention this triple-girdle as a detail of Śri-chakra).

II. The sixteen-petalled lotus (*shoḍaśa-dala-padma*), called 'Sarvāśā-paripūraka-chakra' within

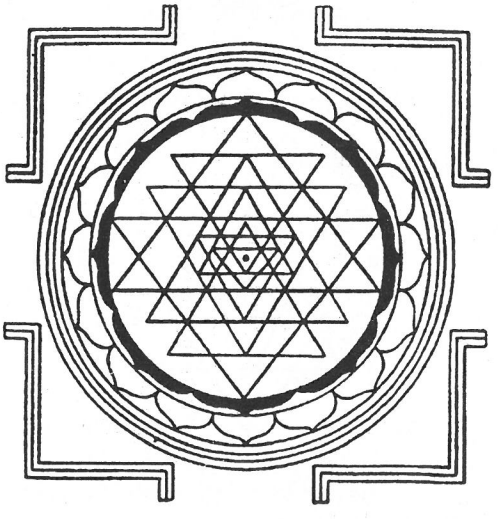


the triple-gridle; in each of the petals of this lotus, one of the sixteen kalā-

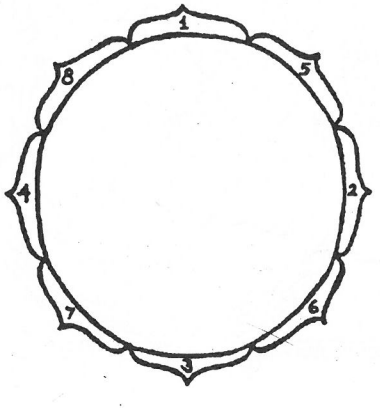


deities (Kāmakarshiṇī etc.) is accommodated.

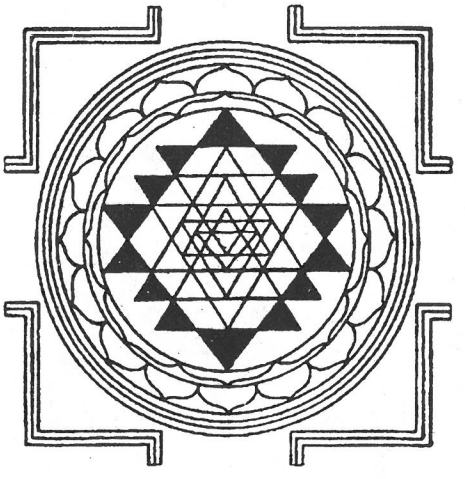
III. The eight-petalled lotus (*ashṭa-dala-padma*), called 'Sarva-saṁkhobhaṇa-chakra', within the



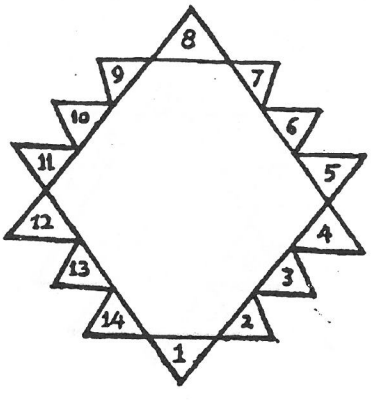
above; in each of the petals, one of the eight divinities (Anaṅga-kusumā etc.,) is accommodated.



IV. The fourteen-sided figure (*chatur-daśāra*), called 'Sarvasaubhāgya-dāyaka-chakra',



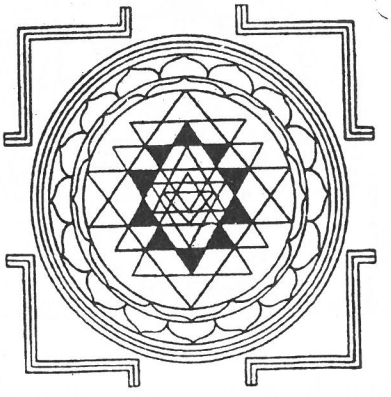
within the above; fourteen divinities ('Saṁkshobhiṇī etc.) are accommodated.



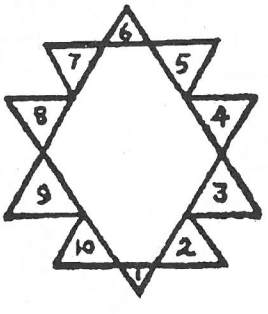
V. The outer ten-sided figure *(bahir-daśāra),* called 'Sarvārthasādhaka-chakra', within

the above; ten divinities (Sarva-siddhipradā etc.) are accommodated.

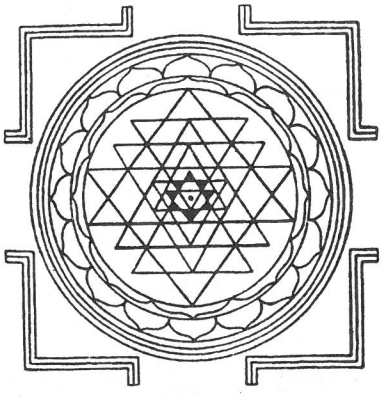
VI. The inner ten-sided figure *(antar-daśāra),* called 'Sarva-rakshā-



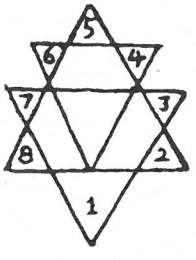
kara-chakra', within the above; ten divinities (Sarvajñā etc.) are accommodated.



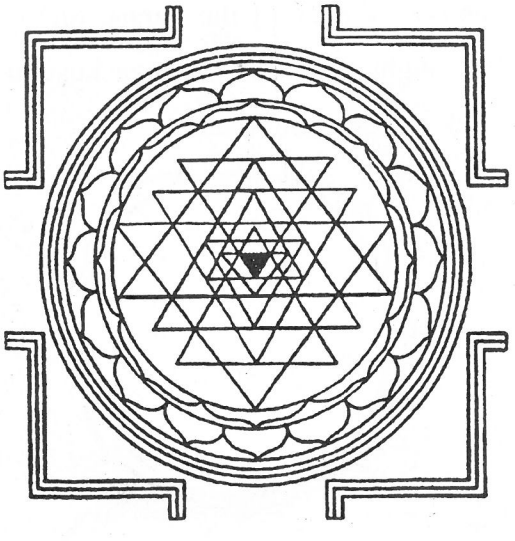
VII. The eight-sided figure (*ashṭāra*), called 'Sarva-roga-hara-chakra' within the above; the eight

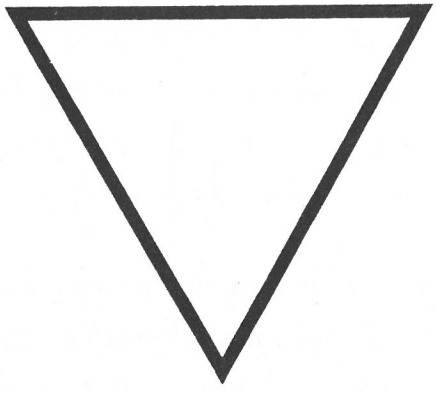


speech-divinities (Vaśinī etc.) are accommodated.



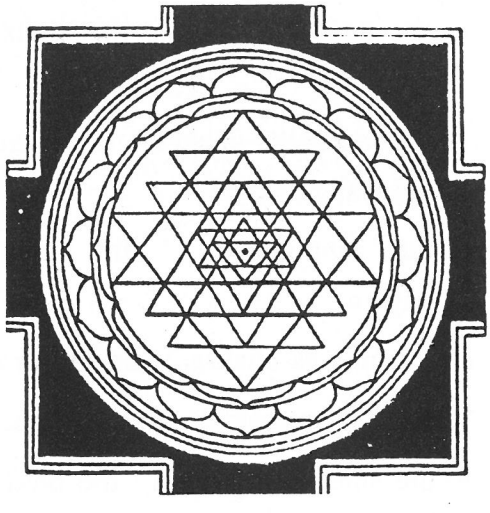
VIII. The triangle (*trikoṇa*), called 'Sarva-siddhi-pradā-chakra'





within the above; the three goddesses Kāmeśvari, Vajreśvarī and Bhagamālinī are accommodated.

(In the space between the eight-sided figure and the triangle the row of masters in three currents or *ogha:* 'divine', 'adept' and 'human', are accommodated).



IX. The central point (*bindu*), called 'Sarvānanda-maya-chakra), within the triangle; it represents the great mother-goddess Mahā-tripura-sundarī herself.

The above account follows the order of absorption (*saṁhāra-krama*) accepted in the Dakshiṇā-mūrti-sampradāya. If this order counts the outer-most enclosure (*bhūpura*) first and closes with the central point (*bindu*), the order of preservation (*sthiti-krama*) counts the enclosures from the outer-most enclosure till the eight-sided figure (*ashṭāra*) and again from the central point (*bindu*) till the fourteen-sided figure (*chaturdaśāra*); and the order of emanation (*sṛshṭi-krama*) from the central point (*bindu*) till the outer four-sided figure (*bhūpura*).

The nine *chakras* are said to have the corresponding parts of the human body.

I. The outer four-sided figure: the first line-feet; the second line-knees; the third line-thighs.

The triple-girdle – the midmost portion of the body.

II. The sixteen-petalled lotus (the region below the naval and in the region around the root of the penis).

The circle that is enclosed by this – the loin (*kaṭi*).

III. The eight-petalled lotus-the naval region *(nābhi).*

IV. The fourteen-sided figure–the abdominal region (*Kukshi-vṛtta*).

V. The outer ten-sided figure–the neck (*kaṇtha*).

VI. The inner ten-sided figure–the region between the eye-brows (*bhrū-madhya*).

VII. The eight-sided figure – the forehead (*lalāṭa*).

VIII. The triangle-the top of the head (mastaka).

IX. The central point – the opening on the crown of the head leading to 'the thousand-petalled lotus' (*brahma-randhra*).

There is another account which works out the correspondences between the details of the *nāḍī-chakra* (the six centres along the central channel or *sushuṇā*) and the parts of Śrī-chakra.

1. the mūlādhāra-chakra: the bhūpura;
2. the svādhishṭhāna-chakra: the shoḍaśa-dala-padma;
3. the maṇipūra-chakra: the ashṭa-dala-padma;
4. the anāhata-chakra : the chatur-daśāra;
5. the viśuddhā-chakra : the bahir-daśāra;
6. the ājñā-chakra : the antar-daśāra;
7. the manaś-chakra : the ashṭāra;
8. the soma-chakra : the trikoṇa;
9. the sahasrāra-padma : the bindu;

वाराही पितृदेवता, कुरुकुल्ला
बलिदेवता माता ॥४॥

4. "Vārāhī is the father-divinity, and the propitiatory divinity Kurukullā is the mother."

The exact significance of this sentence is obscure. Bhaskara-rāya merely recounts the contextual reference in *Tantra-rāja-tantra* (35,3). The commentary on the Tantra text, *Manoramā,* attempts briefly to explain the suggestions contained in the expression 'father' and 'mother', the former arresting the defeat of the aspirant, and the latter providing whatever the aspirant seeks.

It adds that these powers are "what lead one astray ("unmārga-pravarttikā śaktayah"), creating in the individual misconceptions ('atasmimstad-buddhim janayitvā').

Further, it identifies the father-figure with *dharma* (which sustains the practitioner), and the mother-figure with *adharma* (which makes for worldly involvements).[37]

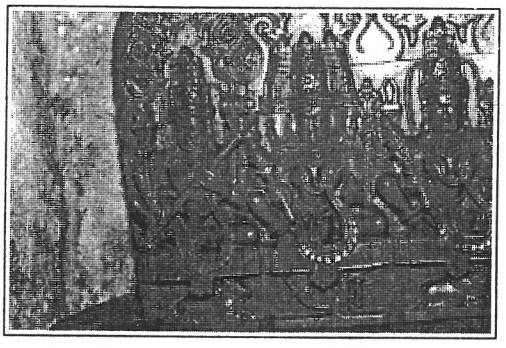
Thus the commentary is not of much help in understanding why only these two divinities have been chosen for the honour of jointly producing the human body of Śrī-chakra, or what the relevance of Vārahī and Kurukullā are in the meditation of Śrī-chakra.

It is well-known that the two divinities are folk in character, and that they are invoked chiefly in the

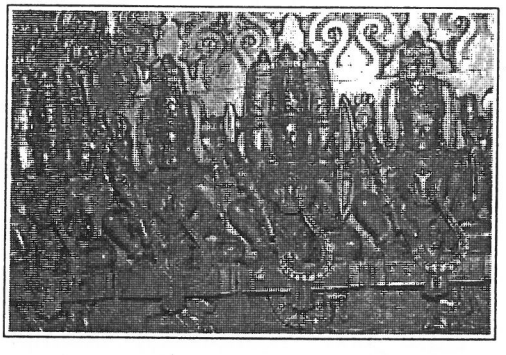
context of magical rites of a violent and wicked type (e.g., causing the arrest of normal functions in an enemy, *stambhana,* killing the enemy, *māraṇa,* driving the enemy out, *ucchāṭana* etc.).

Both these divinities figure in tāntrik rituals in the Himalayan regions (especially in Tibet and also in Assam), in association with many another more important divinity (like Tārā, Śabarī, Mahāmāyūri, Marīchī etc.). But they are never regarded as important enough to merit the primordial parental status.

Of the two feminine divinities referred to here, Vārāhī figures frequently as the fifth *(pañchamī)* among the seven 'mother-like divinities' (*mātṛkā, 'mātā iva'):* Brahmāṇī (or Brāhmī, spouse of Brahmā, principle of immanence and being), Māheśvari (or Īśānī, spouse of Īśvara, principle of absolute domination), Kaumārī (or Kārttikeyī, also known as Māyūrī, spouse of Kumāra, principle of



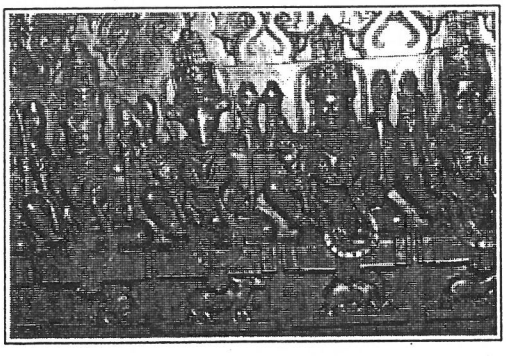
everlasting youth), Vaishṇavī (spouse of Vishṇu, principle of pervasion), Vārāhi (spouse, of Varāha, principle of recovery),

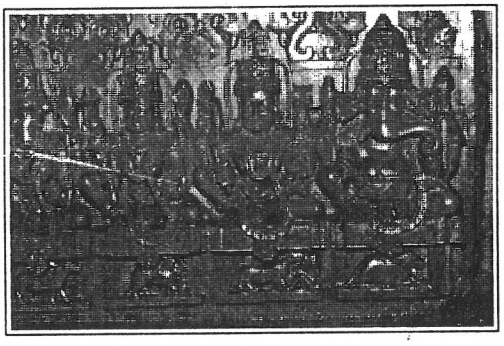


Indrāṇī (or Aindrī, spouse of Indra, principle of might) and Yamī (spouse of Yama, principle of death).

It is usual to substitute Chāmuṇḍā (principle of destroying demons) for Yamī. *Varāha-purāṇa* (Section on the emanation of the host of Mātṛkas), however, enumerates eight of them (*ashṭa-mātṛikā*) including Yamī and adding Māhendrī instead of Chāmuṇḍā.

Kurukullā figures less frequently, but is listed as one of the nine-family-divinities (*kuladevi*) of the tāntrik practitioners: Nārasiṁhī, Chāmuṇḍā, Vāruṇī, Kalāpī, Kurukullā, Nārāyaṇī, Kaumāri, Parājitā and Aparājitā. She is classed among the sixteen *nityā* divinities; and *Nityā-tantra* has a section (*paṭala*) for her. *Śrividyārṇava-tantra* includes her as a *mātṛkā* (3, p. 47) and gives an account of her form and value.





Tantra-rāja-tantra has a separate section devoted to each of these two divinities: the twenty-second for Kurukullā and the twenty-third for Vārāhī. It may be noted in passing that the usual order followed in the tāntrik works is to mention Vārāhī first and then Kurukullā, often in immediate succession. *Tantra-rāja-tantra* lists Kurukullā and Vārāhī at the end of elaborate accounts of the sixteen *nityā*-divinities (beginning with Kāmeśvarī, ch.7).

Kurukullā is regarded here as the deity chosen to receive the offerings on behalf of the sixteen *nityā*-divinities.[38] The commentator explains that she is thus undifferentiated (*apṛthagbhūta*) from each of these *nityā*-divinities. *Vārāhi* is regarded as the very part and parcel (*aṅga-bhūta*) of the sixteen *nityā*-divinities.[39]

The sixteen *nityās* represent the full moon of which Śri-chakra is a symbol. Kurukullā represents the full-moon (as a receiver of the offerings), and Vārāhī, and new-moon (for Varāha etymologically means 'devourer'). That is why *Manoramā* describes Kurukullā as responsible for 'endowment of gifts' (*abhimata-pradā*) and Vārāhi as an 'arrestor' *(staṁbhanakarī).*

In fact, in the tāntrik rituals, Vārāhī is invoked for paralysing the enemy (*staṁbhana*), and Kurukullā is invoked for 'fulfilment of all desires' (*sarvābhīshṭa-saṁsiddyai sulabho yam*).

Bhāskara-rāya suggests that Vārāhi represents the bones etc., (*viz., the hard parts of the body*), which the child receives from the father, and that Kurukullā represents the muscle etc., (viz. the soft parts) which the child receives from the mother.[40]

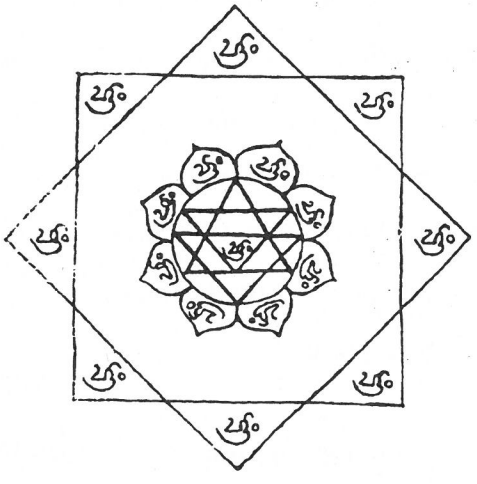
Usually, however, both bones and muscles (along with blood and fat-tissue) are said to be derived from the feminine principle (*śakti*), while marrow, semen, breath and vitality are derived from the masculine principle (*śiva*).[41]

It is, therefore, uncertain what exactly the commentator had in mind. In any case, he clearly identifies the principles of 'father' and 'mother' within the devotee's own constitution. And significantly enough, the 'father-figure' Vārahī is also a feminine divinity, although the boar's snout has a masculine form.[42]

Actually, Varāha symbolizes the *prakāśa* ('illumination') of the masculine principle (*śiva*), and Kurukullā the *vimarśā* ('deliberation') aspect of the feminie principle (*śakti*). The former is represented by the central point (*bindu*) in Śrī-chakra and the latter by the triangle (*trikoṇa*). It must be remembered that the triangle is the expansion or deliberation of the central point.

Having assumed a concrete form with dimensions (*sakala*), the triangle is in a position to receive the attention of the devotee. There are references to Kurukullā being regarded as 'deliberation'. In *Lalitā-sahasra-nāma* the name of Kurukullā is given to the supreme mother-goddess (1,144). The commentary

on it by Bhaskara-rāya explains that this divinity resides in the auspicious city (*Śrī-pura*), viz., Śrī-chakra in the well of 'deliberation' ('vimarśā-maya-vāpyām'), between the ramparts of ego (*ahaṁkāra*) and individualized consciousness (*chitta*).[43]



A few details about these two divinities that would be of interest outside the context of Śrī-chakra may now be given. Vārāhī, it was said, is counted among the seven 'mother-like goddesses' (*mātṛkās*) as representing the power of Varāha, an incarnation or Vishṇu.

Vārāhī (also called Pañchamī and Vārtāli.[44]) is iconographically represented as a goddess with the head of a boar *(kolāsyā),* with three eyes, and eight arms carrying a discus, a conch-shell, a lotus, a noose, a mace, a plough in each of the six hands, the other two hands showing gestures of assurance (*abhaya*) and boon-bestowal (*vara-dā*). She is seated on the sacred eagle (*garuḍa*), or alternately on a tiger, a lion, an elephant or a horse.

In *Tripurā-siddhānta* this is said to be the form in which the mother-goddess appeared before the tāntrik adept Varāhānanda-nātha.[45] She is described in the tāntrik texts as of frightful appearance *(mahāghorā mahābhīmā bhairavī)* with terrible tusks, but smiling charmingly, invisible, and bestowing confidence and victory on her devotee.

Her worship is prescribed in magical rites to compel paralysis, stupor, involuntary gaping, destruction, obstruction, and attraction.[46]

Vārāhī in *Śrī-vidyā* is identified with the commander of the forces of the mother-goddess (*daṇḍa-nāthā*) and also the chief counsellor to the mother-goddess *(mantriṇī);* she is also represented as the dark-coloured tutellary goddess *(Rājaśyāmalā)* in the tantras. As the commander of the forces, she is described as moving in a chariot drawn by boars.

Vārāhī is also one of the *yoginīs,* an attendant on the mother goddess,[47] having the form of a boar, being similar to the wild boar in prowess, and being the mother of the boar.[48] She is said to have lifted up the earth with her tusks to confer benefit on all creatures.[49] She is sometimes described as the wife of Vishvaksena, the commander of the forces of Vishṇu (*Vishvaksena-kāntā*). But it is more usual to regard her as the power of Vishnu himself in his incarnation as Varāha.

In *Mārkaṇḍeya-purāṇa,* it is stated that when the mother-goddess went out to fight with the wicked demons, the powers that emanated from all the gods accompanied her. The seven *mātṛkās* took their forms thus. Vishṇu's power that accompanied the mother goddess on this occasion was Vārāhī.[50]

Kurukullā is represented as a deity of lower status than Vārāhī, for she is only a deputy to receive the offerings of the devotees *(bali-devatā).* She is described as red in body-colour, naked, with hair loose and dishevelled, eyes reddened with intoxication, jubilant, and having four hands carrying an arrow, a quiver, a bow, and a noose. She is invoked to antidote poison, especially snake-poison. She is eulogized as the 'mother of the universe', as verily the universe itself, as composed of the three *guṇas* (*sattva, rajas* and *tamas*).[51]

When she is worshipped, she is surrounded by her own *śaktis,* especially the four 'enclosure-spirits' all querying with passion, excitement and happiness *(āvaraṇa-devatā).* Her formula for invocation consisting of twenty-five letters is known as 'trikhaṇḍā' (in three sections). She is a composite divinity of being, consciousness and bliss *(sacchidānanda-vigrahā).* She is associated with Tārā, and is said to ferry the devotee across the ocean of transmigration in her boat.

The two parental figures, Vārāhī and Kurukullā, are frequently worshipped together, as they are said to reside on the shore of the ocean of sugar-cane juice (*ikshu-sāgara*), Vārāhī facing the mother-goddess (Lalitā) who holds her court in the island of nine jewels surrounded by four oceans (to be explained later), and Kurukullā facing the devotee.[52]

पुरुषार्थाः सागराः ॥५॥

5. "The objectives of life are the oceans"

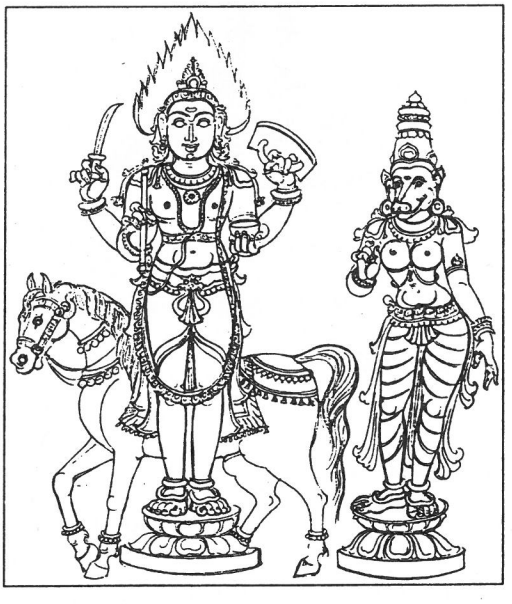
Bhāskara-rāya writes in the prologue to his commentary on *Nityā-shoḍaśikārṇava:* The only objective of human life here, which all people alike desire, is obviously pleasure. But then, pleasure is two-fold: artificial and natural. They are designated by the expressions, love of pleasure (*kāma*) and freedom from phenomenal bondage (*moksha*). The means to achieve both of them is virtuous living (*dharma*), and the means to achieve virtuous life is wealth (*artha*). Thus, wealth is desired by all. One leading to the other, the objectives are only four and are arranged in a hierarchy. Freedom from phenomenal bondage (*moksha*), being natural happiness, is the highest and best among the objectives; and this does not go against the statement in *Kalpa-sūtra:* "Deliberation on oneself is the human objective."[53]

The objectives of human life (*purushārthas*) are traditionally four: Life in accordance with spiritual injunctions and social norms (*dharma*), wealth in order to fulfil

one's normal functions and duties (*artha*), pleasure of life (*kāma*), and emancipation from the commitment to transmigration (*moksha*).

Intelligent beings seek to fulfil these objectives, and hold them as the values of their life. All human aspirations, impulses and behaviour patterns are neatly and adequately comprehended under these four categories. The objectives are here spoken of as 'oceans', for the word ocean is a symbolic expression for the number 'four' (*chatus-sāgara*). The objectives are also likened to the oceans, because of their inexhaustible mass and imponderable depth ('teshām agādhāpāra-vistāratvāt'). The word 'sāgara' is also used for the highest count of numbers: *vinda, kharva, nikharva, śaṁkha, padma* and *sāgara,* each increasing ten-fold the previous count.

The four objectives limit the existence and the conduct of human beings, in isolation and in groups, even as the four oceans mark the limits of the earth-stretch. The four oceans in classical imagination are: 'the ocean of sugar-cane juice' (*ikshu*) in the West, 'the ocean of wine' (*irā*)' in the South, 'the ocean of ghee (*'ghṛta'*) in the East, and 'the ocean of milk' (*kshīra*) in the North, corresponding to *dharma, artha, kāma* and *moksha.*[54]



That the human body is an island in the midst of these waters

is the idea contained in the next sentence. The relationship of these waters with the primordial parental figures mentioned in the previous sentence is that these parental figures are 'shore-guardians' (*tīrapālikā*), Vārāhī the father-figure facing the great mother-goddess who rules over the island as well as the waters (identified with the spirit or soul inhabiting the body and regulating the objectives of life), and Kurukullā facing the devotee.

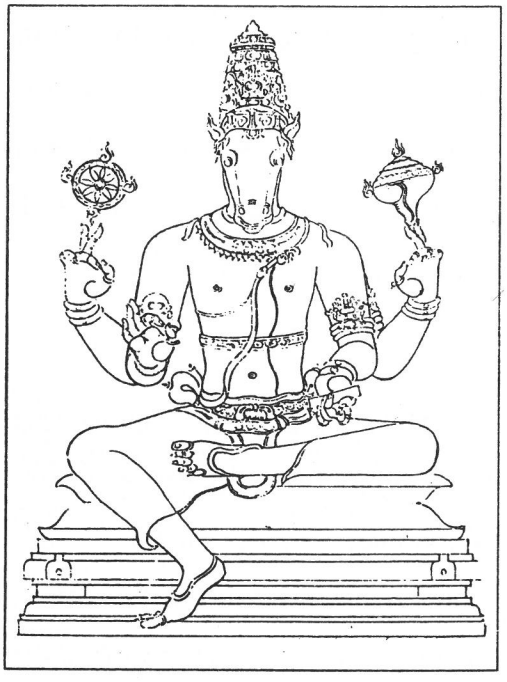
Vārahī orients the objectives of life in the direction of the mother-goddess, while Kurukullā involves the mother-goddess in the objectives of life. The former leads to the highest objective in life, namely, liberation (*moksha*); and the latter leads towards enjoyments of life (*bhoga*).

It may be recalled that the tantras do not deny the value of enjoyment in life. They plead for equal attention to all the four objectives of life, for it is the mother-goddess who has brought into being not only the body (the island) but the objectives of life (the oceans).

Thus the impulses represented by Vārāhī and Kurukullā are inseparable; their functions are complementary to each other, although the directions of their working are contrary. This is the significance of the two divinities being invoked together.

देहो नवरत्नद्वीपस्त्वगादिसप्त-
धातुरोमसंयुक्तः ॥६॥

6. "The body equipped with the seven body-constituents like skin and hair, is the island of nine gems."



The text as read by Bhāskara-rāya splits this sentence into two separate ideas:

देहो नवरत्नद्वीपः ॥
त्वगादिसप्तधातुरोमसंयुक्तः ॥

But it is obvious that the manner of ending of the latter sentence (singular number and nominative case) that it refers to 'dehah' ('the body'). There is thus hardly any reason for keeping the descriptive part apart. On the contrary, the significance of the first part gets enriched by the enumeration of the nine parts of the body to correspond with the nine gems of the island.

The text as read by Upanishad-brahma-yogi, however, not only splits the sentence as Bhāskara-rāya has done, but introduces another sentence in-between (while Bhāskara-rāya makes it occur much later, as sentence 12):

आधारनवकमुद्राः शक्त्यः ॥

His interpretation of the sequence is: "The objectives of life, which constitute attributes dependent upon the body are oceans

in the sense they are immense, unfathomable, and vast. Amidst these oceans, the human body is an island of nine gems, the island being located in the midst of waters.

What now are the powers that sustain this island? In answer, it is said: the nine *mudrās* beginning with *yogni-mudrā* and ending with *sarva-saṁkshobhiṇi-mudrā* correspond with the nine powers beginning with Mahā--tripura-sundarī and ending with Tripurā."[54]

And, he reads the next sentence as:

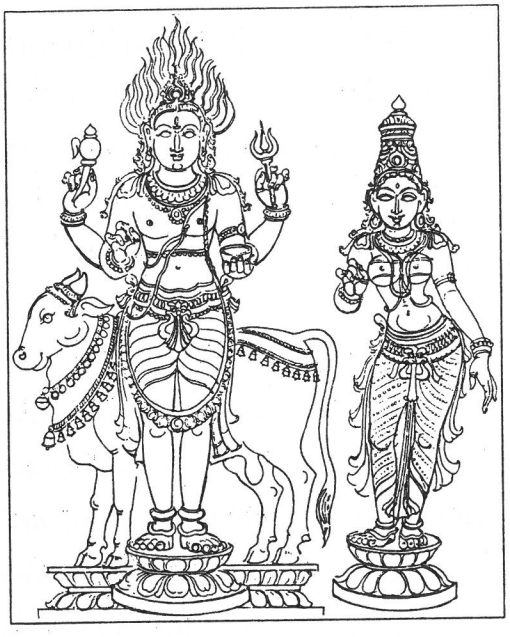
त्वगादिसप्तधातुभिरनेकैः संयुक्ताः
सङ्कल्पाः कल्पतरवः॥

"The intentions that are conjoined with the seven varied constituents of the body and skin, are the wish-granting trees." He interprets the expression 'anekaih' as meaning "by internal and external modifications" (*antar-bāhya-vikāraih*), and takes intentious to be thus manifold (*nānā-vidha-saṁkalpāh*).

The interpretation is tardy, for it is unnatural to associate intentions, which are purely mental, with physical bodily constituents. Bhāskara-rāya's reading separating the idea contained in the latter part of the above sentence (i.e., 'saṁkalpāh kalpataravah') and tagging it on to the next sentence dealing with the mind being the garden ('tejah kalpakodyānam') is, therefore, to be preferred.

This is also justified by the verse in *Tantra-rāja-tantra* (35,4) which is the source for these sentences:

रत्नद्वीपो भवेद्देहो नवत्वं तु त्वगादिभिः।
सङ्कल्पाः कल्पतरवः
स्वाधारा ऋतवः स्मृताः॥



The individual body is an island in more senses than one. It is narrowly confined to a concrete structure; its functions also are severely limited to structural constraints. But all around stretches an unending world of space and time, presented to the individual as the field for transaction. It reaches through goals set for him as the ocean reaches the land by way of a shore; and these goals (*purushārthas*) bring the delimited body into contact with the immeasurable world around.

The rich and significant imagery of tāntrik ritual is best illustrated in the cosmological speculation given in *Tantra-rāja-tantra* (Section 28). We live on the earth-stretch *(bhūmi)* which extends for about five thousand *yojanas* (a yojanā is the distance equal to four *krośas* or eight thousand cubits) from the central mount, Meru, made of solid gold. Outside this, are the seven seas.

Enveloping the entire mass is 'the wheel of time' (*kāla-chakra*), which is ever moving round the stationary earth-stretch in a clock-wise fashion (*prādakshiṇya-krama*), being set into motion by the will-power of the great mother-goddess, who resides in the center of Meru, spreading her light all-around. The nine planets which regulate the activities on the earth-stretch are located in 'the wheel of time'.

Outside 'this wheel of time' (viz., not being under its influence) is 'the great void' (*mahā-vyoma*), where the sixteenth *nityā,* viz. Chitrā, resides. The other fifteen *nityās* reside in the seven seas surrounding the earth-stretch-salt, wine, sugar-cane juice, ghee, curds, milk, and water.[56] Inside this great void, there are four oceans (sugar-cane juice, wine, ghee, milk and water).

On the shore of these oceans, strictly on the shore of the ocean of sugar-cane juice *(ikshu-sāgara),* resides the boar-faced divinity Vārāhī, and in the waters the companion divinity Kurukullā, both attendants of the great mother-goddess. In the midst of these oceans is the great island of nine gems ('nava-ratnam mahādvīpam').

The human body is identified with this island of nine gems in which the mother-goddess resides in all her splendour (more specifically in the garden known as *Kalpakodyāna*). There is an injunction that along with the garden, the seasons also must be thought of.[57]

Mention may here be made about the philosophy of 'the wheel to time' (*kāla-chakra*), for the symbolism of Śrī-chakra is dependent upon it. In fact, Bhāskara-rāya in his introductory comments refers to 'the secret meditations on Śrī-chakra which is incorporated in the 'Kāla-chakra' ('rahasya-bhūtam Kālachakrāntargata-śrī-ṣhakrasya bhavanā-nāmnīm').

This ideology equates the 'time-cycle' (*kāla-chakra*) with the 'world-cycle' (*loka-chakra*). The equation is made possible by the sixteen units *(shoḍaśī),* which are common to them. Our transactions depend upon these two dimensions.

The division of time into years (*abda*) is similar to the division of the world-space into islands (*dvīpa*). The stretch of time traditionally is divided in terms of the sixteen phases of the moon (the fifteen lunar days or *tithis,* and the sixteenth phase comprehending all of the other phases, and marking continuity among them). These are characterized as *nityās,* or more specifically *tithi-nityās.*

The sixteenth *nityā,* known as Chitrā, is not involved in the phenomenal presentation of the space-time world. She is said to reside, as was said earlier, in 'the great void' (*mahāvyoma*) outside the 'time-cycle' (*kāla-chakra*), which in turn is outside the world-space (*bhūmi*). The *nityās* are so called because of their recurrent continuity, despite the periodical waxing and waning of the moon.

It may be called that the mother-goddess indeed is the moon of whom the sixteen phases are but her individualized aspects. She resides in the island which is nothing other than the lunar orb.

Time is transactionaly divided into nine parts: (1) *ghaṭikā:* span of twenty-four minutes; (2) *yāma:* duration of three hours; (3) *aho-rātra:* day-and-night; (4) *vāra:* week-day; (5) *tithi:* lunar day; (6) *paksha:* fortnight; (7) *māsa:* lunar month; (8) *ṛtu:* season extending to two lunar months; and (9) *abda:* year.

The world-space is correspondingly divided into nine gems, representing the nine planets or 'graspers' (*graha*) of the transactional world: (1) topaz *(pushpa-rāga);* (2) sapphire (*nīla*); (3) cat's eye (*vaiḍūrya*); (4) coral (*pravāla* or *vidruma);* (5) pearl *(muktā);* (6) emerald (*marakata*); (7) diamond (*vajra*); (8) cow's fat-stone (*gomeda*); (9) ruby (*padma-*

rāga). They are arranged in the nine directions from West to South.

The nine gems are associated with the nine 'ladies of the realm' (*chakreśvarī*): topaz with 'the lady of the time' *(kāla-chakreśvarī),* sapphire with 'the lady of seals of authority' *(mudrā-),* cat's eye with 'the lady of mother-like forms' (*matṛkā*-), coral with 'the lady of precious-stones' (*ratna*), pearl with 'the lady of world-space' *(deśa-),* emerald with 'the lady of the masters of traditional wisdom' (*tatva*-) cow's fat-stone with 'the lady of the planets' *(graha-),* and ruby with 'the lady of concrete forms' (*mūrti*-).[56] Each of these is in nine units. The nine units of the time have already been mentioned. The nine *mudrās* are 'saṁkhsobhaṇa', 'Sarvākarshaṇa', 'Sarva-vaśaṁkara', 'Sarvonmādana', 'Sarva-mahāṅkuśa', 'Sarva-khecharī,' 'Sarva-yoni' and 'Sarva-bīja'.

The nine *mātṛkās* are the nine groups of letters of the alphabet accommodating vowels and consonants.

The nine *ratnas* have been mentioned above.

The nine *deśas* are in accordance with the nine *ratnas.* The nine *guru's* are *Prakāśānanda-nātha* etc., (mentioned in connection with the nine 'outlets' of the body).

The nine *tattvas* are the three-fold grouping in each of the three aspects of knowledge: subject (*jñātṛ*), object (*jñeya*) and communication between the two (*jñāna*).

The nine *grahas* are Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, the ascending node (Rāhu) and the descending node (Ketu). The nine *mūrtis* are the nine

bodily constituents: skin, blood, muscle, fat, bone, marrow, vitality (*ojas*) and the life-force (*prāṇa*).

The nine gems are made to correspond with the nine bodily constituents: (1) topaz – muscle; (2) sapphire – hair; (3) cat's eye – skin; (4) coral – blood; (5) pearl – semen; (6) emerald – marrow; (7) diamond – bone; (8) cow's fat-stone – fat tissue; and (9) ruby – vitality.

There is an alternate version which makes ruby correspond with chyle (*rasa*), pearl with muscle, coral with skin, cat's eye with blood, topaz with semen, diamond with bone-marrow, cow's fat – tone with fat-tissue, and emerald with hair.[60]

Seven of these bodily parts (excluding hair and skin) are considered as 'constituents' (*dhātu*) in Indian medical literature; and the position is accepted by all schools of thought in India. It is, therefore, a little strange that the sentence in *Bhāvanopanishad* speaks of 'bodily constituents beginning with skin' ('tvagādi-sapta-dhātu').

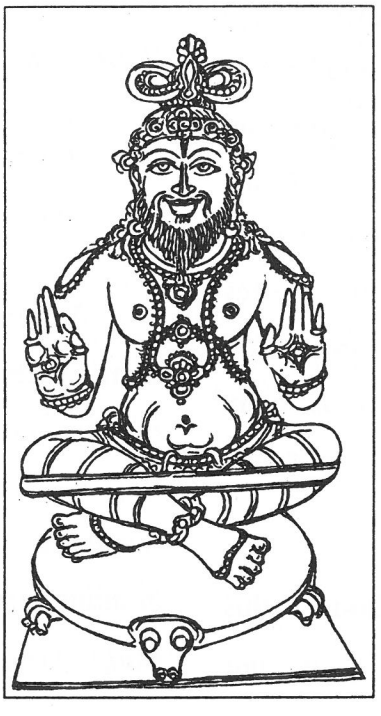
It is understandable that they had to have nine parts of the body to correspond with the nine gems. As we have only seven bodily constituents (*sapta-dhātu*), two were added: skin (*tvak*) and hair (*loma*).

The idea of *dhātu* comprehending to seven constituents was well-known and well-defined, and thus the expression 'dhātu' was enough to suggest the seven bodily parts. The two newly added parts (skin and hair) had to be mentioned separately. This is what the sentence does.

But the expression 'tvag-ādi-sapta-dhātu' is difficult to explain. However, Bhāskara-rāya attempts to

explain away the difficulty by pointing out that it is a case of 'atadguṇa-samvijñāna-bahurvīhi' compound, where the first 'tvak' ('skin') is to be taken separately, and the following expression 'ādi' ('beginning with') is to be taken in the sense of 'and'. The whole compound would mean, thus, "Skin, hair *and* the seven *dhātus.*"[61]

The imagery of correspondence between the nine gems and the nine parts of the body is perhaps derived from a ritualistic detail during consecration, when the nine gems are put into the medicated water of one *khari* measure (equivalent of 4096 *palas*) (*Tantra-rāja-tantra,* 2.63). In the worship of Śri-chakra, names of the nine gems are recited and invoked as ramparts that protect the 'great garden of wishing trees' (*kalpakodyāna*): 'pushpa-rāga-ratna-prākārāya namah' and so on.



सङ्कल्पाः कल्पतरवः, तेजः कल्पकोद्यानम्, रसनया भाव्यमाना मधुराम्लतिक्तकटुकषायलवणरसाः षड्ऋतवः ॥७॥

7. 'Intentions are the wish-granting trees; the lustre of mind is the garden of such trees; and the tastes perceived by the tongue, viz., sweet, sour, bitter, pungent, astringent and salty, are the six seasons.'

The three sentences constitute a single theme: the devotee's mind is the most excellent garden, out of the ordinary, and his intentions can be effective instruments of spiritual fulfilment, veritably the fabled trees of the heaven that grant the desires of those who resort to them. The previous sentence spoke of the body itself as the 'island of nine gems' (*navaratna-dvīpa*).

Having procured a body of this excellent opportunity, it is but proper that one should exercise his mind in the right direction, so that the objectives of life are fulfilled. The mind, functioning within the bodily framework, is likened to the celestial garden, where all the six seasons are ever and together present. Each intention arising in the mind partakes of the celestial quality, when it is nurtured by the master's grace.

The three sentences paraphrase the cryptic statement in *Tantra-rāja-tantra* (35,4):

सङ्कल्पाः कल्पतरवः स्वधारा ऋतवः स्मृताः ॥

The imagery conjured up in the tāntrik texts dealing with the worship of the mother-goddess Lalitā (or Rāja-rājeśvari) involves her residence in the grove of wish-granting trees. The wishing tree (*kalpa-taru,* from the root *klṛp,* 'to

frame', 'to intend') is the fabled tree in the Paradise (*svarga*), which has the power to fulfil all that one wishes ('kalpasya saṁkalpasya dātā'), and which has the power to endure till the end of the *kalpa* ('kalpa-sthāyī') which is the period of time equivalent to a day of Brahmā (covering one thousand *mahāyugas,* a *mahā-yuga* being the measure of four *yugas* in a series, and the present *kaliyuga* being a total of 432,000 solar years).

The 'island of nine gems' (*ratna-dvīpa*) has already been reffered to. In that island is a great garden (*mahodyāna*) consisting of many species of trees, especially the trees of plenty like *santāna, kalpaka, hari-chandana, mandāra, pārijāta, bilva* and *kadaṁba.* The garden is fenced by four ramparts of the nine gems.

The central area of the garden houses a large hall made of coral (*māṇikya-maṇḍapa*). The hall is supported by one thousand pillars made of gems (*sahasra-ratna-stambha-maṇḍapa*). Inside this vast encloser are three tanks (*vāpikā,* lit. 'wells'), 'the tank of immortality (*amṛta*)', 'the tank of bliss (*ānanda*)' and 'the tank of deliberation *(vimarśā)*'.

In the midst of these tanks is 'the great grove of lotus flowers' (*mahā-padmāṭavī*), in which 'the mansion of the wish-granting jewel (*chintāmaṇi-gṛha*)' is located.

The mansion has an entrance (*āmnāya*) in each of the four directions. Inside the mansion is a great platform made of jewels (*mahā-maṇi-maya-vedikā*), on which the great throne (*mahā-simhāsana*) is placed.

The throne supports a cot (*mañcha*), the four legs of which are Brahmā (the God of creation), Vishṇu (the God of preservation),

Rudra (the God of destruction), and Īśvara (the Lord of all creatures).

The plank (*phalaka*) of the cot represents Sadāśiva (the ever-auspicious but inert principle of pure consciousness), corpse-like, hence also called *Sadāśiva-preta.*

On the cot sits Lalitā surrounded by nine guardian-spirits (*nava-śakti*): Vibhūti ('splendour'), Unnati ('upliftment'), Kānti ('luster'), Hṛshṭi ('satisfaction'), Kīrti ('celebrity'), Śānti ('courtesy'), Vyushṭi ('prosperity'), Utkṛshṭa ('excellence') and Riddhi ('supremacy' or 'accomplishment').

The seat of Lalitā (or Mahā-tripura--sundarī) is described as the *yoga-pīṭha,* in the form of a red lotus impressed by the Śrī-chakra design ('śrichakrāṅkitam aruṇa-tāmarasa-padma-rūpam yoga-pīṭham'), symbolizing the very heart-lotus (*hṛdayāravinda*) of the devotee.

The symbolism of the foregoing account is obvious. The mother-goddess who is worshipped in Śrī-chakra is indeed the entire unverse in all its modalities. The devotee has to identify that principle in his own body, for his body itself is in reality Śrī-chakra, and the universe in miniature (*piṇḍāṇḍa*).

He is helped in this identification through devotion to his master as the very representation of the mother-goddess.[63] The 'great grove of lotus flowers' (*mahā-padma-vana*) is 'the thousand petalled lotus' (*sahasrāra*) which is located at the aperture on the crown of his own head.[64]

The correspondance of the parts of Śrī-chakra with the *chakras*

of the human constitution has already been noticed. The imagery is pressed here more pointedly, for the devotee must stir up his intentions before he can contemplate on this identity of the mother-goddess, Śrī-chakra, and the human constitution.

Intentions that are constructed or properly formed (*saṁkalpa*) can indeed be the fabled trees of plenty. The expression 'saṁkalpa' means basically the bringing about of 'desire' ('kalpayati-sarva-kāmam saṁpādayati'), producing an effect, causing a movement, or making something. With the prefix 'saṁ' added, it signifies the well-ordered intention towards an accomplishment. It is only when intentions (or resolutions) precede the undertaking, the undertaking is successfully completed; actions without such reinforcement are not fruitful.[65]

Intentions arise in the luminous field with potentiality (*tejah*). Bhāskara-rāya cites a vedic text as the authority for his interpretation of 'tejah' as mind.[66] Upanisad-brahma-yogin, however, takes the word to mean the soul of man (*jīva*), for it is the soul that can construct many kinds of images outside of itself; it is soul again that can be delightful like a garden.[67]

But, in the tāntrik context, the word 'tejah' refers to the product of 'the bodily fire' which shines on its own and illumines the objective world around ('śrīragni-saṁbhūta-padārtha-viśesha'). It is consciousness that encounters the phenomena. It may mean mind in a general sense, and soul in a specific sense.

A more relevant interpretation in the textual context is suggested by the meaning offered in the medical texts. Suśruta, for instance, takes

'tejas' to mean the essence (*sāra*) of all the seven bodily constituents, signifying strength or vigour (*bala*).[68] It strengthens, according to him, the eyesight, enhances bodily energy, facilitates the digestive power, improves complexion, and brings about glow on the face. It is directly related to the metabolism in the bodily constituents.

The first of seven constitutents is 'chyle (*rasa*), which is formed as the food that is ingested is properly digested and equitably assimilated. Digestion of the food is dependent upon the tastes (*rasas*) that constitute the essential aspect of food. And the tastes are traditionally given as six in number, and they are differentiated initially by perception at the tongue.

The six tastes are sweet (*madhura*), sour (*amla*), bitter (*tikta*), pungent (*kaṭu*), astrigent (*kashāya*) and salty (*lavaṇa*), nourishing the following bodily constituents respectively: semen, marrow, fat-tissue, muscle, cycle and blood, and bone.

It is well-known that the bodily constituents are associated with the *chakras,* with the *mātṛkās,* and the presiding deities:

(1) *mūlādhāra* (at the base) – bone; six letters from *va*; Ḍākinī and Gaṇapati; salty taste;

(2) *svādhishṭhāna* (at the penis) – fat-tissue, letters *ba* to *la*; *Śakinī* and Brahmā; bitter taste;

(3) *maṇipūra* (at the navel) – muscle, letters *da* to *pha*; Lākinī and Vishṇu; pungent taste,

(4) *anāhata* (in the heart) – blood; letters *ka* to *tha*; *Rākinī* and *Śiva:* astringent taste;

(5) *viśuddhā* (at the throat) – skin (tvag) (?) the vowels *a* to *ah*; *Ḍākini* and *Jīvātmā* (the soul); sweet taste (?)

And (6) *ājñā* (between the eye-brows) – marrow; the letters *ha* and *ksha*; Hākinī and Paramātmā (the Supreme spirit); sour taste.

The six tastes are also associated with the six seasons: (1) *vasanta* (spring, generally March-April) – sweet taste; (2) *grīshma* (summer, generally May-June) – sour taste; (3) *varsha* (rains, July-August) – bitter taste; (4) *śarād* (autumn, September-October) – pungent taste; (5) *hemanta* (winter, November-December) – astringent; and (6) *śiśira* (cool months, January-February) – salty taste.

The seasons, as aspects of time, are determined by the union of sun and moon, represented in the body by *iḍā* and the *piṅgalā* channels, entwining the central channel (*sushumṇā*), which has six centres (*anāhata* to *ājñā*), or hollow spaces described as apertures (*randhra*).[69]

These six centres are, as mentioned above, seats of the attendant deities, Ḍākinī, etc. The secret teaching of the tantras insists on understanding the symbolic import of the correspondances between the seasons and their seats (*ādhāra*), viz., the six *chakras* (*anāhata* etc.) which are controlled by the attendant deities.[70]

The 'taste' (*rasa*) is explained in *Yoginī-hṛdaya* ('mantra-saṅketa', 41) with reference ot its 'gross' (*sthūla,* involved in the water element) and 'subtle' (*sūkshma,* involved in the earth element) aspects, which are determined by the lunar units in the several centres of the constitution; its relatedness to nectar (*amṛta*) which is the essence of the lunar orb is also brought out.[71]

The expression 'tejah' has been explained in *Tantra-rāja-tantra* (30, 51-55). In the *mūlādhāra* of all living creatures, fire (*agni*) is

located; in the *anāhata* (heart), sun (*sūrya*); and in the aperture on the crown of the head (*brahma-randhra*), the moon (*chandra*).

All three are shining bodies, and they have their own 'lights'. But the mother-goddess (Lalitā), as the primordial and perennial principle of pervasion and continuity (*ādyā-nityā*) is present in all these sources of light, integrating them, and finally unifying them with the mind of the devotee.

It is in this sense that the text speaks of 'tejas' (mind or soul) as the pleasure-grove of the mother-goddess.

The text does not, in this context, mention some of the details occurring in its source-book, viz., *Tantra-rāja-tantra* (5, 24-25 and 27). In the Kalpakodyāna, before the nine gems are reached, there are horses and elephants, and after them gems, a moat filled with water (*parikhā*) surrounding the central jewelled hall (*māṇikya-maṇḍapa*).

The horses represent the ten organs, five of knowledge (ears, skin, eyes, tongue, and nose) and five of action (speech, hands, feet, the anus and the organ of procreation).

The elephants represent the ten objects of these organs (sound, touch, form, taste, smell, speech, prehension, locomotion, elimination and pleasure).[72]

The moat filled with water symbolizes compassion (*karuṇā*) for all living beings,[73] and the jewelled hall in the centre symbolizes the gathering up of all the powers so as to achieve the identification with the mother-goddess.

ज्ञानमर्घ्यम्, ज्ञेयं हविः, ज्ञाता होता। ज्ञातृ-ज्ञान-ज्ञेयानां अभेदभावनं श्रीचक्रपूजनम् ॥८॥

8. 'Knowledge is the respectful reception; the object of knowledge is the oblation; and the subject who knows is the offerer of oblation. Contemplation of non-differentiation of the Knower, Knowledge and the Known (with ones own self) is the worship rendered to Śrī-chakra'.

These sentences wind up the introductory portion of the upanishadic text. Worship of Śri-chakra (*Śri-chakra-pūjanam*), the main feature of which is devoted attention (*upāsanā*), takes three forms: (i) ritualistic worship of the *yantra* which is the visual representation of the mother-goddess, employing physical materials and process of consecration (*yantra-pūjā*);

(ii) methodical repetition of the *pañchadaśī,* or *shoḍaśī,* which is the verbal form of the mother-goddess (*mantra-japa*); and

(iii) meditation on the symbolism of the *yantra* as well as the *mantra* (*bhāvanā*).

The symbolism is of three kinds, as described in *Yoginī-hṛdaya* (included in *Vāmakeśvara-tantra*), which is one of the basic texts for Śrī-vidyā:

(i) symbolism of the diagrammatic representation (*chakra-saṅketa*);

(ii) symbolism of the *mantra* (*mantra-saṅketa*);

and (iii) symbolism of the worship ritual (*pūjā-saṅketa*).[74]

The idea of symbolism suggests the secret form (*rahasyam rūpam*), as the commentary (*Setubandha*) points out. The

significance of Śri-chakra is that it is the secret form of the mother-goddess representing a collocation of diversified powers (*śakti-samūha*), for the three-fold phenomenal processes: emanation, preservation and absorption.

The *mantra* of Śri-vidyā is another secret form of the mother-goddess, but suggesting that the initial power is the sound and identified with the *kuṇḍalinī* in all living beings. The *mantra* not only enshrines the mother-goddess but effectively reveals her to the devotee.

The worship is also a secret form, for it highlights the correspondences between the principles involved in the *yantra* and those in the *mantra,* and identifies the mother-goddess with the devotee himself. The secret of worship is brought out in the tāntrik aphorism: 'Bliss is the form of Brahman, and it is organised in the body.'[75]

The upanishadic text attempts to explain the secret form of worship which involves the understanding of the correspondences between the macrocosmic aspects of the power of the mother-goddess and the microcosmic aspects of the same power.

The bulk of the text is concerned with working out the correspondences of the details of Śrī-chakra as a visible design with the principles underlying the constitution of the universe and the individual. The introductory portion that is concluded with the above sentences defines the context of the symbolism of worship (*pūjā-saṅketa*).

The ritual of worship normally involves duality of the worshipper

(*pūjaka*) and the worshipped (*pūjya*). The worshipper is the devotee, who has the power of understanding (*jñāna-śakti*), the power of resolving (*icchhā-śakti*), and the power of performing the rites (*kriyā-śakti*).

Because symbolic worship eliminates the rites and presupposes the will, the aspect of understanding alone becomes relevant here. That is why the worshipper is described as the 'knower' (*jñatā*) one who has the power to understand the symbolism of worship.

The object of worship (*jñeya*) is of course Śrī-chakra, which is both a design (*yantra*) and a *mantra.* The transaction between the two is the actual process of worship (*pūja*), i.e., symbolic worship or contemplation (*bhāvanā*).

The symbolism of worship is the central idea of these sentences. Conventional worship has a third modality, in addition to the worshipper and the worshipped, viz., the process of worship itself, suggested here by the cryptic expression, 'respectful reception' (*arghya*). This modality is nothing other than the understanding of the symbolism, which forms the theme of the upanishad.

The word 'arghya' (from 'argha', *arh*) generally means water that is respectfully offered to an honoured guest as a mark of welcome as soon as he arrives. Its etymological meaning, however, connotes something that is valuable, 'a thing of worth' ('arghyate pūjyate', 'pūjana-yogyam'). It may be construed to mean, as the author of *Manoramā* has done, any article employed in worship ('pūjopakaraṇam').

The knowledge of symbolism (*jñāna*) is what is used in the meditation here, for this worship is

exclusively mental, and dispenses altogether with all material implements of worship as well as exernal rites.

The word 'havis' generally means any oblation (like milk, ghee, grains, etc.) that is offered into the consecrated fire for propitiation of the deity (who is represented by the consecrated fire). It means anything that is offered as an oblation. It is external to the person who offers ('bahih sthitam'). In the present context, the offering of oblation in a sacrificial fire corresponds to the attention that is given to the symbolism of Śrī-chakra (the object of knowledge, *jñeya*).

The word 'hotā' (*hotṛ*) means the person who directly makes the offerings into the fire ('juhoti'), the offerer of oblations. Here, it refers to the individual who is contemplating on the symbolism of Śrī-chakra. It is the person's own self (*svātmā*) that is suggested; it corresponds to the worshipper (*pūjaka*) in the triad: 'worshipper-worshipped-worship' (*pūjaka-pūjya-pūjā*).

While the upanishadic text does not mention Śri-chakra as the object of meditation (*jñeya*) or of worship (*pūjya*), *Tantra-rāja-tantra* (35, 6) from which these sentences have been derived, clearly refers to Śrī-chakra as the object of knowledge,[76] located outside the knower.

ज्ञाता स्वात्मा भवेज्ज्ञानमर्घ्यं ज्ञेयं बहिः स्थितम्।
श्रीचक्रं पूजनं तेषां एकीकरणमीरितम्॥

Why has this idea been omitted in the upanishadic text? The tantra text does not closely follow the imagery of the sacrificial ritual as the upanishadic text does; in fact, it does not employ the words *havih* and *hotā.*

It uses the word 'arghya' in the general sense, as indicated earlier. Its interest is to reduce the transactional world into three basic categories (subject, object and mediation between them), so that the three could be unified in the meditational exercise.

The meditator is the subject who is devotee; Śrī-chakra is the object of his devotion; and identification of the object with the subject is the actual act of devotion (*pūjana*). The upanishadic text, however, has the constraints of the simile of the offerer of oblation (*hotā*), oblation itself (*arghya*), and the offering of the oblation (*havih*).

The presence of the deity for whom the oblation is offered is but implied. The deity is deputized by the fire, which, however, cannot be taken as the 'object of the oblations'.

Further, there appears to have been some confusion with regard to the textual reading. The upanishadic text has borrowed the two words 'Śrī-chakram pūjanam', that occur physically together, in the source-book, and has made a composite word out of them: 'Śrī-chakra-pūjanam'.

And 'ekīkaraṇam' in the original verse has been paraphrased as 'abheda-bhāvanam'. The 'pūjana' (worship) of the original passage must naturally correspond with 'bhāvanā' ('meditation') in the sentence here: but it does not. Hence the omission of reference of Śrī-chakra as the object of knowledge here.

The idea of non-differentiation (*abheda-bhāvanā*) of the subject, object and the mediation between the two does not refer to the unity of the three details themselves, but to the identity of each one of these details with the devotee's own self.[77]

The text seeks to point out that the Śri-chakra is really ones own body; that the details thereof can all be identified within his own constitution; and that the understanding of this correspondence is also within ones own mind.

The mother-goddess who rules over the design called Śrī-chakra is indeed the pure consciousness, the potential energy, and the unconditioned will that constitute the basic fabrics of our existence. The three-fold powers are her manifestations as she presides over the very core of our being.

THE FIRST ENCLOSURE

(called Trilokya-mohana)

नियति सहिताः शृङ्गारादयो रसा अणिमादयः। कामक्रोधलोभमोह मदमात्सर्यपुण्यपापमय्यी ब्राह्म्याद्यष्ट शक्त्यः। आधारनवकं मुद्राशक्त्यः ॥९॥

9. 'The emotional states like love, along with the normal constraints, are the attainments like that of minute size etc. Desire, anger, greed, delusion, pride, jealousy, merit and demerit are the eight powers, Brāhmī, etc. The nine bodily centres are the powers with the seals of authority.'

The consideration of the details of Śri-chakra in terms of the nine enclosures now begins. An account of Śri-chakra has already been given. The first enclosure is the surrounding square within which the entire design is poised. The square is specified by three lines skirting the Śri-chakra on all the four directions and having doorways on each of the four sides. This enclosure is the first in the procedure of withdrawal (*saṁhāra-krama*) of the Dakshiṇāmurti-tradition. This procedure moves from the outermost enclosure inwards till the central point (*bindu*) is reached. This is the order followed in the upanishadic text, as also in *Tantra-rāja-tantra* (35,7-13).

I. The first line of this surrunding square, the outer-most one, is identified with the outward, or superficial, attainments of Yoga called *siddhis,* the power to turn oneself into minute size (*aṇimā*) etc. These attainments are said to be consequent on 'gross control over the elements' (*sthūla-saṁyama*) (cf. Patañjali's *Yogasūtra,* 3,44) and are described as so many 'powers to lord over the elemental forces' (*aiśvarya*).

They are generally enumerated as eight in the Yoga texts:

(1) *aṇimā* (the power to become extremely minute, like an atom);

(2) *laghimā* (the power to become extraordinarily light, so that one may float in the air like a blade of grass);

(3) *mahimā* (the power to swell and magnify, to the size of an elephant, of a mountain, or even of a township);

(4) *īśitva* (the power to rule over and regulate in a creative manner);

(5) *vaśitva* (the power to subjugate all living beings as well as inorganic matter);

(6) *prāpti* (the power to extend oneself and reach even moon with his finger);

(7) *prākāmya* (the power to accomplish efficiently whatever one desires); and

(8) *yatrakāmāvasāyitva* (the power to will effectively, and to reify the things according to ones own whim) (cf. Vyāsa's *Bhāshya* on *Yoga-sūtra,* 3, 44).

The tāntrik texts accept the eight attainments (however naming the eighth one as *icchhā*), but add two more: (9) *bhukti* (the power to enjoy the attainments); and (10) Sarvakāma-siddhi (the power to fulfil all that one longs for, and never be in want). It may be noticed that the two attainments, *prākāmya* of the Yoga account and *sarva-kāma* of tāntrik account, appear very similar. But the tāntrik interpretation of the attainment known as *prākāmya* refers to the power to assume at will any form whatsoever.

The *aṇimā*-attainment is located at the eastern portal, the *laghimā* at the western portal, the *mahimā* at the southern portal, the *īśitva* at the northern portal, the

vaśitva at the south-eastern corner, the *prākāmya* at the south-western corner, the *bhukti* at the north-western corner, and *icchā* at the north-eastern corner. Of the other two attainments, the *prāpti* is located along the line on the east moving towards the northern corner, and the *sarva-kāma-siddhi* along the line on the west tending towards the southern corner. Each of the attainments is regarded as a feminine divinity, and hence called aṇimā-siddhyaṁbā etc.

The symbolism of these ten attainments has been given in terms of the emotional states (called *rasa*), which are nine in number, and with *niyati*. The expression *niyati* in the first sentence above needs some explanation. The word means constraints or that by which one is restrained (*niyamyate anayā*), and the suggestion refers to the play of unseen forces beyond the control of men, or fate that determines ones fortune or misfortune (*bhāgya*).

Bhāskara-rāya interprets this word to mean 'prārabdha' or the past actions which have already begun to bear fruit in this life. In other words, it is the natural constraint for an individual.

The author of *Manoramā* takes *niyati* to mean the power that is dependent upon natural constraints ('niyati-siddhyā śaktyā saha'). Both the commentators have ignored the principle of *niyati* accepted in the tāntrik philosophy, as a *kañchuka* (restricting or limiting force) for the pervasive power of bliss, owing to the finitizing power of *māyā*.

The nine emotional states are: (1) *śṛṅgāra* (the romantic mood), (2) *vīra* (the show of valour), (3) *karuṇā* (compassion), (4) *hāsya* (wit or humour), (5) *bībhatsa* (utter disgust), (6) *rudra* (terrible

indignation), (7) *bhayānaka* (fear and despondency), (8) *adbhuta* (wonder), and (9) *śānta* (tranquil). With *niyati* added to the list, they make ten.

And they are made to correspond with the ten attainments mentioned above. Bhāskara-rāya has equated *aṇimā* with *śānta, laghimā* with *adbhuta*, *mahimā* with *karuṇā, īśitva* with *vīra, vaśitva* with *hāsya,* prākāmya with *bībhatsa, bhukti* with *raudra, icchā* with *bhayānaka, prāpti* with *śṛṅgāra,* and *sarva-kāma-siddhi* with *niyati.*

II. The second (middle) line of the square is identified with the eight 'mother-like' powers (*mātṛkās*) (*Tantra-rāja-tantra, 4, 68-69*). The *purāṇas* describe the origin of these feminine divinities as emanations from the seven heroic gods that had assembled to help the mother-goddess in her fight against the demons.

(1) From Brahmā emerged Brāhmī (or Brahmāṇī), represening the power of immensity, growth and being, (2) from Maheśvara sprang forth Māheśvarī (or Īśānī), representing the power to dominate over all things, (3) from Kārtikeya (Kumāra) came forth Kārttikeyī (Kaumāri or Māyūri), the power of youth, (4) from Vishṇu emerged Vaishṇavī, the power to pervade and sustain all things, (5) from Varāha (Vishṇu's incarnation as boar) emerged Vārāhi, the power to extricate and protect, (6) from Indra came out Indrāṇī, the power of wealth and might, and (7) from Yama emanated Yamī, the power of regulation and withdrawal.

Varāha-purāṇa, however, speaks of eight *mātṛkās,* and adds to the above list Māhendrī. *Bahurūpāshṭaka* also speaks of eight of them, but inserts Śivadūti as the eighth instead of Māhendrī. But it is more usual to enumerate seven only,

substituting however Chāmuṇḍā for Yamī.

While six of the *mātṛkās* had their male counterparts, Chāmuṇḍā is said to have sprung up directly from the body of the mother-goddess herself, when she found that the demons were hard to tackle despite the six of these forces.[78]

However, in the tāntrik texts, the eighth force known as Mahā-lakshmī (different from Vaishṇavī) is added.

It may also be mentioned in passing that the seven *mātṛkās* represent the seven vowels, from which all speech originates; they serve as mothers ('mātā iva') and, therefore, they are 'mother-like' (*mātṛkā*). Nandikeśvara's *Kāśikā* and Upamanyu's *Tattva-vimarśinī* explain the initial formulation of vowel sounds contained in *Māheśvara-sūtras.* The seven seed-sounds are: the five pure-vowels (*a, i, u, ṛ, ḷṛ,*) and the two compound vowels (*e* and *o*).

The symbolism of the eight 'mother-like' forces which assisted the great mother-goddess in her battle with demons has been suggested in the purāṇas.[79] The symbolism is in terms of the eight evil dispositions of human beings, which corrupt human nature and provent the light of the pure spirit being actualized during daily life.

The upanishadic text also mentions the familiar six classes of unfavourable dispositions: lust (*kāma*), anger (*krodha*), greed (*lobha*), delusion (*moha*), pride (*mada*) and envy (*mātsarya*), and adds merit (*puṇya*) and demerit (*pāpa*). The justification for the addition, however, has not been given. *Tantra-rāja-tantra* (35, 7)

mentions the six 'waves' or stresses (*ūrmis*) and merit and merit:

ऊर्मयः पुण्यपापे च ब्राह्म्याद्या
मातरः ॥

The six 'waves' traditionally are: hunger, thirst, old age, death, sorrow and delusion.[80] Bhāskara-rāya rejects that this is the meaning of the expression 'ūrmi' in this context as contrary to tradition. But the author of the commentary on *Tantra-rāja-tantra* himself gives this interpretation.[81] And he suggests that merit (*puṇya*) and demerit (*pāpa*) are two kinds of actions (*karmāṇi*) that come into being as a result of these stresses.

In any case, the symbolism suggested in the *purāṇa* is as follows: lust–*Yogīśvarī* (perhaps the same as Chāmuṇḍā) anger–Māheśvarī; greed–Vaishṇavī; pride–Brahmāṇī, delusion-Kaumāri; envy–Indrāṇī, slander (*paiśunya*)–Yamī; and jealousy (*anusūya*)–Vārāhī.[82]

In the later tāntrik literature, the seven *mātṛkās* came to be invoked principally to suppress the evil tendencies in the devotee. The group of six tendencies (*ṣhaḍ-varga*) was regarded as obstacles to Yoga.[83]

In general, Brāhmī was identified with the primordial desire to create (*kāma*), *Māheśvarī* with the tendency to degenerate and get lost (*krodha*); *Kaumāri* with the youthful longing to be and to enjoy (*lobha*); Vaishṇavī with the power to fascinate and delude (*moha*); *Vārāhī* with pride and arrogance (*mada*); Indrāṇī with jealousy and envy (*mātsarya*); *Chāmuṇḍā* with the urge to sin (*pāpa*) and with the desire to hurt others by black-magic (abhichāra); and *Mahā-lakshmī* with the benign tendencies (*puṇya*). *Tantra-rāja-tantra* (36, 15, 16) explains that *puṇya* is the behaviour of a man prompted by wisdom while

papa is the behaviour consequent on delusion.

There is also an identification of the eight *māṭrkās* with the eight bodily constituents, for the Yoginīs (attendant-divinities) in this enclosure are said to be manifest (*prakaṭa*). The *māṭrkās* are, therefore, to be regarded as gross in form.[84]

The eight bodily constituents are presided over by the eight of these powers: skin by Brāhmī, blood by Māheśvarī, muscle by Kaumārī, fat-tissue by Vaishṇavī, bone by Vārāhī, bone-marrow by Indrāṇī, semen by Chāmuṇḍā, the vitality (*ojas*) by Mahālakshmī; and they are said to be located respectively at the meet-of-the-eyebrows, breasts, navel, heart, face, nose and forehead.[85]

III. The third (inner) line of the square is identified with ten *mudrā*-divinities. The expression *mudrā* originally meant a seal of authority, an insignia, an acknowledged eligibility. Later, it came to acquire the connotation of hand-gestures employed to express emotions. In the tāntrik context, the word meant an approach which brings about delight to the divinities.[86]

The *mudrās* can be one of three kinds: 'gross' (*sthūla*), viz., bodily postures and finger-gestures; 'subtle' (*sūkshma*), composed of seed-syllables that are appropriate and powerful (*aksharātmakāh*); and 'transcendental' (*parā*), viz., consisting purely of mental orientations in an attempt to understand reality (*vāsanātmaka*).

The four weapons that the human form of the mother-goddess carries in her arms (bow, arrow, noose and goad) are the *mudrās* belonging to the first variety. The nine seed-syllables (*dram, drīm,*

klīm, blūm, sah, kraum, hskhphrem, hsaum and *aim*) are illustrations of the second variety. The *mudrās* that preside over the third line of the first enclosure belong to the third group.

Tantra-rāja-tantra (4, 23-25) enumerates twenty *mudrās* commonly employed, five of them used in worship-rituals (*āvāhanī* etc.), and four being symbolic.

The nine powers represented by these *mudrās* (*mudrā-śaktis*) are: Saṁkshobhiṇī ('the power that agitates'), Vidrāviṇī ('the power that drives away'), Ākarshiṇī ('the power that fascinates'), Vaśi-karaṇī ('the power that subjugates'), Unmādini ('the power that maddens'), Mahāṅkuśā ('the power that goads'), Khecharī ('the power that moves about in the void'), Bījā ('the power that is the source') and Yonī ('the power that procreates').

To this group is added Trikhaṇḍinī ('the power that cuts asunder the separation of phenomena into the three units: knower, known and knowable), also called *śaktyutthāpinī* ('the power that arouses and sustains the power in the devotee').[87] This last one is the *mudrā* employed to invoke the mother-goddess, Lalitā.

The nine 'powers' enumerated above are said to be identical with the nine bodily centres of power: the familiar six *chakras* (the *mūlādhāra,* the *svādhiṣṭhāna,* the *maṇipūra,* the *anāhata,* the *viśuddha,* and the *ājñā*); the two 'thousand-petalled lotuses' (*sahasra-dala-kamala*), one on the crown of the head above the *ājñā,* and the other at the base, below the *mūlādhāra*; and the tip of the tongue (*lambikāgra*). The configuration of all these (*samashṭi*) constitutes the tenth 'power',[88] corresponding with the Trikhaṇḍikā, mentioned above.

It may be noticed that the ten *mudrā-śaktis* as well as their correspondence with the ten bodily centres have not been mentioned in *Tantra-rāja-tantra* in this context. Nor is the mention of the 'powers' connected with the third line of the square to be found in this text elsewhere.

For instance, after the eight *mātṛkas,* the text (4, 71), proceeds to discuss the symbolism of the second enclosure (4,72-73). It is thus understandable that the text of the upanishad used by Upanishad-brahma-yogi does not contain this sentence here.

The first enclosure consisting of these three groups of divinities (*siddhis, mātṛkās,* and *mudrās*) is called 'Trailokya-mohana', the three 'lokas', referring to the three planes of experience: attainments, obstructions and powers.

The three planes are confined to the body-mind complex in its actual transaction with the world around. They are sought to be propitiated so that the aspirant may be guarded from the possibility of going astray, or failing in his endeavour.

In the iconographic representation of the divinities on these three planes, the symbolism is emphasised. The *siddhis* on the first plane are red in colour are moon-crested, and carry in their right hand a collection of wish-granting jewels (*chintāmaṇi*) and their left hand is in the posture of assurance (*abhaya*). The *mātṛkās* are dark blue in colour, wear red garment, and carry in their hands a red lotus and a bowl filled with nectar. The *mudrās* resemble in their colour the morning sun, and carry in their two hands a goad and noose.

THE SECOND ENCLOSURE

(called Śarvāśā-paripūraka)

पृथिव्यप्तेजोवाय्वाकाश –
श्रोत्रत्वक्चक्षुर्जिह्वाघ्राण –
वाक्पादपाणिपायूपस्थानि
मनोविकाराः कामाकर्षिण्यादि
षोडशशक्तयः ॥१०॥

10. '(The elements) earth, water, fire, air and *ākāśa*; (the sense-organs) ears, skin, eyes, tongue, nose; (the organs of action) speech, feet, hands, anus and penis; and the modifications of the mind, altogether constitute sixteen 'powers'. corresponding to the sixteen *nityās*, beginning with Kāmākarshiṇī'.

The second enclosure, called "the complete fulfiller of all longings" is within the first enclosure. In-between the two enclosures, it is usual to have three concentric circles (*trivṛtta*), but they have not been included in the present account. The three circles symbolize the three objectives of life: virtuous living (*dharma*), wealth (*artha*) and pleasures (*kāma*). When worship is conducted to this detail (as in Dakshiṇāmurti-tradition), the outer circle represents twenty-nine *mātṛkās* beginning with Kālarātri, the middle circle sixteen *mātṛkās* beginning with Amṛtā, and the inner circle the sixteen *nityā*-divinities beginning with Kāmeśvarī.

It is significant that the second enclosure is in the form of a circle with sixteen niches on the outside. Technically, it is called a lotus with sixteen petals (*shoḍaśa-dala-padma*). In the sixteen petals, the sixteen vowels of the Sanskrit alphabet are inscribed, symbolizing the sixteen *kalās,* or phases, which are also called the *nityās.* The classical *nityās* (who are also sixteen) are Kāmeśvarī, Bhagamālinī, etc.

But the *nityā-kalās* of this enclosure are named differently. They are

(1) Kāmākarshiṇī ('fascinating the desires'),

(2) Buddhyākarshiṇī ('fascinating the consciousness'),

(3) Ahaṁkārākarshiṇī ('fascinating the ego'),

(4) Śbdākarshiṇi ('fascinating the sounds'),

(5) Sparśakarshiṇī ('fascinating the touch'),

(6) Rūpākarshiṇī ('fascinating the form'),

(7) Rasākarshiṇī ('fascinating the taste'),

(8) Gandhākarshiṇī ('fascinating the smell'),

(9) Chittākarshiṇī ('fascinating the thoughts'),

(10) Dhairyākarshiṇī ('fascinating the fortitude or valour'),

(11) Smṛtyākarshiṇī ('fascinating the recollections'),

(12) Nāmākarshiṇī ('fascinating the verbal mode as name'),

(13) Bījākarshiṇī ('fascinating the seed'),

(14) Ātmākarshiṇī ('fascinating the selfhood'),

(15) Amṛtākarshiṇī ('fascinating the immortal'), and

(16) Śarīrākarshiṇī ('fascinating the physical body').[89]

The text mentions sixteen factors of individual existence which are, as the text mentions, sixteen factors of individual existence which are sought to be identified with the above *kalā-nityās:* the five elements the five organs of cognition, the five organs of action, and all the modifications of mind as the sixteenth factor. The text spells out the cryptic statement in *Tantra-rāja-tantra* (35, 8):

भूतेन्द्रियमनांस्येव क्रमान्नित्या कला पुनः।

The word *kalā* means an aspect, a phase, a unit. According to *Nityāshoḍaśikārṇava,* it refers to the vibrations of the vital force (*spandah prāṇah*), which express themselves as the five vital currents and the eleven sense-functions. The five vital currents (*prāṇa, apāna, vyāna, udāna* and samāna) are substituted here with the five elements, which enter into the formation of the sense-organs in the individual.

It is common knowledge that in Indian thought, sense-functions are also referred to as so many *prāṇas.* Thus, the mind, the ten senses, and the five elements represent sixteen collocations of vibrations of the same vital force ('shoḍaśa-spanda-sandoha-chamatkṛti-mayīh kalāh').[90]

And these collocations are eternal patterns, and in this sense they are called *nityās.* The word *kalā* is the name of each of the sixteen divinities; and by tradition they are prefixed with the expression 'nityā', says Bhāskara-rāya.[91] In the *nyāsa,* each of these is addressed as *'nityā-kalā'.* Sometimes, the word 'devi' is also added at the end.

The sixteen divinities are associated with the sixteen vowels: 'a' with Kāmākarshiṇī, 'ā' with Buddhyākarshiṇi and so on. The vowels are inscribed in the petals moving in the anti-clockwise direction. The sixteen vowels are said to represent the sixteen *nityās,* corresponding to the kalās.

The sixteen *kalās* and the sixteen *nityās* are thus associated: (1) Kāmākarshiṇī–Kāmeśvarī; (2) Buddhyākarshiṇī–Bhagamālinī; (3) Ahaṁkārākarshiṇī–Nityaklinnā; (4) Śabdākarshiṇī–Bheruṇḍā; (5) Sparśakarshiṇī; (6) Rūpākarshiṇī–Mahāvajreśvarī; (7) Rasākarshiṇī–Śivadūtī; (8) Gandhākarshiṇī Tvaritā; (9) Chittākarshiṇī–

Kulasundarī; (10) Dhairyākarshiṇī-Nityā; (11) Smṛtyākarshiṇī–Nīlapatākā; (12) Nāmākarshiṇi–Vijayā; (13) Bījākarshiṇi–Sarvamaṅgalā (14) Ātmākarshiṇī–Jvālāmālinī; (15) Amṛtākarshiṇī–Chitrā; and (16) Śarīrākarshiṇī–Mahānityā.

The significance of this enclosure is explained as 'self-protection' of the devotees (*ātma-rakshā*). The 'longings (*āśā*) spring from discontent; and longings are fulfilled only when the discontent is eliminated. Discontent can finally be removed only when the devotee identifies himself with the transcendental Śiva, who is ever complete and content.[92]

The several factors mentioned as *kalās* above are expressions of the power of 'deliberation' (*vimarśā*) on the part of this Śiva, who is pure illumination (*prakāśa*). The 'deliberations' normally flow out into the world of names and forms, but within the framework of Śrī-chakra they are attracted towards the source of 'deliberation' itself. It is, therefore, that the expression 'ākarshaṇa' (attraction) is employed with reference to each of the sixteen 'deliberations'.

THE THIRD ENCLOSURE

(called Sarva-saṁkshobhaṇa)

वचनादानगमनविसर्गानन्द – हानोपादानोपेक्षाख्य बुद्धयोऽनङ्गकुसुमाद्यष्टौ ॥११॥

11. 'Speech, prehensions, locomotion, elimination, pleasurable feelings, rejection, attention and detachment are the eight modes of the mind, corresponding to Anaṅga-kusumā etc'.

The third enclosure, called "the agitator of all" is in the form of a lotus with eight petals (*ashṭa-dala-padma*) located in the hollow of the sixteen petalled lotus (viz., the second enclosure). The petals represent the eight divinities associated with the principle of erotic urges independent of the physical body (*anaṅga*), and differentiated by the several functions of attraction (*ākarshaṇa*).

It needs to be recalled that the tradition of Śrī-vidyā has incorporated many details of the cult of Cupid or Eros (*Manmatha* or *Kāma*). We will revert to the discussion of this aspect later. It may, however, be mentioned here that the deities mentioned in this enclosure are different forms of Eros.[93]

In the eight petals of the lotus, eight groups of consonants are inscribed, and each group is associated with a form of Eros.

(1) Anaṅga-kusumā ('the flower of Eros'); the group of five consonants beginning with 'ka', on the petal facing East;

(2) Anaṅga-mekhalā ('the girdle of Eros'); the five consonants beginning with 'cha', on the petal facing South;

(3) Anaṅga-madanā ('the intoxication of Eros'); the five consonants beginning with 'ṭa', on the petal facing West;

(4) Anaṅga-madanāturā ('the urgency of the intoxication of Eros); the five consonants beginning with 'ta', on the petal facing North;

(5) Anaṅga-rekhā ('the skirting line of Eros'); the five consonants beginning with 'pa', on the petal facing South-East;

(6) Anaṅga-veginī ('the urge of Eros'); the four consonants beginning with 'ya', on the petal facing South-West;

(7) Anaṅgāṅkuśā ('the goad of Eros'); the four letters beginning with 'śa', on the petal facing North-West;

And (8) Anaṅga-mālinī ('the garland of Eros'); the two letters 'la' and 'ksha' on the petal facing North-East.

The symbolism of this enclosure has been briefly stated in *Tantra-rāja-tantra* (35,8) as follows:

कर्मेन्द्रियार्था दोषाश्च ज्ञेयाः स्युः
शक्तयोऽष्ट वै॥

"The objects of the five organs of action along with the three *doshas* constitute the eight powers." The upanishadic text spells out the details of objects of the organs of action as speech (of the organ of mouth), prehension (of the hands), locomotion (of the feet), elimination (of the anus), and pleasureable feelings (of the penis). The organs of action themselves have been

included in the sixteen factors of the second enclosure. Here, these have been described as mental modalities (*buddhayah*).

To this group of five are added three other modalities of the mind: rejection (repulsion or withdrawal); acceptance (attention or approach tendency); and indifference (or detachment).

It is not certain if these three are what are suggested by the expression 'dosha' in the tantra. For the commentator explains that by *'doshas'* are meant the three familiar 'corrupting constituents' *vāta* etc., and he cites the authority of the 27th *paṭala* of the same tantra.[94] The natural interpretation is that "vāta etc.", means *vāta, pitta* and *kapha*; but the authority cited by the commentator does not justify this interpretation, for the *paṭala* referred to deals with different forms of *vāta* (as vital current, *prāṇa*), but not with *pitta* and *kapha.*

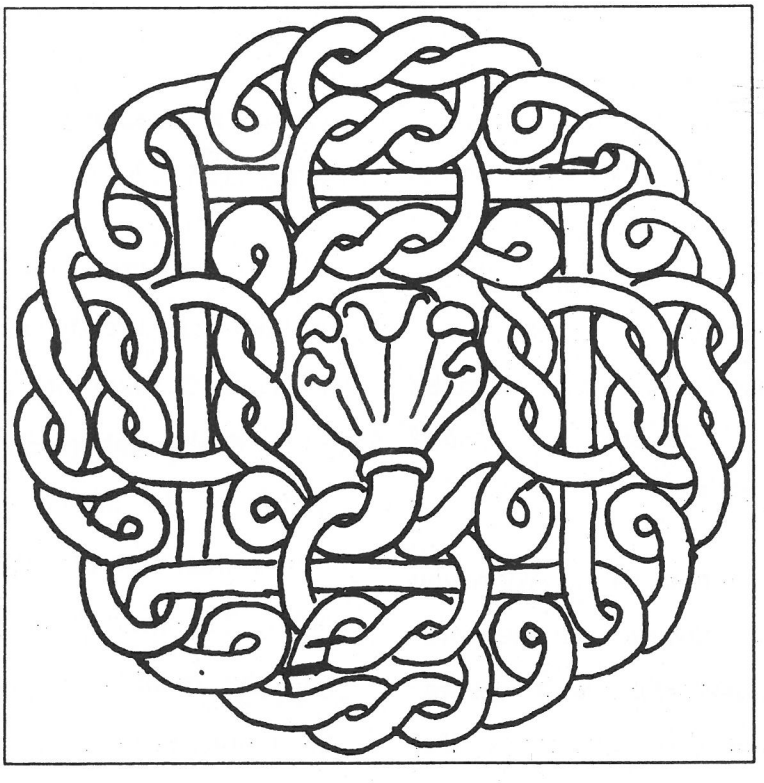
The three additional factors mentioned in the upanishadie text, viz. rejection (*hāna*), acceptance (*upādāna*) and indifference (*upekshā*), are no doubt mental modifications (*buddhayah*); and they are independent of sensory functions (whether cognitive or conative).

But it cannot be ascertained how they can be classed with the objects of the five organs of action to constitute one group. It is interesting in this connection to note that *Nityā-shoḍaśikārṇava* explains the eight-fold nature of the third enclosure in terms of eight-fold nature (*prakṛtyashṭaka*).[95]

The eight aspects of nature are the five elements (earth, water, fire, air and *ākāśa*), or the five *tanmātras,* ego (*ahaṁkāra*), individualized consciousness (*mahān*) and primordial nature (*prakṛti*). It is

curious that Bhāskara-rāya, who has commented on this text also, does not notice the disparity in the interpretations.

The significance of the enclosure is explained in the *Dipikā* on *Yoginī-hṛdaya* (1, 81) as follows: The word 'Sarva-saṁkshobha' means withdrawal (*saṁhaāra*) of the principles of reality from the earth principle upto the principle of pure consciousness (*śiva*), so that the world of plurality is finally dissolved.[96] The final mental modality mentioned in the upanishadic text is 'indifference' (*upekshā*), which has been explained as steering clear of the bipolar tendencies of approach and aversion, and abiding in perfect composure.[97]



THE FOURTH ENCLOSURE
(called Sarva-saubhāgya-dāyaka)

अलम्बुषाकुहूर्विश्वोदरावारणाहस्तिजिह्वायशोवतीपयस्विनीगान्धारी पूषा शङ्खिनी सरस्वती इडा पिङ्गला सुषम्णा चेति चतुर्दश नाड्यः सर्वसंक्षोभिण्यादि चतुर्दशशक्तयः ॥१३॥

13. 'Alaṁbushā, kuhū, viśvodarā, vāraṇā, hasti-jihvā, yaśovatī, payasvinī, gāndhārī, pūshā, śaṁkhinī, sarvasvatī, iḍā, piṅgalā and sushumṇā are the fourteen channels of the vital force in the body (*nāḍīs*), corresponding with the fourteen powers, Sarva-saṁkshobhiṇī etc.,

The fourth enclosure called "the provider of all prosperity", is in the form of a complex figure having fourteen triangles, thus constituting a figure with fourteen corners (hence called 'chaturdaśāra').

The fourteen corners represent the fourteen 'powers' of the mother-goddess beginning with Sarva-saṁkshobhiṇī ('the agitator of all'), in the corner facing East, and others in the other corners in an anti-clockwise order.

These 'powers' are described as presiding over the fourteen principal channels in the body. The fourteen triangles of the figure are inscribed with the fourteen consonants beginning with 'ka' and ending with 'dha'.

The concept of the channels in the body has already been referred to. The 27th Section of *Tantra-rāja-tantra* deals elaborately with the identity of the life-currents in the body (*prāṇa*) with the aspects of Śrī-chakra. The wind that springs forth from the *mūlādhāra* centre at the base comes to be designated as the

life-force (*prāna*). The body being made up of the five elements (earth, water, fire, air and *ākāśa*), and each element having a predominant role to play in a specific part of the body, the life-force assumes five major forms.

Our manner of breathing is influenced by the five elements present in the body; and, in turn, the five elements are influenced by the way we breathe. Normally each of us breathes 360 times in a period called a *nāḍikā* (equal to about twenty-four minutes). The duration of a day (*dina*) consists of sixty of such nāḍikās. Therefore, in a day (of 24 hours), we breathe (*śvāsa*) as many as 21,600 times.

The collection of all the breaths is the mother-goddess herself.[98] This is called *'nāḍī-chakra'*, viz., the organization of the winds the body. The distribution of the breaths among the bodily centres is given as follows:

1. *mūlādhāra* 600 breaths, taking 40 minutes
2. *svādhiṣṭhāna* 6000 breaths, taking 6 hrs. 40 minutes
3. *maṇipūra* 6000 breaths, taking 6 hrs. 40 minutes
4. *anāhata* 6000 breaths, taking 6 hrs. 40 minutes
5. *viśuddha* 1000 breaths, taking 1 hr. 6 min. 40 sec.
6. *ājñā* 1000 breaths, taking 1 hr. 6 min. 40 sec.
7. *sahasrāsa* 1000 breaths, taking 1 hr. 6 min. 40 sec.

(Total: 21,600 breaths in 24 hours)

The navel is the central point of distribution for all the breaths and the life-force moving along the channels is what makes consciousness possible. Normally the breath alternates between the channel reaching the left nostril (*iḍā*, representing the lunar principle in

the body) and the channel reaching the right nostril (*piṅgalā,* representing the solar principle). The former cools and the latter warms the body, and, between them, all the body-building and body-breaking processes take place.

The two channels meet at the *mūlādhāra,* close to the *kuṇḍalinī,* which is the source of the bodily energy (*vāyu*), the life-force (*bindu*), and the expressive tendency (*nāda,* lit. sound). The channel that is central (having *iḍā* to its left, and *piṅgalā* to its right, the two twining round itself) is called *sushumṇā* (or *avadhūtikā*), corresponding to the principle of fire.

This is the channel through which the *kuṇḍalinī* can ascend to 'the thousand-petalled lotus' on the crown of the head. The *kuṇḍalini* is imagined as a serpent with three coils and a half, asleep at the mouth of the *sushumṇā.* She is the mother-goddess, having her home in the subtle body of every individual.

Around the central channel is the network of 72,000 channels, of which the most important are the fourteen, mentioned in the text above, as corresponding to the fourteen 'powers' indicated in the fourth enclosure of Śrī-chakra.

(1) The *Alaṁbushā* corresponding to the letter 'ka' and to Sarva-saṁkshobhiṇi ('the agitator of all') is the channel starting from the base of the central channel and reaching the anus *(pāyu);*

(2) The channel called *Kuhū* starts from both sides of the central channel and reaches the penis (*dhvaja*); it corresponds with the letter 'kha' and with Sarva-vidrāviṇī ('the chaser of all');

(3) The channel known as *Viśvodarā* is inside the stomach (*jaṭhara*), but it reaches alround; it

corresponds with the letter 'ga', and with Sarvākarshiṇī ('the attractor of all');

(4) *Vāraṇā* (sometimes called *Varuṇā*) extends upwards and downwards from the same region; it is identified by the letter 'gha' and with Sarvāhlādini ('the gladdener of all');

(5) *Hasti-jihvā* begins at the eastern side of *Iḍā* and goes to the left toe; it is the letter 'na', and Sarva-sammohinī ('the deluder of all');

(6) *Yaśovati* (or Yaśasvatī) begins at the same place and reaches the right toe, it is the letter 'cha', and is Sarva-staṁbhinī ('the arrestor of all');

(7) *Payasvinī* is the channel reaching right ear, and is the letter 'chha', Sarva-jṛṁbhiṇī ('the releaser of all');

(8) *Gāndhārī* reaches the left eye, and is identified with the letter 'ja', Sarva-vaśaṁkarī ('the subjugator of all');

(9) *Pūshā* reaches the right eye, and is the letter 'jha' and Sarva-rañjanī ('the delighter of all');

(10) *Śaṁkhinī* is the channel reaching the left ear, the letter 'ña' and Sarvonmādinī ('the maddener of all');

(11) *Sarasvatī* reaches the tip of the tongue and is the letter 'ṭa', and *Sarvārtha-sādhanī* ('the accomplisher of all desires');

(12) *Iḍā* is the channel to the left of the central channel, and reaches the left nostril; it is identified with the letter 'ṭha', and with Sarva-saṁpatti-pūraṇī ('the provider of all wealth');

(13) *Piṅgalā* is to the right of the central channel, and reaches the

right nostril; it is identical; with the letter 'da' and with Sarva-mantra-mayī ('made up of all the *mantras*'), and

(14) *Sushumṇā,* the central channel which reaches the opening at the crown of the head (*brahma-randhra*); it is identified with the letter 'dha' and with Sarva-dvandva-kshayam-karī ('the dispeller of all duality').

The locations and the directions of the *nāḍīs* are given slightly differently in different texts. The above account mainly follows *Tantra-rāja-tantra* (27, 33-41) and *Darśanopanishad* belonging to Sāma-veda.

The latter text mentions that *Iḍā* and *Piṅgalā* are to the left and right of the central channel as also *Sarasvatī* and *Kuhū*; at the back of *Iḍā is Gandhāri,* and at the front *Hasti-jihvā;* at the back of *Piṅgalā* is *Pūshā* and in front *Yaśovatī;* inbetween *Kuhū* and *Hasti-jihvā* is yaśasvinī is located between Pūshā and Saraswatī; inbetween *Gāndhārī* and *Sarasvatī* is *Śaṁkhinī*; and *Ālaṁbushā* is located in the *mūlādhāra* stem but extends to the anus.

Another text, *Yoga-chūḍāmaṇi-upanishad* enumerates ten important channels; and gives their places of function. Besides *Sushumṇā, Iḍā* and *Piṅgalā,* it *mentions* that *Ālaṁbushā* functions in the mouth, *Kuhū* in the genitals, *Gāndhāri* in the left eye, *Hasti-Jihvā* in the right eye, *Pūshā* in the right ear, *Yaśasvinī* in the left ear, and *Śaṁkhinī* in the anus.

The *nyāsa*-procedure given by Bhāskara-rāya, however, has different places. According to him, the channels mentioned in the upanishadic text are to be located in the centre of the forehead (*Ālambushā*), on the right side of

the forehead (*Kuhū*), on the right cheek (*Viśvodarā*), on the right shoulder (*Vāraṇā*) on the right side (*Hasti-jihvā*), on the right thigh *(Yaśovati),* on the right ankle (*Payasvinī*), on the left ankle (*Gāndharī*), on the left thigh (*Pūshā*), on the left side *(Śaṁkhinī),* on the left shoulder (*Sarasvatī*), on the left cheek *(Iḍā),* on the left side of the forehead *(piṅgalā),* and at the back of the forehead *(Sushumṇā).*

The significance of this enclosure is explained that its symbolism is most cherished by all, for it suggests the ultimate identity of the supreme Śiva and his powers.[99]

THE FIFTH ENCLOSURE

(called Sarvārtha-sādhaka)

प्राणापानव्यानोदानसमान – नागकूर्मकृकरदेवदत्तधनञ्जया
दश वायवो सर्वसिद्धिप्रदादि बहिर्दशारदेवता: ॥१४॥

14. 'The ten forms of the vital current, prāṇa, apāna, vyāna, udāna, samāna, nāga, kūrma, kṛkara, devadatta and dhanañjaya are the divinities in the outer ten-cornered figure, Sarva-siddhi-pradā etc.'

The fifth enclosure, called "the accomplisher of all objects", is in the form of a figure with ten corners, enclosed within the figure with fourteen corners (viz., the fourth enclosure). It is named the 'outer ten-cornered figure' (*bahir-daśāra*), to distinguish it from another similar figure enclosed within it (and so called *antar-daśāra,* the sixth enclosure). The ten triangles formed by it represent the ten 'powers' of the mother-goddess, Sarva-siddhi-pradā ("the provider of all attainments') in the corner facing East, and others in the corners in an anti-clockwise order.

These powers are said to preside over the ten principal forms of vital action (prāṇa) in the body. The ten triangles are inscribed by the ten letters beginning with 'na' and ending with 'bha'.

The concept of *vāyu* ('wind' i.e., the 'vital current', prāṇa) is fundamental to the concept of the channels. The different vital currents dealt with here are so many 'manifestations of consciousness' (*chaitanya-jṛmbhaṇam*), derived from the capacity to combine on the part of the five bodily constituent factors (earth, water, fire, air and

ākāśa) and the individualized consciousness *(buddhi).*[100]

The principle that organizes these several factors of the body and the sense-organs is the soul *(jīva),* which is nothing other than the individualized consciousness in its condition of non-discrimination (viz., phenomenal state).

We have spoken of the channels which are 72,000 in number. Of them ten are most important because they carry the vital currents (*prāṇa-vāhinyah pradhāna daśa*), and thus sustain the 'soul-hood' (*jīva*), viz., the efficient organization of the bodily factors, mental modalities, and sensory functions.[101] The ten vital currents are grouped into the *prāṇa*-pentad (*prāṇa-pañchaka*) and *nāga*-pentad (*nāga-pañchaka*).

In the first pentad are included:

(1) *prāṇa,* located principally in the heart, although moving about in the nostrils, the head, and the navel, moving upward causing food to be swallowed, respiration and all other bodily movements;

(2) *apāna,* located principally in the navel; although moving about in the navel, the thighs and the stomach, causing evacuation of faeces, urine, semen and menstrual fluid, as well as bearing down foetus;

(3) *vyāna,* located principally in the nostrils and stomach, although it pervades all over the body, causing circulation of blood and chyle, growth, building of the body, and sustenance of life;

(4) *udāna,* located principally in the throat, although it moves about in the hands and feet, accompanying *prāṇa,* and causing speech and alimentation.

And (5) *samāna,* located principally in the navel (near the digestive fire or *jāṭharāgni)* and the

toes of the feet, although its function is pervasive in the body, causing reception of food, digestion, separation of the nutrients from the waste-products, and nourishment of the body.

In the second pentad are included minor vital currents:

(1) *nāga* whose function is to cause belching, etc.

(2) *kūrma* which causes the movement of eyelids;

(3) *kṛkara,* which is responsible for proper digestion and hunger;

(4) *devadatta,* which is responsible for fatigue and yawning;

and (5) *dhanañjaya,* which causes various sounds within the body during bodily functions, and which does not leave the body even at death.

These ten vital functions are symbolized by ten divinities: Sarva-siddhi-pradā ('the one who bestows all attainments'), Sarva-sampat-pradā ('the one who bestows all wealth'), Sarva-priyaṁkarī ('the one who does the most desirable'), Sarva-kāma-pradā ('the one who fulfils all desires'), Sarvaduhkha-vimochinī ('the one who removes all suffering'), Sarva-mṛtyu-praśamanī ('the one who counteracts all protents of death'), Sarva-vighna-nivāriṇī ('the one who helps overcome all obstacles'), Sarvāṅga-sundarī ('the one who is comely in all limbs') and Sarva-saubhāgya-dāyinī ('the one who bestows all prosperity').

The significance of this enclosure is the accomplishment of the ultimate good (*śiva*), which is the objective alike of all the vedic and the tāntrik rituals. The ten vital currents are also said to represent the ten incarnations of Vishṇu, which were meant to accomplish the welfare of mankind.

THE SIXTH ENCLOSURE

(called Sarva-rakshā-kara)

एतद्वायुः संसर्गकोपादिभेदेन रेचकः पाचकः शोषको दाहकः प्लावक इति प्राणमुख्येन पञ्चधा जाठराग्निर्भवद्त। क्षारकः उद्गारकः क्षोभको जृम्भको मोहक इति नागमुख्येन पञ्चविधास्ते मनुष्याणां देहगा भक्ष्य-भोज्य-चोष्य-लेह्यात्मक पञ्चविधमन्नं पाचयन्ति। एता दश वह्निकलाः सर्वज्ञाद्या अन्तर्देवताः ॥१५॥

15. 'This vital current (or wind) led by *prāṇa,* becomes the five-fold 'stomachic fire', owing to differences in the conditioning factors, viz., the one that eliminates, the one that digests, the one that dries up (the *doshas* of the 'stomachic fire'), the one that burns, and the one that floods. The vital current, led by *nāga,* becomes five-fold fires in the body of human beings, viz., the one that secretes bile, the one that throws out, the one that churns (food), the one that swells, and the one that dissolves, and thus helps digest the five kinds of food, viz., what is eaten without mastication, what in masticated, what is sucked, what is licked up, and what is drunk. These are the ten aspects of the vital fire corresponding the divinities of the ten-cornered figure, Sarvajñā, etc.'

The sixth enclosure is, like the previous one and enclosed within it, is in the form of a ten-cornered figure. In order to distinguish it from the fifth enclosure, it is called 'inner ten-cornered figure' *(antar-daśāra).* The ten triangles formed by it represent ten 'powers' of the mother-goddess, Sarvajñā ('the all-knowing one') in the corner facing East and others in the other nine corners in an anti-clockwise order.

The powers are said to symbolize the ten aspects of digestion. The triangles are inscribed with the letters beginning with 'ma' and ending with 'la-ksha', thus completing the consonant series.

The *Tantra-rāja-tantra* (35,1) mentions merely the 'fires' (*vahnayah*), ten in number, represented by the powers 'Sarvajñā' etc.; and the commentary thereon explains that the ten fires refer to the fires in the seven bodily constituents (chyle, blood, muscle, fat-tissue, bone, marrow, and semen, *dhātvagnis,* viz., responsible for metabolism) conjoined with the fires in the three *doshas* (*vāta, pitta* and *kapha*).

The same interpretation is given in *Prapañcha-sāra-tantra.* The upanishadic text, however, spells out the 'fires' as pertaining to the ten aspects of digestion, and as related to the ten forms of the vital current enumerated in the previous enclosure. Bhāskara-rāya attempts to justify this latter significance by saying that it is authoritative, but does not mention what the authority is.

In any case, the function called 'rechaka' eliminates or ejects the waste-products after the separation of the nutrient portion of the food (*sāra*) from the waste (*kiṭṭa*). The function called *pāchaka* is the actual process of digestion; *śoshaka* is absorption of the watery portion of the digested food, and aiding the action of the 'stomachic fire'; *dāhaka* is burning in the sense of metabolic action; *plāvaka* is flooding the food with *chyle* in order to help the 'stomachic fire' burn. *Kshāraka* secrets the bile; *udgrāhaka* drives out the wind that might interfere with proper digestion; *kshobhaka* churns the food well in the stomachic cavity; and *mohaka* assimilates the food in the body.

These aspects have but distant relevance to the process of digestion as explained in Indian medicine. The correspondence between the ten 'winds' of the previous enclosure and the ten 'fires' in this enclosure needs to be understood.

The divinities in this enclosure corresponding with the above 'fires' are: (1) Sarvajñā ('the one that knows all') identified with the consonant 'ma'; (2) Sarva-śakti-pradā ('the one that bestows all energy'), 'ya'; (3) Sarvaiśvarya-pradā ('the one that bestows all mastery'), 'ra'; (4) Sarva-jñāna-mayī ('the one that is filled with all knowledge'), 'la'; (5) Sarva-vyādhi-nāśinī ('the one that destroys all diseases'), 'va'; (6) Sarvādhārā ('the one that supports all'), 'śa', (7) Sarva-pāpa-harā ('the one that removes all sin'), 'sha' (8) Sarvānandamayī ('the one that is filled with all happiness'), 'sa'; (9) Sarva-rakshā-svarūpiṇī ('the one whose nature is to protect all'), 'ha'; and (10) Sarvepsita-pradā ('the one who grants all the desires') 'la' and 'ksha'.

The significance of this enclosure is explained as protection from all obstacles. The devotee withdraws himself from all that hinders him in his spiritual progress, viz., the very phenomena presented consisting of thirty-six principles, and develops an awareness that he is 'Śiva' (the ultimate good and pure consciousness).[104]

THE SEVENTH ENCLOSURE
(called Sarva-roga-harā)

शीतोष्ण-सुख-दुःखेच्छाः सत्त्व-रजस्तमोगुणाः
वशिन्यादि शक्तयोऽष्टौ ॥१६॥

16. 'Cold, heat, happiness, unhappiness, intentions, the light of knowledge (*sattva*), the power of action (*rajas*) and the tendency to relax and rest (*tamas*) are the eight 'powers', Vaśinī, etc.'

The seventh enclosure, called the 'the remover of all diseases' is in the form of a eight-cornered figure (*ashṭāra*). In the eight triangles formed by this figure, eight divinities Vaśinī ('the Controller') and others are located, in anti-clockwise, order, the first one facing East.

These eight divinities are traditionally called 'the divinities presiding over speech' (*Vāg-devatā*). They are so called because they were the eight among a huge concourse of powers to compose the thousand secret names of the mother-goddess (*Lalitā-sahasra-nāma*).

Between them, they exhaust the entire alphabet.

(1) Vaśinī represents the sixteen vowels 'a' to 'ah';

(2) Kāmeśī ('the one who lords over the desires') represents the five consonants of the 'ka'-group;

(3) Mohinīī ('the one who causes delusion') represents the five consonants of the 'cha'-group;

(4) Vimalā ('the one that purifies') is associated with the five consonants the 'ṭa'-group;

(5) Aruna ('the one whose colour is that of dawn') is associated with the five consonants of the 'ta'-group;

(6) Jayinī ('the one who conquers') represents the five consonants of the 'pa'-group;

(7) Sarveśī ('the one who lords over all') represents the five consonants 'ya', 'ra', 'la', and 'va';

and (8) Kaulinī ('the one of the family') represents the remaining consonants, 'śa', 'sha', 'sa', 'ha', 'la', and 'ksha'.

These eight 'powers' are made to correspond with the eight factors mentioned above. Cold and heat, happiness and unhappiness are familiar pairs of opposites (*dvandva*), which besiege human beings and toss them about in the mire of transmigration. The 'desire' is the whole host of urges and appetites, inclinations and aspirations.

The five are regarded as representing the five elements (*mahā-bhūta*): cold–water; heat–fire; happiness–air; unhappiness (viz., hard)–'earth and intentions'-ākāśa.

To this group of elements (*bhūta-grāma*) are added the three fundamental aspects of nature: *sattva* (representing energy or peace), *rajas* (representing activity or stress), and *tamas* (representing insentience or ignorance). These correspond with the eight-fold nature (*ashṭadhā prakṛti*): the five elements, consciousness (*sattva*), ego (*rajas*) and mind (*tamas*).

The five *bhūtas* in each of the three *guṇas,* or each of the five *bhūtas* in three *guṇas* constitute the group of fifteen permanent powers of the mother-goddess (the *nityās*).

The *yoginīs* here (Vaśinī etc.) are regarded as 'secret' (*rahasya*), for they are related to the 'eight-fold body' (*puryashṭaka*), or the subtle body, which is the effect of the more fundamental elements and cause of

all action in the gross body. They are secret in the sense they cannot readily be perceived or identified.

The significance of the enclosure consists in its power to erase the most basic disease, viz., involvement in the world that is impure, fleeting, and laden with stress (*antyāśuchikleśa-rūpa-saṁsāra-roga*). This power is got by dissolving the distinction between the subject, the object, and the transaction between them.[105]

The eight 'yoginīs' are taken to correspond with the eight bodily constituents: the seven *dhātus* known in Indian medicine and the eight as their conglomeration (*samashṭi*), and the eight groups of letters, the group of vowels and the 'ka', 'cha', 'ṭa', 'ta', 'pa', 'ya', 'śa', groups of consonants.

This is called the 'chakra of a-ka-cha-ṭa-ta-pa-sa'. They are also identified with the eight *yoginīs* presiding over the bodily centres: *ḍākinī, rākinī, lākinī, kākinī, sākinī, hākinī, yākini* and their congregation as the eighth.[106] These are the attendant divinities (*parivāra-devatā*) of the mother-goddess. These are invoked in the rituals at the head, forehead, meeting of eyebrows, throat, heart, navel, below the navel, and all over the body, respectively. They are represented by their seed -syllables: *rblūm, klhrīm, nvlīm, ylūṁ, jmrīm, hslvyūm, jhmryūm* and *kshmrīṁ.*

INSIDE THE SEVENTH ENCLOSURE AND OUTSIDE THE EIGHTH ENCLOSURE

शब्दादि तन्मात्राः पञ्च पुष्पबाणाः। मन इक्षधनुः। रागः पाशः। द्वेषोऽङ्कुशः ॥१७॥

17. 'The five *tanmātras* (sound etc.) are the five flower-arrows; the mind is the sugar-cane bow; the inclination is the noose, and the aversion is the goad".

The above sentences pertain to the weapons which are traditionally associated with the iconic form of the mother-goddess as Lalitā or Rāja-rājeśvarī. They do not form an enclosure in themselves, but constitute the periphery of the eighth enclosure, and the interior of the eight (*ashṭakoṇa-madhye*).

It may be recalled that these weapons are the characteristic insignia of the god of love, Kāma (Manmatha, Eros), whose association with the cult of Śrī-vidyā is intimate. The familiar seed-syllable 'klīm' in this cult in fact designates Kāma-rāja.

The *yantra* of this divinity is a eight cornered one, in the centre of which the seed-syllable 'klīm' is inscribed. Alternately, a lotus with five petals is drawn, in which the seed-syllables 'aim', 'hrīṁ', 'klīm', 'blūṁ' and 'strīṁ' are inscribed. These syllables are said to constitute the the 'five mantras of the mind-born one'.

The origin of cupid (Eros) from Brahmā, the creator, has been described in the dialogue between Mārkaṇḍeya and other sages in

Kālikā-purāṇa (section on 'Kāmotpatti'). He emerged from the brooding mind of Brahmā directly, and manifesed himself as a Yogin, equipped with arrows made of five kinds of flowers (*kamala,* lotus; *kalhāra,* water-lily; *indīvara,* blue lotus; *sahakāraja,* fresh blossoms of mango; and *rakta-kairava,* red night-lotus), and a bow made of sugar-cane.

He asked his progenitor what his function was, and was told that, by his flowery arrows, he could fascinate both men and women, and thus create the transactional world. He was assured that no one in the world, whether gods of humans, would be able to resist his charms; and was asked to enter the hearts of all human beings, striking their minds with his flowery arrows.[107]

He is called 'Manmatha', for he churns or agitates the minds of mortals ('mano mathnāti vikaroti'); he is 'Kāma', for he can assume at will a multiplicity of forms ('kāma-rūpatvāt').

The weapons of the mother-goddess are located in the space between the seventh and eighth enclosures in the form of their seed-syllables. They are also iconographically depicted, as red in complexion, carrying the weapons on their heads and with their hands in the postures of assurance (*abhaya*) and bestowal of gift (*varada*). They are imagined to be the weapons both of the mother-goddess as Kāmeśvarī and of Śiva as Kāmeśvara.

While the prescription is that the four weapons (arrows, bow, noose, and goad) must be depicted in the four directions (West, North, East and South, in order) outside the eighth enclosure (viz., the central triangle) it is more usual to represent the bow and arrows together behind

the triangle (which faces the devotee), the noose to the left, and the goad to the right. This practice is derived from the association of 'the power of action' *(kriyā-śakti)* of the mother-goddess with the bow and arrows *(bāṇa-dhanushī)*, the 'power of will' *(icchāśakti)* with the noose *(pāśa)*, and the 'power of knowledge' *(jñāna-śakti)* with the goad *(aṅkuśa)*.[109]

The symbolism of the weapons has been given in the Upanishadic text as well as in other tāntrik texts including the *Lalitā-sahasra-nāma*.[110] The weapons are supposed to have three forms: (1) gross *(sthūla)*, (2) subtle *(sūkshma)*, and (3) transcendental *(para)*.

The arrows in their gross form are made up of flowers viz., *kamala* (lotus), *rakta-kairava* (red night lotus), *kalhāra* (water lily), *indīvara* (blue lotus) and *sahakāraja* (mango flower); in their subtle form they are made of the *mantra*; and in their transcendental form made of the *tanmātras*.

The concept of *tanmātras* ('tat evārthe mātram') refers to the bare or subtle elements which are derived from the 'unmanifest' (*avyākṛta*) as primordial modifications prior to their evolved condition and not yet capable of entering into phenomenal transaction. They are sound *(śabda)* corresponding to *ākāśa*, as the first evolute, touch *(sparśa)* corresponding to air *(vāyu)*, colour or form *(rūpa)* corresponding to fire *(tejas)*, taste *(rasa)* corresponding to water *(ap)*, smell *(gandha)* corresponding to earth *(pṛthivī)*, as subsequent evolutes in order.

They bring about in due course the gross elements *(mahābhūta)* and the subtle body (*sūkshma-śarīra*). The five *tanmātras* correspond with the five flowers (already mentioned) with are fascinating for the mind

(*chittākarshakāṇi)*, and so imagined as the darts used by Cupid to make human hearts love-lorn:[111] *śoshaṇa* (drying up), *mohana* (fascinating), *sandīpana* (exciting), *tapana* (burning), and *mādana* (maddening).

The arrows are intimately associated with the bow, which in its gross from is made up of the sugar-cane stalk, in its subtle from by the *mantras,* and in its transcendental form by the mind *(manas).*

The arrows and the bow are located together, for it is the principle of mind *(manas tattva)* that enables the five *tanmātras* to be apprehended by the sense-organs: sound by the ear, touch by the skin, form by the eye, taste by the tongue, and smell by the nose, even as the arrows can shoot forth only when conjoined with the tethered bow.[112]

The arrows are soft at the end we hold, but sharp at the end it pierces the object; even so the objects of experience are pleasant in the beginning, but eventually result in unhappiness. The bow is rigid and unchanging, even as the mind remains the same, despite the varied sensory experience.[113]

The noose (*pāśa*) is golden in its gross form; it is of the nature of a *mantra* in its subtle form, and is of the nature of attachment (*rāga*) in its transcendental form. The desires bind, even as the noose does. Other names for *rāga* (attachment) are *āśā* (desire), *tṛshṇā* (thirst, longing), *icchhā* (intention) etc. It represents 'the power of intention' *(icchhā-śakti)*, not mere desire but characterized by the thirty-six principles of phenomenal reality.

The goad (*aṅkuśa*) is also golden in its gross form,[114] a *mantra* in its subtle form, and aversion (*dvesha*) in its transcendental form. The goad, frequently employed to direct the elephants, represents here

restraining the mind from the sense objects which have the effect of binding.[115] It is thus the symbol of 'the power of knowledge' (*jñāna-śakti*) of the mother-goddess as well as the same power in the devotee. Knowledge consists in the withdrawal of mind from the sense-objects, which is the spirit of renunciation (*vishaya-vairāgya*). Aversion or hostility (*dvesha*) is to be construed here in this limited context.

These four (the bare objects of experience, the mind, attachment and aversion) are all modes of the mind (*manovṛttayah*). They are in fact the powers that pervade the entire Śri-chakra, from the outer square to the inner triangle; for they are the powers that inspire and maintain all phenomenal transaction.[116]

In the same region (viz., interval between the seventh and the eight enclosures, behind the triangle with apex facing down) are represented the three 'currents' *(ogha)* of masters: the divine, the accomplished, and the human.[117]

THE EIGHT ENCLOSURE
(called Sarva-siddhi-pradā)

अव्यक्त-महदहङ्कारा: कामेश्वरी-वज्रेश्वरी-भगमालिन्योऽन्तस्त्रिकोणगा देवता: ॥१८॥

18. 'The unmanifest, the individualized consciousness and ego are the three divinities that constitute the inner triangle, viz., Kāmeśvarī, Vajreśvarī and Bhagamālinī'.

The eighth enclosure, called Sarva-siddhi-pradā ('the one that bestows all accomplishment'), is in the form of a triangle in the central region of the whole design, which comes into being when nine triangles (four masculine and five feminine) intersect. This is described as the primary triangle (*mūla-trikoṇa*), and is regarded as the very form of the mother-goddess, all other aspects of the design being just extensions of it.

The three corners have associations with many tāntrik triads, the most fundamental being the three-fold forms of the mother-goddess, viz., Kāmeśvarī ('the one who lords over desires'), Vajreśvarī ('the one who is invincible like the diamond') and Bhagamālinī ('the one who wears the garland of phenomenal powers').

This triangle is looked upon as pure *sattva,* the light of consciousness in its pristine, unfettered, unconditioned and unevolved state, and hence is traditionally white in colour. It symbolizes the elementary iconic form of the mother-goddess as the conjoint manifestation of the three powers (inclination, knowledge, and activity), present behind all phenomenal details, and the three *guṇas* (*sattva, rajas* and *tamas*) responsible for all evolution.

The three corners symbolize the three dimensions of all existence *(tri-khaṇḍa)*: Fire *(agni)*, Sun *(sūrya)* and Moon (*chandra*); and the following dimensions of individuality: the bodily self *(ātmā)* the inner self (*antarātmā*) and the transcendental self (*paramātmā*). The triangle also suggests the three processes of phenomenal existence: creation *(sṛshṭi)* preservation *(sthiti)*, and withdrawal *(saṁhāra)*.

The three angles of the triangles are important details in tāntrik worship. They are supposed to bestow on the devotee all spiritual attainments *(siddhi)*. The details identified with each of the angles are:

(1) Kāmeśvarī in the corner at the East, representing the principle of Fire *(agni)*, the process of creation *(sṛshṭi)*, the dimension of emanations *(vāmā)*, the phenomenal self *(ātmā)* in the individual being; and the tāntrik seat Kāmarūpa;

(2) Vajreśvarī, in the South, representing the principle of Sun *(sūrya)*, the process of preservation *(sthiti)*, the dimension of leading the evolution *(jyeshṭhā)*, the inner self (antarātmā) in the individual being; and the tāntrik seat Pūrṇāgiri; and

(3) Bhaga-mālinī (or Bhaga-śālinī), in the North (although West is given as her direction), representing the principle of withdrawal of phenomena *(saṁhāra)*, the dimension of destruction *(raudrī)*, the transcendental self *(paramātmā)* in the individual being, and the tāntrik seat Jālaṁdhara.

In the region enclosed within the triangle towards the West (or North in some accounts) is the mother-goddess (Mahā-tripura-sundarī), representing the principle of the Absolute (Brahman), the process of unnameability *(anākhyā)*, the dimension of utter tranquility

(śāntā), the self as pure consciousness *(jñānātmā)* in the individual being, and the tāntrik seat Oḍḍiyāṇa (or Oḍyāṇa). She is regarded as the primary and primordial power *(mūla-vidyā)*.

Each of the three lines connecting two corners is also the abode of five attendant divinities, thus making for the fifteen *nityās*, corresponding with the fifteen phases of the moon. It may be recalled that the mother-goddess is identical with the Moon; and Śri-Vidyā is identical with the knowledge of the lunar phases *(chandra-kalā-jñāna)*.

Along the line to the North are the *nityās:* Kāmeśvari, Bhaga-mālinī, Nitya-ḳlinnā, Bheruṇḍā, and Vahni-vāsinī. Kāmeśvarī as a lunar phase *(tithi-nityā)* is different from the form of the mother-goddess in the corner at the East, as also from the mother-goddess herself in the central point (*bindu*), who is conjoined with Kāmeśvara.

Likewise, Bhaga-mālinī as a lunar phase is different from her namesake as a form of the mother-goddess in the corner at the North. Along the line to the West are the *nityās:* Nīla-patākā, Sarva-maṅgalā, Jvālā-mālinī, and Vichitrā. Along the line to the South are Mahā-vidyeśvarī, Śiva-dūtī, Tvaritā, Kula-sundarī, and Nityā. These are called the divinities of the enclosure (āvaraṇa-devatā).

The symbolism of the three forms of the mother-goddess, which is the theme of this textual sentence, is that Kāmeśvarī represents the primordial nature as unmanifest *(avyakta,* or *prakṛti)*, Vajreśvarī the conditioned consciousness *(mahat* or *buddhi)*, and Bhaga-mālinī the phenomenal ego *(ahaṁkāra)*.[118]

These three aspects are explained as different dimensions of 'deliberation' *(vimarśā),* even as undifferentiated and original consciousness *(chit)* is the dimension of 'light' *(prakāśa)*, the two standing for Śakti and Śiva respectively.[119]

Directed and differentiated consciousness is occasioned when objects are apprehended, comparable to the fire which has begun consuming a log of wood. But original and undifferentiated consciousness is when no such apprehension has been occasioned, comparable to the fire which is latent in the log of wood.

THE NINTH ENCLOSURE
(called Sarvānanda-maya)

निरुपाधिका संविदेव कामेश्वरः सदानन्दपूर्णा स्वात्मैव परदेवता ललिता।
लौहित्यमेतस्य सर्वस्य विमर्शः ॥१९॥

19. 'The pure and undifferentiated consciousness is verily Kāmeśvara; ones own self, complete with constant bliss, is verily the supreme goddess (luminous), Lalitā; and the redness of all this is deliberation'.

The ninth enclosure (which, however, is strictly not an enclosure, being the point identical with the mother-goddess for whom the other enclosures are relevant) is the midmost point in Śrī-chakra, technically called a ***bindu*** (also referred to as ***bindu-chakra***). It does not structurally get involved in the Śri-chakra pattern. It does not emerge as the masculine and feminine triangles which intersect (as other enclosures, 4th to 8th, are formed), but occurs as distinct from all the lines and angles that go to compose Śrī-chakra.

The idea of enclosure suggests an area; this point is an enclosure in the sense that three points (representing Fire, Sun and Moon) coalesce in one point here. The three points are sometimes represented as three dots, one above and two below in the form of a face and breasts[120] (***anusvāra*** and ***visarga,*** the former symbolizing unity, and the latter phenomenal duality). The three dots also bring into being the idea of a triangle with its apex upward.

It is also the area where Kameśvara (symbolizing pure and undifferentiated consciousness, Śiva, beyond the phenomenal

constraints) and Kāmeśvarī (symbolizing his energy which is slightly differentiated, Śakti, which unfolds the phenomenal multiplicity) unite to constitute Mahā-tripura-sundarī. The central point is taken to represent the nature of Kāmarāja.[121]

The consciousness with no adjuncts whatever and devoid altogether of all phenomenal involvements (inclination, knowledge, and action) is extremely subtle, and cannot therefore be cognized, described or worshipped in any way. It has neither name nor location, neither feelings nor action.[122] It is mere Śiva, being but inert.

But that is the ground on which the entire universe springs up, is sustained, and withdrawn. The Śakti's association with Śiva in order to produce the universe, preserve it and withdraw it, is allegorically described as the goddess Kāmeśvarī seated on the lap of the god Kāmeśvara *(Kāmarāja)*. This is graphically represented as the triangle in the middle of which is a point *(bindu)*: the triangle represents feminine energy, and the point masculine consciousness.

The goddess ('the shining one', viz., responsible for the manifestation of the phenomenal framework) is called Lalitā, because 'she shines above the worlds' ('lokān atītya lalate'). The worlds are her rays, represented by the 'powers' in the eight enclosures; and she herself is resplendent in the central point, which is the ninth enclosure; from which the other enclosures emanate and into which they are withdrawn.[123]

She is the main goddess Tripura-sundarī, seated in the Uḍḍiyāṇa-pīṭha, surrounded by the three forms of herself, Kāmeśvari, Vajreśvarī and Bhaga-mālinī seated

respectively in Kāmarūpa, Pūrṇāgiri and Jālaṁdhara-pīṭhas, constituting the primary triangle:

हूंश्रीं समस्तां मूलाविद्यां औड्डीयाणपीठे
श्रीमहात्रिपुरसुन्दरीदेवि श्रीपादुकां पूजयामि।

This goddess is nothing other than the devotee's own self, which, by its infinite powers of projection, assumes the form of the entire phenomenal context, but remains unchanged despite the phenomenal involvement, and ever shines as pure being.[124]

The self mentioned here is to be distinguished from *jīva,* the corporeal self, which is engaged in organizing the body, sense-organs and the mind. The latter is an aspect of individualized consciousness *(buddhi)* in its state of non-discrimination (between the body and the self). When, however, this aspect is impressed by the pure light of awareness *(chit),* it deliberates upon its own essential nature and realizes the unreality of the physical body etc., and rests in its own nature even as fire in the log of wood when combustion is not there.[125]

The self is described as 'complete with constant bliss' (*sadānanda-pūrṇa*). This 'enclosure' itself is called 'filled with all bliss' (*sarvānanda-maya*). Constant bliss, uninterrupted by phenomenal stress of any kind is the name given to Śiva; it is the same as consciousness (*saṁvit*), which is identified with the transcendental Absolute (*para-brahman*), and with the *kuṇḍalinī-śakti,* immanent in the individual being.[126]

The constancy of bliss is due to the continuous flow of nectar (*sudhā-srota*) of immortality from 'the orb of the moon in *ākāśa'* (viz., the primal seat of consciousness in 'the thousand-petalled lotus', with which the mother-goddess is one).

Normal happiness pertains to experiences related to sense-objects, which are subject to the law of change; and therefore, is inconstant by its very nature. It is an experience involving the factor of time, space, subject-object distinction, modalities of sensory apprehension, mental process and consciousness that is conditioned.

But the bliss of pure consciousness, where no physical, sensory or mental processes are involved, is constant: its nature is identical with 'being' (*sat*), and is altogether independent of the space-time construct. It is thus described as 'transcendental bliss' (parānanda), an expression used synonymously with 'constant bliss' (sadānanda), or being as bliss (satānanda).[127]

This constant bliss is the expression of the union of Śiva (consciousness, *prakāśa*) and Śakti (power of deliberation, *vimarśā*), which is the most desirable of all experiences, for it is the essential and ultimate nature of every being: it is the very soul of all existence. In this sense it is called 'beautiful' (sundaraṁ), more specifically 'beautiful by its very nature' *(nisarga-sundaraṁ).*[128]

This is also the sense in which the mother-goddess is called Tripura-sundarī, sometimes with the prefix 'mahā' (*mahat,* standing for primordial and undifferential consciousness) added.

The expression 'tripura' (which means 'three-fold', as in *traipura-artha* for 'three-fold meaning') stands for the universal power *(mahā-kuṇḍalinī)* which is the common foundation for all phenomenal presentation, the individual power in every being *(kuṇḍalini)*, which is the ground for all intentions, cognitions and

actions, and the mediating power (*mantra-śakti*), by means of which the individual realizes the oneness of consciousness-power.

The universal power is the intention of the mother-goddess; the individual power is the action of the mother-goddess; and the mediating power is the wisdom of the mother-goddess. Intention is her head, action her feet, and knowledge her torso.[129]

Intention is tantamount to creation (represented by Moon), action to preservation (Sun), and knowledge to withdrawal of presentation into ones own being (Fire). Intention is represented by the surrounding square (Trailokya-mohana-chakra), and withdrawal by the central point (Sarvānanda-maya-chakra). The expression 'mohana' signifies delusion; and the word 'ānanda' signifies knowledge that cuts the delusion asunder, and enables the devotee to identify his own self with the mother-goddess.[130]

The devotee contemplates on the idea that he is the power of pure consciousness (*chit-śakti*), and distinct from the three bodies (gross, subtle and causal), the three states (waking, dreaming and deep sleep), and the five sheathes (gross body made up of food, the complex of the vital functions, mental process, the modalities of individuated consciousness, and the most interior bodily self filled with bliss). He, thereupon, relinquishes the bodily-self-hood (*jīva-bhāva*), and transcends the constraints of individuality.

The implications of the idea of 'deliberation' *(vimarśā)* have already been suggested. Śiva as consciousness is mere illumination *(prakāśa)*. This aspect is symbolized by Kāmeśvara, located in the central point *(bindu)*, on whose lap is seated

Kāmeśvarī as deliberation or energy (*śakti*), who is red in complexion and happy in aspect and who bears in her hands the bow, arrows, noose, and goad.[131]

The 'deliberation' becomes responsible for the five-fold phenomena (*ākāśa,* air, fire, water, and earth). Ākāśa has but one quality (sound); air two qualities (sound and touch); fire three (sound, touch and form); water four (sound, touch, form and taste); and earth five (sound, touch, form, taste and smell). Altogether, they make fifteen aspects, corresponding to the fifteen aspects of the moon *(tithi-nityās).*[132]

The 'deliberation' of the 'light' is said to be in the nature of spontaneous impulsion *(sphurattā)*: it projects the phenomenal world, and also withdraws it into the source. It is compared to the rays which emanate from the Sun, who is self-luminous, and which illumine the objects of the world during daytime; at night, the rays are withdrawn and along with the disappearance of the rays the objects of the world are also concealed.

The 'deliberation' is necessary for illumination; and light is necessary for deliberation to take place. Deliberation depends upon light for the act of spontaneous impulsion: and light depends upon deliberation for realizing itself. Light is 'I-ness' *(ahaṁtā)*, while deliberation is 'This-ness' (*idamtā*); the former is the knower, and the latter is the known.[133]

The field of deliberation *(vimarśa-bhūmi)*, where the light (Śiva) and the deliberation (Śakti) occur undifferentiated, is the ninth enclosure *(bindu-chakra).*[134]

The description of deliberation as 'lauhitya' is interpreted as 'redness', signifying attachment

(anurāga) to ones own self which is a universal phenomenon.[136] Red is also the colour associated with *rajas* or activity *(śakti)* as distinguished from white which is the colour of being *(śiva)*. While 'lauhitya' does mean red, it is interesting to note that the eymological meaning of the word is 'to create or project' *(ruhyate iti,* 'ruha bīja-janmani prādurbhāve cha', *bhvādi*-group). When *Tantra-rāja-tantra,* for instance, merely says 'lauhityam tad vimarśah syāt' (35, 14), the expression 'lauhitya' is used synonymously with 'vimarśa' in the sense of projection of the phenomenal world by deliberation.

The significance of this enclosure, therefore, is the complete harmony *(sāmarasya)* of the principle of pure consciousness *(prakāśa, Śiva)* and the principle of primeval energy as deliberation *(vimarśā, śakti)*. It signifies a state of non-duality, where all tendencies of approach and withdrawal are non-existent, a state in which the devotee ultimately tests.[135]

अनन्यचित्तत्वेन च सिद्धिः ॥२०॥

20. 'By attention that is undistracted is the consummation of worship.'

Having given an account of the symbolism involved in the nine enclosures of Śrī-chakra, the text proceeds to explain the means to be employed in securing the attainment *(siddhi)* that is envisaged by worshipping Śri-chakra.

The worship, as explained in the introduction, assumes three forms: gross *(sthūla)*, subtle *(sūkshma)* and transcendental *(parā)*. The first is the ritualistic worship conducted to the physical representation of the divinity *(pūjana)*. The second is the employment of mind in the *mantras (mānaso japah)*. And the third is contemplation (*bhāvanā*).[137]

It is important to note that in all the three forms of worship, mind is necessarily involved, for an act of worship is essentially a special modification of the mind. It is not true to say that worship involves an emotional attachment *(anurāga)* for the chosen deity. For real worship should be free from such emotional fixations, and contain procedures that are capable of symbolic understanding.[138]

The ritualistic worship of the sacred design *(yantra)* representing the deity and the repitition of the secret formulae *(mantra)* revealing the deity are the two forms such worship normally assumes. In both these forms, actions need to be subordinated to the understanding of the import of such actions.

In the third form, however, actions are altogether dispensed with, and understanding alone prevails. This is prescribed as the best method of approach for worshipping Śrī-chakra: the devotee's mind must be devoid of contents, and his attention free from distractions. Even the thoughts of duality (like the devotee and the deity, the subject and the object, the *yantra* and the body, the *āvaraṇa* and the modes of mind) are hindrances to the accomplishment.

As one proceeds inward, from the outermost enclosure, his thoughts are gradually refined, association of ideas is gradually freed from the constraints of conventional reality. This is suggested by the nature of the *yoginīs* that are present in the different enclosures.

The concept of *yogini* is a significant one in Śri-vidyā. 'Yoga' means the union with pure consciousness or light; the deliberation of this light in the form of the rays of powers is regarded as 'yoginī'.[139]

Śiva as light is the source of power; and *yoginīs* as rays of that light establish the communication of the devotee with the deity. They are defined as "process of consciousness" (*chin-marīchayah*) and thus they constitute the aspects of the pure consciousness which is identified with the central point (*bindu*) in Śrī-chakra. It is in this sense that *yoginīs* are worshipped as attendant divinities of the mother-goddess.

Each of the eight 'mother-like goddesses' or 'powers' (*śaktis,* Brāhmī etc.), which have concrete human involvements and are forms assumed by the mother-goddess to create, preserve and withdraw the phenomenal world as well as to bind

and free the devotee, has eight 'subsidiary powers' (*upaśaktis*).

We thus have a group of sixty-four yoginīs, called collectively 'yoginī-gaṇa'. Each of these *yoginīs* in turn has a crore of attendants, and thus the number of *yoginīs* (viz., forms assumed by consciousness) is vast. They not only constitute the material world, but preside over all aspects of the transactional world.

They also represent the devotee's own physical constitution and his modalities of awareness. Therefore, the major *yoginīs* are sought to be accommodated within the nine enclosures of Śri-chakra.

These modalities of consciousness are broadly grouped into those that pertain to the subject *(mātṛ)*, those that relate to the object *(meya)* and those that bring the two together *(māna)*. The outermost enclosure relates to the *meya* or modalities that relate to the objective framework. As we move inward, the transactional aspect *(māna)* becomes prominent; and as we near the ninth enclosure, the subject *(mātṛ)* becomes significant. In the ninth enclosure *(bindu)*, however, consciousness having been absolutely withdrawn from the transactional duality rests in itself *(parama-pramātṛ-viśrānti)*.

The nine enclosures have accordingly nine groups of *yoginīs*. The yoginīs in the surrounding square (*bhūpura*) are 'manifest' (*prakaṭa*). The enclosure consists of the conventional attainments (*siddhis*), eight in number, the emotional modalities (*mātṛkas*), also eight in number, and the ritualistic seals of power (*mudrās*), ten in number. These represent concrete benefits to be obtained, from worshipping the first enclosure.

The second enclosure (sixteen-petalled lotus composed of sensory functions and mental processes) has *yoginīs* who are 'hidden' (*gupta*), viz., not manifest as in the previous enclosure. The accomplishment of the devotee at this stage is subtle: the aspects of accomplishment being psychological, and not physical.

The third enclosure ('eight petalled lotus', composed of passions related to lust) has *yoginīs* who are 'more hidden' *(gupta-tara).*

The fourth enclosure ('fourteen-cornered figure', composed of passions related to transactional life) has *yoginīs* who are 'convention-bound' *(sampradāya).*

The fifth enclosure ('the outer ten-cornered figure', composed of factors conductive to prosperity) has *yoginīs* who are 'beyond transactionaly accredited groups' *(kulottīrṇā).*

The sixth enclosure ('the inner ten-cornered figure', composed of the modalities of higher understanding that fulfils the objectives of transactional life) has *yoginīs* who are 'deeply imbedded' (*nigarbha*).

The seventh enclosure ('the eight-cornered figure', composed of the modalities of higher understanding that eliminate the stresses of transactional life) has *yoginīs* who are mystical or esoteric (*rahasya*).

The eighth enclosure (the primary triangle, which signifies the devotee's direct communication with the mother-goddess) has *yoginīs* who are more mystical or esoteric (*rahasya-tara*).

The ninth enclosure (the central point, *bindu,* which is the seat of pure consciousness united with primordial deliberation, symbolized by Kāmeśvara and

Lalitā, which in turn is identified with the devotee's own self) has *yoginīs* who are mystical or esoteric, comprehending the higher and lower planes of intention, knowledge and action *(parāpara-rahasya)*.

The central point represents consciousness which is pure, undifferentiated and unevolved *(saṁvitti)* ; there are no processes or modalities of consciousness here. The 'I' and 'Thou' are united here in perfect harmony, and it is therefore termed Mahā-tripura-sundarī.[140]

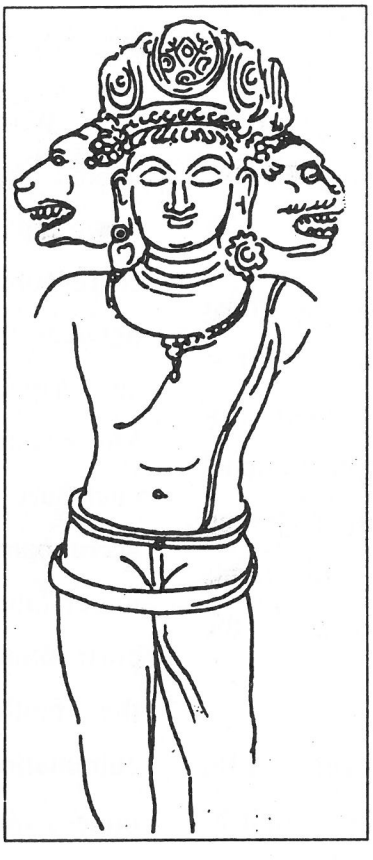
This attainment is the most cherished of all attainments, for it fulfils entirely the values of individual life (phenomenal perfection (bhoga) and emancipation from phenomenal constraints (*moksha*). It is in this sense the consummation (*siddhi*).

The *Tantra-rāja-tantra* (35, 14) mentions that the accomplishment here is characterized by 'consciousness which is free from the notion of another' viz., consciousness that completely attends to itself and to nothing else (*ananya-chittatvaṁ*). The commentary explains that this notion that the central point of Śrī-chakra is identical with ones own self derives its strength from the practice of meditation on the import of the previous enclosures in order.[141]

'Worship' (viz., contemplation on the import) of each enclosure is rewarded by an insight into the correspondence that obtains between the details of the enclosure and aspects of ones own being. Movement towards the final enclosure (viz., the ninth) is accompanied by gradually increased understanding about such correspondence. The 'worship' of the ninth enclosure marks the culmination of this process of understanding, for it enables the idea

of complete identity of the mother-goddess with the devotee's own self take firm root.

It may be noted that while *Tantra-rāja-tantra* (35, 14) makes 'ananya-chittatvam' (undistracted attention) tantamount to 'siddhi' (attainment of object of worship), the upanishadic text makes an instrumental case of the former word (viz., 'ananya-chittatvena') "by undistracted attention", suggesting that undistracted attention is the means and the attainment the end. Bhāskara-rāya, however, explains that the instrumental case here really connotes non-differentiation or identity ("abheda tṛtīyā') rather than causation.



भावनाया: क्रिया उपचारा:। 'अहं', 'त्वं', 'अस्ति', 'नास्ति', 'कर्तव्यं', 'अकर्तव्यं', 'उपासितव्यं' इति विकल्पानां आत्मनि विलापनं होम:। भावना विषयाणां अभेदानां तर्पणम्॥२१॥

21. 'The processes of meditation are the attendances involved in worship. The dissolution of all mental modifications like 'I', 'thou', 'it is', 'it is not', 'it must be done', 'it must not be done', 'must be worshipped' etc., in ones own self is oblation offered with fire. Meditation on the non-differentiation of objects (meditated upon) is the gladdening libation.'

It has been suggested earlier that the transcendental mode of worship (*para*) dispenses with the rituals of normal external worship. The latter has an iconic framework, while the former is purely symbolic. The external worship (*bahir-yāga*) is of two kinds:

(1) 'intentional' (*kāmya)*, viz., propitiating a deity for protection *(rakshā)*, pacification *(Śānti)*, victory (*jaya*), gain *(lābha)*, punishing an offender (*nigraha*), and destruction of enemy (*nidhana*);

and (2) occasional *(naimittika)*, viz., preparation of the sacred designs (*yantra*), oblation with fire (*homa*), performance of rituals like invoking, seating etc, *(kriyā)*, meditation (*dhyāna*), regulation of breathing (*yoga*), and gladdening libation (*tarpaṇa*).

The internal-worship (*antaryāga*) is contemplation of the identity of the devotee and the deity, and is worship in a unique way.[142]

The external worship usually involves five acts of attendance or service (*upa-chāra*): offering sandal fragrance (*gandha*), offering flowers (*pushpa*), presenting light (*dīpa*), burning incense (*dhūpa*), and

offering eatables (*naivedya*). The five offerings symbolize the five elements that constitute the universe, including the devotee's body-mind complex: earth represents fragrance, *ākāśa* flowers, fire light, incense air and eatables water (taste).[143]

The acts of attendance are alternately enumerated as invitation *(āhvāna)*, seating *(sthāpanā)*, approaching close *(sannidhī-karaṇa)*, worship *(pūjā)*, and dismissal *(visarga)*.[144] And the five offerings mentioned above are included in the fourth act (viz., pūjā) in this account.

Whatever the details, the symbolism involved in them is important even in external worship, and is even more so in internal worship. The *Tantra-rāja-tantra* version of this part of the upanishadic text significantly says that the acts of attendance involved in worship are passing (*chala*, fluctuating), but symbolical identification of oneself with them would bring about alertness (*apramattatā*, vigilance), viz., stability in meditation.[145]

The acts are passing or unsteady in the sense that there are periods when worship is not done; and it is to be expected that the benefits of the acts of worship are not present during these intervals.

But when the devotee identifies his own self with the deity worshipped and goes through the ritual of worship guided by the symbolism of the details of worship, then the benefits of the worship are not lost even during the intervals, for he continues to be aware of the deity (viz., his own self) constantly.

The attendances involved in worship (*upachārāh*) are, therefore, of the nature of identifying the entire

universe of thirty-six categories with the devotee's own self.[146]

The expression 'upachāra' implies actions. Whatever processes help in the attainment of identity *(siddhi)*, mentioned in the previous upanishadic sentence ('ananya-chittatvena siddhih') are to be regarded as actions of this nature. The 'actions' that meditation consists of are meant to dissolve the whole host of differentiations, distinctions and discriminations, all into ones own self ('vikalpānāṁ hetoh svātmani nāśanaṁ').

Differentiations are illustrated in the text by pairs of opposites like the subject and the object in experience (which transform themselves into the structures and functions of the organs of cognition as well as action), the assertions and denials (which represent conventional acceptances and rejections), and the duties and avoidances (representing the scriptural commands and prohibitions).

The detail 'to be worshipped' (*upāsitavyaṁ*) refers to the upanishadic plea in favour of contemplation. These seven details comprehend the entire range of human behaviour.[147] And the dissolution of the source of all human behaviour is the import here.

The concept of oblation with fire (*homa*) has been considered in the text with reference to its essential symbolism. Bhāskara-rāya in his commentary on *Nityā-shoḍaśikārṇava* explains that fire must be imagined to be present at the mouth of *kuṇḍalinī*; the pot containing the fire is the devotee's mind; and the flames of the fire that spread alround are the mental processes, which are the oblations to be offered (*havis*).

The processes which are normally oriented outward are in meditation oriented inward; they are

withdrawn from the objective context, and are directed towards ones own self.[148]

The oblation with fire is of two kinds: 'conventional' (*apara*) and 'transcendental' (*para*). The former is again of two kinds: 'gross' (*sthūla*) with physical fire and materials that could be put into the fire; and 'subtle' (*sūkshma*) with *mantras* and breathing exercises.

The transcendental oblation is the final oblation of all differences and distinctions between the knower and the known, the word and the meaning etc., so that these differentiations do not arise again.[149] This can be done only with ones self in its real nature as immutable and constant frame of reference, identified with the mother-goddess.

This is styled as *bhāvanā,* meditation which erases all notion of multiplicity, and establishes the sense of oneness of phenomenal presentation and its identity with the mother-goddess as the harmonious blend of pure consciousness and primordial energy. This corresponds to the libation that is offered to placate gods, manes or humans. The expression *'tarpaṇa'* is derived from the root 'tṛp' ('to please', 'to satisfy'), and is usually in the form of water that is poured in order to satiate. Here, what is poured out is the notion of multiplicity that is at the root of all transactional behaviour; and into what it is poured is ones own self.

Paraśurāma-kalpa-sūtra makes explicit the symbolism of oblations: "All that can be cognized is the oblation to be offered: the sense-organs are the sacred ladle through which the oblation is offered; the 'powers' of the individual (to cognize and to act) are the flames, and ones own self is the fire into which the oblation is offered. The person himself is the priest who offers the oblation."[150]

पञ्चदशतिथिरूपेण कालस्य
परिणामावलोकनं पञ्चदश नित्याः ॥२२॥

22. 'The fifteen *nityā* divinities (appear) when sequential change of times is seen in terms of fifteen lunar days'.[151]

This forms the final detail in the symbolism of Śri-chakra. It has already been mentioned that Śrī-vidyā is identified with *chandra-kalā-jñāna* (viz. the knowledge of the phases of the Moon). The lunar month has two fortnights: bright (*sita*) and dark (*asita*). We usually look upon the Moon as waxing during the former half of the month, and waning during the latter. There is a gradual increase in the phases of the Moon for the fifteen days of the bright half of the month until the Fullmoon appears; and a correspondingly gradual decrease for the fifteen days of the dark half until Moon totally disappears from our view.

We tend as onlookers to project this sequential change *(pariṇāma)* on the lunar orb itself, which, as a matter of fact, does not undergo any change. The Moon is one with existence (*sādākhya*) and is altogether immutable (*mahā-nitya*). Its phases partially reveal this being and unchangeability, but they all suggest their oneness with the Fullmoon; they also recur in altered sequence, and hence they are also called 'immutables' *(nityā)*.

In the worship of Śrī-chakra, the fifteen *nityās* are named Kāmeśvarī, Bhaga-mālini, Nitya-klinnā, Bheruṇḍā, Vahni-vāsinī, Mahā-vajreśvarī, Śiva-dūtī, Tvaritā (kshipra-pradā), Kula-sundarī, Nityā, Nīla-patākā, Vijayā (Vichayā), Sarvamaṅgalā, Jvālā-mālini and Chitrā (Vichitrā).

They are represented in the triple-girdle *(girdle)*, between the outermost enclosure *(bhūpura)* and the sixteen-petalled lotus (second enclosure), in the form of the sixteen vowels, each of them inscribed in a petal in anti-clockwise order.

They are worshipped during the bright half of the month in the order mentioned above, viz., Kāmeśvarī on the first day, Bhagamālinī on the second day, and so on, till Vichitrā on the fifteen day; and during the dark half in the inverse order, viz., Vichitrā on the first day and Kāmeśvarī on the fifteenth.[152] The Fullmoon or the Newmoon represents the incorporation of all these phases; and therefore, the sixteenth aspect of the Moon *(shoḍaśī)* is looked upon as Mahātripura-sundarī (or Lalitā), represented in the central point (*bindu*) of Śrī-chakra.[153]

The fifteen phases are called *kalās,* and also *nityās.* Each of them is a phase, but is also a form of the whole; each *kalā* in this sense is also a *nityā.*[154] Each of the fifteen aspects is non-different from the Moon; each power *(śakti)*, likewise, is identical with the pure consciousness (*paramaśiva*).

The sixteenth phase of the Moon, however, has a unique characteristic in as much as it is one with the Fullmoon. It is in order to suggest this that *Kāmeśvarī* as the *mahā-nityā* (or *shoḍaśi*) is seated on Kāmeśvara's lap.[155]

Kalā, meaning a minute part of a thing, is in this philosophy delimiting, or conditioning, factor (*kañchuka*): it limits the power to accomplish all things (*sarva-kartṛtva*).

Kāla, meaning time, is likewise a delimiting or conditioning factor, which limits the permanence *(nityatā)* of consciousness *(chit).* The universe is a manifestation of the

impact of these two limiting principles. It is described as the 'cycle of time' (*kāla-chakra*), which is determined by the fifteen lunar days *(kalā)* in an ever recurrent sequence (*nitya*).

Śri-chakra, a symbolic diagram of the phenomenal organization as well as of human constitution, is to be understood within this 'cycle' of time', and not outside it.[156] The sixteenth *kalā,* which is mahā-nityā, is the central point (bindu), which is the source from which Śrī-chakra emerges and unfolds itself, even as from the 'being-principle' (*sādākhya*) of the Moon all the fifteen phases emerge and appear.

The universe is structured by time, by space, and by the conjoint operation of both. The way of the universe is continuous and consistent change *(pariṇāma),* determined by time in the form of the fifteen lunar phases *(tithis).*

The spread of the universe is in terms of the mount Meru, the seven seas, and the seven islands, making altogether fifteen units corresponding to the fifteen phases of the moon; the sixteenth *vyoma* or space being identical with the Moon's very being, the sixteenth phase (*sādākhya or shoḍaśi*). The interdependence of time and space also manifests itself in sixteen phases.

Viewing the entire universe of change as the deliberation of unchanging awareness *(chit)* is the framework of meditation that is suggested here. The dimensions of Śrī-chakra as evolutionary modifications of the central point (*bindu*) is the model that is offered to drive home the significance of such viewing.

एवं मुहूर्तत्रितयं मुहूर्तद्वितयं मुहूर्तमात्रं वा भावनापरो जीवन्मुक्तो भवति। स एव शिवयोगीति गद्यते॥२३॥

23. 'One who engages himself in this meditation for the duration of three *muhūrtas,* two *muhūrtas* or even a single *muhūrta,* becomes liberated in this very life; he is called a *śiva-yogin'.*

The theme of this portion of the text is the reward of meditation on the oneness of the devotee with the deity, on the identification of the phenomenal plurality with the one pure consciousness, and on the deliberation of the immutable into temporal and spatial mutations.

The devotee not only contemplates on the symbolism of Śrī-chakra and its universal significance, but restrains his breath in order to achieve the even flow of pure processes of contentless consciousness, which eliminates the stressful duality of subject-object, process-product, means-end, etc.

This is not mere intellectual understanding, or isolated physical exercise. It is a total engagement: the devotee's constitution wholly attuned to the identity of the mother-goddess with his own self, and of the entire phenomena of infinite variety with his own simple awareness. It is the condition in which the internal and the external factors of reality have become dissolved, leaving only the light of ones own self to shine forth.

This has relevance for the tāntrik initiation known as 'pītāmbara-vidyā' for awakening *kuṇḍalinī.* As long as *kuṇḍalinī* is asleep, the individual is oriented outward; the individual's inward

orientation is possible only when *kuṇḍalinī* is aroused from this slumber.

Upon the *kuṇḍalinī* waking up, the breath is immediately and spontaneously restrained; and because of this, thoughts are gathered up, and are finally dissolved. The individual can no longer be distracted. He is in a state of tranquil, deep, and unbroken meditation.

This state of total absorption may be of varying duration. The text speaks of one muhūrtha, two or three *muhūrtas. A muhūrta* is any brief period of time; but it is usually taken as equivalent to forty-eight minutes. If the devotee is in the state of absorption for periods such as this, it signifies a complete transformation of his being. He is no longer fettered by the phenomenal constraints.

He is described as having achieved *jīvan-mukti* or emancipation even while alive in this body ('jivan eva muktah'). Emancipation is the reverse of involvement in phenomena. Such involvement presupposes ignorance of things as they are, consequent on which there are delusions, attachments, and stresses.

Bondage thus is a matter of mental processes: modifications of consciousness, projecting the world outside, and conditioning our reactions to it. Emancipation is the knowledge of things as they are,[157] and therefore it is freedom from constraints imposed by phenomenal involvements.[158]

Bondage, in the Tantra ideology, as in Vedānta, is occasioned by ignorance. The mental processes prompt the self, involved in phenomenal transactions to regard the world (including the body) as distinct from itself and as counter-reality. They do not allow the realization that the whole

complex of wordly processes as they appear is merely a play of *māyā,* and that it is in truth a modification of ones own consciousness, which is identical with the mother-goddess.

The object is in reality identical with the subject. When the awareness of this (*abhedaprathā*) arises, the individual passes beyond the constraints of phenomenal display, and recognizes his own true nature (the unchanging being as pure awareness, *paramaśiva* who is *viśvottīrṇa).*[159]

Liberation, therefore, is in effect, an understanding and nothing more; for, bondage is caused only by ignorance. Transcendentally speaking, there is neither bondage nor realization. Bondage is the kind of understanding that binds, while liberation is the understanding that frees. And right understanding when it arises instantaneously frees, and is not delayed till the exhaustion of the *karmas* that have brought the current life into existence.

In other words, liberation need not wait for death to occur. There are schools of thought in India which assert that true liberation is only a *post-mortem* affair *(videha-mukti).* But the tantras not only admit the possibility of liberation during the present life *(jīvan-mukti),* but emphasize its superior value.

The description given in *Tantra-rāja-tantra* of one who is thus liberated even while living highlights this tāntrik approach. When the life-force, which had been crooked and slumbering, wakes up and straightens itself, and by its own will, rises up through the central channel, it goes out through all the sensory apertures, and pervades the entire universe, illumining it.

Then the devotee becomes fully aware of the identity of himself, the universe, and the mother-

goddess. He is then called a liberated one even while being in this body. Merit and demerit do not touch him. He passes beyond sorrow and happiness.

He is freed from inclinations and aversions. He abandons all expectations from actions. He is content, with no clinging whatever; and he is naturally so.

His mind is under his control; and he is not prompted by others to do aught. He merely lives, allowing his body-complex to complete its course. He has perfect equanimity; and he disregards praise and blame alike. He looks upon friend and foe in the same way.

And he is endowed with beneficent qualities like virtue and compassion. Such a one is known as *jīvanmukta* in this world."[160]

The tāntrik idea of *jīvan-mukti* differs from the Vedāntic idea in that the tantras, unlike Vedānta, speak of the vision of the deity as the characteristic feature in one who has been liberated from the fetters of ignorance.[161] Further, a *jīvan-mukta,* in the tāntrik outlook, would be a devotee (*bhakta*) as well as a wise one *(jñāni).*

The culmination of the understanding of identity between the devotee's own self, the universe, and the mother-goddess is the wisdom that liberates. The elimination of ignorance *(avidyā-nivṛtti)* which results in the realization of ones own true nature *(sva-svarūpa-prāpti)* is indeed the liberation *(mukti)*; but the elimination of ignorance is made possible only by devotion.[162]

It is in this context that the additional sentence that we find in Upanishad-brahma-yogin's text becomes meaningful:

तस्य देवतात्मैक्यसिद्धिः।

"For him, the *jīvan-mukta*, there is the accomplishment of the identity between the deity and his own self."

The description of the *jīvanmukta* as a *śiva-yogi* is peculiar to this upanishadic text. Bhāskara-rāya cites Jaigīshavya as an illustration of sages who are characterized as *śiva-yogis.* Jaigīshavya is an ancient sage mentioned among the Sāṁkhya teachers in *Mahābhārata* (12, 319, 59; 2, 9, 12, Kapila, Āsuri, Pañchaśikha, Jaigīshavya, Asita, Devala, Parāśara, Vārshaganya etc.), and also in Harivaṁśa (952) and *Bhāgavata-purāṇa* (9, 21, 26). Nothing more about him is known.

But *śiva-yogi* being one of the five names for an emancipated soul is mentioned in *Tantra-rāja-tantra* (36, 37), others being 'yogi' (ascetic), 'jña' (the knower), 'brahma-vijñāni' (the knower of the Absolute), and 'ātma-vit' (knower of the self),[163] the commentary on the passage claims that these names are commonly applied in the Vedas and in the tantras to the wise ones who are aware of the transcendental reality.

The same text explains the *yoga* involved in such a wise one. 'Mind' *(dhīh)* is an expression of *śakti,* while 'consciousness' *(chit)* is an expression of *śiva.* Mind is a deliberation of consciousness, which is the very self, with no prompting from an outside agency. Consciousness is so called because the power of deliberation lies hidden (like fire in a log of wood that is not burning); it is called 'mind' when deliberations are on (like the log of wood that has caught fire and is burning).

The union of 'mind' and 'consciousness' is what is referred to as *yoga,* in the sense of

'deliberation' (*vimarśā*).[164] Śiva is 'consciousness', and when śakti (deliberation) has been understood to be identical with it, it is the culmination of both wisdom and devotion.

'Mind' and 'consciousness' get united in this condition, mind having lost its independent form, and consciousness being unitary and pervasive. This is signified by the expression 'śiva-yoga'.

कादिमतेन अन्तश्चक्रभावनाः प्रतिपादिताः ॥२४॥

24. 'The meditations pertaining to the inner chakra have been expounded here according to the 'kādi' system of thought'.

The theme of the upanishadic text is the explanation of the symbolism involved in Śrī-chakra, as a diagrammatic representation of 'the cycle of time' (*kāla-chakra*) and of the *chakaras* in the human constitution. The devotee is asked to identify all the details of the universe and of his own body-mind complex with the mother-goddess, who is identified with his own self.

The universe is merely the 'deliberation' on the part of consciousness, and has no existence apart from the subjective framework. Śrī-chakra, therefore, is not outside the devotee, but inside him ('āntar eva śrī-chakraṁ, na bahih').

This truth will dawn on him as a result of meditations (*bhāvanā*), which 'integrate the soul and the mind with the actions' and hence called *vāsanā.*[165]

It may be recalled that the sentences of the upanishadic text are taken from the portion of *Tantra-rāja-tantra* known as 'vāsanā-paṭala' (section 35). Meditations are not only mental processes focussed on a specific theme, but a technique by means of which the deity is firmly established ('adhivāsayati, sthāpayati devatā anena') in the mind of the devotee.

Meditations are explained as three fold:

(1) *brahma-bhāvanā,* where the meditator identifies his own self as the absolute reality;

(2) *karma-bhāvanā,* where the meditator employs the ritualistic

actions to strengthen the fervour with which meditations are carried out;

(3) *ubhaya-bhāvanā,* where the meditator seeks to understand the symbolic import of the ritualistic actions so as to confirm his understanding about the non-differentiation of the deity with his own self. The 'antaś-chakra-bhāvanā', (meditation upon the inner *chakras*) belongs to the last variety.

The explanations offered in the text are said to be based on the tāntrik viewpoint known as 'kādi'. This viewpoint is distinguished from two other viewpoints, 'hādi' and 'sādi' on the same theme (Śrī-vidyā). The third viewpoint, however, is least known and all too inadequately crystallized.

The expressions 'kādi', 'hādi' and 'sādi' refer to the three formulations of the fifteen lettered *mantra of Śrī-vidyā,* the first one beginning with the letter 'ka', the second with 'ha', and the third with 'sa'. The *mantra* itself is traced by Bhāskara-rāya to a hymn in 'Śāṅkhāyana-śruti' belonging to the Vedic corpus.[160] And the secret of this *mantra* is communicated by twelve pioneers, of whom Kāmarāja (Manmatha, Cupid or Eros) was responsible for the 'kādi'-viewpoint (later taught by a line of teachers Paramaśiva, Durvāsa, Hayagrīva and Agastya); and Lopāmudrā (Agastya's wife) for the 'hādi'-viewpoint.

The viewpoints are crystallized in two versions of the *mantra,* one beginning with the letter 'ka' (representing Kāma or Kāmarāja)[167] and the other with 'ha' (representing Śiva or consciousness, or void, *abhra, viyat).*[168] The effective letters, (viz., the letters which are repeated not being counted) in the former are seven ('ka', 'Ī', 'la', 'hrīm', 'ha' and

'sa'), while the effective letters in the latter are only five ('ha', 'sa', 'ka', 'la' and 'hrīṁ')

The 'kādi'-viewpoint is the more ancient of the two, and has been well integrated with the Vedic tradition and therefore more popular in the country. The principal texts that expound this viewpoint are *Vāmakeśvara-tantra, Yoginī-hṛdaya* (a part of the former), *Tantra-raja-tantra* (with a commentary called *Manoramā*), *Pārānanda-tantra, Śakti-saṅgama-tantra, Svacchhanda-tantra, Tripurārṇava, Tripurā-rahasya* and *Kāma-kalā-vilāsa. Bhāskara-rāya's* works (like *Varivasyā-rahasya*) also follow the same line of thought. The celebrated work *Lalitā-triśati* too has been composed to illustrate the 'kādi' viewpoint.

This viewpoint is sometimes associated with a method of worship known as 'kālī-krama'. Kālī here means the energy that fashions the entire universe ('kalayati jagat sarvam iti'), viz., the *śakti* as 'deliberation' *(vimarśā)* of Śiva. This energy is identified with the source of power in the individual, *kuṇḍalinī.*

The initial letter 'ka' is also said to be the seed-sound for the couple, Brahmā (the creator of the world) and Sarasvatī (the producer of the word) . The transcendental unity of the world and the word in ones own consciousness is the prevailing doctrine expounded in this school of thought.

य एवं वेद सोऽथर्वशिरोऽधीते। इत्युपनिषत्॥२५॥

25. 'He who understands thus may (be said to have) mastered the 'head of Atharva'. Thus the secret teaching (closes)'.

This upanishad is affiliated to the *Atharva-veda,* and since it deals with the esoteric aspects, it is described as the 'head of Atharva' (viz., the culmination of effective symbolism). While the other three Vedas relate primarily to the transactional world and the ritualistic actions, this veda is said to concern itself with 'inner rituals', mental exertions by way of meditation and symbolism, and practices of arousing the *kuṇḍalinī.*

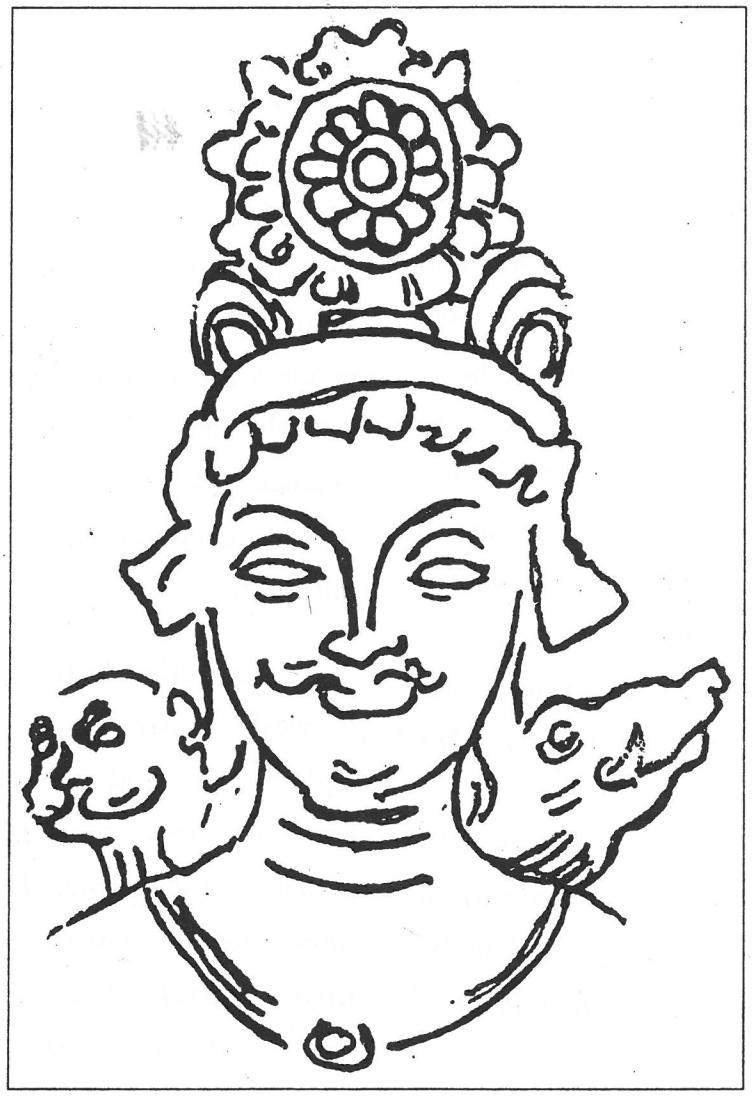
Atharva-veda is usually associated with the worship of mother-goddess, and is said to be the source of all the cults related to this worship.

The significance of the word *upanishad,* as employed to designate these tāntrik texts, is that the matter dealt with constitutes 'secret teachings' (*rahasya*). The secret aspect of the teaching emphasizes the oneness of the *mantra* (verbal form of the mother-goddess), *kuṇḍalinī* (the individualized or immanent power of the mother-goddess), and the *mahākuṇḍalinī* (or Śrī-dakshiṇā, the transcendental essence of the mother-goddess, whose 'deliberation' is the entire universe).

The verbal form acquires the 'power', when it is properly understood and employed in spiritual practices under the guidance of the master. This is called 'the effective power of mantra' (*mantra-vīrya*). This is also the 'secret of the mantra' (*mantra-*

rahasya). These two expressions are employed as synonymous with the word *upanishad.*

The value of 'the secret teaching' is that it helps realization of bliss (which is the true nature of consciousness) and frees the devotee even while he is in this present condition of existence.[169]



IV
NOTES AND REFERENCES

1) विना दीक्षां न मोक्षः स्यादुक्तं शिवशासने।
सा च न स्याद्विनाचार्यं इत्याचार्यपरम्परा॥

(Kulārṇava)

2) वेददीक्षाकरो लोके श्रीगुरुर्दुर्लभः प्रिये।
शिष्योऽपि दुर्लभस्तादृक् पुण्ययोगेन लभ्यते॥

(Kulārṇava 14,66)

cf. also दीक्षाग्रहणार्थं गुरोरवश्यकता।

3) श्रीशब्दः शोभादिपरः। अभियुक्तानां नाम श्रीपदपूर्वं प्रयुञ्जीत,
श्रीचक्र-श्रीशैल-श्रीविद्या-श्रीफलादिवत्।

(Saubhāgyabhāskara)

cf also सङ्कोचदारिद्र्यविधायिनी परिपूर्णानन्दरूपा सम्पत् श्रीरित्युच्यते।

(Yoginīhṛdayadīpikā, pūjāsaṅketa 44)

4) गुरुः पिता गुरुर्माता गुरुर्देवो गुरुर्हरिः।
शिवे रुष्टे गुरुस्त्राता गुरौ रुष्टेन कश्चन॥

(Rudrayāmala 2,65)

5) गुरौ मनुष्यबुद्धिं च मन्त्रे चाक्षरबुद्धिकां।
प्रतिमासु शिलाबुद्धिं कुर्वाणो नरकं व्रजेत्॥

(Kulārṇava 2,45)

6) तत्त्वाद्विवेकवैराग्ययुक्तवेदान्तयुक्तिभिः। श्रीगुरुः प्राप्यत्वे च नापद्यमपि पद्यताम्। प्रापय्य पद्यतामेनं प्रबोधयति तत् क्षणात्। तस्मात् सर्वप्रयत्नेन सेव्यः श्रीगुरुभास्करः॥

(Bodha-sāra)

7) गुरूपदेशतो मन्त्रं, मननात् त्राणनादपि।

(Rudra-yāmala)

cf also गुरूपदेशात् तद् गम्यं नान्यथा शास्त्रकोटिभिः।

8) मन्त्ररूपा भवेद्देवी देवीरूपो गुरुर्भवेत्।
गुरुरूपो भवेदात्मा आत्मरूपी मनुर्भवेत्॥

9) सर्वेभ्यः परो गुरुः। गुरोः परो मन्त्रः। मन्त्रात्परा देवता।
देवतायाः परः परमात्मा इति भावयेत्॥

(Parānanda-sūtra, 38)

10) यथा घटश्च कलशः कुम्भश्चैकार्थवाचकाः।
तथा मन्त्रो देवता च गुरुश्चैकार्थवाचकाः॥

(Sundarī-tāpinī)

11) गुरु-मन्त्र-देवतात्म-मनः पवनानां देवतानां ऐक्यनिष्फालनादन्तरात्मवित्तिः।

(Paraśurāmakalpasūtra, 1, 7-11)

12) भ्रूमध्ये द्विदलपद्मे आज्ञापकस्य श्रीगुरोरक्स्थानात्, आज्ञाचक्रसंज्ञा
तावत्पर्यन्तं मनोनिग्रहाभ्यासे ईषद्ज्ञानोदयो भवति।

(Saubhāgya-bhāskara)

13) गृणीत तत्त्वमात्मीयमात्मीकृतजगत्त्रयम्।
उपायोपेयरूपाय शिवाय गुरवे नमः॥

(quoted in Yoginī-hṛdaya-dīpikā, 2,26)

cf. also तमिच्छाविग्रहां देवी गुरुरूपां विभावयेत्।

(Nityā-hṛdaya)

14) ब्रह्मैव शक्यप्रपञ्चप्रतियोगित्वेन शक्तिरित्युच्यते इति सांप्रदायिकाः।

(Saubhāgya-bhāskara, p.148)

15) सम्प्रदायः सम्यक् याथार्थ्येन कर्णे शिष्यस्य प्रदीयते इति।

16) सम्प्रदायो महाबोधरूपो गुरुमुखे स्थितः।

(Yoginī-hṛdaya 2, 26)

17) गुरोर्गुरुतरा शक्तिः गुरुवक्त्रगता भवेत्।

(Triśirabhairava-tantra)

18) आदिनाथो महादेवि महाकालो हि यः स्मृतः।
गुरुः स एव देविशि सर्वमन्त्रेषु तत्फला। (Kaulopanishad)
cf. also अहं विशामि त्वद्देहे शक्त्या युक्तोऽभवत्प्रभुः।
तस्माद् भव गुरुर्नाथ शिष्योऽहं परमेश्वर॥

(Kulachūḍāmaṇi-tantra)

and आदौ सर्वत्र देवेश मन्त्रदः परमो गुरुः।
परात्परो गुरुस्त्वं हि परमेष्ठिरहं ततः॥

(Kula-sadbhāva-tantra)

19) स गुरुर्मत्समः प्रोक्तो मन्त्रवीर्यप्रकाशकः।
आदिमान्त्यविहीनास्तु मन्त्राः स्युः शरदभ्रवत्।
गुरोर्लक्षणमेतावदादिमान्त्यं निवेदयेत्॥

(Mālinī-tantra, quoted by Bhāskararāya
in his commentary on Bhāvanopanishad, 1)

20) तत्र जगदहंतया पश्यन् सदाशिवः। तदेव जगदिदंतया पश्यन्नीश्वरः अहंतदंतयोरभेदबुद्धिः शुद्धविद्या। तयोरेव भेदबुद्धिर्माया।

(Setubandha, 'mantra' 46)

21) शिवगुर्वात्मनां ऐक्यानुसन्धानात् तदात्मकम्।

(Yoginī-hṛdaya, 'mantra', 49)

22) 'गुरोराज्ञाप्रभावेण केवलं निष्प्रपञ्चकम्।' (quoted in 'Setubandha' on the above, with the remark: तस्य गुरोर्निरीक्षणान्निखिलपाशभेदसामर्थ्य, तत्सामर्थ्यवशाद् विशुद्धः शिष्यो भक्तिनम्रः प्रत्युत्पन्नपरमशिवाहंभावभावनाप्रवणः।)

23) शिवस्य प्रकाशमयस्य प्रथा विमर्शशक्तिः, यथा दीपस्य प्रभा तद्वत्। तस्याः प्रसर एव षट्त्रिंशत्तत्वात्मना परिणामः।

(Yoginī-hṛdaya-dīpikā)

24) विमर्शो हि सर्वसहः। परमपि आत्मीकरोति, आत्मानं च परीकरोति, उभयं एकीकरोति, एकीकृतं द्वयमपि न्यग्भावयति इत्येवं स्वभावः॥

25) e.g. Bṛhadāraṇyaka, 2,1,19 etc. Chhāndogya 8,6,6, Kaushītakī 4,19; Praśna 3,6,7; Muṇḍaka, 2,2,6; Taittirīya 1,6,1.

26) अथ नाथान् प्रवक्ष्यामि मद्रूपान् नित्यविग्रहान्।
विद्यावतारसोपानभूतांस्तत्पूजनं तथा॥
प्रकाशोऽथ विमर्शोऽन्यस्त्वानन्दोऽपर इत्यपि।
नामभेदादहं लोके कल्पयन् दिव्यरूपतः॥
त्रयस्तेभ्यः समुत्पन्नाः सिद्धाश्च त्रय एव ते।
ज्ञानः सत्यः पूर्ण इति श्रीमुखास्ते समीरिताः॥
दिव्या मदन्तिके नित्यं सिद्धा भूमाविहापि च।
निवासन्ति ततस्तेभ्यः समुप्तन्नास्त्रयस्तथा॥
स्वभावः प्रतिभस्तद्वत् सुभगश्चेति नामतः।
ते भूमावेव सततं निवसन्ति मदात्मकाः॥
एवं नवभिस्तन्त्रं लोके प्रथितवैभवम्।
अकल्पयत् कादिशक्तिस्त्वदनन्या कृते युगे॥

(Tantra-rāja-tantra 2,1-6)

27) सनातनानां नादानां नवरन्ध्रस्थितात्मनां। (Nityāhṛdaya 8,141)
अध आरभ्य ऊर्ध्वं प्रसृतायां सुषुम्णायां दश पर्वाणि।
तेषां मध्ये नव अवकाशाः। त एव रन्ध्रपदेनोच्यन्ते।

(Dīpikā on the above)

28) एतदुक्तं भवति-यथा रन्ध्रैः उपादेयग्रहणं अनुपादेयमोचनं च क्रियते,
तथा विमर्शपरमार्थस्य गुरोः कटाक्षे साधकानां अर्थप्रवृत्तिः अनर्थादुपरतिश्च।

(Manoramā on Tantra-rāja-tantra 35,2)

29) See for details Pūrṇānanda's Shaṭ-chakra-nirūpaṇam

30) The fifty letters of the mātṛkā-chakra are vowels 16, and consonants 34, cf. Varadarāja's Vārttika on Śiva-sūtra 3,26

अकारादिक्षकारान्तपञ्चाशद्वर्णविग्रहा।
शिवादिक्षितिपर्यन्ततत्त्वग्रामप्रसूतिभूः॥

31) षोडशेन्दोः कला भानोर्द्विर्द्वादश दशानले।
सा पञ्चशत्कला ज्ञेया मातृकाचक्ररूपिणी॥

32) शरीरे यथा जीवस्यावस्थानं तथा श्रीचक्रे शिवयोरिति।

(Saubhāgya-bhāskara p.165, NS edition)

33) cf. यदा सा परमा शक्तिः स्वेच्छया विश्वरूपिणी।
स्फुरत्तामात्मनः पश्येत् तदा चक्रस्य सम्भवः॥

(Nityā-shoḍaśikārṇava 6,9)

34) cf. Śivasūtra 1,6 शक्तिचक्रसन्धाने विश्वसंहारः।

(Bhāskara's Vārttika on it)

शक्तयश्च जगत् कृत्स्नं ताश्च ज्ञानक्रियात्मकाः।
वृत्तयः पूर्वनिर्दिष्टास्तच्चक्रं चकनादतः॥

35) बैन्दवं चक्रमेतस्य त्रिरूपत्वं पुनर्भवेत्।
धर्माधर्मौ तथाऽत्मानो मातृमेयौ तथा प्रमा॥
नवयोन्यात्मकमिदं चिदानन्दघनं महत्।
चक्रं नवात्मकमिदं नवधा भिन्नमन्त्रकम्॥

(Nityā-shoḍaśikārṇava 6,12-13)

36) पूर्वपश्चिमकौ द्वारौ प्राणापानात्मकौ स्मृतौ।
कालो धामानि भूतानि नवचक्राण्यनुक्रमात्॥ (Ibid, 5,43)

37) बलिदेव्यः स्वमायाः स्युः पञ्चमी जनकात्मिका।
कुरुकुल्ला भवेन्माता पुरुषार्थास्तु सागराः॥

(Tantra-rāja-tantra, 35,3)

स्वमायाः अतस्मिंस्तद्बुद्धिं जनयित्वा उन्मार्गप्रवर्तिकाः शक्तयः। पञ्चमी ब्राह्म्यादिषु पञ्चमीत्वात् वाराही इत्यर्थः। जनकात्मिका साधकानां जनकवद् अभिभवस्य स्तम्भनकरी शक्तिरिति यावत्। कुरुकुल्ला मातृरूपा शक्तिः साधकानां मातृवद् अभिमतप्रदा शक्तिरित्यर्थः।

एतदुक्तं भवति - स्वात्मत्वेन परिभावनायां जनकजनन्योः अंशत्वेन देहेन्द्रियबुध्द्यादिषु संकान्तौ धर्माधर्मौ वाराही - कुरुकुल्लात्मकौ भावयेदिति।

(Manoramā on the above)

38) अथ षोडशनित्यानां या प्रोक्ता बलिदेवता।
सा विद्या कुरुकुल्लायाः पञ्चविंशाक्षरोदिता॥

(Tantra-rāja-tantra, 22,1)

(सर्वासां नित्यानां बलिदेवतायाः स्वस्मात् स्वस्मात् अपृथग्भूतायाः...)

39) अथ षोडशनित्यानां अङ्गभूता तु पञ्चमी। (ibid., 23,1)

40) स्वदेहे ज्ञानेन्द्रिय-कर्मेन्द्रिय बुध्द्यादिषु संक्रान्ता ये जनकजनन्योरंशविशेषा। अस्थ्यादि-मांसादिरूपास्ते वाराहीत्वेन कुरुकुल्लात्वेन कामाद् भावनीयाः।

41) त्वगसृङ्भासं मेदोऽस्थिधातवः शक्तिमूलकाः।
मज्जाशुक्लप्राणिजीवधातवः शिवमूलकाः॥

42) वाराह्याः स्त्रीत्वेऽपि तन्मुखस्य पुंरूपत्वात् पितृरूपतोपपत्तिः।

43) कुरुकुल्लाख्यदेवी श्रीपुरे अहङ्कार-चिन्मयप्राकारयोर्मध्ये विमर्शमयवाप्यां अधिकृता। तदुक्तं ललितास्तवरत्ने वापीं प्रकृत्य -

'कुरुविन्दतरणिनिलयां कुलाचलस्पर्धिकुचनमन्मध्याम्।
कुङ्कुमविलिप्तगात्रीं कुरुकुल्लां मनसि कुर्महे सततम्॥'
इति। तन्त्रराजे च द्वाविंशे पटले निरूपिता तद्रूपा।

(Saubhāgya-bhāskara, p.112)

44) वाराही पञ्चमी विश्वविजया भद्रकौमुदी।
वार्ताली चेति विख्याता स्तम्भनाद्यखिलेष्टदा॥

(Tantra-rāja-tantra, 3,88)

45) वराहानन्दनाथस्य प्रसन्नत्वान्महेश्वरी।
वाराहीति प्रसिद्धेयं वराहवदनेन च॥

46) वाराही भद्रिणी भद्रा वार्ताली कोलवक्त्रका।
जृम्भिणी स्तम्भिनी विश्वा जम्भिनी मोहिनी शुभा॥

रुन्धिनी वशिनी शक्ती रमोमा स्वरशक्त्यः।
खड्गिनी शूलिनी घोरा शंखिनी गदिनी तथा॥
चक्रिणी वज्रिणी चैव पाशिन्यङ्कुशिनी शिवा।
चापिनी बाणिनी चोग्रा मुसलिन्यपराजिता॥

जयप्रदा जया जैत्री रिपुहा भयवर्जिता।
अभया मानिनी पोत्री किटिनी दंष्ट्रिनी रमा॥

(Śrī-vidyārṇava-tantra, 3)

cf. also : Tantra-rāja-tantra, 23, 13-14

ध्यायेच्च देवी कोलास्यां तप्तकाञ्चनसन्निभाम्।
आकण्ठं वनितारूपं ज्वलत्पिङ्गशिरोरुहाम्॥
त्रिणेत्रां अष्टहस्तां च चक्रशङ्खमथाम्बुजम्।
पाशं च मुसलं सीरमभयं वरदं तथा।
दधाना गुरुडास्कन्धे सुखासीनां विचिन्तयेत्॥

47) दुर्गा चण्डेश्वरी चण्डी वाराही कार्तिकी तथा।
हरसिद्धा तथा काली इन्द्राणी वैष्णवी तथा॥
भद्रकाली विशालाक्षी भैरवी कामरूपिणी।
एताः सर्वाश्च योगिन्यो भृङ्गारैः स्नापयन्तु ते॥

48) वराहरूपधारी च वराहोपम उच्यते।
वाराहजननी चाथ वाराही वरवाहना॥

(Devī-purāṇa, 45 'Devi-nirukta')

49) वराहरूपिणीं देवीं दंष्ट्रोद्धृतवसुन्धराम्।
शुभदां सुप्रभां शुभ्रां वाराहीं तां नमाम्यहम्॥

(Bṛhan-nandikeśvara-purāṇa)

50) कुरुकुल्ला कुरङ्गाक्षी विषहन्त्री विषापहा।
विश्वेश्वरी विशालाक्षी गारुडी गजगामिनी॥
विनता विश्वजननी विश्वाख्या विश्वमातृका।
राजसी तामसी सत्त्वा रणत्काञ्चीविभूषणा॥
नागहन्त्री नागमाता नागिनी नगजा प्रिया।
नलिनी नन्दिनी भव्या सदा पुष्पवती शिवा॥
मदद्रवा मदवती मादिनी मन्मथालसा।
मोहिनी मुरजाप्रीता मुनिमानसवासिनी॥
पोतस्था पुरजित् कान्ता पोतशक्तिः पुरप्रिया।
दिगम्बरा दितिः सौम्या दिनेशी दिनवल्लभा॥
दयावती दमप्रीता दारुणी लोकधारिणी।

(Śrī-vidyārṇava-tantra, 3)

cf. also Tantra-rāja-tantra, 21,11-12

विकीर्णकुन्तलां नग्नां रक्तामानन्दविग्रहाम्।
दधानां चिन्तयेद्वाणं चापं पाशं तुणिं करैः॥
तत्समानायुधाकारवर्णाः देव्यास्तु बाह्यगाः।
ऋतुस्नाताः स्फुरद्योन्यः सदानन्दारुणेक्षणाः॥

51) इक्ष्विराघृतदुग्धाब्धिमध्ये नवरत्नके।
द्वीपे तां ललितां नित्याविनोदानन्दितां यजेत्॥

(Tantra-rāja-tantra, 22,1)

तत्तीरे पूजयेद्देवीं पञ्चमीं तीरपालिकाम्।
तत्सागरेषु परितो रत्नपोतचरीं यजेत्॥ (ibid, 5)

(.....तस्याः समवस्थानं दक्षिणपश्चिमकोणदिक प्रदेशे ललिताभिमुखं इति सम्प्रदायः।.... पञ्चम्यधिष्ठिततत्तीरसागरेषु कुरुकुल्लायाः पूजनं... समवस्थानं इक्षुसागरे उत्तरपश्चिमकोणे... साधकाभिमुखं इति सम्प्रदायः।

(Manoramā on above)

52) इह खलु निखिलजनाभिलषणीयं सुखमेव पुरुषार्थः। तच्च कृत्रिममकृत्रिमं चेति द्विविधं क्रमेण काम-मोक्षपदाभ्यां अभिलिप्यते। तदुभयसाधनत्वाद्धर्मो, धर्मसाधनत्वादर्थोऽपि सर्वाभिलषित एवेति परस्परं तरतमभावापन्ना अपि पुरुषैरर्थ्यमानत्वाविशेषाच्चत्वारोऽपि पुरुषार्था एव। यत्तु 'स्वविमर्शः पुरुषार्थ' इति कल्पसूत्रं तन्मोक्षस्यैव अकृत्रिमसुखत्वान्मुख्यत्वाभिप्रायेण इत्यविरुद्धम्॥

(Manoramā on above)

53) पश्चिमाद्युत्तरान्तदिक्षु विद्यामाना इक्ष्विराघृतक्षीरसागराः स्वीयधर्मादिपुरुषार्थचतुष्टयरूपाः।

(Bhāskara-rāya)

54) देहाश्रयधर्मादिपुरुषार्थाः सागराः तेषामपारागाधविस्तारत्वात्। तत्र देहो नवरत्नद्वीपः, द्वीपस्य सागरमध्यपातित्वात्। तद्द्वीपस्य आधारशक्तयः का इत्यत आह – 'आधारे'ति। योनिमुद्राऽऽदिसर्वसंक्षोभिणीमुद्राऽऽरूढा महात्रिपुरसुन्दर्यादित्रिपुरान्ता नवशक्त्यो भवन्ति।

55) लवणेक्षुसुरासर्पिर्दधिक्षीरजलात्मभिः।
सिन्धुभिः सप्तभिर्द्वीपैस्तत् संख्यैर्द्विगुणोत्तरैः॥

(Tantra-rāja-tantra, 28,8)

56) व्याप्तिमद्य प्रवक्ष्यामि सम्यक् ते काल-लोकयोः।
यदायत्तमिदं विश्वं नित्यास्तत्कालविग्रहाः॥ (नित्याः षोडश)

कालस्य षोडशाकारो रूपो दृश्यत एव हि।
वृद्धिक्षयाभ्यां चन्द्रस्य आद्यया कलया तथा॥
लोकरूपं तत्प्रमाणं कालचक्रस्य तादृशम्।
तयोरन्योन्यनित्यत्वव्याप्तिं तद्वत् स्थितिं तयोः॥ (ibid, 28,3-5)

57) इक्ष्विराघृत दुग्धाब्धिमध्यगे नवरत्नके।
द्वीपे तां ललितां नित्यविनोदानन्दितां यजेत्॥

(Tantra-rāja-tantra, 22,4)

cf. also कल्पकोद्यानमन्त्रैश्च ऋतूँश्चापि समर्चयेत्।

(ibid, 28,3-5)

ह्रीं श्री कल्पकोद्यानाय नमः। तत्रैव रत्नद्वीपे ह्रीं श्रीं ऋतुभ्यो नमः।

58) नवरत्नमयं द्वीपं नवखण्डविराजितम्।
मातृकाद्येन तन्नाम्ना नमोन्तेन समर्चयेत्॥
पुष्पं नीलं च वैदूर्यं विद्रुमं मौक्तिकं तथा।
ईशान्मरकतं वज्रं गोमेदं पद्मरागकम्॥

(Tantra-rāja-tantra, 5,22,23)

59) कालो मुदा मातृका रत्नं देशो गुरुस्तथा।
तत्त्वं ग्रहाश्च मूर्तिश्च चक्रेश्वर्यन्तनामकः॥

(ibid 26)

60) धातुरोमभिः ओजःशुक्रमज्जास्थि-मेदो-सांस-रोम-त्वग्-रुधिरैर्मध्य-प्रागादिक्रमैः॥

(Manoramā 35,4)

cf. also अत्रायं सम्प्रदायलभ्योऽर्थः मांस-रोम-त्वग्-रुधिर-शुक्र-मज्जास्थि मेद-ओजांसि पुष्पराग-नील-वैदूर्य-विद्रुम-मौक्तिक-मरकत-वज्र-गोमोद-पद्मरागात्मक नवरत्नमयखण्डरूपाणि प्रतीच्यदि निर्ऋत्यन्तदिक्षुमध्येऽवस्थितानीति विभावयेत्॥

(Bhāskara-rāya)

61) त्वगेका रुधिराद्यस्थ्यन्ताः सप्त लोमानि चति नवकं नवरत्नात्मकं खण्डनवकमिति सिद्ध्यति॥

62) नमसे कल्पवृक्षाय चिन्तितान्नप्रदाय च।
विश्वंभराय देवाय नमस्ते विश्वमूर्तये॥

63) एवं विश्वप्रकारा च चक्ररूपा महेश्वरी।
देव्या देहे यथा प्रोक्तो गुरुदेहे तथैव च।
तत्प्रसादाच्च शिष्योऽपि तद्रूपः संप्रजायते॥

(Yoginī-hṛdaya, 'mantra-saṅketa', 67-68)

64) महापद्मवनान्तस्थे वाग्भवे गुरुपादुकाम्।
आप्यायितजगद्रूपां परमामृतवर्षिणीम्॥ (ibid, 'Pūjā-saṅketa', 5)

(महापद्मवनम्। ब्रह्मरन्ध्राधोमुखसितसहस्रदलाकुलकमलं पद्मदलैराकुलत्वात् वनमित्य वनम् comm. on the above)

65) सङ्कल्पपुरःसरं कर्माणि प्रवृत्त्या फलसिद्धेः।

(Manoramā, 35,4)

cf. also मानसा सङ्कल्पविशेषा एव सन्तानादिकल्पवृक्षाः संङ्कल्पपुरःसरं कर्मसु प्रवृत्त्याऽभिमतफलसिद्धेः। तेषामाधारभूतं तेजो मन एव कल्पकोद्यानम्।

(Bhāskara-rāya)

66) 'मनो ज्योतिः' इति श्रुतिव्यवहारादिह सङ्कल्प-विकल्पात्मकं मन एव तेजः पदेनोच्यते।

The citation is from Taittirīya-samhitā, 1,5,2.

67) स्वातिरिक्त नानाविधतेजः कल्पको जीव एव उद्यानवत् जीवस्य रमणीयत्वात्।

68) रसादीनां शुक्रान्तानां धातूनां यत्परं तेजस्तत् खलु ओजः, तदेव बलमित्युच्यते।

(Suśruta-samhitā, 12,15)
(यत्परं तेजः, यदुत्कृष्टं सारः)

69) ऋतवः वसन्ताद्याः सुषुम्नाया इडा पिङ्गलात्मक-चन्द्रार्कसंयोगादनुमित कालात्मकत्वात् तत्स्थानाधाराणां ऋत्वात्मकत्वमित्यर्थः। (Manoramā, 35,4)

cf. also आधारं स्वाधिष्ठानं च मणिपूरमनाहतम्।
मध्यमं वज्रकण्ठं च लम्बिकां च विशुद्धिकाम्।
आज्ञां च नवकं विद्धि षट्चक्रानि त्रिहीनकम्॥

(Svacchanda-saṅgraha)

नवरन्ध्रस्थितात्मनां नवरन्ध्राणि नवाधाराणि सुषुम्नान्तर्गतगगनभागरूपाणि etc. (Dīpikā on Yoginī-hṛdaya, 'Pūjā-saṅketa', 147)

70) सुषुम्नामध्यसंस्थेषु षडाधाराम्बुजेषु ताः।
तिष्ठन्ति प्राणिनां देव्यः सिद्ध्यन्ति ज्ञानपूजिताः॥

(Tantra-rāja-tantra, 16, 60)

(ज्ञानपूजिताः, आसां देहाधिष्ठातृरूपत्वं परमार्थं गुरुमुखाज्ज्ञात्वा पूजिताः, Manoramā as the above)

71) विद्यास्थैश्चन्द्रबीजैस्तु स्थूलसूक्ष्मो रसः स्मृतः।
सम्बन्धो विदितो लोके रसस्याप्यमृतस्य च॥

(विद्याबीजस्थैः चन्द्रबीजैः सकारैः स्थूलसूक्ष्मः, स्थूलो रसः अन्नत्त्वगतो, व्यापकत्वात्, सूक्ष्मो रसः भूतत्त्वगतो व्याप्यत्वात्; स्मृतो भावितः, स्मृतिर्हि भावना। Dīpikā on the above)

72) कल्पकोद्यानमन्त्रैश्च ऋतूंश्चापि समर्चयेत्।
इन्द्रियाण्यश्वरूपाणि पत्र पश्चिमतो यजेत्।
इन्द्रियार्थान् गजान् पूर्वे तन्नाम्नैव समर्चयेत्॥

73) उक्तक्रमेण संपूज्य तत्तच्चेक्रश्वरी प्रिये।
करुणातोयपरिखं मध्ये माणिक्यमण्डपम्॥

74) चक्रसङ्केतको मन्त्रपूजासङ्केतकौ तथा।
त्रिविधास्त्रिपुरादेव्याः सङ्केतः परमेश्वरि॥

(Nityā-shoḍaśikārṇava, 6,6)

75) आनन्दं ब्रह्मणो रूपं, तच्च देहे व्यवस्थितम्॥

(Paraśu-rāma-kalpa-sūtra)

76) श्रीचक्रं पूज्यमिति यावत्।

77) स्वात्मनो भिन्नवत् प्रतीयमानज्ञातृ-ज्ञान-ज्ञेयात्मकेषु त्रिष्वपि स्वात्मस्वरूपत्वेन प्रतीयमानो ज्ञाता पूजकः, स्वकीयत्वेन प्रतीयमानं ज्ञानं पूजोपकरणं अर्घ्यं, स्वबात्म्यत्वेन प्रतीयमानं ज्ञेयं पूज्यं श्रीचक्रम्। तेषां बोधात्मकत्वेन अपृथग्भावः पूजनमिति॥ (ibid.)

78) ततो देवीशरीरात्तु निष्क्रान्तातिभीषणा।
चण्डिका शक्तिरत्युग्रा शिवाशतनिनादिनी॥

(Mārkaṇḍeya-Purāṇa)

79) कामः क्रोधस्तथा लोभो मदो मोहोऽथ पञ्चमः।
मात्सर्यं षष्ठमित्याहुः पैशुन्यं सप्तमं तथा॥
अनुसूयाष्टमी ज्ञेया इत्येता अष्टमातरः॥
कामादि गण एषोऽयं शरीरं परिकीर्तितम्।
जग्राह मूर्तिं तु यथा तथा ते कीर्तितं मया॥

80) बुभुक्षा च पिपासा च प्राणस्य मनसः स्मृतौ।
शोकमोहौ शरीरस्य जरामृत्यू षड्ऊर्मयः॥
शोक-मोहौ जरामृत्यूक्षुत्-पिपासे षड्ऊर्मयः।

(comm. on Bhāgavata-purāṇa)

81) ऊर्मयः बुभुक्षा-पिपासा-शोक-मोह-जरा-मृतयः।

(Manoramā, 35,7)

82) कामं योगीश्वरीं विद्धि क्रोधं माहेश्वरीं तथा।
लोभस्तु वैष्णवी प्रोक्ता ब्रह्माणी मद एव च।
मोहः स्वयं तु कौमारी मात्सर्यं चैन्द्रजां विदुः॥
यामी दण्डधरा देवी पैशुन्यं स्वयमेव च।
अनुसूया वराहाख्या इत्येताः परिकीर्तिताः॥

83) तत् प्रत्यूहाः षडाख्याताः कामक्रौधौ ततस्तथा।
लोभमोहौ मानमदौ वह्निवत् सर्वनाशकाः॥

(Tantra-rāja-tantra, 27, 56)

84) मातृका स्थूलरूपत्वात्त्वगादि व्यापकतः।
योगिन्यः प्रकटा ज्ञेयाः स्थूलविश्वप्रथात्मनि॥

(Nityā-shoḍaśikārṇava, 8, 123)

85) त्वगसृङ्मांसमेदोऽस्थिमज्जाशुक्राणि धातव इति सप्त धातवो वैद्यके प्रसिद्धाः। ओजोनामको धातुरष्टम इति तु वेदभाष्ये। एतेषां चाभिमानिन्यो देवता ब्राम्ह्याद्याः क्रमादष्टौ। तासां च शरीरे स्थितिः भ्रूमध्यनितम्बनाभिहृदयकण्ठास्यनासाललाटादिस्थानावच्छेदेनेति प्राचां ग्रन्थेषु प्रसिद्धम्। (Setu-bandha, 8, 123, 3p, 55)

86) मुदं रातीति मुद्रा स्यात्... मुष्टिरेव तु।
स्वल्पभेदात् कोपहर्षौ प्राणिनां जनयत्यतः॥
तेनैव सर्वदेवानां मुद्रा हर्षप्रदा मता।
पूजाकाले दर्शनीया मुद्रास्ताः सर्वदा शिवे॥

(Tantra-rāja-tantra, 4,58,59)

87) त्रिभिः ज्ञातृ-ज्ञान ज्ञेयात्मभिः संसारखण्डनात्।

88) मूलाधारादिषट्कं, ऊर्ध्वाधः सहस्रदलकमले द्वे लम्बिकाग्रमेकं इति नवाधाराः। तेषां समष्टिरेकेति दश। एतैः सक्षोभिण्यादि-त्रिखण्डान्त मुद्राभिमानिशक्तिदशकस्याभेदाः॥

(Bhāskara-rāya)

89) कामं बुद्धिमहङ्कारं शब्दं स्पर्शं ततः परम्।
रूपं रसं गन्धं चित्तं धैर्यं स्मृतिं तथा॥
नाम बीजं तथात्मा च अमृतं सशरीरकम्।
बीजद्वयस्वराद्याश्च आकर्षिण्यन्तका क्रमात्॥

(Tantra-rāja-tantra, 4,72-7)

90) षोडशस्पन्दसन्दोहचमत्कृतिमयीः कलाः।
प्राणादिषोडशानां च प्राणानां प्राणनालिकाः।
बीजभूतस्वरात्मत्वाकलनाद्बीजरूपगाः॥

(Nityā-shoḍaśikārṇava, 18,135-136)

91) कला इत्यासां देवीनां नाम। तच्च संप्रदायान्नित्यापदपूर्वकम्।

(Setu-bandha, 176)

92) आशा अतृप्तस्य पदार्थान्तरेषु स्पृहा। तस्याः सर्वस्याः स्पृहायाः परिपूरकं नित्यपूर्णतृप्तिलक्षणपरमशिवसामरस्यप्रतिपादनेन।

(Yoginī-hṛdaya-dīpikā, 1,80)

93) अनङ्गरूपा सानङ्गमदनाऽनङ्गमन्मथा।
अनङ्गकुसुमाऽनङ्गकुसुमातुर संज्ञका॥
अनङ्गशिशीराऽनङ्ग मेखलाऽनङ्गदीपिका।
अङ्गाशापालयोर्मध्ये बाणानङ्गवृतीर्यजेत्॥

(Prapañcha-sāra-trantra, 18,9)

94) दोषा वातादयः प्रोक्ताः सप्तविंशति पटले इति यावत्।

(Manoramā, 35,8)

95) प्रकृत्यष्टकरूपस्थाः कवर्गाद्यष्टवर्गगाः।
अनङ्गकुसुमाद्याश्च सर्वसंक्षोभकारके॥ (8,140) (8,140)

96) सर्वस्य क्षित्यादेः शिवान्तस्य उपर्युपरि तत्त्वक्रमेण संक्षोभः।
तस्य संहारलक्षणस्य कारकं भेदप्रपञ्चलयरूपत्वात्॥

(Yoginī-hṛdaya-dīpikā, 1, 81)

97) इष्टानिष्टोभयविषयकप्रवृत्तिनिवृत्त्यौदासीन्येनावस्थानम्॥

(Saubhāgya-bhāskara, 1,9)

98) देवी ललिता सर्वात्मना श्वाससमष्टिरूपेण।

(Manoramā 27,32)

99) सर्वसौभाग्यं सर्वस्पृहणीयतया तस्याः दायकम्।
सर्वस्पृहणीयपरमप्रेमास्पदपरमशिवैक्यप्रतिपादनेन॥

(Yoginī-hṛdaya-dīpikā, 1,82)

100) भूतात्मबुद्धिसंघातशक्तिचैतन्यजृम्भणम्।
प्राणास्तत्साक्षिभूतो हि जीवस्तत्त्वात्मकः परः॥

(Tantra-rāja-tantra, 36,39)

(...पञ्चभूत स्वरूपाणां बुद्धेश्च संघातसामर्थ्येन चैतन्यस्य विजृम्भणभेदाः प्राणा इति। तत्साक्षिभूतो देहेन्द्रियादिस्वरूपानुसंधानप्रवृत्तः। एतदुक्तं भवति-चिदुपलब्धिस्वरूपा बुद्धिः स्वाविवेकावस्थायां देहादिरूपतयानुसन्धानप्रवृत्तेर्निवृत्ता जीवसंज्ञां लभत इति। यदा चिदुपलब्धिस्वरूपिणी बुद्धिः स्वस्वरूपपरामर्शेन देहेन्द्रियादीनां अयाथात्म्यात् तदात्मकत्वेन अनुसन्धानप्रवृत्तेर्निवृत्ता दाह्याभावद् वह्निरिव स्वस्वरूपेण विश्राम्यति तदा परसंज्ञा लभत इति॥

(Manoramā on the above)

101) प्राणाद्याः पञ्च विख्याता नागाद्याः पञ्च वायवः।
एते नाडीसहस्रेषु वर्तन्ते जीवरूपिणः॥

(Dhyāna-bindūpanishad)

cf. also Prapañcha-sāra-tantra, 2,9-14

प्राणाद्या वायवस्तस्मिन् पूर्वमेव कृतास्पदाः।
परस्परमपानश्च प्राणश्च प्रतिबध्यते॥
प्रयात्यूर्ध्वं यदा प्राणस्तदाऽपानो नयत्यधः।
यदा समानः कायमग्निं संधुक्षयन्ति पाचितुम्॥
तदा तत्पक्वमुक्तं तु रसमादाय धावति।
व्यानो जन्तोस्तु तं देहमापादतलमस्तकम्॥

उदानः प्राणसहगो निमेषोन्मेषकारकः।
उद्गारकारको नाग उन्मीलयति कूर्मकः॥
क्षुत्कृत् कृकरको देवदत्तो जृम्भणकर्मकृत्।
धनञ्जयो देहेऽस्मिन् कुर्याद् बहुविधान् रवान्॥
स च लौकिकवायुत्वान्मृतं च न विमुञ्चति।
इत्यमी मारुताः प्रोक्ता दश देहाधिगामिनः।

102) सर्वेषां वैदिकानां तान्त्रिकाणां क्रियमाणमर्थः प्रयोजनं परमशिवप्राप्तिः तत्साधयति।

(Yoginī-hṛdaya-dīpikā, 1,83)

103) वह्नयो दश संप्रोक्ताः सर्वज्ञाद्यास्तु शक्तयः।
(वह्नयो दश धातुषु सप्तदोषेषु त्रयश्च सम्भूय दशेति यावत्।

(Manoramā on the above)

cf. also वह्नयश्च दशाऽन्ये स्युस्तेषां सप्त तु धातुगाः।
त्रयस्त्रिदोषगाः प्रोक्ताः स्वेदक्लेदाश्रगाश्च ते॥
त्वगसृङ्मांसमेदोऽस्थिमज्जाशुक्राणि धातवः।
ते दूष्या कफपित्तेन दोषास्तत्प्रेरको मरुत्॥

(Prapañcha-sāra-tantra, 2,15-16)

104) रक्षा प्रतिकूलपदार्थादुपरतिः परिहारः। षट्त्रिंशत्तत्त्वात्मकं सर्वमेव प्रतिकूलपदार्थः। तस्मात् सर्वस्मात् रक्षां 'शिवोऽहं' भावभावना लक्षणां करोति।

(Yoginī-hṛdaya-dīpikā, 1,84)

105) सर्वरोगहरे चक्रे अनित्याशुचिक्लेशरूपसंसारो रोगः, तस्य हरणे प्रभावशालिनि सप्तमचक्रे संस्थिता वशिन्याद्याः। ...ज्ञातृज्ञानज्ञेयविभागशून्यनिर्विकल्पबोधलक्षणपरमशिव-समावेशः, तद्रूपिणी...।

(Yoginī-hṛdaya-dīpikā, p.296)

106) cf. Nityā-shoḍaśikārṇava, 7,60-61

107) अनेन चारुरूपेण पुष्पबाणैश्च पञ्चभिः।
मोहयन् पुरुषांस्त्रींश्च कुरु सृष्टिं सनातनीम्॥
प्रच्छन्नरूपी जन्तूनां प्रविश्य हृदये सदा।
सुखहेतुः स्वयं भूत्वा कुरु सृष्टिं सनातनीम्॥
त्वत्पुष्पबाणस्य सदा मुख्यं लक्ष्यं मनोऽस्तु च।
सर्वेषां प्रणिनां नित्यं मदमोहकरो भवान्॥

108) इच्छाशक्तिमयं पाशं अङ्कुशं ज्ञानरूपिणम्।
क्रियाशक्तिमये बाणधनुषी दधदुज्ज्वलम्॥

(Yoginī-hṛdaya, 6,53)

(शब्दादिबाणानां मनसा धनुषा सह संयोजनं क्रियाशक्तेरेव व्यापारः। इच्छाशक्तिमयं पाशम्, ज्ञानशक्तिमयं अङ्कुशम्, क्रियाशक्तिमयं बाणधनुषी। एवं आयुधचतुष्टयं स्वेच्छागृहीतकामकलामायावयवविग्रहबाहुचतुष्टयेन दधदुज्वलं etc.)

109) .... तन्मात्रा पुष्पसायकाः।
मनो भवेदिक्षुधनुः पाशो राग उदीरितः।
द्वेषः स्यादङ्कुशः प्रोक्तः क्रमेण वरवर्णिनि॥

(Tantra-rāja-tantra, 35,11-12)

(तन्मात्राः शब्दस्पर्शरूपरसगन्धाः पञ्चतत्त्वरूपाः। तेषां पञ्चसायकत्वं प्रमुखे अभिमुखस्वरूपतया परिणामे पुरुषरूपतया वा। मनस्तत्त्वं इक्षुधनुः विषयपरामर्शस्वरूपाणां शरसमेन्द्रियाणां तत्तद्विषयेषु प्रेरकत्वात्। इन्द्रियाणां तदर्थानां मनसश्च प्रवृत्तिरूपेण वा उभयक्रियात्मकत्वात् तद्बहिरुक्षपादानं तेन न पुनरुक्तिदोषः। पाशो रागतत्त्वरूप इति यावत् तयोर्बन्धकत्वं सामान्यात्।

(Manoramā on the above)

110) रागस्वरूपपाशाढ्या क्रोधाकाराङ्कुशोज्ज्वला।
मनोरूपेक्षुकोदण्डा पञ्चतन्मात्रसायका॥

111) बाणाः स्युस्त्रिविधाः प्रोक्ताः स्थूलसूक्ष्मपरत्त्वतः।
स्थूलाः पुष्पमयाः सूक्ष्मा मन्त्रात्मानः समीरिताः॥

पराश्च वासनायां चु प्रोक्ताः स्थूलान् शृणु प्रिये ।
कमलं कैरवं रक्तं कह्लारमिन्दीवरं तथा॥
सहकारजमित्युक्तं पुष्पपञ्चकमीश्वरी।
मान्मथक्षोभजनकं पूजाहोमविधानतः॥
जपमन्त्रप्रयोगादौ सिद्धमन्त्रैश्च पञ्चभिः।
तथाविधं स्यात्तच्चापं स्थूलं पुण्ड्रेक्षुकाण्डजम्॥

(Tantra-rāja-tantra, 5,47-51)

112) बाणधनुषोः संयोजनक्रियायाः शब्दादिविषयमनोरोगरूपक्रियायाः च एकरूपत्वात्।

(Setu-bandha, 6,53)

cf. also 'शब्दस्पर्शादयो बाणा मनस्तस्याभवद्धनुः' quoted op. cit. 5, end

113) मुखे सुरूपत्वे सति परिणामे परुषत्वात्।

(Setu-bandha)

114) पाशाङ्कुशयोः स्थूलं रूपं सौवर्णमयमिति संप्रदायः।

(Manoramā, 5,53)

115) ज्ञानं विषयाच्चित्तस्य निवारकत्वात् अङ्कुशः। तन्निवारणं च विषयवैराग्याभ्यां विना न संभवति। तच्च द्वेष एव। 'विरक्तिः विषयद्वेष' इतिं वचनात्।

(Setu-bandha, 6, 53)

cf. also पाशाङ्कुशौ तदीयौ रागद्वेषात्मकौ स्मृतौ।

116) विश्वविषयस्फूर्तिजनिका या मनोवृत्तयः ता एव क्रमेण चतुरस्रादिबिन्दुचक्रान्तक्रमेण विद्यमानाः शक्तयो ज्ञेयाः।

(Setu-bandha, 5,42)

cf. also इषुभिः पञ्चभिर्धनुषा च विध्यत्यादिशक्तिररुणा विश्वजन्या।

(Tripuropanishat, 13)

117) देव्यास्तु पृष्ठभागे तु नवपंक्तिक्रमाद्यजेत्।
सन्तोषानन्दपरतः प्रयजेद् गुरुसन्ततिम्॥

(Śrī-vidyārṇava-tantra, 1,231)

118) अत्राव्यक्तशब्देन प्रकृतितत्त्वं महच्छब्देन बुद्धितत्त्वं अहंकृतिशब्देनाहङ्कारतत्त्वमुच्यते।

(Manoramā, 35, 12)

119) त्वन्मयी धीः समाख्याता मन्मयी चिदुदीरिता॥

(Tantra-rāja-tantra, 35,36)

(एतदुक्तं भवति-चित्स्वरूपस्य स्वेच्छयोपलब्धिः बुद्धिरिति।... उपलब्धिस्वरूपमन्तरेण तरुगतवह्निवत् सैव यदा स्थिता तदा चिदिति संज्ञा इति।

(Manoramā on the above)

120) बिन्दुं संकल्प्य वक्त्रं तु तदधस्थं कुचद्वयम्।

(Nityā-shoḍaśikārṇava, 1,201)

121) चक्रराजमध्ये यो बिन्दुर्लिख्यते स कामेश्वरस्य स्वरूपम् इति रहस्यम्।

(ibid 4,6)

122) शक्त्या विना शिवे सूक्ष्मे नाम धाम न विद्यते।
ज्ञानेनापि महादेवि शर्म कर्म न किञ्चन॥

(ibid, 4,7)

cf. also त्रिकोणरूपा योनिस्तु बिन्दुता बैन्दवं भवेत्।
कामेश्वरस्वरूपं तद्विश्वाधारस्वरूपकम्॥

and परो हि शक्तिरहितः शक्तः कर्तुं न किञ्चन।
शक्तस्तु परमेशानि शक्त्या युक्तो यदा भवेत्॥

(ibid, 4,6)

123) लोक्यन्त इति लोकाः किरणाः, आवरणदेवताः। तानतिक्रम्य तत् स्थानोपरितनबिन्दुस्थाने ललिते अतितरां शोभते इति।

(Saubhāgya-bhāskara, p. 196)

124) ... संवित् कामेश्वरः स्मृतः।
स्वात्मैव देवता प्रोक्ता ललिता विश्वविग्रहा॥

(संवित् कामेश्वरः सकलात्मकं चैतन्यं कामेश्वर इति यावत्। स्वात्मा विविधविश्वविकल्पात् स्वस्वरूपतया विलाप्य सद्वस्तु भासते स स्वात्मा देवता द्योतमानत्वात् ललिता निरवद्यरूपत्वात् विश्वविग्रहा ज्ञातृ-ज्ञान-ज्ञेयविग्रहा।

(Manoramā on the above)

125) चिदुपलब्धिस्वरूपा बुद्धिः स्वविवेकावस्थायां देहादिरूपतयानुसन्धानप्रवृत्तेर्निवृत्ता जीवसंज्ञां लभते। चिदुपलब्धिरूपिणी बुद्धिस्वस्वरूपपरामर्शेन देहेन्द्रियादीनां अयाथात्म्यात् तदात्मकत्वेन अनुसन्धानप्रवृत्तेर्निवृत्तादाह्याभावाद्वह्निरिव स्वस्वरूपेण विश्रम्यति तदा परसंज्ञां लभते।

(Manoramā, 36,39)

126) विद्या कुण्डलिनीरूपा मण्डलत्रयभेदिनी।
तडित् कोटिनिभप्रख्या बिसतन्तुनिभाकृतिः
व्योमेन्दुमण्डलासक्ता सुधा स्रोतः स्वरूपिणी।
सदा व्याप्तजगत् कृत्स्ना सदानन्दरूपिणी।
एषा स्वात्मेति बुद्धिस्तु रहस्यार्थो महेश्वरी॥

(Yoginī-hṛdaya, 'mantra-saṅketa', 70-72)

(सदानन्दरूपिणी, सदानन्दः परमशिवः स्वरूपं यस्या सा। एषा चिन्मयी कुण्डलिनीशक्तिः स्वात्मेति बुद्धिः तदात्मतया समावेशः।)

(Dīpikāon the above)

127) आनन्दः शब्दादिविषयानुभवेऽप्यस्ति क्षणिकः। तत उच्यते 'परानन्दविघूर्णितं' इति। कोऽर्थः? त्रिरूपसमयस्थितवस्तुभ्यः पुरातनी देशकालानवच्छिन्ना परममहद्रूपा स्वभावसुन्दरी परप्रकाशात्मकपरमशिवसामरस्यपरिपूर्णपरानन्दशालिनी विमर्शशक्तिः श्रीमहात्रिपुरसुन्दरी इत्यर्थः।

(Dīpikā on Yoginī-hṛdaya, 'Chakra-saṅketa')

128) निसर्गसुन्दरं सर्वैः स्वात्मतया स्पृहणीयत्वात्। (ibid, p.52)

129) त्रिपुरा त्रिविद्या देवी ब्रह्मविष्ण्वीशरूपिणी।
ज्ञानशक्तिः क्रियाशक्तिरिच्छाशक्तित्रयात्मिका प्रिये॥

(Vāmakeśvara-tantra)

cf. also इच्छा शिरः प्रदेशश्च ज्ञानं च तदधोगता।
क्रिया पदगता ह्यस्या एवं शक्तित्रयं वपुः॥

(Saṅketa-paddhati)

130) देव्यहंभावयुक्तः स्वशरीरे वज्रकवचन्यासजालं विदधीत॥

(Paraśu-rāma-kalpa-sūtra)

131) लोहितां ललितां बाणचापपाशसृणीः करैः।
दधानां कामराजाङ्के यन्त्रितां मुदितां स्मरेत्॥

(Tantra-rāja-tantra, 4,52)

cf. also विश्वाकार प्रथाधारनिजरूपशिवाश्रयम्।
कामेश्वरपर्यङ्कनिविष्टमतिसुन्दरम्॥

(Yoginī-hṛdaya, 1,52)

132) एक एव प्रकाशाख्यः परः कोऽपि महेश्वरः।
तस्य शक्तिर्विमर्शाख्या सा नित्या गीयते बुधैः॥
विमर्शाख्या तु नित्या सा पाञ्चविध्यं समागता।
आकाशानिलसप्तार्चिः सलिलावनिभेदतः।
एकैकगुणवृद्धा तु तिथिसंख्यात्वमागता॥

(Saṅketa-paddhati)

133) स्वाभाविकी स्फुरता विमर्शरूपस्य विद्यते शक्तिः।
सैव चराचरमखिलं जनयति जगदेतदपि च संहरति॥

(Saubhāgya-subhagodaya)

cf. also वाचकेन विमर्शेन विना किं वा प्रकाश्यते।
वाच्येनापि प्रकाशेन विना किं वा विमृश्यते॥
तस्माद्विमर्शो विस्फूर्तौ प्रकाशं समपेक्षते।
प्रकाशश्चात्मनो ज्ञाने विमर्शं समपेक्षते॥

(Mātṛkā-viveka)
quoted in Saubhāgya-bhāskara

134) वेदकवेद्ययोरहन्तेदन्तयोः शक्तिशिवयोरभेदैक्यविमर्शभूमिरेव बिन्दुचक्रमिति ज्ञेयम्।

(ibid)

135) शिवशक्तिलक्षणप्रकाशविमर्शसामरस्यरूपत्वात्, अत्र सर्वत्र प्रवृत्ति निमित्तभेदाभावादद्वैतविश्रान्तिरेव परमार्थः।

(Yoginī-hṛdaya-dīpikā, 1,85)

136) एतदुक्तं भवति – सर्वस्य स्वात्मन्यनुरागात् कस्मिंश्चिद्विषयेष्वनुरागादेव मनसः स्थित्यभावाच्च तदनुरागो लौहित्यमिति।

(Manoramā, 35,14)

137) उपास्तेरपि त्रीणि रूपाणि–विग्रादिपूजनं स्थूलरूपं, मानसो जपः सूक्ष्मं, एषा भावना परं रूपमिति।

(Bhāskara-rāya's comments on the previous sentence of the text)

138) सा च उपासना मानसक्रियाविशेषरूपा।
देवताविषयकोऽनुराग एव उपासनेति केचित्। तन्न। अनुरागव्यावृत्त्या क्रियैव उपासना सा च द्विविधा तन्मन्त्रजपरूपा॥

(Setu-bandha)

139) योगः परमशिवसम्बन्धः तद्वत्यः परमचिन्मरीचिभूताः शक्तयः।
तासां प्रियः परमशिवः, अस्य अनन्तशक्तित्वात्।

(comm. on Yoginī-hṛdaya, 'Pūjā-saṅketa', 204)

140) सर्वानन्दमये देवि परब्रह्मात्मके परे।
चक्रे संवित्तिरूपा च महात्रिपुरसुन्दरी॥

स्वैराचारेण संपूज्या त्वहंतेदंतयोः समा।
महाकामकलारूपा पीठविद्यादिसिद्धिदा॥

(Nityā-shoḍaśikārṇava, 8,171-172)

141) इति भावना स्वात्मभावना सिद्धिः। फलं उपास्तेरिति यावत्। अनन्यचित्तत्वं स्वात्मत्वे साधनास्थैर्यादिति यावत्।

(Manoramā 35,14)

142) अन्तर्यागबहिर्यागौ गृहस्थः सर्वदाचरेत् इत्यादिना पूजाद्वैविध्यावगमात् ऐक्यभावनं अन्तर्याग एव। बाह्यपूजा तु गन्धपुष्पादीनां निवेदनात्मको मानसः सङ्कल्प एव। काम्यनौमित्तिकादिपूजान्तरेषु तत एव धर्मातिदेशः। इयं तु अपूर्वैव पूजा।

(Saubhāgya-bhāskara, 'phala-śruti, 12, 255)

143) पञ्चरूपिणमात्मानं दिव्यैः पञ्चोपचारकैः।
अर्पयेत्सह गन्धेन पृथिवीं कुसुमेन खम्॥
धूपेन वायुं दीपेन तेजोऽन्नेन रसं पुनः॥

144) आह्वानं स्थापनं देव्याः सन्निधीकरणं तथा।
पूजां विसर्जनं प्राहुर्बुधा पञ्चोपचारकम्॥

145) उपचारश्चलत्वेऽपि तन्मयत्त्वादप्रमत्तता॥ (35,15)
(चलत्वेऽपि अननुसन्धानसमयेऽपि स्वप्नादौ इत्यर्थः। तन्मयत्वात् अप्रमत्तता स्वस्वरूपभावस्थैर्यम्।

(Manoramā on the above)

146) उपचाराः विश्वाहंकृतिरूपाः। विश्वस्मिन् षट्त्रिंशत्तत्त्वात्मके सर्वत्र अहंभावः, 'ब्रह्मैवाहं' इत्याकारिका सार्वदिकी पराहंताभावेनेति यावत्।

(Setu-bandha, 5,44)

147) युष्मदस्मत्प्रत्यययोः 'अहं', 'त्वं' इत्यनेन ग्रहणम्। 'अस्ति', 'नास्ति' इत्यनेन लौकिकयोर्विधिनिषेधयोः; 'कर्तव्यं' 'अकर्तव्यं' इत्यनेन वैदिकयोः कर्मकाण्डस्थयोः 'उपसितव्यं' 'इत्यनेन' वेदशिरस्थविधेर्ग्रहणम्। ...एतत् सप्तकेन वृत्तिसामग्र्युपलक्ष्यते।

(Bhāskara-rāya's commentary)

148) तमग्निं कुण्डलिन्या मुखे विभाव्य, पात्रं मनस्त्वेन भावयित्वा तदीयमरीचिरूपा वृत्तय एव हविरिति विभाव्य जुहुयात्। बहिर्मुखतया प्रसरन्तीर्वृत्तीः अन्तर्मुखीकृत्य स्वात्मनि योजयेदिति भावः।

(Setu-bandha, 8,15)

149) वाच्यार्थानशेषेण वेद्यवेत्तृविदात्मनां।
स्थितिः परो भवेद्धोमः सर्वभेदविलापनम्॥

स्वात्मरूपमहावह्निज्वालारूपेषु सर्वदा।
निरुद्धेन्धनरूपेषु परमार्थात्मनि स्थिरे।
निर्व्युत्थानविलापस्तु परहोमः समीरितः॥

(cf. also Prayoga-krama-dīpikā)

150) सर्वं वेद्यं हव्यम्। इन्द्रियाणि स्रुचः। शक्तयो ज्वालाः। स्वात्मा पावकः। स्वयमेव होता॥

151) The translation follows the Tantra-rāja-tantra version (35,22)

तिथिरूपेण कालस्य परिणामावलोकनम्।
नित्या पञ्चशैताः स्युरिति प्रोक्तास्तु वासनाः॥

(तिथिरूपेण सितासितपक्षयोः परिणामावलोकनं चन्द्रमण्डले सितासितकल्पनम्। एता नित्याः कामेश्वरीनित्याद्याः। एतदुक्तं भवति चन्द्रमण्डले सितासितकलानां वृद्धिक्षयहेतुः तिथिकृतः काल इति, यतस्तस्मात् तिथिरूपकालात्मिकाः कामेश्वर्यादिनित्या इति। किञ्च तिथिनित्यानां अवान्तरकालात्मकत्वं ताभिः अवान्तरकालात्मिकाभिः चन्द्रमण्डलत्वेन उपलक्षितस्य प्रपञ्चस्य कार्यमाणत्वं, तासां महानित्यात्मकस्वरूपेण अपृथक्त्वभावनया तदुपास्तिश्चोक्तेति सम्प्रदायार्थः।

(Manoramā on the above)

152) प्रतिपत्तिथिमारभ्य पौर्णमास्यन्तमद्रिजे।
एकैकां पूजयेन्नित्यां महासौभाग्यमाप्नुयात्॥

कृष्णपक्षे महेशानि पूजयेत्तिथिमण्डलम्।
विचित्राद्या यावत् कामेश्वरी भवेत्॥

(Nityā-shoḍaśikārṇava, 8,122)

153) दर्शाद्या पूर्णिमान्ताश्च कलाः पञ्चदशैव तु।
षोडशी तु कला ज्ञेया सच्चिदानन्दरूपिणी॥

(Subhagodaya)

चन्द्रमण्डले हि सादाख्या कला वृद्धिह्रासरहितैका। अन्याः पञ्चदशयातायातभागिन्यः। तदभिन्नायाः श्रीदेव्या अपि चिद्रूपा कला त्रिपुरसुन्दरीपदवाच्यैका।

(comm. on above)

154) कला इत्यासां देवीनां नाम। तच्च सम्प्रदायान्नित्यापदपूर्वकम्।

(Setu-bandha, 1,176)

155) श्रीपरमशिवाभिन्ना शक्तिरेव तावन्नित्या इत्युच्यते। तस्याश्च पञ्चदशकिरणाः तदाकारा अपि तद्वत् कामेश्वरपर्यङ्कयन्त्रणमात्रविधुरइतरधर्मैः सदृशः सन्ति। तेन कामेश्वराङ्कयन्त्रिता एका त्रिपुरा सुन्दरी महानित्या इत्युच्यते। इतरास्तु नित्या एव॥

(ibid 1,23)

156) ईदृशस्य च नित्यं परिवर्तमानस्य कालरूपतिथिचक्रस्यान्तरेव श्रीचक्रं तिष्ठति, न बहिः।

(Bhāskara-rāya's comm.)

157) मुक्तिः याथार्थ्ये ज्ञानमर्थानाम्।

(Tantra-rāja-tantra, 36,17)

158) याथात्म्यज्ञानादसङ्कोच एव मुक्तिरित्यर्थः। (ibid)

159) इति वा यस्य संवित्तिः क्रीडात्वेनाखिलं जगत्।
स पश्यन् सततं युक्तो जीवन्मुक्तो न संशयः॥

(Spanda-nirṇaya, 2,5)

160) एवं सा जीवशक्तिस्तु यदा कुण्डलिनीस्थितिम्।
विहाय ऋजुतां याति स्वेच्छादण्डाहता सती॥
तदा विश्वप्रतीतिः स्यात् प्राणिनामन्यदा पुनः।
निशान्धकारे भुवनस्थितिवत् स्वात्मनः स्थितिः॥
एवं यो वेत्ति यो देहे देशिकदेशदर्शितः।
वेत्ति ब्रह्म परमं मां त्वामपि च साधकः॥
जीवन्मुक्तः स विज्ञेयः शुद्धात्मासक्तमानसः।
अस्पृष्टपुण्यपापश्च शोकहर्षातिभूमिगः॥
रागद्वेषविनिर्मुक्तस्त्यक्तसर्वक्रियाफलः।
निरुपाधिकसन्तुष्टः स्वेच्छाधीनेच्छया युतः॥
स्वदेहमात्रयात्रश्च समश्च स्तुतिनिन्दयोः।
समारिमित्रकल्याणगुणशीलदयान्वितः॥
एवं स कथितो जीवन्मुक्तो लोकेषु साधकः॥

(30,67-73)

161) स्वोपास्यदर्शनं जीवन्मुक्तिः। जीवन्मुक्तो न कर्मभिर्लिप्यते। पुण्यपापैर्वा। न स पुनरावर्तते। न स भूयः संसारं सम्पद्यते। ...ज्ञानी च भक्तो भवेत्॥

(Pārānanda-sūtra, 3,8)

162) एतदुपासनया अविद्यानिवृत्त्या स्वस्वरूपावाप्तिलक्षणो मोक्ष इति भावः।

(Saubhāgya-bhāskara, 2,85)

cf. also Tantra-rāja-tantra, 30,82 ff.

163) योगी ज्ञो ब्रह्मविज्ञानी शिवयोगी तथात्मवित्।
तेनैव विहितं सर्वं प्रपञ्चात्मैक्यविग्रहम्॥
(योगीत्यादिनामपञ्चकं वेदेष्वागमेषु च परमार्थविदस्तत्तन्मतानुगुणं प्रोक्तम्)

(Manoramā on the above)

164) त्वन्मयी धीः समाख्याता मन्मयी चिदुदीरिता।
उभयैक्याद्विवेकात्मा जीवोऽन्यस्तद्विवेकवान्।

(Tantra-rāja-tantra, 36,35)

एतदुक्तं भवति चित्स्वरूपस्य स्वेच्छयोपलब्धिर्बुद्धिरिति। मन्मयी शिवमयी स्वात्मिकेति यावत्। एतदुक्तं भवति उपलब्धिस्वरूपमन्तरेण तरुगतवह्निवत् सैव यदा स्थिता तदा चिदिति संज्ञेति। उभयैक्याद्विवेकात्मा धीचित्स्वरूपयोरपृथक्त्वात् चिदात्मानं विमृशतीति।

(Manoramā on the above)

165) वासना वासयति कर्मणा योजयति जीवमनांसि।

(Jaṭādhara)

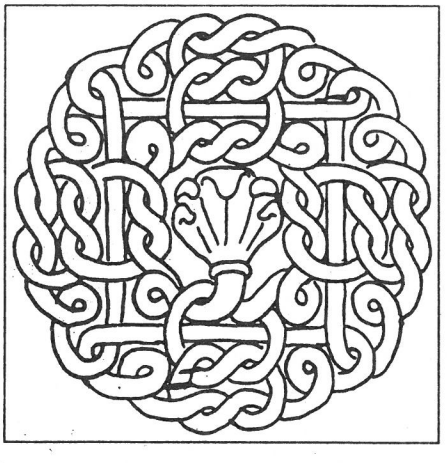
cf. Prakāśa on Varivasyā-rahasya:

कामो योनिः कमला वज्रपाणिर्गुहा मातरिश्वाभ्रमिन्द्रः।
पुनर्गुहा सकला मायया च पुरूच्येषा विश्वमातादिविद्या॥

(Tripuropanishat)

167) क ए ई ल। ह्रीं। ह स क ह ल । ह्रीं। स क ल । ह्रीं॥

168) ह स क ल। ह्रीं। ह स क ह ल। ह्रीं। स क ल। ह्रीं॥

169) मन्त्रवीर्यं शृणु प्राज्ञे कथयामि सुखास्पदम्।
येन ज्ञानानुभूतेन जीवन्मुक्तो भवेन्नरः॥

(Tantra-rāja-tantra, 35,67)