ABOUT THE BOOK

There is hardly a Hindu devotee who has not heard of Sri-Chakra, seen one or held it in reverence. Despite this popularity, however, few are acquainted with details of this diagram or its symbolism and fewer still with the philosophical foundations of its worship.

Here is a book, the first of its kind, written by a well-known scholar and author, drawing the material from original and mostly unpublished sources.

The Bhāvanopanishad, which is the tantrik text for Sri-Chakra, has been translated and annotated here, along with citations from other tantrik sources. The cult has been explained here in detail.

It is at once philosophical, psychological and esoteric in approach. It is meant for the layman and the scholar alike.
THE TANTRA OF 
ŚRĪ-CHAKRA

(BHĀVANOPANISHAT)

by

Vidyālankāra

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THE TANTRA OF ŚRĪ-CHAKRA, (Bhāvanopanishat)
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(BHĀVANOPANISHAT)

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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-vyūha), 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 ōtu-chakra ('the round of the seasons'), rāsi-chakra ('the pattern of the zodiac'), nakshatra-chakra ('the collection of stars') and nādi-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, manipūra 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 sahasrāra ('the thousand-petalled lotus', which is in actuality outside the psychophysical framework, and hence called nirālanīya-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', respon-
sible for compassion, dispassion, generosity, patience etc.) are. They are individual vortices 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 Rgveda. 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'), yogini-chakra ('the representation of recurrent female divinities'), mantra-chakrā ('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 chakras (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 tāntrik context. The concept of bhairavi-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-mandala, a particular pattern of the male and female devotees of Krṣna, identifying themselves with Krṣna and the cowherd 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 dharani-maṇḍala or bhū-maṇḍala ('the earth circle'), svāra-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-mandala (‘the group of stars’). This word acquired an especial cultic significance in the tantras belonging to the Mahāyāna Buddhist persuasion 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 one’s 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 merc), 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, mandala 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 activate energies, stimulate thoughts, harmonize feelings, and co-ordinate inner and outer 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 constituting the physical world of things and beings (mahākāśa), the level representing thoughts and feelings (chittākāśa), 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 tāmas. 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 the 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 (sṛṣṭi) of the bindu, and the bindu as the enfoldment (sāṃihṛti) 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.

II 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, conducive to prosperity. ‘Śrī’ is the name of the mother-goddess who rules over the universe: ‘tvam śrī tvam ātmaḥ (Durgā-sapta-satī, 1, 79). She is so called because all living beings depend upon her for being, for happiness, for the fulfilment of their destiny (śriyate sarvair iti śrīḥ). The conception and employment of Śrī-chakra are relevant only in the framework of an esoteric discipline known as Śrī-vidyā, 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 sarva-
bhūteshu vidyā-rūpeṇa saṁsthitā’); and the form of vidyā is explained as the primordial prakṛti (ādi-prakṛti), viz., the mother-goddess Lakṣmī, whose other name is Śrī. Vidyā also signifies the wisdom that leads to liberation (‘sā vidyā paramā mukter hetu-bhūtā sanātani,’ Durgā, 1, 57); and in this sense, she is the highest divinity (‘Vidyā si sā bhagavatī paramā hi devi’, ibid., 4, 9).

The tāntrik texts speak of ten vidyās or cultic goddesses whose worship is commended for health, happiness, wealth and welfare here, and liberation from phenomenal bondage hereafter. The ten divinities are classified into (1) the extraordinary vidyās’ (mahā-vidyās), Kāli and Tārā; (2) the ‘ordinary vidyās’ (vidyā), Shodāsi (or Tripūrā), Bhuvaneśvari, Bhairavi, Chinnamastā and Dhūmāvatī; and (3) ‘adept vidyās’ (siddha-vidyās), Mātaṅgī, Kamalā and Bhagalāmukhi. The ‘extraordinary’ vidyās presuppose on the part of the devotee great rigour, 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., Shodāsi, is technically known as Śrī-vidyā. Shodāsi literally means ‘the damsel of sixteen years’, and her form is identified with deities like Lalitā, Rāja-rājesvari, Sundarī, Kāmeśvari and Bālā. But the texts explain that the vidyā is called ‘shodāsi’ because the mantra of this vidyā consists of sixteen seed-syllables. We read in Vāmakaśvara-tantra

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:

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 ही
Group II. ह स क ह ल ही
Group III. स क ल ही

The texts add that the syllables in three groups are like beads in a rosary to be recited one after the other (Varivasyā-rahasya, 1, 21). This mantra, which is the verbal form of the mother-goddess is known as pañcha-daśākshari (fifteen-lettered'). By adding the secret syllable 'śrīm' it becomes shoḍāsī (sixteen-lettered'). 'Śrīm' 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-rahasyam', Pratyabhijnā-sūtra).

The mantra is itself the body of the mother-goddess; it describes the body by its power of inward intuition (vimarśā-
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* (*pañchadaśī* or *shoḍaśī*), and the visual expression is the *yantra* (Śrī-chakra). The two are essentially identical.

The three groups of letters in the fifteen-lettered mantra are called ‘peaks’ (*küta*) or sections (*khandā*). They denote respectively Fire (*agnī*), Sun (*sūrya*) and Moon (*soma*); creation, preservation and dissolution; volition (*icchā*), cognition (*jñāna*) and action (*kriyā*); sattva, rajas and tamas; wakefulness (*jāgrat*), dream (*svapna*) and deep sleep (*sushupti*); the knower (*jñātr*), the knowledge (*jñāna*) and the known (*jñetya*); the individual self (*ātmā*), the inner self (*antarātmā*) and the supreme self (*paramātmā*). The triad is usually represented in the *yantra* as a triangle (*trikona*). Śrī-chakra is basically an elaboration of the triangle. When we speak of the sixteen-lettered mantra, we add ‘Śrīm’, 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.

Śrī-chakra is thus basically a triad. We read in *Kālikā-purāṇa*:

\[
\text{तिकोणं मण्डलं चाः भूपं च त्रिरेखा।}
\text{मन्त्रोदपि भक्तरः प्रोक्तः तथा रुपकर्यपुजः} \text{।}
\]
\[
\text{श्रीविधा खुंडली शाक्ति: त्रिवेणां च स्वद्ये।}
\text{वरस्वं जयं जयं यस्मात्समानु त्रिपुर गता} \text{।}
\]

There are three dimensions of the Śrī-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 correspon-
dance 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 sakti-tri-konas, and represent five forms of feminine energy. There are also four triangles with their apexes upward, signifying the male aspect. They are Agni- or Siva-trikonas. 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 navārṇa ideology.

The symbolism of Śrī-chakra is prominently in terms of the numbers three and nine (‘tridhā chaiva navadhā chaiva chakra-saṅketakam punah’, Yogini-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 (navāvarana), arranged in three groups, corresponding to the three sections of the mantra. The tāntrik text dealing especially with the worship of Śrī-chakra, Nityā-hṛdaya, says that Śrī-chakra is produced when the five forms of Sakti and the four forms of Siva get united.

There is a two-fold way of looking at the yantra. If we start from the outer-most enclosure (āvaraṇa) which is in 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, (saṁhṛiti). 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' (srṣṭi). In either case, there are nine enclosures.

III 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 1. (Inner Group symbolising absorption or samhāra)

(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 Rājarājesvarī 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-pīṭha, symbolizing the moon, and representing creation), Vajreśvarī (presiding over Pūrṇagiri-pīṭha, symbolizing the sun, and representing preservation), and Bhaga-mālinī (presiding over Jālandhara-pīṭha, 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 eight-corners (ashta-kona), surrounding the primary triangle consisting of eight triangles, coloured red;

Group II: (Middle Group, symbolising preservation or sthiti)

(4) The figure of ten angles (called ‘inner’ or antar-dasāra) consisting of ten triangles, coloured blue, surrounding the eight-coloured figure;

(5) Another figure of ten angles (called ‘outer’ or bahir-dasāra) surrounding the above, also consisting of ten triangles, coloured red;

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

Group III: (Outer Group, symbolizing extension or sṛṣṭi)

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

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

(9) The square field (chaturasra) 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 Sakti-aspects and the units 1 and the last three are Śiva-aspects. While the
above nine constitute the main pattern of Śrī-chakra, it is usual to introduce between 9 and 8 three concentric, circles (known as ṭri-vṛttā), representing the three worlds (bhū, bhuvah and suvār), 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-māya (being the aperture of the absolute or brahma-randhra on her head); (2) Sarva-siddhi-pradā (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) Sarva-rāthera-sādhaka (being her neck); (6) Sarva-saubhāgya-dāyaka, (being her heart); (7) Sarva-saṁkshobhāṇa (being her navel region); (8) Sarvāśā-pāri-pūraka (being the svādhiśthāna-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, Vaishnnavism, Bhāgavata discipline, solar cult, Vedic religion, Jainism and Buddhism. Correspondances with the chakras of human constitution have also been suggested: mūlādhāra, svādhiśthāna and nābhi in the outer group (Extension), manipūra, 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 Śrī-chakra, there are also twenty-four sandhis (where two
The Šrī-vidyā lore, in which the worship of Šrī-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, Mannatha, Agastya, Nandīśa, Sūrya, Vishnu, Skanda, Šiva and Durvāsa. It is said that each of them started a school of his own with regard to the worship and significance of Šrī-chakra. However, only two came to be current: the school started by the demigod Mannatha (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, Lalītā-itiśati, Tripurā-rakṣaya and Sakti-saṅgama-tantra.

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

Among the three schools, the five sandhyās are devoted to different divinities. In the 'Kādi-school' (also called Kāli-krama), Kāmakalā-kāli is worshipped in the morning, Bhuvanesvarī in the afternoon, Chāmunḍā in the evening, Samayakubjikā at night and Kādi-pañchadaśī at midnight. In the 'Hādi-school' (also called Sundari-krama) the divinities worshipped at the aforesaid five times are respectively: Adyā-kāli, Tārā, Chinna-mastā, Bagalā and Hādi-pañchadaśī. This worship is not recommended for house-holders. In the 'Śādi-school' (also called Tārā-krama), the divinities worshipped are respectively Dakshinā-kāli, Tārā, Bālā, Jñāna-sarasvatī, and Śādi-pañchadaśī. The 'Kādi-school' is said to be sāttvika, the 'Hādi-school' rājasaik, and the 'Śādi-school' tāmasik.

There are three major procedures in the worship of Śrīchakra: (1) Hayagrīva-saṃpradāya, where worship is conducted according to 'dakshiṇāchāra' ('southern recension') em-
ploying Lalitā-sahasra-nāma and Lalitā-trisāti, and offering kumkum; (2) Ānanda-bhairava-sampradāya where worship is conducted according to 'vāmāchāra' ('the left-handed school'); and (3) Dakshināmūrti-sampradāya, where worship is conducted according to 'samayāchāra' ('the doctrinal school'). The third procedure is supposed to be the best. Here the 'extension mode' (sṛṣṭi-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' (saṃhāra-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 Śri-chakra design adopted by the Ānanda-bhairava-sampradāya, but worship to it is not conducted. And in the design accepted by the Hayagrīva-sampradāya, this detail is altogether absent.
I

The Tantrik Background

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 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 'Krṣṇa' division, 19 to the same veda of 'śukla' division, 16 to Śāma-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 prasthānatraya ('foundational triad', the Gitā and the Brahma-sūtras being the other two dimensions), number about thirteen. The master, Śaṅkara, 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 recent 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, Vaishnava, 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 be dependable. 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: Rg, 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 ‘charana-vyūha’ section of Atharva-pariśishta, which is itself supplementary in character.

Affiliation of these ‘upanishads’ to the Atharva-veda is justified on another count. The celebrated Vedic commentator,
Sāyāna, 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 collections (*Ṛg*, *Yajus*, and *Sāman*) are not only referred to collectively as *trayaḥ* in all the early works bearing on vedic knowledge (and even in the tāntrik works), but are themselves comprehensive and consistent.

Sāyāna, 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 'hotṛ' in *Ṛg-veda*, the 'adhvaryu' in *Yajur-veda*, and the 'udgāṭṛ' in *Sāma-veda*. The ritual needed another priest who coordinated 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 errors and lapses. It was also his function to forestal by corrective rituals the undesirable consequences of the errors in the utterance of the *mantras* 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 Sāyāna, 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, 38). 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 thought-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 (brahmanyāyī) 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’thravanaś tad bhesajam”) and thus conferring benefits on humanity (such as health, long life and nourishment, bhaishajyāni, āyushyāni and pausṭikāni). His counterpart, Āṅgiras, 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-pariśiṣṭa (4, 6)
"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 preoccupied 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-siras), viz., the culmination of the Atharvanic ideology.

2. UPANISHADIC FRAMEWORK

There is an Upanishad called Atharva-sira-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:

He equates himself with the Brahman of the earlier upanishads, responsible for the phenomenal world of multiplicity while re-
maining 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 bhagavānatharvasāhirāh"); and his teaching also is called by the same name ("ya idam-atharvasāram brāhmaṇaḥdhitē" 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. Sukra-nīti (4, 3, 27), for instance, mentions that the sciences of medicine (āyurveda), archery (dhanur-veda), music (gandhārva-veda) and the tantras are affiliated to the Rg-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 tāntrik 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-sākhini). The same text contains an eloquent eulogy of this Veda, which in the eyes of the rigorous vedic traditionalists is out of bounds for decent folk (17, 1-26); this is the veda which contains the essence of all the four vedas ('chatur-veda-jñāna-sārah', 26); from this veda emerged the Sāma-veda, Yajur-veda and Rg-veda, characterized by the three guṇas, sattva, rajas, and tamas, respectively (2-3); within its scope (atharva-veda-chakra) is included the kundalī dynamics (10), and in it resides the great mother-goddess who incorporates in herself all the gods, and who re-
presents 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 täntrik 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 a 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 Nārāyanīya-tantra) that the vedas themselves were derived from the Yāmala texts of the täntrik tradition: the Rg-veda from Rudra-yāmala, the Yajur-veda from Vishnu-yāmala, the Sāma-veda from Brahma-yāmala, and the Atharva-veda from Sakti-yāmala.

Some of the täntrik texts (like Kāka-chandesvara-mata) taught that the vedic corpus had become obsolete, due to their great age, while the tantras have arrived to fill their place. Kulārnava-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 purāṇas, 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 täntrik ideology was the composition of täntrik 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 täntrik 'upanishads' have much the same approach with regard to the täntrik 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 täntrik prescriptions. While advancing beyond the action-oriented tantras, these 'upanishads' attempt to re-interpret the vedic message in terms of the täntrik ideology. Lakshmīdhara's gloss on Saundarya-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 one's own being) is wisdom (jñāna). Verbal understanding (sravaṇa), purposeful reflection on the import and significance of the texts (manana), and intent, intimate contemplation (nidhihdyāsana) 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 täntrik framework.

With the exception of three major upanishads (viz., Praśna, Mundaka 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-nārāyanas in 36 khaṇḍas; Bṛhaj-jaṁalā in eight brāhmaṇas; Nṛsimha-pūrva-tāpanīya in eight adhyāyas; Nṛsimha-uttara-tāpanīya in nine khaṇḍas, an 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-siras, Rāma-rahasya, Sītā, Sarabha, Sūrya, Kyshna, Pāṣupata-brahma, Hayagrīva, Dattātreya and Devi 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., Sāndilya and Annapūrṇā). Short text like Ātma, Para-brahma, Mahāvākyas, Atharva-śikhā and Paramahānīsa, 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 Guhyas-śodhā-nyāsa, Shoḍhā, Sumukhi, Kālikā, Śyāmā, and Kālī-medhā-dikṣītas) which are strongly tāntrik in character. They are rightly regarded as ‘Sākta-upanishads’.

The cult of Śrī-Vidyā in particular has a few ‘upanishads’ like Bhāvanā, Tripurā-tāpini, Bahurṣa, 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 Śrī-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’ (chatushṭāp), passing through the conditions of wakefulness, dream, sleep, and beyond.

Tripurā-tāpini-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 also deals with the basic conceptions of Śrī-Vidyā. Bhāskara-raya, 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 in the appendix. While the text ostensibly attempts to explain the ritualistic dimension of Śrī-Vidyā (Kriyā-Kāṇḍa, 5, 1) it is actually a reinterpretation on tāntrik lines of three well-known vedic hymns: the gāyatrī-hymn commencing with “tat-savitur-vareṇyam”, the hymn commencing with “jātavedāse sunavāma”, and the hymn “Tryāmbakam yajāmahe etc” (Yajurveda). In five sections, each of which is called an ‘upanishad’, it deals with the external worship of Śrī-chakra, its symbolism, the iconographic significance of the mother-goddess, meditation on the sacred design, and the employment of Śrī-vidyā to pragmatic ends. It contains a description of the nine enclosures of the Śrī-chakra (3, 3). The account is concluded with the assertion that the innermost point (bindu) in the central triangle is the real Śrī-chakra.

Bahrurcha is another upanishad that is directly concerned with the cult of Śrī-Vidyā. It is short, and is 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 transcendent brahman, impartite and without a second”. The text provides the characteristic vedāntic flavour to the cult of Śrī-Śivāy. It even incorporates the four mahāvākyas (“prajñānam brahma”, “aham brahmā’smi”, “tat-tvam-asi”, and “ayam-ātmā brahma”) into the eulogy of the mother-goddess. The text concludes with the vedic hymn “R̄cho parame vyomam…” 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-samgrahah (ed. by Pandit Jagadisa Sastrin, 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, Nirmaya-sagar Press).

The text consists of exceedingly cryptic statements in the style of the sūtras, with no suggestion of any thematic classi-
fication 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. Śrī-chakra is the design that is worshipped in the cult of Śrī-Vidyā to the accom-
companyment of elaborate and precise rituals, or by contem-
plation on conceptual and symbolic representation. The former aspect is dealt with in the Tripurā-tāpinī-upanishad, while the latter is the theme of Bhāvanopanishad. Śrī-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 Śrī-chakra is sought to be related to the human constitution in its physical, vital and mental aspects. The bulk of the text is occupied with the enumeration of the nine chakras that enter into the composition of Śrī-chakra, and their diagrammatic, cultic and psychophysiological details. The method of enumera-
tion follows the sanikhāra-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 Bhāva-
opanishad have exact correspondances 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 Śrī-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, Chandra-jñāna-tantra, Sammohana-tantra, Nityā-shoḍaṣṭikāraṇava, Mātrikā-tantra, Sundari-hṛdaya, Meru-prastāra-tantra, prāstāra-chintāmani and Bahurūpāśṭaka. It is, however, doubtful, if all these are in fact independent works. We know, for instance, that Sundari-hṛdaya is the name given to a portion of Nityā- shoḍaṣṭikāraṇava. And, we have it on the authority of Bhāskara-rāya, Nityā-shoḍaṣṭikāraṇava 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-shoḍaṣṭikāraṇava, Rahasya-nāma-sahasra (i.e., Lalitā-sahasra-nāma), Mālinī-tantra, Yoginī-hṛdaya (probably the same as Sundari-hṛdaya mentioned in Manoramā), Nityā-hṛdaya (perhaps a part of Tantra-rāja), Bindu-sūtra, Ratna-traya-parikṣhā and Saundarya-lahārī.

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 Śrī-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 Śivarātri in the saka year 1655 (corresponding to 1733 A.D.), and that his commentary on Lalitā-sahasra-nāma (called Saubhāgya-bhāskara) in the Samvat year 1785 (corresponding
to 1728 A.D.). His father was Gambhira-rāya belonging to Rg-veda-śākhā 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 Konamāmbā. His birth place is given as Bhāga-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 Nṛsimhādhvarī (who was a tāntrik initiate under the name Nṛsimhānanda-nātha, and who was the author of a tāntrik work Sāṁbhavānanda-kalpalata, and of the ‘paribhāṣā’ verses for Lalitā-sahara-nāma). Initiated into the tāntrik worship of the mother-goddess even as a boy by his own father, Bhāskara-rāya- bhāratī-dikshita obtained formal initiation and final consecration (pūrṇābhisheka) from the tāntrik master of Surat in Gujarat, Śivadatta-śukla by name (whose initiatory name was Prakāśānanda-nātha). Bhāskara-rāya’s initiatory name (dikṣānāma) was Bhāsurānanda-nātha. He married Ānandi-bāi, and initiated her in Śrī-vidyā (giving her the initiatory name Padmāvatyāmbikā).

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 Śrī-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 Tripurasundari), his commentaries on three upanishads, (Bhāvanopanishad, Kaulopanishad and Traipuropanishad), his gloss on Parasurāma-kalpa-sūtra known as Ratnāloka, and an independent poetical work called Varivasyā-rahasya.

After spending many years in Vārānasī, he returned to the South, initially settling down on the banks of the river Krishṇa at the behest of the ruler Chandrasena (who was his admirer) and finally moving down to Tiruvalaṅgāḍu on the Southern banks of Kāverī in the Chola country. What motivated him to choose this place was the desire to live near his teacher Gaṅgādhara-vājapeyī, under whom he had learnt Nyāya of the Gauḍa type. The Mahratta 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 (Tiruviḍaimarudur). One of his disciples, Umānanda-nātha wrote Nityotsava, an important manual on Śrī-vidyā.

His commentary on Bhāvanopanishad, called merely ‘bhāshya’, is brief but suggestive. He relies mainly on texts like Tantra-rāja-tantra, Māṭrkārnava, Tripurārnava, Yogini-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-paribhāṣā 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 samnyāsa by Vāsudevendra in Kāñchipuram, 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 pranava (om), and concentrating on the esoteric quality of sound (nāda). Besides commentaries on the three Vedāntic prasthānas (the Upanishads, the Gīta and the Brahma-sūtra) and several independent treatises on Vedānta (prakaraṇas), he composed many musical pieces (divyanāma-samkīrtanas). He was a con­temporary of saint Tyāgarāja (1767-1847 A.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 (pratikopāsanā); (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 (stutī), 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 incidental 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:

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, karmanā yojayati jiva-manānasi’). 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 one's 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 tántrik context. We find it used extensively in the Buddhist texts of both theravāda and mahāyāna persuasions in the sense of contemplative exercises. Bhagavad-Gītā (2, 66) takes the word to mean the immediate precondition for tranquility: "there is no intentional consciousness (budhī) for one who has not 'yoked' his senses (ayukta); and he who has not 'yoked' his senses cannot be meditative (bhāvanā), and without meditation there can be no peace (śānti)". Texts like Vishnu-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 meditate on Brahman as well as perform the rituals" ('ubhayam anusandadhma'). The three types are together called bhāva-bhāvanā ('deliberating upon a theme').

However, the tántrik employment of the word has connotations which are peculiar to the tántrik ideology. For instance, the mother-goddess (devī) is said to have three forms: (1) subtle (sūkshma), viz., the fifteen-lettered mantra (pañchadāśi); (2) more subtle (sūkshma-tara), as 'kāma-kalā' which is the universal reality, and (3) most subtle (sūkshma-tama), as the principle of kundalini 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 ‘secrets’ (rahasya): the symbol of worship (pujā- 
saṅketa), the symbol of the fifteen-lettered mantra (mantra- 
saṅketa), and the symbol of Śrī-chakra (chakra-saṅketa). The 
first is on the physical or gross plane (kāyika or sthūla), the 
second on the verbal or subtle plane (vāchika or sūkshma), 
and the third on the mental or transcendental plane (manas 
or para). The three are obviously inter-related. The first two 
are taught in the texts like Tripurā-tāpini- 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:

Of the three methods taught, the first one is supposed to 
be proper for lay devotees with little intellectual 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). 
Kulārnava-tantra (9.37) goes so far as to condemn the first 
two methods accommodating them in three modes in a four-fold 
classification.
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 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 (dharma) 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: Śaṅkara’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 täntrik outlook was getting chastened and crystallized. The täntrik 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 Kulārnava-tantra, which incidentally also contain praise of bhāvanā. Getting inebriated in the bhairavī-rhahra 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 or misfortune), and employment of mantras and mandalas towards covetous and unrighteous ends characterized the tantra in practice during that period. There was naturally a revulsion among the laity towards the tântric cults in general; and even among the tântrik devotees a need was keenly felt to eliminate the evil influence and set the house in order.

It was in this context that the tântrik ideology was sought to be pruned, and cleared of occult encrustations. An attempt was made to reinterpret the details of tântrik practices in terms of abstract symbolisms, so as to keep away the grossly licentious vagabonds and the wicked adventurers seeking to exert their evil influence by occult means. The texts began to caution that the tântrik path was by no means easy or attractive. The Kulărṇava-tantra, 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 (2,117-119). 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 Khechari-mudrā; ‘meat’ (māmsa) is the animal nature of the devotee consisting of merit and demerit; ‘fish’ (matsya) is the breath that goes in the twin-channels idā and pingalā (rivers Gaṅgā and Yamunā); ‘sexual congress’ (maithuna) is the union of Šiva and Šakti in ‘sahasrāra’ or the mingling of the breath with the sushumnā 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 ākāṣa. 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 ap-
pears 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 framework, 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 tāntrik outlook with the vedāntic approach.

The tāntrik sects (āchāras) that evolved in the wake of this rapprochement 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 protagonists, 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 daytime. The 'Vaishnavāchāra' 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 (ishta-devatā, mostly Vishnu) during daytime and repetition of sacred formulae (japa) during nights. The 'Saivāchāra' 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 'Dakshināchāra', 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 cemeteries,
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 ‘Vāmāchāra’, 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 (śishta), at other times they are outlandish (bhrashta); some of them are wont 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 ‘Vāmāchāra’; outwardly they adopt ‘Śaivāchāra’; in assemblies they pass for devotees of ‘Vaishnavāchāra’.

अन: शाक्त बहि: शैव: सभायां वैष्णव मला ।
नानावेष्ठरा: कौला विचरन्ति साहित्ये ॥

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 'Vaishnavāchāra' least meritorious; it is silent about the 'Vedāchāra'.

A related conception concerns the dispositions 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.

The 'animal' disposition consists largely of instinctual urges and physical inclination; *tamas* is the guna 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 'Vaishnavāchāra', the 'Śaivāchāra' or the 'Dakshināchāra'; 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.

The 'valiant' disposition is dominated by *rojas*, 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 (*kundalini*) 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*).
The ‘divine’ disposition 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 (bahir-yāga), this disposition is eligible to ‘inner worship’ (antar-yāga). 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 constitutions are threefold, 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: ‘dakshina’, ‘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.

Parāśurāma-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:

देव्यह्भाव्युक्तः स्मरितरे वज्रचन्द्रचान्यां सिद्धार्थः।

27
The auspicious Master is the all-causative power.

The guru, (the word derived from root gri, ‘gri kṣgroruchaka, Unādi, 1, 14), is one who instructs religious lore to a student (‘gṛṇāti upadiśati-vedādi-śāstrāni’), or one who is adored because of his greatness in wisdom or austerity (‘gīryate stūyate-sau mahattvāt 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-tvandhakārah 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-rūpena, avidyām nāsayati’). Alternately, gu is made to signify reality, and ru knowledge thereof (‘gu-kārah sad-iti prokto ru-kāro jñānavāchakah’).

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 Vi.smṛti, 32, 1), the tāntrik tradition distinguishes between the preceptor (sīkṣā-guru), who imparts scholastic wisdom, and the master (dīkṣā-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 dīkṣa, Taittitriya-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', 'mantra 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". The Indian word for initiation is 'dikṣā'; the first syllable (dī) signifies the imparting of the true import of knowledge ('diyate jñāna-sadbhāvah'), and the second (kṣa) the destruction of all impediments to progress ('kshiyate pāpa-samchayah'). In the orthodox texts like Satapatha-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 dikṣā 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 dikṣā 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) higher than that, initiation by mere look (dyāk) 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. The initiation that he gives is technically known as 'perfect consecration' (pūrṇābhisheka).

Such a master is hailed as 'Śri-guru', the honorific prefix 'Śri' suggesting unrivalled excellence 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!" 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. 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-chāntana). This he must do even before he thinks of his chosen deity (devatā-chāntana). 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." 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 sanctity and power only when it is correctly and willingly communicated by the master; 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". 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 one's own transcendental self is higher than the deity."

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 ghāṭa (pot), kalaśa (jar) and kumbha (pitcher) mean the same thing, so the mantra, the devatā and the guru are essentially the same". 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 unison of mind and the vital forces in the order to realize the inner self. 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 one's 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 regulative 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 (upayā) viz., supreme and transcendental reality, in its reflexive aspect or energy dynamics (vimarṣa 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 Śrī-vidyārṇava-tantra 1, 382-386), illustrates the role the guru plays in the aspirant's spiritual unfoldment:

\[
\text{नमस्ते नाथ भगवन् शिवाय भुज्मन्दिपिणे।}
\text{विद्यादेश स्वज्ञानेन्द्रियिंश।}\\
\text{नवाय नवह्याय परमार्थंकरः।}
\text{समाज्ञानतोभेदभावे विद्यत्याय ते।}\\
\text{स्वतन्त्र यथकुलितविभाय परमात्मने।}
\text{परत्तेन्य भक्तानं भव्यानं भव्यहरिपिणे।}\\
\text{विवेकिन्त्य विवेकाय भिमराय निरंजनामू।}
\text{प्रकाशिन्त्य प्रकाशाय ज्ञात्तिनां ढानतिपिणे।}\\
\text{पुरातनं पार्व्ये: प्रते नमस्तुमातिपुर्व्ये।}
\text{सदा मक्षित्तप्ये विषेण्टि भवदात्तन।}\\
\]

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 transcen-
dental 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 that his own mind be the guru's seat.

It does not, however, mean that the guru is a mere abstract conception. The tantrik 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 samipra-dâya which is defined in the tantrik texts as whispering into the ears of the prepared disciple the highest truth so as to awaken him spiritually. The never-failing successive transmission of the tantrik 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 (mahâbodha-rûpa) 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. He not only reveals to the aspirant the transcendental reality but helps him realize his own essential reality (śvârtha-paramārtha-prakâtana-paro guruh).

The tantrik 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-prakâśa). The power of the sacred word (mantra-vîrya) 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.

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. Each tāntrik master represents Mahākāla, the original giver of the liberating mantra. The Mālinī-tantra identifies the guru with the primordial revealer of the potency of the mantra (mantra-virya).

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):

पुस्पायः १

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:

**गृहाया भवेचछिकः**

The master is also the ultimate cause of all phenomenal processes, 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-samvit* or the pure being (*sat*), devoid of all limitations, differentiations, obstructions, inclinations and urges. This *parā-samvit* 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 (symbolising the ānanda aspect). The two principles are in reality, one: undifferentiated and unmanifest in the *parā-samvit*. However, in the phenomenal context, the Śiva principle is the first evolute, followed by the Śakti-principle, which has threemodalities of energy viz., inclination (*icchā*), awareness (*jñāna*) and action (*kriyā*).

The modality of ‘inclination’ initially occurs as the principle of Śadāśiva (or *sādākhya*, where the first experience of individuated being is had), involving the dichotomy between the ‘I’ and the ‘This’, with emphasis on the subjective aspect of experience; the modality of ‘awareness’ occurs initially as the principle of īśvara (‘lord of the phenomenal presentations’), with emphasis on the objective aspect of the ‘I-This’ dichotomy; and the modality of ‘action’ manifests originally as *suddha-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’ (*suddha-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 māyā which sees them as distinct.20

These five categories constitute 'the pure path' (śuddhādhvā) characterized by the modalities of consciousness only (chid-rūpa). The parāsāmvit thus acquires five-fold powers: (śakti): enduring (nitya) as consciousness (śiva); pervasive (vyāpaka) as bliss (śakti); complete (pūrṇa) or ever content (nitya-trpta); inclination (sadaśiva), omniscient (sarvajña) as awareness (iśvara); and omnipotent (sarva-kārtr) 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 (suddha), 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' (aśuddhādhvā), and characterized by non-consciousness (achid-rūpa). The power of obscuration (māyā-śakti) is the fundamental principle operat-
ing 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 Sāmkhya 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 (ahamkāra), the potential but unformulated awareness (mahat), the primordial nature (mūlaprakṛti), 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 (śat-trīṃśat-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 one’s own self with the master and with Śiva, they insist that the aspirant must be ‘devoted’ to the master. 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 नवरूपहः देवः || ॥ ॥

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

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

गुरुर्वा भक्तेऽविष्णुः सा बिमर्शमियो मता ।
नवलं तस्य देव्याः रन्ध्रवेतावभासते ॥

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

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

The principle of _śīva_, as the first evolute, is differentiated from the ultimate principle of pure and transcendental consciousness (_parā-saṅvīt_) 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 _sakti_, on the other hand, evolving directly from the principle of _śīva_, is the cosmic energy which defines the objective context (viz., the notion of 'This', _idam_). The phenomenal projection actually proceeds from the principle of _sakti_ (who is, therefore, described as the mother-goddess, _mātā_) as the three modalities of energy: 'inclination' (_icchā_), 'awareness' (_jñāna_) and 'action' (_karma_).
The principles of śiva and tākti are undistinguished, and occur in perfect harmony in the ultimate state of cosmic dissolution (saṁhāra or pralaya). During creation (sṛṣṭi), however, the bipolarity of the ‘I’ and the ‘This’ (the functions respectively of the principles of śiva and the principle of tākti) 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’ (vimāraśā), 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’ (vimāraśā) is explained as the principle of ‘illumination’ becoming aware of the processes in its own being as active consciousness (‘percipient’, pramāṛṛ), 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 processes²⁴ (identification and alienation); and separates what is thus united”. Principally, ‘deliberation’ signifies dichotomization in the act of awareness in terms of ‘self-awareness’ (ahamṭā) and ‘object-awareness’ (idamṭā).

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 suṣkumṭā. 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’ (hrdaya, as the seat of the 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 (amrtatva). 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 Maitri-upanishad (6, 21).

The idea of 'channels' of energy figures prominently in the täntrik 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 lesser '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 susumṇā has already been referred to. It occurs inside the most minute channel (called chitrini, representing the lunar energy in the body), enclosed within another channel (known as vajrini, representing the solar energy in the body), which runs inside and along the backbone (called meru-danda). 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-kunda 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., svādhisthāna-water, manipūra-fire, anāhata-air, viśuddha-ether and ājñā-mind).

Thus the susumṇā is the most fundamental chord in human existence, comprehending as it does the three basic strands
(viz., the gunas), 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-danda is another channel, called īdā, originating from the same source as the sushumṇā, but ending in the left nostril: and to its right, also outside the meru-danda, is the channel known as piṅgalā, originating as īdā does but ending in the right-nostril. If sushumṇā represents the principle of fire, īdā (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-trivenī, three streams united), and symbolize the new-moon (āmāvāsyā, when sun and moon meet). They branch off ordinarily as separated streams (mukta-trivenī). The streams referred to here are imagined to be the subtle and organismic representatives of the river Gaṅgā (īdā), the river Yamunā (piṅgalā) and the hidden river Sarasvatī (sushumṇā).

The central channel is closely related to the cosmic energy that lies dormant in every living being, kundalinī 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 sakti in man (‘deliberation’, vīmārśā) 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 kundalinī, which, uncoiling itself, would ascend along the central channel and reach ‘the thousand-petalled lotus’. The dichotomy between the twin principles is thus eliminated. The deliberation of sakti 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 sushumna or the actualized power of vinarśā. 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 svādhisthāna region), the two organs of vision (eyes, manipūra), 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’ (ōgha, 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 (mānauaugha), 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. Conventionally, the three names in each ‘current’ represent the hierarchy of one’s own masters in three generations: one’s 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 Bhāvanopanishad belongs gives the names of the nine masters as follows: I 'the divine current', 1. Prakāsa ('illumination', viz., the principle of śiva) 2. Vimarśā ('deliberation', viz., the principle of sakti); 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 suddha-vidyā); 5. Satya (or Śrī-satya, 'truth' concerning the illumination and its deliberation, corresponding to Ṣiva); 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 niyatī); 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 Prakāsa, 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 (avakāsa) which are called 'apertures (randhra).27

The idea of apertures has been pressed for further implications. The Sanskrit word randhra may mean, besides out-
let, '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 (kaṭākṣha) works. These inlet-outlets are really the expression of the master's deliberation.

नवचक्रहृयं श्रीचक्रम् || ३ ||

3. 'Śrīchakra 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

नवचक्रहृयं 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 Bhāvanopanishad 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 texts used by Upanishad-brahma-yogi, in fact, makes the sentence read:

केन? नवरत्नाध्यो देवेः नवशाक्तिमयं 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 Śrī-chakra; the nine outlets of the body corresponding with the nine units of Śrī-chakra, each of which is a power (śakti).

Illustration of Śrī Chakra

Bhāskara-rāya's reading emphasizes that the Śrī-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
designated a chakra (e.g., *trailokya-mohana-chakra, Sarva-siddhi-prada, Sarva-roga-hara*). The individual patterns denote aspects or details of the composite pattern, familiar as ‘Sri-chakra’, which is “auspicious” by virtue of its integrated arrangement (*samashthi*). The real Sri-chakra, however, is the central point (*bindu*, called ‘Sarvananda-maya-chakra’), symbolising 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; svakiyo deha eva trailokya-mohanādi-navachakra-samashṭi-rūpa - Śrīchakrābhinnah’). The body as a total organism corresponds to Sri-chakra as an entire pattern. The details of the correspondance, however, are matters of secret instruction, according to him. He notes that the source-book for this upanishad, viz., Tantra-rāja-tantra, does not spell out the identity of the human body with the Sri-chakra; and he explains that it is because *Nityā-shoḍaśikārṇava* deals with this issue at length. Probably he had in mind the ‘chakra-sañketa’, (‘symbolism of the chakra’) portion of the ‘Yogni-hṛdaya’, which constitutes the concluding part of this text. In any case, the body, like Sri-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:

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The concept of *chakra* in Indian literature is varied. The word is derived from the root *kr* (‘to do’), and etymologically it signifies an 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 diagrams, implements, and machines that are meant to accomplish certain pre-determined effects are also
chakras. An extended use of the word is in the sense of assemblage (samūha, vraja), army (senā), or empire (rāṣṭra). We thus have stellar constellations (nakshatra-chakra), planetary arrangements (rāsi-chakra) letter groupings (mātrka-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’), yogini-chakra (‘the assemblage of esoteric helpers’), and so on.

A special connotation of the word is to be found in the idea of the human constitution being composed of several channels of vital force (nādi-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 nādis situated at the toe of the foot (pādaṅgushṭha), the heel (prshñi), the ankle (gulpha), the knee (jānu), anus (gudu), the mūlādhāra, the sacral plexus, the perineum (yoni), the testes (mushka), the penis (meḥhra), the groin (vaṃkṣhṇa), the svādhiṣṭhāna, the īdā and the piṇ-gata in the kanda-yoni, the navel (nābhi, umbilical region), the maniṇīra, the thumb (aṅgushṭha), the elbow (aratni), the armpit (ikṣha), the anāhata, the tip of the tongue (jihvāgra), the viśuddha, the soft palate (ghanṭikā), uvular (tālu), palate, the nose-tip (nāsāgra), between the eye-brows (bhrū-madhya), the ājñā, below this region (lalaṇā), the mind (manas), and the middle region of the cerebrum (soma).

Of these channels, six (śaṭ-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, re-
presenting the earth element and symbolising the source of physical desires: (2) the svādhishṭāna situated below the navel and in region around the root of the penis (medhra), representing the water element; (3) the maṇḍūra (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 sam-bhoga-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 Uṣṇīša-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 back-bone (called meru-danda), 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 kundalini (śakti) through the brahma-dvāra (the gateway at the base of the sushumṇā, where the chitrinī channel opens up). The ascent
of the kundalini, which is the purpose of many yogic and tântrik practices involves breaking through three knots (gran-
thi), named after the three principal divinities, Brahmā (at the base, mūlādharma), Vishnu (at the heart, anāhata) and Rudra (between the eye-brows, ājnā), before it passes out of the brahma-randhra to reach ‘the thousand-petalled lotus’.29

The principle of open space (ākāśa) represents pure con-
sciousness (śiva) while the principle of energy (kundalini) re-
presents power (sakti). The former provides the foundation
for the latter; and the two are related to each other as mean-
ing (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 (icchā),
cognitions (jñāna) and behaviour (kriyā) are manifestations
of the sakti principle. The latter consists essentially of arti-
culations. The Sanskrit alphabet ranging from ‘a’ to ‘ha’ con-
tains forty-nine30 letters, excluding the composite letter
‘ksa’ which is counted as the fiftieth. The entire alphabet is
represented in the identifying activity of consciousness as ‘a-
ham’ (‘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 nādi-chakra.
Forty-nine of the currents are distributed thus in the six
chakras; the mūlādharma-4; the svādhisthāna-6; the mani-
pūra-8; the anāhata-12; the viśuddha-16; and the ājnā-3. Add
to this the central channel (sushumṇā); and we have fifty
currents.

Parallel to the mātyākā-chakra and the nādi-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 (navārna), and this is what the nine chakras of Śrī-
chakra symbolize. The reduction is on the basis of the three-
fold groupings (tri-khanda), in terms of the sun, the moon and the fire, mentioned above.

The details of Śrī-chakra have been elaborately dealt with in an earlier publication, Śrī-chakra; Its Yantra, Mantra and
The main features may here be recounted. The expression Śrī-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-samājha) 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 (śīva) and primordial power (śakti), the two principles stand in the relation of ‘illumination’ (prakāśa) and ‘deliberation’ (vimarsā). It is the aggregate (chakra) of varied powers (śakti) belonging to consciousness (śīva), 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 (pīndāṇḍa). It is in this sense a psychocosmic plan, comprehending the objective space (mahākāśa) subjective space (cittākāśa), 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.

Śrī-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 śīva and śakti are contained in Śrī-chakra.32 The plan of Śrī-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 actions (kriyā), the intention (icchā) being the sole reserve of the primordial power, which deliberates.

In the mātrkā-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 mātrkā-śakti. 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 (srṣṭi-krama). It can also contract (saṅkocha) and withdraw the world of differentiations into one's own mere being and pure awareness (samhāra). This follows an inward trend.

Śrī-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 (mātr), 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 (jñānātmā). 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 of dimensions.Śrī-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 Śrī-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 Śrī-chakra are as follows:

I. The outer four-sided figure (bhūpura), called ‘Trailokya-mohana-chakra’, consisting of three lines, in the first of which are accommodated the ten ‘attainment-divinities (siddhis), in the second the eight ‘mother-goddesses’ (mātrkas), 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 Śrī-chakra in the Hayagrīva-tradition; and in the Ānanda-bhairava-tradition, it is present but not worshipped; in the Dakshiṇāmūrti 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 Śrī-chakra).

II. The sixteen-petalled lotus (shodasa-dala-padma), called ‘Sarvāśa-paripūraka-chakra’ within the triple-girdle; in each of the petals of this lotus, one of the sixteen kalā-deities (Kāmaśkarṣi etc.) is accommodated.

III. The eight-petalled lotus (ashta-dala-padma), called ‘Sarva-sanikhobhana-chakra’, within the above; in each of the petals, one of the eight divinities (Anāṅga-kusumā etc.) is accommodated.

IV. The fourteen-sided figure (chatur-ḍāśāra), called ‘Sarva-
sauhāgya-dāyaka-chakra', within the above; fourteen divinities (Samkhshobhini etc.) are accommodated.

V. The outer ten-sided figure (bāhir-daśāra), called 'Sarvārtha-sādhaka-chakra', within the above; ten divinities (Sarva-siddhi-pradā etc.) are accommodated.

VI. The inner ten-sided figure (antar-daśāra), called 'Sarvārakshā-kara-chakra', within the above; ten divinities (Sarvajñā etc.) are accommodated.

VII. The eight-sided figure (ashtāra), called 'Sarvā-rogahara-chakra' within the above; the eight speech-divinities (Vaśinī etc.) are accommodated.

VIII. The triangle (trikona), called 'Sarvā-siddhi-pradā-chakra' within the above; the three goddesses Kāmeśvari, Vajreśvari 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-sundari herself.

The above account follows the order of absorption (saṁ-hāra-krama) accepted in the Daśkṣiṇā-mūrti-sampradāya. If this order counts the outer-most enclosure (bhūpura) first and closes with the central point (bindu), the order of preservation (sthitī-krama) counts the enclosures from the outer-most enclosure till the eight-sided figure (ashtāra) and again from the central point (bindu) till the fourteen-sided figure (chaturdaśāra); and the order of emanation (srṣṭī-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 navel and in the region around the root of the penis).

   The circle that is enclosed by this—the loin (kaṭī).

III. The eight-petalled lotus—the navel region (nābhi).

IV. The fourteen-sided figure—the abdominal region (Kukṣhi-vṛttā).

V. The outer ten-sided figure—the neck (kaṇṭha).

VI. The inner ten-sided figure—the region between the eyebrows (bhrū-madhya).

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

VIII. The triangle—the top of the head (maṣṭaka).

IX. The central point—the opening on the crown of the head leading to ‘the thousand-petalled lotus’ (brahma-rāṇidhra).

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

   1. the mūḷādhāra-chakra: the bhūpura;
   2. the svādhiṣṭhāna-chakra: the shoḍaśa-dala-padma;
   3. the manipūra-chakra: the asṭa-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 asṭāra;
8. the soma-chakra: the trikona;
9. the sahasrāra-padma: the bindu.

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

The exact significance of this sentence is obscure. Bhāskararāya merely recounts the contextual reference in Tantra-rājatantra (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 ('atasmīmstad-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). 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 or Śrī-chakra, or what the relevance of Vārāhī and Kurukullā are in the meditation on 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 mārana, driving the enemy out, ucchatana 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, Sabari, Mahāmāyūrī, 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' (mātrkā, mātā iva): Brahmāṇī (or Brāhma, spouse of Brahma, principle of immanence and being), Māheśvari (or Ṣaṇī, spouse of Ṣiva, principle of absolute domination), Kaumārī (or Kārttikeyī, also known as Māyūrī, spouse of Kumāra, principle of everlasting youth), Vaishṇavī (spouse of Viṣṇu, principle of pervasion), Vārāhī (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 Chāmundā (principle of destroying demons) for Yami. Varāhapurāṇa (Section on the emanation of the host of Mātrkas), however, enumerates eight of them (ashta-mātrkā) including Yamī and adding Māhendrī instead of Chāmundā. Kurukullā figures less frequently, but is listed as one of the nine-family-divinities (kula-devī) of the tāntrik practitioners: Nārasimhi, Chāmundā, Vāruni, Kalāpi, Kurukullā, Nārāyanī, Kaumārī, Parājītē and Aparājītē. She is classed among the sixteen nityā divinities; and Nityā-tantra has a section (paṭala) for her. Śrīvidyārṇava-tantra includes her as a mātrkā (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 Kāmes-varī, ch. 7).

Kurukullā is regarded here as the deity chosen to receive the offerings on behalf of the sixteen nityā-divinities. The commentator explains that she is thus undifferentiated (aprtha-gbhūta) from each of these nityā-divinities. Vārāhī is regarded as the very part and parcel (aṅga-bhūta) of the sixteen nityā-divinities. The sixteen nityās represent the full moon of which Śrī-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 Vārāhī as an 'arrestor' (stambhana-karī). In fact, in the tāntrik rituals, Vārāhī is invoked for paralysing the enemy (stambhana), and Kurukullā is invoked for 'fulfilment of all desires' (sarvabhishtā-saṁsiddhyai sula-bho'yan).

Bhāskara-rāya suggests that Vārāhī 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' Vārāhī 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 vinarsā ('deliberation') aspect of the feminine principle (śakti). The former is represented by the central point (bindu) in Śri-chakra and the latter by the triangle (trikona). 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 Bhāskara-rāya explains that this divinity resides in the auspicious city (Śri-pura, viz., Śri-chakra) in the well of 'deliberation' ('vimarsā-maya-vāpyām'), between the ramparts of ego (ahamkāra) and individualized consciousness (chitta).43
A few details about these two divinities that would be of interest outside the context of Śri-chakra may now be given. Vārāhī, it was said, is counted among the seven 'mother-like goddesses' (mātrakās) as representing the power of Varāha, an incarnation of Vishnu. Vārāhī (also called Pañchamī and Vārtāli) 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 täntrik adept Varāhānanda-nātha. She is described in the täntrik texts as of frightful appearance (mahāghora mahā-bhūmā bhairavī) with terrible tusks, but smiling charmingly, invincible, 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. 

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 (Rāja-śyāmalā) 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 yogins, an attendant on the mother-goddess, having the form of a boar, being similar to the wild boar in prowess, and being the mother of the boar. She is said to have lifted up the earth with her tusks to confer benefit on all creatures. She is sometimes described as the wife of Vishvakṣena, the commander of the forces of Vishnu (Vishvakṣena-kāntā). But it is more usual to regard her as the power of Vishnu himself in his incarnation as Varāha. In Märkandeya-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 mātrkās took their forms thus. Vishnu’s power that accompanied the mother-goddess on this occasion was Vārāhī.

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). When she is worshipped, she is surrounded by her own saktis, especially the four ‘en-
closure-spirits’ all quivering with passion, excitement and happiness (āvāraṇa-devatā). Her formula for invocation consisting of twenty-five letters is known as ‘trikhanḍā’ (in three sections). She is a composite divinity of being, consciousness and bliss (sacchidānanda-vigrāhā). 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.\(^5\)

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”.\(^6\)

The objectives of human life (puruṣārthas) are traditionally four: Life in accordance with scriptural injunctions and social norms (dharma), wealth in order to fulfil one’s normal
functions and duties (artha), pleasures 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 ('tешām agādhāpāra-vistāratvāt'). The word 'sāgara' is also used for the highest count of numbers: vinda, kharva, nikharva, śāmkha, padma and sāgara, each increasing tenfold 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' (ürā) 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.°

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), Vārāhi 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. Vārāhi 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 enjoyment 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 also (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.

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

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

But it is obvious by 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 as 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):

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 yoni-mudrā and ending with surva-samikshobhini-mudrā correspond with the nine powers beginning with Mahā-tripura-sundarī and ending with Tripura”.

And, he reads the next sentence as:

॥ त्रिपुरात्रिपुरा-सुंदरीनि मुद्रारूपः।

“... 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 intentions to be thus manifold (nānā-vidha-samkalpāh). 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., ‘Saṃkalpāh 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:

॥ शास्त्रीयो भवेत्रेहो नववलं तु लघदिभः।
॥ संस्कृतम्: कल्पतरसः स्वतःत्र रूपः: 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 (purushärthas) bring the delimited body into contact with the immeasurable world around.

The rich and significant imagery of tántrik 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 yojana is the distance equal to four krošas 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 (prādakshinya-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-ratnām mahā-dvipam').

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 of 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 Kāla-chakrāntargata-śrī-chakrasya bhavana-nāma-nīm'). This ideology equates the 'time-cycle' (kāla-chakra) with the 'world-cycle' (loka-chakra). The equation is made possible by the sixteen units (shodāsa), which are common to them. Our transactions depend upon these two dimensions.

The division of time into years (abdi) is similar to the division of the world-space into islands (dvipa). 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 tīthi-nityās. The sixteenth nityā, known as Chitā, 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 recalled 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 transactionally divided into nine parts: (1) ghatikā: span of twenty-four minutes; (2) yāma: duration of three hours; (3) aho-rātra: day-and-night; (4) vāra: week-day; (5) tīthi: lunar day; (6) pāksha: fortnight; (7) māsa: lunar month; (8) rtu: 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 (nila); (3) cat's eye (vaiḍūrya); (4) coral (pravāla or vid-
ruma); (5) pearl (muktā); (6) emerald (marakata); (7) diamond (vajra); (8) cow's fat-stone (gomedā); and (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' (matrkā-), 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-). Each of these is in nine units. The nine units of the time have already been mentioned. The nine mudrās are 'saṁkhsobhaṇa', 'Sarvā-karshaṇa', 'Sarva-vaśaṁkara', 'Sarvonmādana', 'Śarva-mahāṅkuśa', 'Śarva-khechari', 'Śarva-yoni' and 'Śarva-bija'. The nine mātrkas 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 gurus are Prakāśananda-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 (jñātr), object (jñeyā) 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 (oajas) 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.\textsuperscript{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 ‘atadguna-sam-vijñāna-bahuvrihi’ 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”.\textsuperscript{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.
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):

The imagery conjured up in the tāntrik texts dealing with the worship of the mother-goddess Lalitā (or Rāja-rājesvari) 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 samkalpasya dātā’), and which has the power to endure till the end of the kalpa (‘kalpa-sthāyi’), which is the period of time equivalent to a day of Brahmā (covering one thousand mohāyugas, a maha-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 referred to. In that island is a great garden (mahodyāna) con-
sisting of many species of trees, especially the trees of plenty like sañtāna, kalpaka, hari-chandana, mandāra, pārijāta, bilva and kadamba. 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-mandapa). The hall is supported by one thousand pillars made of gems (sahasra-ratna-stambha-mandapa). Inside this vast enclosure 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-padmātavī), in which 'the mansion of the wish-granting jewel (chintāmaṇi-grha)' 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-mani-maya-vedikā), on which the great throne (mahā-sīnhāsana) is placed. The throne supports a cot (mañcha), the four legs of which are Brahmā (the God of creation), Vishnu (the God of preservation), Rudra (the God of destruction), and Īśvara (the Lord of all creatures). The plank (phalaka) of the cot represents Śaḍāśiva (the ever-auspicious but inert principle of pure consciousness), corpse-like hence also called Śaḍāśiva-preta. On the cot sits Lalitā surrounded by nine guardian-spirits (nava-śakti): Vibhūti ('splendour'), Unnati ('upliftment'), Kānti ('lustre'), Hṛṣṭi ('satisfaction'), Kīrti ('celebrity'), Sannati ('courtesy'), Vyūṣṭi ('prosperity'), Utkṛṣṭa ('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 ('ārīchakrāṇkitam aruṇa-tāmarasa-padmarūpam yoga-pīṭham'), symbolizing the very heart-lotus (hrdayāravinda) of the devotee.

The symbolism of the foregoing account is obvious. The mother-goddess who is worshipped in Śrī-chakra is indeed the entire universe 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 (pindānda). He
is helped in this identification through devotion to his master as the very representation of the mother-goddess. 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. 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 (sāṅkalpa) can indeed be the fabled trees of plenty. The expression ‘sāṅkalpa’ means basically the bringing about of ‘desire’ (kalpayati sarva-kāmam saṁpādayati), producing an effect, causing a movement, or making something. With the prefix ‘sāṁ’ 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.

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. Upanishad-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. 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 (śārīrāgni-sāṁbhūta-padārtha-viśeshah). 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.
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 constituents 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 (katu), astringent (kashaya) and salty (lavana), nourishing the following bodily constituents respectively: semen, marrow, fat-tissue, muscle, chyle and blood, and bone. It is well-known that the bodily constituents are associated with the chakras, with the mátrkas, and the presiding deities: (1) muladhāra (at the base)— bone; six letters from va; dakini and Gaṇapati; salty taste; (2) svadhishṭhana (at the penis)—fat-tissue, letters ba to la; Sākinī and Brahmā; bitter taste; (3) manipūra (at the navel)— muscle, letters da to pha; Lākinī and Vishṇu; pungent taste, (4) anāhata (in the heart)— blood; letters ka to ṯha; Rākinī and Śiva: astringent taste; (5) viṣuddhā (at the throat)— skin (tvag) (?); the vowels a to ah; Dākinī and Jivātmā (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) grīṣma (summer, generally May-June)—sour taste; (3) varsha (rains, July-August)—bitter taste; (4) sarad (autumn, September-October)—pungent taste; (5) hemanta (winter, November-December)—astringent; and (6) śisīra (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 idā and the pīṅgalā channels, entwining the
central channel (sushumna), which has six centers (anahata to ajna), or hollow spaces described as apertures (randhra). These six centres are, as mentioned above seats of the attendant deities, Dakini, etc. The secret teaching of the tantras insists on understanding the symbolic import of the correspondances between the seasons and their seats (adhara), viz., the six chakras (anahata etc.) which are controlled by the attendant deities.

The 'taste' (rasa) is explained in Yogini-hridaya ('mantrasaṅketa', 41) with reference to its 'gross' (sthula, involved in the water element) and 'subtle' (sukshma, involved in the earth element) aspects, which are determined by the lunar units in the several centres of the constitution; its relatedness to nectar (amrta) which is the essence of the lunar orb is also brought out.

The expression 'tejah' has been explained in Tantra-rāja-tantra (30, 51-55). In the muladhara of all living creatures, fire (agni) is located; in the anahata (heart), sun (surya); 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 (Lalita), 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 Kalpakodyana, before the nine gems are reached, there are horses and elephants, and after the gems, a moat filled with water (parikhā) surrounding the central jewelled hall (mānikya-mandapa). 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). The moat filled with water symbolizes compassion (karuna) for all living beings, 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.

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 Śri-chakra’.

These sentences wind up the introductory portion of the upanishadic text. Worship of Śri-chakra (Śrī-chakra-pūjāvani) 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 processes of consecration (yantra-pūjā); (ii) methodical repetition of the pañchadāsi, or sihdāsi, 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-sāṅketa); (ii) symbolism of the mantra (mantra-sāṅketa); and (iii) symbolism of the worship ritual (pūjā-sāṅketa).

The idea of symbolism suggests the secret form (rahasyam rūpam), as the commentary (Setubandha) points out. The significance of Śrī-chakra is that it is the secret form of the mother-goddess representing a collocation of diversified powers (śakti-samūha), for the threefold phenomenal processes: emanation, preservation and withdrawal. The mantra of Śrī-vidyā
is another secret form of the mother-goddess, but suggesting that the initial power is the sound and identified with the kundalini 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 correspondances between the principles involved in the yantra and those in the mantra, and identifies the mother-goddess with the devotee himself. The secret aspect of worship is brought out in the tântrik aphorism: 'Bliss is the form of Brahman, and it is organised in the body'.

The upanishadic text attempts to explain the secret form of worship which involves the understanding of the correspondances 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 correspondances 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 (icchā-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 (jñeyā) 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 (pūjā), 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 ad-
dition 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 puñyate', 'pūjana-yogyam'). It may be construed to mean, as the author of Manorama has done, any article employed in worship ('pujopakaranam'). 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 external 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 Śrī-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.

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 a 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 ‘ekikarānam’ 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 to 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. The text seeks to point out that the Śrī-chakra is really one's own body; that the details thereof can all be identified within his own constitution; and that the understanding of this correspondance is also within one's 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 Trailokyamohana)

9. 'The emotional states like love, along with the normal constraints, are the attainment 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 Śrī-chakra in terms of the nine enclosures now begins. An account of Śrī-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 Śrī-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 (saṅhāra-krama) of the Dakshināmūrit-tradition. This procedure moves from the outermost enclosure inwards till the central point (bindu) is reached. This is the order followed in the upaniṣadic text, as also in Tantra-rāja-tantra (35, 7-13).

I. The first line of this surrounding 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 (ānimā) etc. These attainments are said to be consequent
on 'gross control over the elements' (sthūlasāniyama) (cf. Patañjali’s Yoga-sūtra, 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) animā (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 the moon with his finger); (7) prākāmya (the power to accomplish efficiently whatever one desires); and (8) yatra-kāmāvasāyitva (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 täntrik texts accept the eight attainments (however naming the eighth one as ichhā), but add two more: (9) bhukti (the power to enjoy the attainments); and (10) sarva-kāma-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 täntrik account, appear very similar. But the täntrik interpretation of the attainment known as prākāmya refers to the power to assume at will any form whatsoever.

The animā-attainment is located at the eastern portal, the laghimā at the western portal, the mahimā at the southern portal, the īsitva 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 the 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 animā-siddhyambā 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 is 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 *Manoranā* takes *niyati* to mean the power that is dependent upon natural constraints (‘niyati-sidhyā 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 māyā.

The nine emotional states are: (1) śṛngāra (the romantic mood), (2) vīra (the show of valour), (3) karunā (compassion), (4) hāṣya (wit or humour), (5) bibhatsa (utter disgust), (6) raudra (terrible indignation), (7) bhayānaka (fear and despondency), (8) adbhuta (wonder), and (9) sānta (tranquil). With *niyati* added to the list, they make ten. And they are made to correspond with the ten attainments mentioned above. It must be admitted that the correspondances suggested by Bhāskara-rāya in his *Nyāsa* lack any psychological or esoteric significance. He has equated animā with sānta, laghimā with adbhuta, mahimā with karunā, iṣītva with vīra, vaśītva with hāṣya, prākāmya with bibhatsa, bhukti with raudra, večā with bhayānaka, prāpti with śṛngāra, and sarva-kāma-siddhi with *niyati*.

II. The second (middle) line of the square is identified with the eight ‘mother-like’ powers (mātrkās) (*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 Brahmāṇi), representing the power of immensity, growth and being, (2) from Maheśvara sprang forth Māheśvari (or Iśāni), representing the power to dominate over all things, (3) from Kārtikeya (Kumāra) came forth Kārttikeyi (Kaumāri or Māyuṇī), the power of youth, (4) from Vishnu emerged Vaiśnavi, the power to pervade and sustain all things, (5) from Varāha (Vishnu’s incarnation as boar) emerged Vārāhi, the power to extricate and protect, (6) from Indra came out Indrāṇi, the power of wealth and might, and (7) from Yama emanated Yami, the power of regulation and withdrawal.
Varāhapurāṇa, however, speaks of eight mātrkās, and adds to the above list Māhendrī. Bahurūpāśṭaka 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 Yami. While six of the mātrkā 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. However, in the tāntrik texts, the eighth force known as Mahā-lakshmī (different from Vaiśnavī) is added.

It may also be mentioned in passing that the seven mātrkās represent the seven vowels, from which all speech originates; they serve as mothers ('mātā iva') and, therefore, they are ‘mother-like’ (mātrkā). Nandikeśvara’s Kāśikā and Upamanyu’s Tattva-vimarśī explain the initial formulation of vowel sounds contained in Māheśvara-sūtras in this manner. The seven seed-sounds are: the five pure-vowels (a, i, u, r, lr) 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. The symbolism is in terms of the eight evil dispositions of human beings, which corrupt human nature and prevent 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 (punya) 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:

र्मभः । पुष्पपे च अभान्याय शान्ति ।

The six ‘waves’ traditionally are: hunger, thirst, old age, death, sorrow and delusion. Bhāskara-rāya rejects that this is the
meaning of the expression ‘ürmi’ in this context as contrary to tradition. But the author of the commentary on Tantra-rāja-tantra himself gives this interpretation. And he suggests that merit (punya) 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 Chāmundā); anger—Māheśvarī; greed—Vaishnavī; pride—Brahmāṇī, delusion—Kaumārī; envy—Indrāṇī, slander (paśunyā)—Yami; and jealousy (anutvaya)—Vārāhī. In the later tāntrik literature, the seven mātrykās came to be worshipped principally to suppress the evil tendencies in the devotee. The group of six tendencies (shad-varga) was regarded as obstacles to Yoga. In general, Brāhmaṇī was identified with the primordial desire to create (kāma), Māheśvarī with the tendency to degenerate and get lost (krodha); Kaumārī with the youthful longings to be and to enjoy (lobha); Vaishnavī with the power to fascinate and delude (moha); Vārāhī with pride and arrogance (māda); Indrāṇī with jealousy and envy (mātsarya); Chāmundā with the urge to sin (pāpa) and with the desire to hurt others by black-magic (abhichāra); and Mahā-lakshmī with the benign tendencies (punya). Tantra-rāja-tantra (36, 15-16) explains that punya is the behaviour of a man prompted by wisdom while pāpa is the behaviour consequent on delusion.

There is also an identification of the eight mātrkās with the eight bodily constituents, for the Yoginis (attendant divinities) in this enclosure are said to be manifest (prakāta). The mātrkās are, therefore, to be regarded as gross in form. The eight bodily constituents are presided over by the eight of these powers: skin by Brāhmaṇī; blood by Māheśvarī, muscle by Kaumārī, fat-tissue by Vaishnavī, bone by Vārāhī, bone-marrow by Indrāṇī, semen by Chāmundā, 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.
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 (aksharātmakāḥ); 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.), four being symbolic.

The nine powers represented by these mudrās (mudrā-śaktis) are: Saṅkshobhini (‘the power that agitates’), Vidrāvinī (‘the power that drives away’), Akarshinī (‘the power that fascinates’), Vaśi-karaṇī (‘the power that subjugates’), (Unmādīnī (‘the power that maddens’), Mahāṅkuṣā (‘the power that goads’), Khecharī (‘the power that moves about in the void’), Bijā (‘the power that is the source’) and Yonī (‘the power that procreates’). To this group is added Tri-khaṇḍinī (‘the power that cuts asunder the separation of phenomena into three units: knower, known and knowable), also called saktiyutthāpinī (‘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 mūladhāra, the svādhīṣṭhāna, the maṇipūra, the anāhata, the viśuddha, and the ājñā); the two ‘thousand-petalled lotuses’ (saḥasra-dala-kamala), one on the crown of the head above the ājñā, and the other at the base, below the mūladhāra; and the tip of the tongue (laṃbikāgra). The configuration of all these (samāshti) constitutes the tenth ‘power’, corresponding with the Tri-khaṇḍikā, 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 mātrkās, 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, mātrkās, and mudrās) is called ‘Trailokyamohana’, 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 (chintāmānī) and their left hand is in the posture of assurance (abhaya). The mātrkās 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 a noose.
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 Kāmākarshinī.

The second enclosure, called "the complete fulfiller of all longings" is within the first enclosure. Inbetween 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 Dakshināmūrti-tradition), the outer circle represents twenty-nine mātrkās beginning with Kālarātri, the middle circle sixteen mātrkās 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 (shodāsa-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) Kāmākarshinī ('fascinating the desires'), (2) Buddhyākarshinī ('fascinating the consciousness'), (3) Ahamkārākarshinī ('fascinating the ego'), (4) Śabdākarshinī ('fascinating the sounds'),
(5) Sparśākarshiṇī (‘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) Bijākarshiṇī (‘fascinating the seed’), (14) Ātmākarshiṇī (‘fascinating the selfhood’), (15) Amṛtākarshiṇī (‘fascinating the immortal’) and (16) Sarīrākarshiṇī (‘fascinating the physical body’). ⁶⁹

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 Tantrarāja-tantra (35, 8):

The word kalā means an aspect, a phase, a unit. According to Nityā-shodāśkārnava, 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-mayīḥ kalāḥ’).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 Kāmākharṣini, ‘ā’ with Buddhyākarṣini and so on. The vowels are inscribed in the petals moving in the anticlockwise 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:
karshini—Mahavajresvari; (7) Rasakarshini—Sivaduti; (8) Gandhakarshini—Tvriti; (9) Chittakarshini—Kulasundari; (10) Dhairyakarshini—Nitya; (11) Smrtakarshini—Nilapataka; (12) Namakarshini—Vijaya; (13) Bijakarshini—Sarvamaangala; (14) Atmakarshini—Jvalamalini; (15) Amrtakarshini—Chitra; and (16) Sarirakarshini—Mahanitya.

The significance of this enclosure is explained as ‘self-protection’ of the devotees (atma-raksha). The longings (asä) 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 Siva, who is ever complete and content. The several factors mentioned as kalas above are expressions of the power of ‘deliberation’ (vsmarsa) on the part of this Siva, who is pure illumination (prakasa). The ‘deliberations’ normally flow out into the world of names and forms, but within the framework of Sri-chakra they are attracted towards the source of ‘deliberation’ itself. It is, therefore, that the expression ‘akarshana’ (attraction) is employed with reference to each of the sixteen ‘deliberations’.

THE THIRD ENCLOSURE
(called Sarva-samkshobhana)

बचनादालेलितसृजनिद्य-हलोपदालोपेक्षाय बुद्धोलोककुसुमथापी

11. ‘Speech, prehensions, locomotion, elimination, pleasureable feelings, rejection, attention and detachment are the eight modes of the mind, corresponding to Ananga-kusumä etc’.

The third enclosure, called “the agitator of all” is in the form of a lotus with eight petals (ashta-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 (ana nga), 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.

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 ‘ta’, 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) Anaṅgaṅkuśā (‘the goad of Eros’); the four letters beginning with ‘sa’, 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:

“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 pataľa of the same tantra. 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 *pāṭala* 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 upanishadic text, viz., rejection (*hāna*), acceptance (*upādāna*) and indifference (*upekṣhā*), are no doubt mental modifications (*bud-dhāyah*); 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-saḍāśikārṇava* explains the eight-fold nature of the third enclosure in terms of eight-fold nature (*prakṛtyashtaka*). The eight aspects of nature are the five elements (earth, water, fire, air and ākāśa), or the five *tan-mātras*, ego (*ahamkāra*), individualized consciousness (*mahān*) and primordial nature (*prakṛtī*). 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 *Dīpikā on Yoginī-hṛdaya* (1, 81) as follows: The word ‘Sarva-samk-shobha’ means withdrawal (*samśāra*) of the principles of reality from the earth principle up to the principle of pure consciousness (*śiva*), so that the world of plurality is finally dissolved. The final mental modality mentioned in the upanishadic text is ‘indifference’ (*upekṣhā*), which has been explained as steering clear of the bipolar tendencies of approach and aversion, and abiding in perfect composure.

**THE FOURTH ENCLOSURE**
(called Sarva-saubhāgya-dāyaka)

अत्मश्रुद्धिविद्धोदरवारणास्तिनिद्विग्नशोकायोऽस्मिनागतारी पूणा श्रापिनी
सरस्वती इह विशल्य सुभद्रा चेति षट्वर्ता नादः समस्तश्रोभिगदि
षट्वर्तासारः ॥ ११ ||
13. 'Alambushā, kuhū, viśvodarā, vāraṇā, hasti-jihvā, yaśovatī, payasvinī, gāndhārī, pūshā, śāmkhini, sarasvatī, idā, pīngalā and sushumṇā are the fourteen channels of the vital force in the body (nādis), corresponding with the fourteen powers, Sarva-śāmkshobhini, 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-śāmkshobhini ('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 (prāṇa). 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 nāḍīkā (equal to about twenty-four minutes). The duration of a day (dīna) consists of sixty of such nāḍīkās. 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. This is called 'nāḍī-chakra', viz., the organization of the winds within 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. sahasrāra 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 (īḍā, representing the lunar principle in the body) and the channel reaching the right nostril (pīṅgalā, 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 kūndalinī, 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 the īḍā to its left, and pīṅgalā to its right, the two twining round itself) is called sūshumnā (or avadhūtikā), corresponding to the principle of fire. This is the channel through which the kūndalinī can ascend to 'the thousand-petalled lotus' on the crown of the head. The kūndalinī is imagined as a serpent with three coils and a half, asleep at the mouth of the sūshumnā. 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 Śri-chakra. (1) The Alāmbushā corresponding to the letter ‘ka’ and to Sarva-sanikshobhini, ('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-vidrāviṇi ('the chaser of all'); (3) The channel known as Viśvōdārā is inside the stomach (jathara), but it reaches around; it corresponds with the letter ‘ga’, and with Sarvākarshini ('the attractor of all'); (4) Vāraṇā (sometimes called Varaṇā) extends upwards and downwards from the same region; it is identified by the letter ‘gha’, and with Sarvāḥlādini ('the glad-dener of all'); (5) Hastī-jīvā begins at the eastern side of Īḍā and goes to the left toe; it is the letter ‘ṅa’, and Sarva-sam- mohini ('the deluder of all'); (6) Yaśovati (or Yaśasvati)
begins at the same place and reaches the right toe, it is the letter 'cha', and is Sarva-stambhini ('the arrester of all'); (7) Payasvini is the channel reaching the right ear, and is the letter 'chha', Sarva-jmbhini ('the releaser of all'); (8) Gandhãri reaches the left eye, and is identified with the letter 'ja', Sarva-vañkarî ('the subjugator of all'); (9) Pûshâ reaches the right eye, and is the letter 'ja' and Sarva-rañjani ('the delighter of all'); (10) Sañkhini is the channel reaching the left ear, the letter 'na' and Sarvonmadini ('the maddener of all'); (11) Sarasvati reaches the tip of the tongue and is the letter 'tha', and Sarvârtha-sadhani ('the accomplisher of all desires'); (12) Idã is the channel to the left of the central channel, and reaches the left nostril; it is identified with the letter 'tha', and with Sarva-sampatti-pûrañi ('the provider of all wealth'); (13) Piñgalà is to the right of the central channel, and reaches the right nostril; it is identified with the letter 'da' and with Sarva-mantra-mayi ('made up of all the mantras'), and (14) Sushumnã, 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-kshamyam-kari ('the dispeller of all duality').

The locations and the directions of the nãdis are given slightly differently in different texts. The above account mainly follows Tantra-rãja-tantra (27, 33-41) and Darãnapanishad belonging to Sãma-veda. The latter text mentions that Idã and Piñgalã are to the left and right of the central channel as also Sarasvati and Kuhû; at the back of Idã is Gandhãri, and at the front Hasti-jihvã; at the back of Piñgalã is Pûshâ and in front Yasovati; inbetween Kuhû and Hasti-jihvã is Visvodarã; and inbetween Kuhû and Yasovati is Varunã; Yasasvinî is located between Pûshâ and Sarasvati; inbetween Gandhãri and Sarasvati is Sañkhini; and Alambushã is located in the mulâdhãra stem but extends to the anus. Another text, Yoga-chûdãmani-upanishad enumerates ten important channels; and gives their places of function. Besides Sushumnã, Idã and Piñgalã, it mentions that Alambushã functions in the mouth, Kuhû in the genitals, Gandhãri in the left eye, Hasti-Jihvã in the right
eye, Pūshā in the right ear, Yaśasvini in the left ear, and Sanīkhini 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 (Aṁbhaṭaḥ), on the right side of the forehead (Kuhū), on the right cheek (Vśvōdarā), on the right shoulder (Vāraṇā) on the right side (Hasti-jihvā), on the right thigh (Yaśovati), on the right ankle (Paṇasvini), on the left ankle (Gāndharī), on the left thigh (Pūṣhā), on the left side (Sanīkhini), on the left shoulder (Sarasvatī), on the left cheek (Idā), on the left side of the forehead (Pīṅgalā), and at the back of the forehead (Sūṣhumṇa).

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.

THE FIFTH ENCLOSURE
(called Sarvārtha-sādhaka)

14. 'The ten forms of the vital current, prāṇa, apāṇa, vyāna, udāna, samāna, nāga, kūrma, kṛkara, devadatta and dhanaṇjaya are the divinities in the 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-ḍaśāra), to distinguish it from another similar figure enclosed within it (and so called antar-ḍaśāra, the sixth enclosure). The ten triangles formed by it represent 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 ‘ṇa’ and ending with ‘bha’.

The concept of vāyu (‘wind’, i.e., the ‘vital current’, prāṇā) is fundamental to the concept of the channels. The different vital currents dealt with here are so many ‘manifestations of consciousness’ (chaitanya-āṣṭāmbhaṇam), 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). 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 pradhānā duśa), and thus sustain the ‘soul-hood’ (jīva), viz., the efficient organization of the bodily factors, mental modalities, and the sensory functions. The ten vital currents are grouped into the prāṇa-pentad (prāṇa-panchaka) and nāga-pentad (nāga-panchaka).

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 jātharāgni) 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) krkara, which is responsible for proper digestion and hunger; (4) devadatta, which is responsible for fatigue and yawning, and (5) dhanañ-
jaya, 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-priyamkarī ('the one who does the most desirable'), Sarva-kāma-pradā ('the one who fulfils all desires'), Sarva-duhkha-vimochinī ('the one who removes all suffering'), (Sarva-mṛtyu-prasamanī ('the one who counteracts all portents 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 (śīva), 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 Vishnū, which were meant to accomplish the welfare of mankind.

**THE SIXTH ENCLOSURE**

(called SARVA-RAKSHĀ-KARA)

15. 'This vital current (or wind) led by prāna, 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 is masticated, what is sucked, what is licked up, and what is drunk. These are the ten aspects of the vital fire corresponding to 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' (*vahñayah*), 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 (*kitta*). The function called *pāchaka* is the actual process of digestion; *soshaka* 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* secretes 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 correspondance between the ten 'winds' of the previous enclosure and the ten 'fires' in this enclosure is not close either.

The divinities in this enclosure corresponding with the above 'fires' are: (1) *Sarvajñā* ('the one that knows all') iden-
tified with the consonant 'ma'; (2) Sarva-sakti-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-nāsini ('the one that destroys all diseases'), 'va'; (6) Sarvādhārā ('the one that supports all'), 'śa'; (7) Sarva-pāpa-hārā ('the one that removes all sin'), 'śa'; (8) Sarvānda-mayī ('the one that is filled with all happiness'), 'śa'; (9) Sarva-rakṣā-svarūpiṇī ('the one whose nature is to protect all'), 'ha'; and (10) Sarveśita-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 'Siva' (the ultimate good and pure consciousness).

THE SEVENTH ENCLOSURE
(called Sarva-roga-hārā)

The seventh enclosure, called 'the remover of all diseases' is in the form of a eight-cornered figure (ashtāra). In the eight triangles formed by this figure, eight divinities Vaśini ('the Controller') and others are located, in ant-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 (Lālītā-sahasra-nāma).
Between them, they exhaust the entire alphabet. (1) Vaśini 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) Mohinī (‘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 of the ‘ṭa’-group; (5) Arunā (‘the one whose colour is that of dawn’) is associated with the five consonants of the ‘ṭa’-group; (6) Jayinī (‘the one who conquers’) represents the five consonants of the ‘pa’-group; (7) Sarvesī (‘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’, ‘śha’, ‘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 (ashtadhā 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 yoginis here (Vaśini etc.) are regarded as ‘secret’ (rahasya), for they are related to the ‘eight-fold body’ (puryaśṭaka), 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 (anityāsvuchiklesa-rūpa-samsāra-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 eighth as their conglomeration (samoshti), and the eight groups of letters, the group of vowels and the ‘ka’, ‘cha’, ‘ta’, ‘pa’, ‘ya’, ‘śa’ groups of consonants. This is called the ‘chakra of a-ka-cha-ta-ta-pa-sa’. They are also identified with the eight yoginīs presiding over the bodily centres: dākinī, rākini, lākinī, kākini, sākinī, hākini, yākini and their congregation as the eighth.106 These are the attendant dinivities (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: rblum, klhrim, nvlīm, ylūm, jmnrīm, hslvyūm, jmnrīm and kshmrm.

INSIDE THE SEVENTH ENCLOSURE AND OUTSIDE THE EIGHTH ENCLOSURE

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-rājesvarī. They do not form an enclosure in themselves, but constitute the periphery of the eighth enclosure, and the interior of the eighth (aṣṭākona-madhya). 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 ‘klim’ in this cult in fact designates Kāma-rajā. The yantra of this divinity is a eight-cornered one, in the centre of which the seed-syllable ‘klim’ is inscribed. Alternately, a lotus with five petals is drawn, in which the seed-syllables ‘aim’, ‘hrīm’, ‘klim’, ‘blūm’ and ‘strīm’ are inscribed. These syllables are said to constitute the ‘five mantras of the mind-born one’.

The origin of cupid (Eros) from Brahma, the creator, has been described in the dialogue between Märkaṇḍeya and other sages in Kāläcā-purāṇa (section on ‘Kāmotpatti’). He emerged from the brooding mind of Brahma directly, and manifested 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 or 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. He is called ‘Manmatha’, for he churns or agitates the minds of mortals (‘mano maṁñāti 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 interval 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 Kāmesvarī and of Śiva as Kāmesvara.

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 (bāna-dhanushī), the 'power of will' (icchā-śakti) 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
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), indivara (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 (sābda) 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 (prthivi), as subsequent evolutes in order. They bring about in due course the gross elements (mahābhūta) and the subtle body (sūkshma-sārira). The five tanmātras correspond with the five flowers (already mentioned) which are fascinating for the mind (chittākarshakam), and so imagined as the darts used by Cupid to make human hearts love-lorn: sōshana (drying up), mōhana (fascinating), sandipana (exciting), tapana (burning), and mādana (maddening).

The arrows are intimately associated with the bow, which in its gross form is made up of the sugar-cane stalk, in its subtle form 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. 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 unhappi-
The bow is rigid and unchanging, even as the mind remains the same, despite the varied sensory experiences.\textsuperscript{113}

The noose (\textit{pāśa}) is golden in its gross form; it is of the nature of a \textit{mantra} in its subtle form, and is of the nature of attachment (\textit{rāga}) in its subtle form. The desires bind, even as the noose does. Other names for \textit{rāga} (attachment) are āśā (desire), \textit{trṣṇā} (thirst, longing), \textit{icchā} (intention) etc. It represents 'the power of intention' (\textit{icchā-śakti}), not mere desire but characterized by the thirty-six principles of phenomenal reality.

The goad (\textit{aṅkusa}) is also golden in its gross form,\textsuperscript{114} a \textit{mantra} in its subtle form, and aversion (\textit{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.\textsuperscript{115} It is thus the symbol of 'the power of knowledge' (\textit{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 (\textit{vishaya-vairāgya}). Aversion or hostility (\textit{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 (\textit{mano-vṛttayaih}). They are in fact the powers that pervade the entire Śrī-chakra, from the outer square to the inner triangle; for they are the powers that inspire and maintain all phenomenal transaction.\textsuperscript{116}

In the same region (viz., interval between the seventh and the eighth enclosures, behind the triangle with apex facing down) are represented the three 'currents' (\textit{ogha}) of masters: the divine, the accomplished, and the human.\textsuperscript{117}
18. 'The unmanifest, the individualized consciousness and ego are the three divinities that constitute the inner triangle, viz., Kāmeśvari, Vajreśvari 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-trikona), 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., Kāmeśvari ('the one who lords over desires'), Vajreśvari ('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 un-evolved 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 tāmas) 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 (sṛṣṭi), preservation (sthiti), and withdrawal (saṃhāra).
The three angles of the triangles are important details in tántrik 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 (ṣrṣhti), the dimension of emanations (vāmā), the phenomenal self (ātmā) in the individual being; and the tántrik seat Kāmarūpa;

(2) Vajreśvari, in the South, representing the principle of Sun (sūrya), the process of preservation (sthiti), the dimension of leading the evolution (jyeṣṭhā), the inner self (anta-
rätmā) in the individual being; and the tântrik 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 tântrik seat Jālamdhara.

In the region enclosed within the triangle towards the West (or North in some accounts) is the mother-goddess (Mahātripura-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 tântrik seat Odādiyāna (or Odāyaṇa). She is regarded as the primary and primordial power (mūla-vidyā).

Each of the three lines connecting two corners is 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 Śrī-Vidyā is identical with the knowledge of the lunar phases (chandra-kalā-jñāna). Along the line to the North are the nityās: Kāmesvari, Bhaga-mālinī, Nitya-klinnā, Bherundā, and Vahni-vāsini. Kāmesvari as a lunar phase (tīthi-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 Kāmesvara. 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: Nila-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 Kāmesvarī represents the primordial nature as unmanifest (avyakta, or prakṛti), Vajrēśvarī the conditioned consciousness (mahat or buddhi), and Bhaga-mālinī the phenomenal ego (ahaṁkāra). These three aspects are explained as different dimensions of ‘deliberation’ (vimarṣā), even as undifferentiated and original consciousness (chit) is the dimension of ‘light’ (prakāśa), the two standing for Śakti and Śiva respectively. 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)

निहातिका संविदेश कमेश्वरः सदानन्दपूर्णः स्वातमेव परदेशता ललिता ।
लौहित्मेलक्ष्य सर्वस्य विमर्शः।

19. 'The pure and undifferentiated consciousness is verily Kāmesvara; one's 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 is not structurally involved in the Śrī-chakra pattern. It does not emerge as the masculine and feminine triangles 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
The three points are sometimes represented as three dots, one above and two below in the form of a face and breasts (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 Kāmeśvara (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-sundari. The central point is taken to represent the nature of Kāmarāja. 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. 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 Kāmesvari 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 atitya 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. She is the main goddess Tripura-sundari, seated in the Uḍḍiyāṇapīṭha, surrounded by the three forms of herself, Kāmeśvari, Vajrēsvāri and Bhaga-mālinī seated respectively in Kāmarūpa, Pūrṇāgiri and Jālaṃdhara-pīṭhas, constituting the primary triangle:
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. 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.

The self is described as 'complete with constant bliss' (sadānanda-pūrna). 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 kundalini-śakti, immanent in the individual being. 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 processes 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 (sat ānanda).
This constant bliss is the expression of the union of Śiva (consciousness, prakāśa) and Śakti (power of deliberation, vīmaṃśā), 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’ (sundaram), more specifically ‘beautiful by its very nature’ (nisarga-sundaram). This is also the sense in which the mother-goddess is called Tripura-sundari, sometimes with the prefix ‘mahā’ (mahat, standing for primordial and undifferentiated consciousness) added. The expression ‘tripura’ (which means ‘three-fold’, as in traipura-arthā for ‘three-fold meaning’) stands for the universal power (mahā-kundalinī) which is the common foundation for all phenomenal presentation, the individual power in every being (kundalinī), 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. Intention is tantamount to creation (represented by Moon), action to preservation (Sun), and knowledge to withdrawal of presentation into one's 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. 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 processes, 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’ (vimāraśā) 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. 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).

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’ (ahamśā), while deliberation is ‘This-ness’ (idantā); the former is the knower, and the latter is the known. The field of deliberation (vimāraśā-bhūmi), where the light (Śiva) and the deliberation (Śakti) occur undifferentiated, is the ninth enclosure (bindu-chakra).

The description of deliberation as ‘lauhitya’ is interpreted as ‘redness’, signifying attachment (anurāga) to ones own self
which is a universal phenomenon. 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 etymological meaning of the word is 'to create or project' (ruhyate iti, 'ruha bija-janmani prādurbhāve cha', bhvādi-group). When Tantra-rāja-tantra, for instance, merely says 'lauhityam tad vimarsah syāt' (35, 14), the expression 'lauhitya' is used synonymously with 'vimarsā' 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 (vimarsa, 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 rests.

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 Śrī-chakra.

The worship, as explained in the introduction, assumes three forms: gross (sthūla), subtle (sūkshma) and transcendent (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). 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. The ritualistic worship of the sacred design (yantra) representing the deity and the repetition 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 āvarana 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 yoginī is a significant one in Śrī-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 'yogini'. 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 "processes of consciousness" (chin-marīchayāḥ) 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, Brāhma 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’ (upasaktis). We thus have a group of sixty-four powers, called collectively ‘yogini-gañña’. Each of these yoginis in turn has a crore of attendants, and thus the number of yoginis (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 yoginis are sought to be accommodated within the nine enclosures of Śrī-chakra.

These modalities of consciousness are broadly grouped into those that pertain to the subject (māトリ), those that relate to the object (meya) and those that bring the two together (māṇa). The outermost enclosure relates to the meya or modalities that relate to the objective framework; as we move inward, the transactional aspect (māṇa) becomes prominent; and as we near the ninth enclosure, the subject (māトリ) becomes significant. In the ninth enclosure (bindu), however, consciousness having been absolutely withdrawn from the transactional duality rests in itself (parama-pramāṇa-viśrānti).

The nine enclosures have accordingly nine groups of yoginis. The yoginis in the surrounding square (bhūpura) are ‘manifest’ (prakāta). The enclosure consists of the conventional attainments (siddhis), eight in number, the emotional modalities (māṭrhas), 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 yoginis 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 yoginis who are ‘more hidden’ (gupta-tara). The fourth enclosure (‘fourteen-cornered
figure', composed of passions related to transactional life) has yoginis who are 'convention-bound' (sampradāya).

The fifth enclosure ('the outer ten-cornered figure', composed of factors conducive to prosperity) has yoginis who are 'beyond transactionally accredited groups' (kulottirṇā). The sixth enclosure ('the inner ten-cornered figure', composed of the modalities of higher understanding that fulfils the objectives of transactional life) has yoginis 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 yoginis who are mystical or esoteric (rahasya). The eighth enclosure (the primary triangle, which signifies the devotee's direct communication with the mother-goddess) has the yoginis 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 yoginis 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-tripurasundari. 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-chittatvam). The commentary explains that this notion that the central
point of Śrī-chakra is identical with one's 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 one's 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 to take firm root.

It may be noted that while the 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 trtiyā'), rather than causation.

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 one's 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 (rakṣā), pacification (śānti), victory (jāya), gain (lābha), punishing an offender (migraha), and destruction of enemy (nīdhanā); 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 (tarpana). The internal-worship (antar-yāga) is contemplation of the identity of the devotee and the deity, and is worship in a unique way.

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). The acts of attendance are alternately enumerated as invitation (āhvāna), seating (sthāpanā), approaching close (sannidhi-karaṇa), worship (pūjā), and dismissal (visarga). 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. 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 (upachārāḥ) are, therefore, of the nature of identifying the entire universe of thirty-six categories with the devotee's own self. The expression 'upachāra' implies actions. Whatever processes help in the attainment of identity (siddhi), mentioned in the previous upanishadic sentence ('ananya-chittatvena siddhiḥ') 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 one's own self ('vikalpānāṁ hetoh svātmapi 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. 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-śoḍaśikārṇava explains that fire must be imagined to be present at the mouth of kundalīṇī; the pot containing the fire is the devotee's mind; and the flames of the fire that spread around 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 one's own self.
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 it; and ‘subtle’ (sūkṣma) with mantras and breathing exercises. The transcendental oblation is the final obviation 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. This can be done only with ones own self in its real nature as the 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 please the gods, manes or humans. The expression ‘tarpaya’ is derived from the root ‘trp’ (‘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”.

22. ‘The fifteen nityā divinities (appear) when sequential change of time is seen in terms of fifteen lunar days’.

This forms the final detail in the symbolism of Śrī-chakra.
It has already been mentioned that Śrī-vidyā is identified with chandra-kalā-jnāna (viz., the knowledge of the phases of the Moon). The lunar month has two fortnights: bright (sīta) and dark (asīta). 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 (paripāma) 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 unaltered sequence, and hence they are also called ‘immutables’ (nityā).

In the worship of Śrī-chakra, the fifteen nityās are named Kāmesvari, Bhaga-mālinī, Nitya-klinnā, Bherundā, Vahni-vāsinī, Mahā-vajreśvari, Śiva-duṭī, Tvarī (kshipra-pradā), Kula-sundari, Nityā, Nila-patākā, Vijayā (Vichayā), Sarvamaṅgalā, Jvalā-mālinī and Chitrā (Vichitrā). They are represented in the triple-girdle (tri-vṛtta), 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., Kāmesvari on the first day, Bhaga-mālinī 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 Kāmesvari on the fifteenth. The Fullmoon or the Newmoon represents the incorporation of all these phases; and therefore, the sixteenth aspect of the Moon (shoḍāśi) is looked upon as Mahā-tripura-sundari (or Lalitā), represented in the central point (bindu) of Śrī-chakra.

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." Each of the fifteen aspects is non-different from the Moon; each power ("sakti"), likewise, is identical with the pure consciousness ("parama-siva"). The sixteenth phase of the Moon, however, has a unique characteristic inasmuch as it is one with the Fullmoon. It is in order to suggest this that Kāmesvarī as the "mahā-nityā" (or "shodasi") is seated on Kāmesvara's lap. Kalā, meaning a minute part of a thing, is, in this philosophy, a delimiting, or conditioning, factor ("kaṅchuka"): it limits the power to accomplish all things ("sarva-kartṛtva"). Kāla, meaning time, is likewise a delimiting or conditioning factor, which limits the permanence ("nityata") 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"). Śrī-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. 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" of space being identical with the Moon's very being as the sixteenth phase ("sādākhya" or "shodasi"). 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.

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 of 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 is wholly attuned to the identity of the mother-goddess with his own self, and of the entire phenomenon of infinite variety with his own simple awareness. It is the condition in which the internal and the external factors of reality have been dissolved, leaving only the light of one’s own self to shine forth.

This has relevance for the tāntrik initiation known as ‘piṭāmbara-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 wakened up 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 dis-
solved. 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 *muhūrta*, two or three *mukūrtas*. 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 ("*jīvan eva muktih*"). 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 worldly processes as they appear is merely a play of *māyā*, and that it is in truth a modification of one's own consciousness, which is identical with the mother-goddess. The object is in reality identical with the subject. When the awareness of this (*abheda-prathā*) arises, the individual passes beyond the constraints of phenomenal display, and recognizes his own true nature (the unchanging being as pure awareness, *paramāśīva* who is *viśvottīrṇa*).\(^{159}\)

Liberation, therefore, is in effect, an understanding and nothing more; for, bondage is caused only by ignorance. Tran-
scendently speaking, there is neither bondage nor realiza-
tion. Bondage is the kind of understanding that binds, while
liberation is the understanding that frees. And right under-
standing when it arises instantaneously frees, and is not de-
layed 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 (jivan-mukti), but emphasize
its superior value.

The description given in Tantra-rāja-tantra of one who is
thus liberated even while living highlights this täntrik ap-
proach. "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,
illuminating 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 clingleings whatever; and he is naturally so. His mind is
under his control; and he is not prompted by others to do
ought. 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 beneficient qualities like virtue
and compassion. Such a one is known as jivanmukta in this
world".160

The täntrik idea of jivan-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 jivan-
mukta, in the täntrik 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 one's own true nature (sva-svarūpaprajña) is indeed the liberation (mukti); but the elimination of ignorance is made possible only by devotion. It is in this context that the additional sentence that we find in Upanishad-brahmayogin's text becomes meaningful:

तत्थ देवतासैक्षयस्यिद्धः।

"For him, the jīvan-mukta, there is the accomplishment of the identity between the deity and his own self".

The description of the jīvan-mukta 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 Sāmkhya teachers in Mahābhārata (12, 319, 59; 2, 9, 12, Kapila, Āsuri, Pañchashikha, Jaigīshavya, Asita, Devala, Parāśara, Vārshagana etc.), and also in Harivamsa (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). 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' (dhlh) is an expression of sakti, 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 deliberation is 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’ (vimarsa). Siva is ‘consciousness’, and when sakti (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’.

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’ (kālachakra) and of the chakras 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 (‘antar eva śrī-chakrāṁ, 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. It may be recalled that the sentences of the upanishadic text are taken from the portion of Tantra-rāja-tantra known as ‘vāsanā-pātalā’ (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; and (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 (Śri-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 Śri-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 Śaṅkhāyana-śruti belonging to the Vedic corpus. 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) and the other with ‘ha’ (representing Śiva or consciousness, or void, abhra, viyat). The effective letters, (viz., the letters which are repeated not being counted) in the former are seven (‘ka’, ‘i’, ‘la’, ‘hrim’, ‘ha’ and ‘sa’), while the effective letters in the latter are only five (‘ha’, ‘sa’, ‘ka’, ‘la’ and ‘hrim’).

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, Yogiṇīhṛdaya (a part of the former), **Tantra-rāja-tantra** (with a commentary called **Manorama**), Pārānanda-tantra, Śakti-saṅgama-tantra, Svacchanda-tantra, Tripurārṇava, Tripurārahasya
and Kāma-kalā-vilāsa. Bhāskara-rāya’s works (like Varivasyā-rahasya) also follow the same line of thought. The celebrated work Lalitā-trīśati too has been composed to illustrate the ‘kādi’ viewpoint.

This viewpoint is sometimes associated with a method of worship known as ‘kālī-krama’. Kāli here means the energy that fashions the entire universe (‘kalayali jagat sarvam iti’), viz., the sakti as ‘deliberation’ (vimarśā) of Śiva. This energy is identified with the source of power in the individual, kundalini. 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.

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 to 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 kundalini. 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), kundalini (the individualized or immanent power of the mother-goddess), and the mahākundalini
(or Śrī-dakshinā, 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.
भावनोपानिषत्

श्रीगुहः सर्वकारणाृतू शक्ति: || १ || तेन नवराष्ट्रो देहः ॥ २ ॥
नवचक्रं श्रीचक्रम् ॥ २ ॥ वाराही पितृृष्णू कुरुकुडा बलिदेवतामा ॥ ४ ॥ पुर्णपृथ्वी: सागरः: ॥ ५ ॥
देहो नवरल्लुप्यः ॥ ६ ॥ लगादी-सत्यावल-नेमसंकुलः: संक्षेपः कल्पतरुः: ॥ तेजः कल्पकोचानम् ॥ ७, ८ ॥ रसनया भाव्यमाना मधु-राम्यक्तिककुब्धपायवल्लर्षासः: फूटकः ॥ ९ ॥

ज्ञानमयः ज्ञेयं हवः ज्ञाता होता । जातु-ज्ञान-ज्ञेयानं अमेदभावं श्रीचक्रपूजनम् ॥ १० ॥ नियतिः (सहितः) शृङ्कारावलं (नवं) रसा: अणि-मादयः: कामकोपकोभोमोहमदर्शयपुण्यपापमयो व्राक्षणवाहलशकम्: ॥ ११ ॥

आधारवाकं मुद्राशकम्: ॥ १२ ॥ प्रृथिथ्वं प्रेमवाचकाशा श्रोत्रवधवचारुणियाक्यादपादिपपुण्याणि मनोविकारः कामारणीन्द्रि पोड़ा-शकम्: ॥ १३ ॥ वचनानननसम्बनर्गणनवहानोपादोपाकृष्णज्ञवहृदयो-अज्ञकुमारसः ॥ १४ ॥ अभिवर्गसा कुन्यविभूतो सरार्गहस्तिजित्वा यशोवती परमगामी पृच्छा शिशुनी सरस्वती इत्यः पिलला सुपुष्पा चेति चतुर्दश नादयः: सर्वसह्योगप्रस्ति चतुर्दशशक्ति: ॥ १५ ॥ प्राणाप-नामश्रोत्रवधानदोपाकृष्णज्ञवहृदयाधिपति: दश वायवः सर्वसिद्धिप्रस्ति बहिर्देवादेवता: ॥ १६ ॥ एतहायुसमस्तकौपितिमेवेने रेबकः पाँचः शोकको दाहकः प्यावकः इति प्राणमुक्तचयन पद्धथ जठारिभित्ति: ॥ १७ ॥ क्षारक उद्गारकः क्षोभको मामको मोहकः इति नागःिथाने पञ्चचित्तात्ते मनुष्याः देहसः: मध्यमोत्तमचक्रोष्णस्पेयात्मकं पञ्चविषययमं पाषाणिति.
॥ १८ ॥ पता दश विशिष्टा: सन्ती: अन्तदैशाराग देवता: ॥ १९ ॥
श्रीकृष्णमुख: सन्ती: सन्तरजसङ्गमोपाय: वनिगिमादिशक्षमोष्ठी: ॥ २० ॥
शब्दादि स्तम्भा: पञ्चपुष्पबाण: ॥ २१ ॥ मन इत्युपनु: ॥ २२ ॥
राग: पाण: ॥ २३ ॥ देवोकुश: ॥ २४ ॥ अन्यन्तरदहशार: कामे-
भरीवज्रेश्वरीभगमालक्ष्मीन्तन्तन्यकाण: देवता: ॥ २५ ॥ निष्पाधिका समिदेव
कामेश्वर: ॥ २६ ॥ सदानन्दपुराण्यानां स्वामिव परदेवता कहित: ॥ २७ ॥
जैहिल्यमेतस सब्जस विमः: ॥ २८ ॥
अन्यविचत्रबेण च सिद्धि: ॥ २९ ॥ भावनाय: किष्ण उपचारा:
॥ ३० ॥ अहं त्वमिति नामि कर्तव्यमकर्तव्यमुपासितविष्णुति विकल्पा-
नामात्मानि विचारते होम: ॥ ३१ ॥ भावना विष्णुवामं भावमना तर्याम्
॥ ३२ ॥ पञ्चदशतिष्ठितरुपेण कालेन परिणामाद्विलकेन पञ्चदश नित्यः: ॥ ३३ ॥
एवं मुहूर्तिनिधितं मुहूर्तिनिधितं मुहूर्तमात्र क्रु भावनाये जीवनुत्तमे
भवति । स एवं जीवयोगीति गच्चे ॥ ३४ ॥
कादिमेतान अन्तदक्षमावना: प्रतिपदिता: ॥ ३५ ॥
स एवं एद सोऽक्षुद्भिरस्थिरोष्ठीति ॥ ३६ ॥
॥ हृद्युपनिषत् ॥

* * *
अनुवाच्य:

1) तिने दीर्घा न मोक्ष: स्वाधूकं शिवसाराते।
सा च न स्वाहिनाचार्य इत्याचार्यपरमपरा॥ (Kularnava)

2) वेशदीपकरो लोके श्रीगुरुपुरुषः प्रिये।
शिष्योपदी दुरुभाषांतः गुणयोगेन शुभंते॥ (Kularnava 14,65)
cf also दीपाभिषेके गुरोरविस्तयत।

3) श्रीशच्चकं: श्रीमानपि: | अविश्वासाः नाम श्रीविपुलं प्रख्याते,
श्रीचकं-श्रीशेखरं-श्रीचित्तं-श्रीकालंदित्वं। (Saubhagyabhaskara)
cf also संज्ञानविहितविपाध्यायिनी परिपुर्वानन्दलोकं सम्पत्ति श्रीनिष्ठयुक्ते।
(Yoginihrdayadipika, pujasanketa 44)

4) मृता: पिता: गुरस्वामी: गुरुवेदो गुरुभरे।
शिवे गुरुस्त्राता गुरुहृदे न कस्मन॥ (Rudrayamala 2,65)

5) गुरू मनुष्यवृद्धि च मन्त्रे चाशरवृद्धिः।
प्रतिमानु शिलाबृद्धि कुर्वोनो नरकेन विजेत॥ (Kularnava 2, 45)

6) तस्याद्रिकरिकर्ष्युतवेत्रानुकूलन्युक्तिः:। श्रीगुरु: प्राप्यत्रेष नपदमानि
पद्यातः। प्राप्यत्रेषेन नपदोवधति तदृः सनातः। तस्यात् सवः—
प्रवट्तेन संबं: श्रीगुरुमातः॥ (Bodhasara)

7) गुरुपदेशातो मन्त्रे, मन्त्रात् तारणानादि (Rudrayamala)
cf also गुरुपदेशात: ततुः गर्भ नान्यथाशास्त्रकोटिः।

8) मन्त्रचतुर्वेदवी देववस्य: गुरुम्मित्।
गुरुम्मित्वा भवेदलमा आत्महृदी मनुष्येत्॥

9) सर्वेभ्य: परो मृत:। गुरो: परो मन्त्र:। मन्त्रात्प्रेण देवदा।
देवताया: पर: परमात्मा इति भावेत्॥ (Paranandasutra 38)
10) यथा घटक कलशः कुम्भश्रेणिकर्ष्यवाचकः ।
तथा मन्त्रो देवताः च गुह्यश्रेणिकर्ष्यवाचकः ॥ (Sundaritapini)

11) गुरु-मन्त्र-देवतालम-मनः-पवनानां एक्यनिष्ठक्क आद्वंतरालाल्पितः ।
(Parasuramakalpasutra, 1, 7-11)

12) श्रुमध्ये द्वितीयगीते आजापकं श्रीयुरोक्ष्यम्यायात् , आजाकंकंज्ञा
ताबत्यतत्त्वं मनोमयाव्यासे ईश्वरकानोदोहो भवति ।
(Saubhagyabhashaka)

13) गुणीत तत्तवातीमायावर्मिक्तज्ञगत्वनम् ।
उपायोपयुपाय शिवाय गुरवे नमः ॥
(quoted in Yoginihrdayadipika, 2, 26)
cf also तमिच्छाविराहो देवी गुरुको विभावेत् ।
(Nityahrdaya)

14) ब्रजां शक्यश्रेणिकर्ष्यप्रतियोगिताने शत्तिरित्वृत्तये इति सांप्रदायिकः ।
(Saubhagyabhashaka, p. 148)

15) सम्प्रदायः सम्भवू यात्तां वृन्दन कृंशिवच्छ प्रदीपये इति ।

16) सम्प्रदायो श्रीमाध्यवर्तको गुह्यमुः सिन्दि: ॥ (Yoginihrdaya 2, 26)

17) गुरुमुःत्तरा शक्ति: श्रुतब्रह्मगता भवेत् ।
(Trisirabhairavattractra)

18) आदिनाथो महादेवि महाकालं हि य: स्मृत: ।
गुरुः स एव देवेशि सर्वमन्त्रश्रु नापर: ॥ (Kaulopanishad)
cf also अहं विषामि लोहे शक्ति युक्तो वर्तमानं ।
सम्प्रदायः भव गुह्यमुः शिवोऽदि परमेश्वर ॥
(Kulachudamanittractra)
19)
स गुरुप्रायत्नं स्त्रीलोकप्रकाशकं वर ।
हादिष्येन कवितानन्दनं मन्त्रं स्तु: शरदभवत् ।
गुरुप्रेमस्वर भक्तिबद्धाधिमान्यं निवेदयेत् ॥
(Malini-tantra, quoted by Bhaskararya in his commentary on Bhavanopanishad, 1)

20)
तत्र जगद्धंत्रय पश्यन् सदाशिवं तदेव जगद्धंत्रय पश्यन्
श्वरं अव्वलं तरं भूमि शुद्रविषा । तारोवं मेद्युद्धिमया ।
(Setubandha, ‘mantra’ 46)

21)
शिवगुरुवत्सना ऐक्यानुसर्य तदान तदांतरकम् ।
(Yoginihrdaya, ‘mantra’ 49)

22)
‘गुरुराजप्रभाववें ते वेष्टितप्रभावकम्।’ (Quoted in ‘Setubandha’ on the above, with the remark: तस्म गुरौनिरीष्यसिके: किष्किष्के भावसामथमेष्ट, ततसत्यस्वस्वमेष्ट: विपुर्वम्: सिव्यो भज्जिने: प्रक्षस्वप्परस्तिविश्वात्मवितन्यथनाध्यन्यथ: ॥)

23)
शिवश्रृंगासमस्य पुष्क्र बिम्मोशिषकं, यथा दीपस्य प्रभा तदेव ।
तस्यात: प्रसर एव पद्धितात्स्वल्पना परिणाम: ।
(Yoginihrdayadipika)

24)
विमहीं वि संवेदः । परमापि आग्नीकरोति, आलमानं च परिकरोति, उभं एकीकरोति, एक्षीत्तिक्रमेष्ट द्रवयपि न्यथाविषय इत्यादि रब्बावः ॥
25) e.g. Brhadaranyaka, 2, 1, 19 etc. Chhandogya 8, 6, 6, Kaushitaki 4, 19; Prasna, 3, 6, 7; Mundaka, 2, 2, 6; Taittiriya-1, 6, 1.

26) अथ नाथान्त्र प्रवक्ष्यामि मद्दृश्य नित्यविश्वामि
बिधावतरोपानमोदसत्सूत्युजनं तथा ॥
प्रकाशोध विमार्शोनायस्यात्मनोदप्र इत्यपि ॥
नामेदार्दही लोको कल्याण दिव्यस्बपत् ॥
त्रयस्तेन्द्र्य: समुपज्ञ: सिद्धाख्र तथ एव ते ॥
झान: सत्य: पूर्ण हेतु श्रीशुलास्ते समीरिता: ॥
दिव्या मदन्तिके नित्यं सिद्धा सुमाविहारि च ॥
निवसानि तत्स्तेन्द्र्य: समुपज्ञात्रस्वस्तथा ॥
वमाव: प्रतिभमवद्वृत्त सुमाक्षेति नामतः ॥
ते भुमावेव सतं निवसानि मदन्तिका: ॥
एवं नवमस्तानं लोके प्रतिवक्षणम ॥
अक्षयस्तू क्राणिशाक्षिस्तवदन्तया क्वते युगे ॥

(Tantra-raja-tantra 2,1-6)

27) सनातनानां नाथान्त्र नवरामाधितायामला! (Nityahrdaya 8, 141)
अध अर्थम उत्ते प्रसूलवाम श्रुत्यायाम दसा पर्वतिप: ॥
तैषां मध्ये नक अवकाशा: । त एव रणमयेदनीच्छन्ते ।

(Dipika on the above)

28) एलदुर्य मभति-मथा रन्ते: उपादेर्यन्त अनुपादेयमोचनं तथा
तथा विमार्शस्यभिषेष्यमुरो: कदाकं साधकानं अर्धकृतित: अनन्या-
दुपलितिः । (Manorama on Tantra-raja-tantra 35, 2)

29) See for details Purnananda’s Shat-chakra nirupanam
30) The fifty letters of the matrika-chakra are vowels 16, and consonants 34, cf Varadaraja’s Varttika on Sivasutra 3, 26

अकारादिकारान्तपञ्चाशद्रुणोविस्रापः।
शिवादिकतिकवैष्णवतवचामप्रसूतिः॥

31) नेत्रपेण्दोऽक्षा मानो हृद्यंदश देशानले॥
सा पञ्चाशद्रुणा हेया मातृकाचक्रस्यविना॥

32) शरीरे यथा जीवस्वास्वानं तथा श्रीचक्रं शिवयोऽरि॥
(Saubhagyabhaskara p. 195; NS edition)

33) cf यदा सरससु ॥ चन्द्रश्वेच्छया विश्वकर्षणी।
स्पुर्जसाधनम् पश्येत् तदा चक्रस्य सम्भवः॥
(Nitya-shodasikarnava 6, 9)

34) cf Sivasutra 1, 6 शक्तिचक्रस्यानं विश्वसंहारः॥
(Bhaskaras Varttika on it)

शक्तमयः जगते कुतस्तं तथा ज्ञातक्रियात्मकः॥
कृताय: पूर्वनिद्दिष्टस्तवं चकनादतः॥

35) बन्दवं चक्रमेतत्स्य त्रित्रुपत्वं पुनर्भोवेत॥
धर्मान्तो तथावस्तीमा मातृकेयभी तथा प्रसा॥
नव्योत्तत्तकारितं चिदानन्दनं महत्॥
चक्रं नवान्तकारितं नवत्वा सिद्धमण्डकस्य॥
(Nitya-shodasikarnava 6, 12-13)

36) पूर्वधिमंकी द्वारी प्राणपापान्तकी स्मृति॥
कालो धामति सुलग्नि नवनान्तयुक्ताम॥
(Ibid., 5, 43)
37) बस्तिदेवं: स्माया: स्यु: पञ्चमी जनकातिमः 
कुलकुला भवेनमाता पुरुषार्थिस्तु सागरः

(Tantra-raja-tantra, 35, 3)

स्माया: अतर्पित्तुद्वृद्धि जनमयित्वा उन्मार्ग्यप्रवर्तिकः शक्यः 
पञ्चमी ब्राह्मवादिपु पञ्चमीवात् बाराही इत्यथः
जनकातिमः साधकानां जनकवद् अभिभवस्य सम्भवकरी शक्तिरिति यावत्
कुलकुला मातुल्या शक्ति: साधकानां मातुवद् अभिमत्तथा शक्ति
रितिथः

एवदुर्ज भवितः— स्वालकोन परिभाषनाया जनकजनयोः अशक्तेन
देहेन्त्रयुवमादिपु संकाती भर्माभिमनाः बाराही-कुलकुलालक्षी
भावेनदिति

(Manorama on the above)

38) अथ पोदशतिमानां या प्रोक्ता बस्तिदेवता
सा निवा कुलकुलाया: पञ्चमिश्वश्रोदिति

(Tantra-raja-tantra, 22, 1)

(सर्वास्तं मितियान्ति बस्तिदेवताया: स्मायातम् स्मायात् अपूर्वमूलयात...)

39) अथ पोदशतिमानां अपभूता तु पञ्चमी

(ibid., 23, 1)

40) त्वदेहे ज्ञातिन्त्रि-कृप्तिन्त्रि-दुवेदिपु संकाता ये जनक-जनयो
रंशाविरोधः: अक्षवादि-मांसादिस्वाते बाराहीलाते कुलकुलालक्षि
कामातु भावेनीयाः

41) तवदृत्तक्षां-मेदेदशिभात्र: शक्तिगुरुक्षा
महाशुक्रप्रज्ञाजीवभात्र: शिवगुरुक्षा

42) बाराहः: स्त्रीत्वेदिप मनुसंवत पुरुषवत् पितृरूपस्तोपचि
कुरुक्षेत्र-देवी श्रीपुरे अहज्जार-चित्रमध्यपाल्याशंका व बिमर्शमय-वाप्यां अति विख्यता। तदुक्तं ललितास्तत्रेण वाप्य प्रकृतः
‘कुरुविन्दतरणिनियमं कुठाचलस्पर्शिकुलरमममध्यावम्।
कुटुम्बविलिष्कारी कुरुक्षेत्र मनसि चुम्मिहे सतस्तम्॥’
हि तद्राजेन्द्र द्राक्षिणो बलवते निघटिता तद्वरा।
(Saubhagya-bhashaka, p. 112)

वाराही पथमी विश्वविभया अद्रकौमुदी।
वाराही चेति विक्षुतात सम्भनादिकलेखक्ष्यदा॥
(Tantra-raja-tantra, 3, 88)

वराहान्त्यक्षम प्रसज्ञनवऽग्रहेधरी।
वराहिति प्रतिष्ठे वराहवदने च॥

बाराही मद्रिणी मद्रा बाराही कोलवक्कर।
जूरमिणी साब्रमिणी विक्ष्रा जम्मिणी मोहिणी शुभा॥
कृष्णी वरसी शकी रघुमा स्वरास्त्र।
श्रीणी शुद्धिनी धोरा शहरी गदिनी तथा॥।
बाराही मद्रिणी श्रीव पारिण्यकुहारिणी श्रीवा
चाप्ती वासिणी चोथा सुसलिन्यपराविज्ञा॥।
जयप्रदा जया जयती रिपुहा भेयवज्ञा।
वरमया मालिनी देवी कितिनी दंपिति सम्॥
(Sri-vidyarnava-tantra, 3)।

cf. also : Tantra-raja-tantra, 23, 13-14

ध्यायिच देवी कोलाश। तसकावनसलिखिमम्।
आक्षिण्य वनिताहूँ ज्वलित्वक्षिंद्रियहृदम्॥
विषेषार्थे भुज्यास्त्रे च चक्षुस्मयास्त्रैं ज्ञातः ।
पारं च सुसंख्यो सीर्समर्थे वर्तन्ते तथा ।
वचनम् गुरुदासके शुक्लविपाली विचिन्तयेत् ॥

47) दुर्गी चण्डेश्वरी चण्डी बाराही कान्तिकी तथा ।
हरसिद्धा तथा काढी हंद्रणी वैण्णवी तथा ॥
मद्रकाशी विश्वासाशी अर्तवी क्रांत्रिकर्णी ।
पता: सवर्भु योगिन्यो मुखे: स्नायुन्तु ते ॥

48) वराहरुपगारी च वराहोपम उच्यते ।
बाराहजननी नाथ बाराही वरवहना ॥

(Devi-purana, 45 'Devi-nirukta')

49) वराहरुपिणिः देशी दंड्रूतवमुन्नराम ।
शुभदाँ दुप्राभास्तु दुभान बाराही: तां नमम्म्यहूम ॥

(Brhan-mandikesvara-purana)

50) कुल्लुकां कुर्जाकी विषघ-नी विषापहा ।
विषेशार्थे विश्वाशाकी गाहुदी गजगमिनी ॥
विनता विषघजननी विश्वाल्या विषघमातु का ।
राजसी तामसी सख्या रणतकाशीविषघुणा ॥

नागस्मत्री नागस्मत्रा नागिनी नगजा प्रिया ।
नलिनि नन्दिनी भव्या सदा पृष्ठवती शिवा ॥
मद्वन्म भर्तरति मद्वारी मन्मघालम ।
भेदिनी मुरुप्रीता मुनिमानसवालिनी ॥
प्रेमस्य पुर्वजतु कांताप्रेमशर्विचः पुर्णया ।
दिगम्बर दिति: सौभ्या दिनेशी दिनवक्षमा ॥
द्वारावती दप्रीत्वा दरूणी लोकबालार्जिनी ।

(Sri-vidyarnava-tantra, 3)

cf. also Tantra-raja-tantra, 21, 11-12

विकृणकुलतवं नमं रस्तामानन्दविमाहू ॥
द्वारावती चिन्तवेद्यां चापं पारं तुषिणं करे: ॥
तत्समानायुभाकारणं: देव्यासु बाह्यगा: ।
अनुलामात: सुचोभ्यं: सदानन्दार्ज्ञेश्वरा: ।

51) इत्विरामृतदुष्पाखिममेव नवस्वते ।
द्वैः त लिङ्गितं नित्यातिविनोदानिविवतं येतु ॥

(Tantraraja-tantra, 22, 1)

तथीरे पूज्येत्वेव च पवभी तीर्पालक्षिण ।
तस्मागरेऽपि स्ययेव स्ययेव प्रेमजातु ॥

(ibid, 5)

(तुषा: समवस्तनं दक्षिणमालिकन्मकोणं प्रैदेशी लोकतारिमुखं
इति सम्प्रदायः । ...

(Manorama on above)

52) इत्व स्तु निश्चिननामिनिमधुपुर्णीयं एक्षेत्रो पुरुषार्थं ।
तत्र कृत्तिमदक्त्विं च चति द्विविधं कस्मैं काम-मोक्षाद्विं अभिभूतं ।
तद्वृत्तमालनवाच्छिराः: धम्मालाममवादर्धोऽपि सविभित्तितां एवेति
पर्स्तर्तत्समावाच्छिराः: अपि पुरुसोध्यामालायादेशाच्छिराऽपि
पुरुषाः पवं यतु तृविद्वं: पुरुषार्थं इति कल्पसूत्रं तमोक्षक्तिवं
अक्ट्तिमदक्त्विमधुपुरुषलामिनौ इत्यविद्यमान ॥
53) पवित्र्मात्रान दिनदिनश्च विवेकाना इत्ययः तत्त्वातासागराय: स्वविखण्डपदि-
पुष्कररथंतुष्प्रयोगः। (Bhaskara-raja)

54) देवानाश्रयादिषुदोपः सागराः, तेषामपारागाधिविलासावत्। तत्र
देहो नवर्याः, द्वारपाल सागरस्वपालितवत्। तत् दृष्टीपाल
आधारशिरः का इत्यत आह— 'आधोरे'ति। योनिष्क्रायदाने-ग
समसंख्योमिणीमुद्रास्त्रहुः। महत्रिपुरसृद्धदितिसुरान्त। नवशक्तियो
भवति।

55) लक्षणेशुपुरसृद्धर्ज्ञिष्क्षेरारुतात्मः।
सिन्धुः। सप्तमित्र्वर्षी सतः संस्त्रिमुग्णीचरः॥
(Tantra-raja-tantra, 28, 8)

56) व्यासिमय प्रवक्तायमः सम्यक्ते काळुके-लोकोऽः।
यवान्तज्ञादि विधी नियामस्ताधिविधिः॥ (नियाम: पोडः)
कलम्ब पोडःकारो रूपे उद्घत एव हि।
बुद्धिकारां चन्द्रस्य आधाय कलः तथा॥
लोकरूपां ततप्रार्थं कालवकस्तादभवः।
त्योज्योक्तिनित्याधिकारः तद्वत् सिन्धुः॥
(ibid, 28, 3-5)

57) इत्यत्सङ्गु सुधामिश्रयों नवर्याः।
द्वीपे तां कळ्ळिता निश्चिताचित्तवानन्तरकः यजेतू॥
(Tantra-raja-tantra 22, 4)

cf. also कल्पकोभानमकृताद्रिः सतू संयोगी समस्तेत्।
(ibid, 5, 24)

हृ श्री कल्पकोभानाय नमः। तातेच रल्ल्येप हृ श्री अत्तुष्यो नमः॥

58) - नवशक्तियं द्वीपं नवलण्डविराजिताः।
मातृकाथेन तलात्मा नमोऽन्ते समस्तेत्॥
पुष्पे नीले च चेऒ सुगं गौर्षीन्तिकं तथा ।
ईशान्द्रसतं कं गोमेंदे पद्माणुकः ||

(Tantra-raja-tantra, 5, 22-23)

59) काले भुना मातुका रङे देशी गुरुलथा ।
तस्यं महाध्य मुर्तिश्च चक्षुव्ययंतनामकः ||

(ibid 26)

60) भाजुरौमिः ओजःसुगुः महासिंहे-भोगे-, गोमेंदे-भ्रमं-तूः-हृदिमेंदे-भागादिकं ॥

(Manorama, 35, 4)

cf. also अत्रायं सम्प्रदायमेवः: मांस-रोम-तां पृथ्वी-हृदिमेंदे-महासिंहे-भोगे,
ओजःसुगुः पुत्राभुके-चैदुः-विद्रूः-मौर्तिश्च-मरणमेंदे-भ्रमं-तूः-गोमेंदे-
पुराणात्मक नवरंभवसण्ठपुष्पे श्रीसिद्धिन्यं प्रतीत्येवं नित्यन्त्यद्वितिकं।

(Bhaskara-raja)

61) त्बोऽका भविष्यभव्यत्वाः: सत्य कोमापि चैरै नवके नरसात्मक
श्रेण्डनासमतिः सिद्धति ॥

62) नमसे कल्पुकाय विविलितात्ब्रह्माय च ।
विक्रमराय देवाय नमसे बिन्दमूर्ति ॥

63) पुंव विक्रमिका च चक्षुमय महेश्वरी ।
देवा देहे यथा प्रोक्ते गुणदेहे तथैव च ।
तत्त्वसादास्तव विश्व्योपि तूः: सप्ताहये ॥

(Yogini-hrdaya, ‘mantra-sanketa’, 67-68)

64) महाप्रतिष्ठनात्सकेव वार्ते गुणदेहुकाम ।
भाष्याधिकराणां परमांगत्वत्वान्तिप च ॥

(ibid, ‘Puja-sanketa’, 5)
(महाप्रवचनम् । ब्रह्मराष्ट्रोपनिवेदितसहस्रदलकुलकमलं पञ्चदलेर)कुलकलावत् बनमिव बनम् । comm. on the above )

65) संक्लपुरः सर्व कमीं म प्रक्ष्णा फलसिद्धे । (Manorama, 35, 4)
cf. also मानसा संक्लपविदेशा एव सत्त्वाणाधिक्लपक्षा: संक्लपुरः सर्व कमीं म प्रक्ष्णाजिमित्वसिद्धे । तेषामात्रार्शृंतं तेजो मन एव कर्प्पकोशानम् । (Bhaskara-raya)

66) 'मनो ज्योति:' इति वृत्तिवेवहार दिन संक्लप-विक्लपालमक मन एव तेजः पदेनोच्चिते ।
The citation is from Taîttiiriya-sambita, 1, 5, 2.

67) स्वातिरिक्तः नानाविदेशेऽक्षमको जीव एव उद्धवन्तु जीवस्य रमणीयताः ।

68) सरस्वतीं शुक्लान्ता शातृवां वत्सरं तेजस्तत् श्रद्धा ओजः, तदेव कलमिष्युच्चिते । (Susruta-samhita, 1, 15)
( वत्सरं तेजः, यदुकारं सारः )

69) करकः वसन्ताया: मुषुष्णाया इत्य-विक्लपालमक-करकारस्योगादनूजित-कालकर्मकारात् वर्णानाधिकाराणि अक्षात्मकत्वमित्वथः: ।
(Manorama, 35, 4)
cf. also आपारं स्वापििहारं च मणिपुरमनाहतः ।
मध्यं संक्रमणं न लक्षिका न विषुद्धिकामुः ।
वाः च नवं केिद्विध शट्टकानि श्रीदीनकाम ॥
(Svacchanda-sangraha)

नवरस्त्रस्थिताः नवरस्त्राणि नववाधाराणि मुषुष्णाल्गंतगमनमागालुपाणि
eetc. (Dipika on Yogini-hradaya, 'Puja-sanketa', 147)
70) सुपुन्मान्यन्यसंपुष्यु पदाधाराम्भुजेः ताः।
तिष्ठन्ति प्राणिनां देव्यः सिद्धान्तः ज्ञानपूर्णितः॥
(Tantra-raja-tantra, 16, 60)
(ज्ञानपूर्णितः, आसा देवाधिधारातुरुपतं परमां गुल्मलाजज्ञातः
पूर्णितः; Manorama on the above)

71) विधाबिज्ञानविद्वंद्वीजेत् स्थूलसूत्रस्य रसः स्पुतः।
सम्भवो विदितो लोके सस्खायम्यमृतः च॥
(विधाबिज्ञः: चन्दः: सत्तां: स्थूलसूत्रः: स्पुतः रसः
अत्स्वगतो, व्यापकतात्, सूत्रः रसः भूतस्वगतो व्यापकताः;
स्पुतः भावतः; स्पुतिर्दिह्भावना । Dipika on the above)

72) कल्पकोइनानमित्रेऽक्रुरुद्थापि समप्छेदे॥
इन्द्रियार्थश्रस्याणि तत्र पथिमतो यजेत॥
इन्द्रियार्थानं गजानं पूव्वं तत्तामोव समप्छेदेऽ॥

73) उक्तकमेण संपुज्ज्य तत्तवकेघ्री प्रिये।
करुणातोयपरं मयः माणिक्यमंडपम्॥

74) चक्षुसङ्कल्पको मनःपूजासङ्कल्पको तथा।
त्रिविधाभिनुरादेह्यः संकेत: परमेधरी॥

(Nityashodasikasraya, 6, 6).

75) आनन्दं वाक्षणो रूपं, तत्त देहो व्यवहितम्॥
(Parasu-rama-kalpa-sutra)
श्रीचक्षु पूज्यतिमि थावत् ।
77) स्वात्मनो मित्रमातृ प्रतीयमानान्तः — ज्ञान—ज्ञानकेशु त्रिश्रविप्र
स्वात्मस्वप्रतिक्षेण प्रतीयमानो ज्ञाता पूजकः, स्वकथात्वेन प्रतीयमाने
ज्ञानं पूजोक्षरं अर्थे, स्वात्मात्कर्ण प्रतीयमानं ज्ञातं पूज्यं श्रीचक्रमुः।
तेषा तोषात्मकात्वेन अप्रथमभाव: पूजनमिति॥

78) ततो देवीसरिरादु निष्कान्तात्तिमीणा।
चिणिका शक्तिस्युमा शिवाशातनिनादिनिः॥

(Markandeya - Purana)

79) कामः कोषत्था लोभो मदो मोहेर्दवः पद्धम:।
मात्स कृपा पञ्चमित्वाः: पैशुन्यं सहमं तथा॥
अन्तुष्टाष्ट्री: देवा: इत्येवा अप्रमातर:॥
कामादि गण एकोबं शरीरं परिक्रीतित्वम्।
जगान्त मूर्ति तु यथा तथा ते कीर्तितं मयाः॥

80) बुभुशा च पिपासा च प्राणस्य मनस: स्नृति।
शोकमोहिः शरीरस्य जराभुत्यु पद्धमेः॥
शोकः मोही जरा मृत्यु—श्रुतु—पिपासे पद्धमेः।

(comm. on Bhagavata purana)

81) उर्मिय: बुभुशा—पिपासा—शोक—मोह—जरा—मृत्यु:।

(Manorama, 35, 7)

82) कामं योगीधरीं विद्धलोके चों प्राणे गृह्यात्माः।
शोभुस्थु वैण्णवी मृौका ब्रह्माणी मद एव च।
मोह: स्नयं तु कौमारी मात्स चैन्द्रज्ञां बिजुः॥
शामी दण्डिता देवी देशु स्वयं स्वयमेव च।
भक्तसूत्र वराहाल्या इत्येवा: परिक्रीतिः॥
83) तत् प्रस्यहः पल्लवायता: कामकौशलो तत्सा थः।
होममोहि मानमदि बलिवत् सर्वनाशका: ||

(Tantra-raja-Tantra 27, 56)

84) मातृका स्थूलुपत्तवाच्छन्दादि व्यापकतः।
योगिन्य: प्रकटा ज्ञया: स्थूलविन्यथासामनि ||

(Nityashodasikarnava, 8, 123)

85) त्वमुस्सुर्मसम्बोधके सिंहजाणकांशि धातवं इति सदा धातवो वै विन्यसः
प्रतिद्व:। ओजोनामको धातुरश्मिः इति तु वेदमाये।
एतेऽक चामिनातीमो देवता ब्राह्मणोऽकमादि।
तासां च शरीरे स्थिति: भूमध्यनिपत्तनामीहदयक्रमः
स्वनासारासारावरादिदानानाकाचैदेवनेति प्राचां
प्राचां यु प्रसिद्धम्।

(Setu-bandha, 8, 123, 3p. 55)

86) सुद्धे रातीति सुद्धा स्माद.. सुधिरेव तु।
वल्लभेदानां कोपहृं प्राणिं जनविन्यत:।
तेनव सर्वदेवानां सुद्धा हर्षमेधा मधा।
पूजाकाले बर्षनीया सुद्धाला: सर्वदा जिवे।

(Tantra-raja-tantra, 4, 58, 59)

87) त्रिस्म: झाटु-ञ्जान ज्ञातमिः संसारसन्नानात्।

88) मूलाधारादिश्वरकं, कच्चाम: सहस्रदलकमले द्वे बलिङ्कामेंकं इति
नवामाराः। तापं समस्तिकरोगं दश। एते: स्कृष्टिमिहादी-त्रिलण्डात
मुद्रामाममिशांरकाक्षामेदा:॥

(Bhaskara-raya)
89) कामं बुद्धिसमहारं शब्दं स्पशः तत: परम् ।
रूपं रसं गत्यं चिरं वैं स्मृतं तथा ॥
नाम बीजं तथाना च अमुः सर्वश्रेष्ठः ।
बीजदृश्यसाराचार्य आकृतिप्राकृतः कमातु ॥
(Tantra-raja tantra, 4,72-7)

90) पोद्धरस्पन्दन्दन्दोहाघमकृतिमयी: कला: ।
प्राणाद्योऽयोऽऽथानो च प्राणायो प्राणाकलिकः ।
बीजसूत्त्रसारालेखनायोजनं: ॥
(Nitya Shodasikarnava, 18, 135-136)

91) कला इत्यादां देवीनां नाम । तच संप्रवायाचित्यपदपूर्वकम् ।
(Setup bandha, 176)

92) आशा अत्रसव पदांश्रृतेऽरु स्मृता ।
तत्सः सत्त्वसः स्मृतायः
परिपूर्ति तत्तपूर्णतिलक्षणपरस्मिसामरस्यप्रतिपादिते ॥
(Yogini-hridayadipika,1,80)

93) अनुक्रूपः सानंकमदनारंकपूर्वकम् ।
अनुक्रूपसमानंकमतु सङ्करः ॥
अनुक्रूपवशीराधाय धेराधानिधीपिकः ।
अनुक्रूपः अधिकाराभ्येः धाणानुक्रूपवशीरितिजेतु ॥
(Prapancha)_

94) दीप्य वातादयः प्रोक्ता: सत्त्वसति पत्ते इति यावः ।
(Manorama, 35, 8)

95) प्रकृत्यपृष्टकपूर्वः कर्मचिराग्वर्गः ।
अनुक्रूपस्तवंभवं सर्वसंशोभकारं ॥
(8, 140)

96) सर्वं स्वत्त्वं धिवादेः धिवायतस उपयूर्णाय
तत्त्वकृत संक्षेपे सङ्क्षेप ॥
तत्त्व संहारक्षणानां कार्यं भेदप्रदायकहुपत्रात् ॥
(Yogini-hrdaya dipika, 1, 81)
97) इध्यानिष्केषयविशयकप्रसुन्तिनिवृत्त्योदासीन्येनावस्थानम् ॥
(Saubhagya-bhaskara, 1, 9)

98) देवी धृतिता सर्वविद्रा भावसमश्चित्तेपे ॥
(Manorama, 27, 32)

99) सर्वस्वस्त्रहरणीयतत्वा तथा दायकम्
सर्वस्वस्त्रमप्रवेश्यापदपरमशैशिवप्रतिपादनेन ॥
(Yogini-hrdaya- dipika, 1, 82)

100) भूतान्यबुद्धिसंपादिक्षण्यस्यज्ञानम्
प्राणासन्तंसाधिनो हि जीवसत्सारम्: परः ॥
(Tantra-raja-tantra, 36, 39)

(***ज्ञानकुमारः बुद्धिसंपादिक्षण्यस्य चैत्यमेव चित्रमणेद्विषयानि
प्राणाः इति। तत्साधिनो देहेन्द्रियादिस्वरुपार्थुमेभुत्तं
पुत्रं भवितो- चित्रुपलक्षस्य कुरु बुद्धि: क्वाविभवायायां देहादिहुप
तथानुसंधानप्रक्षेपिनिर्भुतं जीवसंज्ञा रुपत इति। बधा चित्रुपक्षिणी
स्वरुपिणी बुद्धि: स्वार्थपरमाण्येन देहेन्द्रियादीनां अधाभास्यात्
तदत्तत्त्वमणेन अनुसंधानप्रक्षेपिनिर्भुतं दा शामावदु बधिरिव लस्वेयेन
विश्रामायति तदा परसंज्ञा रुपत्त इति ॥

Manorama on the above)

101) प्राणाय: पद्य विश्वाय: नागाय: पद्य वायव: ।
पते नाडीधरसु वर्तने जीवस्थिते ॥
(Dhyana-bindupanishad.)

cf also Prapanch-sara-tantra, 2,9-14

प्राणाय: वायवस्तिसु पूर्णेऽव इतास्त्यद: ।
परस्तपानां ध्याय: प्राणस्त्र प्रतिलिप्ये ॥
प्रत्यात्थुवेच यदा प्राणस्त्रदायापानो वैवभु: ।
बधा समान: क्रायमिनि संयुक्तपदिते पाचितुधु ॥
तत्व तत्क्रमसङ्केत तु सरमादान धावति।

(न्यायो जन्तोत्तरं तं देशमापातलस्माकः॥)

खननः प्राणसहो निमेयोनिन्दारकः।

(ख्यातसंकेत्वा नाग ऊवीवमिः कूर्मः॥)

शुक्लः शुकरी देवर्दशी जूमभषष्करः।

(श्नात्यो देहेण सत्यो कुऽदृढः बहुविशारः स्वान्॥)

स च लौकिकवायुविन्यस्ति च न विशुद्धिः।

(इत्यम भक्तिः प्रोक्ता वश देहा सिवाणिः॥)

102) सर्वोऽवैद्यकानां भन्त्रकाणां क्षितमाणमय: प्रयोजनं परमशिवप्रसिद्धि:।

(सत्साङ्गेवति ||)

(Yogini-hrdaya-dipika, 1, 83)

103) बहुः कस्म संप्रका: सर्वज्ञानार्थ पन्नवनमय: प्रयोजनं परमशिवरूपसिद्धि:।

(बहुः द्वारा अणुतु सत्य दौर्यु त्रयक्ष सम्मुख दृष्टि यावत् ||)

(Manorama on the above)

cf. also बहुः द्वारा अणु न्युत्सेवः सत्यतु धातुगाः।

(वर्म्वविदवशः प्रोक्ता: स्ते क्युस्तेदाद्रश्च ते ||)

(लगशुर्मांस्मेर्दिधुस्मवजशुक्राणि धातवः।)

(ते दृष्ट्वा कुष्ठिपेत दोषासत्त्मेऽको मदत्॥)

(Prapancha-sara-tantra, 2, 15-16)

104) रक्षा प्रतिक्रूपार्थार्थार्थार्थार्थ: परिहार:।

(पद्मिनीत्वाचार्यं सर्वत्र प्रतिक्रूपार्थार्थार्थ:।)

(क्षत्रियं सर्वसत्तु रक्षा शिवोऽवत्त भाग्यभावना:।

(रक्षा ज्योतिः करोति।)

(Yogini-hrdaya-dipika, 1, 84)
105) सवर्गे रहे चक्षु अनित्यायुक्तेकथासंसारो तेनः, तस्म हर्षे प्रभावधारिति समस्त श्रवणा वसिमायः।।

...श्रावणज्ञ-विबा ग्युष्मन्विकर्यतोपलक्षणरमसमिष्ठवायः, तृतीयी।।

(Yogini-hrdaya-dipika, p. 296)

106) cf. Nitya-shodasikarnva, 7, 60-61

107) अनेन चाल्लूपेण पुष्पवा भौतिक:।

महयुयकुलेन कुषऱ्युष रुषङ्ग सनातनीम्॥

प्रच्छन्नरूपी जन्तुनां प्रविशु वहये सदाः।

सुखेतु: स्वेय भूत्यकु लुषङ्ग सनातनीम्॥

त्वतुपत्तान्न सदा सुख्यं लक्ष्म्यं मनोकस्तु च।

सर्वायं प्रक्षां निमेयं मदमोहकरो भवानु॥

108) इच्छाशक्तिमयं पारो अहुः ज्ञानारुपण्म।

किर्याशक्तिके बाणधानुषी दुष्पदुष्पविषय॥ (Yogini-hrdaya, 6, 53)

(शन्दादिवाणां मनसा भवन्त तस्म संस्करणं किर्याशक्तिरेव

व्यापर:। इच्छाशक्तिमयं पारम्। ज्ञानशक्तिमयं अहुः। किर्या-

शक्तिमयं बाणधरुशी। एवं आयुक्तुष्टे स्वेच्छायुसौगृहीतकालकला।

मायावयवविभ्रमात हनुष्टे द्विदुवलं etc.

Dipika, on the above, p. 64)

109) ... भोजीता पुष्पमाण्डकः।

मानो भोज्यद्रुतुः पाशो राग उदिते।।

देवस्य वायुहः प्रोक्तः कमेन वर्भर्मिनि॥

(Tantra-raja-tantra, 35, 11-12)
(तन्मात्र: शब्दयथारपत्तमः पञ्चत्रयां:। तेषाँ पञ्च राजमयोजितः प्रपुजसनुभवः यथा पञ्च राजमयोजितः प्रपुजसनुभवः यथा पञ्च राजमयोजितः प्रपुजसनुभवः यथा पञ्च राजमयोजितः प्रपुजसनुभवः यथा पञ्च राजमयोजितः प्रपुजसनुभवः यथा पञ्च राजमयोजितः प्रपुजसनुभवः

110) रागसुरप्राप्तवाय श्लोकोज्ज्वलः।

मनोस्थितेषुकोदंडः पञ्चतमात्रसायकः॥

111) बाणः: स्थुलिकितः: प्रोक्तः: स्थूलसूक्ष्मप्रस्ततः:।

स्थूलः: पुष्पमयः: सूक्ष्मा मन्त्रामान: समीरिता:॥

पराध वसनायां तु प्रोक्तः: स्थूलानः श्रुणु प्रिये ।

कम्भः कैसैः रक्तक धारिन्दीवरं तथा॥

सहकारजमितुकं पुष्पप्पजथाधिरि।

मानकारकमानं पुजाहोमविधात॥

जपफलिकाश्रोत्वा सिद्धमन्त्रिणः पञ्चमि:।

तथाविधं साराघाम श्लूलं पुष्पेक्षुकाण्डाः॥

(Tantra-raja-tantra, 5, 47-51)

112) बाणधतुमः संयोजनकिताया: शब्ददिविषयमनोरोगङ्किताया: च पञ्चफलवातः। (Setu-bandha, 6, 53)

cf. also ‘शब्ददिविषयमनोरोगङ्कितः’ quoted op. cit. 5, end

113) शुद्ध शुरुवते सति परिणामे पञ्चवत्। (Setu-bandha)
114) पाशाक्रुक्षयोः स्थूले रूपं सौंवर्णमयमिति संवदायः।

(Manorama, 5, 53)

115) ज्ञान विषयबिच्छया निवारकस्वातः। ततविवरणं च विषयार्थेऽकर्मयं विना न संवहति। तत्र द्विष एव। 'विश्लेषः विषयच्छेषः'

इति वचनात्।

(Setu-bandha, 6, 53)

cf. also पाशाक्रुक्षयो तत्तदः गर्गद्रश्यत्का स्त्रोतोः।

116) विवेकविषयसूतिज्ञिनका या मनोरूढः। ता एव करमेण चतुरसादिक्

बिन्दुचकान्तकर्मेण विद्यमाना। शतद्यो ज्ञेयः।

(Setu-bandha, 5, 42)

cf. also इत्रुसे: पद्मसिध्वेषः च विश्वत्यादिश्वतिस्वतिश्वतिश्वतिश्वतिस्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वतिश्वति

117) देशयात्रो ग्रहतगु तु नवम्यक्कलमाध्यतः।

सत्तोपानान्वजस: प्रयोज्ये गुहस्तयाति।

(Sri Vidyarnava-tantra, 1, 231)

118) अन्तायक्षज्ञानेन प्रस्तुतित्वं महाचन्द्रेण बुद्धितर्वयम् अहंकारश्चा

नां भारतफलपुष्चवेधे।

(Manorama, 35, 12)

119) वञ्चती च: समास्याता मन्मयी चिदुद्दीरति।

(Tantra-raja-tantra, 36, 35)

पुनर्दुं मयाश्च चिदुद्दीरस्य वेष्म्योपविलयोऽबुद्धिर्यं। एतस्य एतः स्त्रियां श्रेयाः सत्र स्त्रियां श्रेयाः।

(Manorama on the above)
120) विन्दु संकल्प्य वक्त्रं तु तदस्यथं कुच्याः
   (Nitya-shodasikarnava,1,201)

121) चक्रार्जमयी यो विन्दुलिखित्यते स कामेश्वरस्य स्वरूपम् इति रहस्यं
   (ibid 4,6)

122) शक्ति विना शिवे सुमेव नाम धाम न विद्यते।
   ज्ञानेनापि महादेविः समं नर्मं न विद्यते।
   (ibid,4,7,)
   cf also त्रिकोणरूपा योगिन्तु बिन्दुता यैन्दवं भवेत्।
   कामेश्वरस्य स्वरूपम् तद्रिव्वागारस्यस्वरूपम्।
   पर्वे हि शक्तिरहितः शक्ति: कठौः न विद्यते।
   शक्तुः प्रसंगायने शक्तिः युक्ते यदा भवेत्।
   (ibid, 4,6)

123) लोकायनं इति लोका: किरणः, आवरणेवतः।
   तानातिक्रमं
   ततृत्वानुपरितत्वबिन्दुस्थाने बलसोक्ते अतितयो शोभते इति।
   (Saubhagya-bhaskara, p. 196)

124) \(\ldots\) संवित्त कामेश्वरः स्मृतः।
   स्वास्वेऽ देवता प्रोक्ता बलिता विश्वविमहा।
   (Tantra-raja-tantra, 35,13)
   (संवित्त कामेश्वरः सकलालक्षणे वैतन्यं कामेश्वरं इति यावत्।
   स्वास्तमा विविधविविधविकल्पात् स्वस्वरूपं विविधं सदसा सामसे
   स स्वास्तमा देवता योगमानः बलिता निरब्धरूपतः विविधविमहा
   शाटुः ज्ञानः ज्ञायत्विमहा।
   Manorama on the above)
125) चिदुपलिनिष्कम्पण बुद्धः सतिवेकावस्यां देहादिस्पतयानुसन्धानप्रवृत्तिर्विदा जीवसंज्ञां कथये। चिदुपलिनिष्कम्पण बुद्धः स्वस्तधीपतर्तिकविज्ञानन्यायादित्वसंदेह सत्यात्मप्रसन्नं निगुणात् गोकुलेन्द्रणां कार्यक्षेत्रं विस्मयात्मति तदा परसंज्ञां कथये। (Manorama, 36, 39.)

126) विश्व कुण्डलिनीरूप मण्डलत्रयमेदिनी।
तदित्यो इतिनीप्रस्था बस्तन्तु निभाकृतिः
व्योमेन्द्रंपदस्यं सुहा शोतः कुण्डलिनी।
सदा व्यासजगतः कुस्तना सदानन्दरूपणी।
पुष्प स्यात्मेति बुद्धिंस्य रहस्यार्थं महेश्वरी॥
(Yogini-hrdaya, ‘mantra-sanketa’, 70-72)
(सदानन्दरूपणी, सदानन्द: परमशिव: स्वरूपं वस्या सा। पृष्ठ चिन्मयः कुण्डलिनीशिराः स्यात्मेति बुद्धिः तदात्मता सामवेष्ठ:) (Dipika-on the above)

127) आनन्दः शब्दादिविश्वायुतेवंद्भक्षण्य त्वक्षण:।
तत् उच्चते ‘परानन्दविघुरूणिः’ इति। कोष्ठः?
त्रिईपवलक्ष्याकर्षुतस्य: पुरातन्वी देशकालायनवन्धिणः परमहृद्या स्वभावमुन्दरी पर-
प्रकाशात्मकपरमशिवसामस्यस्यपरिपूर्णपरानन्दशाखिणी विमन्तीशिराः
श्रीमहानिरुपमुन्दरी इत्यर्थः।
(Dipika on Yogini-hrdaya, ‘Chakra-sanketa’)

128) निषमुन्द्र सर्वं: स्मातलया स्तुत्रहिणयत्वात्। (ibid, p. 52)
129) त्रिपुरा त्रिविद्या देवीसिद्ध विष्णुश्रुण्णी।
ज्ञानशक्ति: कियाशक्तिरिच्छाश्रयतः भ्रम्य।

(Yamakesvara-tantra)

cf. also इच्छा शिरः प्रदेशं ज्ञाना च तद्भोगता।
किया पदगता बसा एवं शक्तिमेव वु:। (Sanketa-pâddhati)

130) देवाभिमात्सुक: खगरीरे वज्रकुलन्यासकेः विद्धीत॥

(Parasu-rama-kalpa-sutra)

131) लोहितां लहिंसा बाणार्ज्जपास्याः॥ कैर:।
दधानां कामराजं यन्त्रितं मुदितां सरेतू॥

(Tantra-raja-tantra, 4, 62)

cf. also विश्वाकार प्रधाषारिज्जराविश्वास्रथमु।
कामेश्वरणिविष्णुंतिमुन्त्रू॥ (Yogini-hradaya, 1, 52)

132) एक एव प्रकाशाः परः कोडपि महेश्वरः।
तथा शक्तिविनिर्वास्या वा नित्या गीयते बुधे॥
विमार्हेष्वा तु नित्या व माधविद्धं समागत।
आकाशानिर्मितार्थिः सलिलाविभीतः।
एक्कुण्डलाः तु तिथिसंस्थालमागत॥ (Sanketa-pâddhati)

133) स्वामात्मकं सुकुणा विमार्हेष्वस्य किष्टे शक्ति:।
सैव चारुवर्मिकं जनपदं जगदेतदपि च संहरतः॥

(Saubhagya-Subhagodaya)

cf. also वाचकेन विमार्हेष्विना कि वा प्रकाशवते।
वाच्येनापि प्रकाशेन विना कि वा विमार्हेष्वते॥
तस्माद्विद्रिकों विस्तृतः प्रकाशं समपेक्षते ।
प्रकाशश्राखामो ज्ञाने विशेषं समपेक्षते ॥

(Matrka-viveka)
quoted in Saubhagya-bhaskara

134) वेदवेषयोहर्न्द्वन्तव: शक्तिशिवयोरदैक्यविविधा मूमित्रव विन्दुचक-भृजः ज्ञायम् । (ibid)

135) शिवशाक्तिश्रुण्यप्रकाशविविधामूलसस्यस्यभवत्, अन्तर सवेत्र प्रवृत्ति-
    निमित्तमेधामाधाद्वितिबिश्राकितिरेक परार्थ: ।
    (Yogini-hryda-dipika, 1, 85,)

136) पतंजक समति—सवेत्र स्वात्मन्युतुगारात् कर्मिकाहित्रिष्णेयनुतुगादिव
    मनसः सिद्धामवा तदनुगायो कृत्तिविनुमिति ।
    (Manorama, 35, 14,)

137) उपास्तरपि गंधर्ण सुपाणि—बिमहादिपूजनं स्थूऽहसं, मानसो जपः
    सृजसे, पपा भावना परं रूपमिति ।
    (Bhaskara-rama’s comments on the previous sentence of the text)

138) सा च उपासना मानसक्रियाविशेषरूपः ।
    देवताविषयकोक्तुआ एव उपासनेति केचिद् । तब । अनुरुग-
    व्यास्त्या किमेव उपासना सा च द्विविषय तन्मन्त्रस्वरूपः ॥
    (Setu-bandha)

139) भोगः परमशिवसम्बन्धः, तद्वलः परमचिन्मरीचितः: सच्चयः ।
    लासा भिवः परमशिवः, अस्त अनन्तशक्तिर्वात् ।
    (comm. on Yogini-hrdaya, ‘Puja-Sanketa’, 204)
140) सर्वानन्दमये देवी परम्प्राचार्ये परे।
चक्रे संविचित्रण च महात्रिपुरसुन्दरी।।
स्त्रैराचारण सपुज्या त्वांतेवत्तयोः समा।
महाकामकलाप्या भीतविषादिदिशिद्।।

(Nitya-Shodasikarnava, 8, 171-172)

141) इति माधवा खालिमाधवा सिद्धः। फलं उपस्तेरिति काव्यं।
अन्यचिच्छावं खालिले साधनास्वैर्वदिति काव्यं।।

(Manorama 35, 14)

142) अन्त्यायांगखियांगैः ग्रहः। सर्वदाचरेत् हल्लदिना पूजाद्वैविन्याय।
ममातू एक्ष्यावं अन्त्यायः एव। बाणपूजा तु गणपुर्णपादीनां
निवेदनात्मको मानसः सहस्त्र एव। काम्यनैमिनिश्चिक्किद्वृजान्तरेषु
तत् एव धमृतिदेशः। इयं तु अपूर्वेन पूजा।।

(Saubhagya-bhaskara, ‘phala-sruti, 12, 255)

143) पञ्चश्रवणमातामां दियेऽः। पञ्चोपचारसः।।
अपेक्षसह गन्धे ख्रिष्टिवं कुकमेन सभ।।
चुषेन वायुः दीपेन तेजोक्षेत्रसं पुनः।।

144) आहारं खपं देयः। सजजीकरणः तथा।।
पूजां विद्यां प्राहुर्या पद्धोपचारसुः।।

145) उपचारश्लूंधपति तन्मयस्वाद्यावदः।।
(श्लूंधपति अनुगुणानस्वाद्यापि स्वप्नादि इतः।।
तन्मयत्वात्।।
अप्रभुत्वता स्वस्त्रूपमावश्यः।।

(Manorama on the above)
146) Upacara: vibhutatattvam
divadhimсутrastutvamसत्वतः सब्वेर्वतः ज्याकारिका
बृहद सिद्धार्थनेत्रि पारस्त्रभाषाबनेति
शब्दः।

(SETU-BANDHA, 5, 44)

147) Shubhadiśataparāya:
‘Ah’, ‘te’ इत्यनेन प्रधानम्।
‘अति’, ‘नाति’
इत्यनेन लोकिकोकोविदिनिषिद्धयो;
‘कर्त्तव्यं’ ‘अकर्त्तव्यं’ इत्यनेन
वैदिकायोऽर्थकंकठायोऽर्थकंकठायोऽर्थकं
वैदिकायोऽर्थकंकठायोऽर्थकं
…पद्य सप्तकेन शुकिसामप्रयुपल्लक्ष्यते।

(BHASKARA-RAYA'S COMMENTARY)

148) तमर्गिन कुण्डलिन्या मुखे विभाव्य,
पारं मनस्त्वेन भावित्वा तद्दीप-
मरीचिह्नाः वृत्तय एव ह्विरिति विभाव्य जुहुः
वहिपुरुषस्या
प्रसन्तीवृत्ती: अन्तुलीक्ष्ये खास्त्विनि योज्येदिति भावः।

(SETU-BANDHA, 8, 15)

149) Vaṣṭhaśākrānāsāya वेदवेदृश्विद्वद्वहरिनाः

श्रव्य: पशो भवेदोऽधि: भर्नेभवित्वविज्ञानम्।

व्यासपूर्वमहाबिहविभवास्तुपेहु सत्वेदः।

निवक्तन्वन्तवेशु परमार्थत्वमिति सिरे।

निविष्यन्यभावान्यपल्लु राह्येः: समीरित:॥

(cf.-also PRAYOGA-KRAMA-DIPIKA)

150) सवं वेदेन हत्यम। इत्याविष्णु सुच:।
शतमो ज्ञाताः। खास्त्विना
पावकः। शपेत्येव होता॥

15.1) The translation follows the TANTRA-RAJA-TANTRA VERSION

(35, 22)
अनुबन्धः

तिथिरूपेण कालस्य परिणामावलोकनस्य ।
नित्या पद्माशीता: स्वरूपित श्रोकस्तु वासना: ॥

(तिथिरूपेण सिद्धान्तपक्षयो: परिणामावलोकनं चन्द्रमण्डलेण सिद्धांत-कल्पनम्) पता नित्या: कामेश्वरीनित्याणः। एवंदुः भवति चन्द्र-मण्डलेण सिद्धांतकल्पनां दुप्दशकयेदु: तिथिक्रियः काल इति, वतत्सात् तिथिरूपकालाकारिका: कामेश्वरीदिनित्या इति। किंवद् तिथिप्रेमित्वादित्वानां अवान्तरकालान्तरकालं तामि: अवान्तरकालालामिकि: चन्द्रमण्डलमेव उपरखितस्य प्रपाणस्य कार्यमाणवें, तासां महानित्या
लक्ष्यरूपेण अपृथकत्वभाववन्या तदुपालित्योऽक्तिः सन्मन्न्यायः ॥

(Manorama on the above)

152) प्रतिपद्धित्वमार्थं पौर्णिमास्यन्तमदित्रीजे ।
एवेऽवेऽ पूज्येच्छीत्वां महासीमाभ्रमणन्यातः ॥
कृष्णपक्षेद्विषुः पूज्येच्छित्वमण्डलम् ।
विचित्राया यावत् कामेश्वरी भवेत् ॥

(Nitya-shodasikarnava, 8, 122)

153) दर्शाया पौर्णिमानां कला: पद्माकेव वु ।
पोदशी तु कला देया सचिदानन्दकृष्णिणी ॥

(Subhagodaya)

चन्द्रमण्डलेण हि सादास्य कला दुर्दिक्षासर्वतः । अन्य: पच्चस्य
यातायात्माभ्रामिनः। तदमिचित्तः श्रीदेवी अभि चित्व्रपि कला
श्रीपुसुन्दरीपद्मचैव ॥

(Comm. on above)
154) कला इत्यादि देवीं नाम । तब सम्प्रदायाणित्त्वादपूर्वे करम् ।

(SETUBANDHA, 1, 176)

155) श्रीपरमशिवामिल्ला शक्तिरेव तावतंत्रिया इतुच्छ्यते । तत्स्तथा पञ्चदश- करण: तदाव्राचा अष्टो तद्वत् कामेक्षरायप्रयत्नमानात्मविभिन्न- इतरार्थम्: सदा: सत्ति: । तेन कामेक्षरायप्रयत्ना एका त्रिपुरा गुन्दरी महानिष्ठा इतुच्छ्यते । इतरास्तु नित्या एव ॥

(ibid 1, 23)

156) ईंद्रास्व च नित्यं परिवर्त्य स्वन्य परिवर्त्य कालयुपपत्तिनिचक्षान्तरेव श्रीचक्रं तिन्यति, न वहि: ।

(BHASKARA-RAYA'S COMM.)

157) मुक्ति: याशीथ्यें ज्ञानमर्थानाम ।

(TANTRA-RAJA-TANTRA, 36, 17)

158) याशीथ्यास्यानादस्योऽव मुक्तिरत्स्वेः: ।

(ibid)

159) ह्यति वा यस्य संविचारः क्रीडात्वेनानासिष्ठं जगत् ।

स पद्यन्त सततं दूको जीवन्युक्तो न संसादः ॥

(SPANDA-NIRNAYA, 2, 5)

160) एवं सा जीवशक्तिस्तु यदा कुण्डलिनीस्वितिम् ।

विधाय ऋजुंता यति स्वच्छन्दन्तव्यता सती ॥

त्वा विश्वप्रतीति: स्यात प्राणिवामन्यदा पुनः ।

निशाण्यकारे सुबन्धिति: स्वस्य: स्थिति: ॥

परं यो वेदिति यो देशे देशिकदीपद्विशिष्ट: ।

वेदिति ब्रह्म परं मां त्वामपि च साधक: ॥
अनुवाचः

जीवन्मुक्तः स विजेयः गुणालासकामानसः। अस्तुःपुष्पाश्चास्तो कर्षणातिनुभूमिगः।।
रागद्विकुले स्वयंपुले निरूपिकन्तुः। स्वच्छाथीनेनेष्ठा शुद्धः।।
स्वदेहमात्रयात्राथ समथ संतद्विनिद्योः। समारित्तिर्मक्षः अलाम्यालिन्तः।।
प्रवें स कथिते जीवन्मुक्तो लोकेषु लाभः।।

(30, 67-73)

61) स्वपन्नायदृश्यं जीवन्मुक्तः। जीवन्मुक्तो न कर्माविलिशयः। पुनःप्राप्तेः। न स पुतस्वर्तः। न ती भूषः। संसारं समप्पः।

....जावी च मक्को मवेदः।।

(Parananda-sutra, 3,8,)

162) पतिनामसंभवाः अविचारनिर्दृश्या। स्वस्वरुपवाचिलक्षणो भोक्त इति। भावः।।

(Saubhagya-bhashka,2,85)

cf. also Tantra-raja-tantra, 30,82 ff.

163) बोगी ढो ऊज्जवल्लाली शिव्योगी तथास्विनितः।
तेनैव बिहितं सवः प्रवेशास्वस्यविहम्सः।।

(मोगील्यादिनामप्रज्ञं वेदेश्वागः च परमार्थविद्वत्तद्विनतानगुणे प्रोक्तम्)

(Manorama on the above)
164) त्वमयी धी: समाख्याता मनमयी चित्रदीरिता।
उमयैकयादित्रेवेकामा जीवोऽस्मस्तदित्रेवेक्वान।

(Tantra-raja-tantra, 36, 35)

एतदुर्गुण भवति चित्तरूपस्य स्वेच्छयोपज्ञित्वं बुद्धिरति।
मनमयी: शिवमयी श्वालिकृति यावत्। एतदुर्गुण भवति उपचित्तरूपमन्तत्वेऽ
तत्ते तवहि स्वतं यदा स्यातं तदा चिनिति संहृति।
उमयैकयादित्रेवेकामा भीचित्तरूपमयोपशुक्लक्वात्
चिदात्मान्य विकृतातिति।

(Manorama on the above)

165) वासना वासयति कर्मणा योजयति जीवमनसि।

(Iatadhara)

cf Prakasa on Varivasya-rahasya:

कामो योनि: क्रमः वज्रपाणि।
गुणः मातरिस्वाभमिन्दः।
पुनः गुणः सकलः मायया च
पुरुष्येत विश्वमातादिविधा।

(Tripuropanishat)

167) क प ई ल। हँ। ह स क ह ल। हँ। स क ल। हँ।

168) ह स क ल। हँ। ह स क ह ल। हँ। स क ल। हँ।

169) मन्मवीयं श्रण्य प्राजे कथयामि मुखास्पदम्।
चेन ज्ञानान्यतेन जीवमुखो भवेती।

(Tantra-raja-tantra, 35, 67)