

CHAPTER SEVEN

PHILOSOPHICAL ASPECTS IN SAUNDARYALAHARĪ

"According to Śrī Śankara, Brahman is pure consciousness, existence and bliss. Brahman with Māyā as the limiting adjunct is Saguṇabrahman or Īśvara which is the efficient and material cause of universe".¹ The Vedānta declares that there is nothing that it has to create nor has it any extraneous instrument or means; nothing equal to or greater than it, is to be seen. His high power is revealed as many-fold, as inherent, acting as force and knowledge."

Brahman or Śiva is with the natural power of Goddess. It created the world-form of Prakṛti. The power of Brahman or Śakti of Śiva was hidden in his own qualities.² God is the lord of Prakṛti and the individual soul (Ksetrajñā). Prakṛti is the power of Śiva. So according to advaita, creation of the world is the manifestation of the power of Brahman or the Śakti of Śiva. Śakti's form is not distinguishable from that of the form of power-holder, Śiva, though people see both as distinct.³ All actions are performed with the help of Śakti (power); yet Śakti has to depend upon the desire of Śiva, the power-holder.⁴ Śakti is thus considered as the desire of Śiva.⁵ Śakti cannot be termed as the part of Śiva, nor can there be seen a distinct

1. B.S.B., I. IV. 23

2. S.U. I. 3 (Śvetāś'vataraopaniṣad)

3. "Ahakārau śivaśaktī śūnyākārau parasparāśliṣṭau..." V.V.R., p. 54

4. ibid. p. 70.

5. "Seyam sarvavedamayī... deveśasya bhinnābhinnarūpā..." Śi.Up., 10-11.

difference.⁶ Śakti emerges in the form of desire or imagination, then as action, and then as knowledge of Īśvara.⁷ Śiva cannot change into any form, but is the sole cause of births, developments and disappearances in the universe.⁸

Śiva is Parabrahman.⁹ He is the Layasthāna of all Tattvas (principles) including Prakṛti (nature). Śakti exists in the form of Jñānāgni; it burns all nescience.¹⁰ The principles, are dissolved into Karaṇabhūtas.¹¹ When Sādhaka comes to know the reality, he attains Parabrahman.¹² Śakti is the first stir of the Ādisaṅkalpasphurana viz. Citśakti, Prāṇaśakti, icchāśakti, Jñānaśakti, Kriyāśakti, Anantaśeṣaśakti, and Kuṅḍalinīśakti.¹³ Śakti, lying coiled in the Mūlādhāra, gets awakened and unites with Śiva in the Sahasrāra. She breaks all the bondages and gives Śivasāyujya otherwise termed liberation.¹⁴ According to the general concept, Brahmā is the creator, Viṣṇu is the preserver and Śiva is the destroyer.¹⁵ But, the term

6. "Asya jagato nāmarūpābhyām vyākṛtasya anekakartṛbhoktṛsamyuktasya...
B.S.B., I.i.2.

7. *ibid.*

8. *ibid.*

9. "Brahma śāśvataṁ paro bhagavān...sa eko devaḥ śivarūpi" T.T.Up.,7

10. *ibid.*

11. "Ciraṁ jīvanneva kṣapitapaśupāśavyatikaraḥ". S.L., 101.

12. "Parānandābhikhyāṁ rasayati rasam...", *ibid.*

13. "Etatparā citiḥ proktā tripurā parameśvarī
Brahmetyāhuḥ vedavidāḥ viṣṇuṁ vaiṣṇavasattamāḥ..." Tr.R., XIV.45.

14. "Viśvabhinne cidānande brahmaṇi pare niyojyaḥ
svātma tadabhedasamprāptyai eṣa mahattattvārthaḥ", V.V.R., 108.

15. S.L. 2.

Śiva is noted in S.L., as Brahmavācakaśabda.¹⁶ This is convincingly dealt with in B.S.B.I pāda I and II Aphorisms.

The sound symbolism of Śiva and Śakti is noted by the term Hansa. Śiva is Haṃpadavācyā and Śakti is Sapadavācyā.¹⁷ When both the letters i.e. Haṃ and Sa are transposed, we get the great Upaniṣadic teaching "Soham", i.e. union of Brahman with Atman.

Śakti is omnipotent, omnipresent and omniscient. She incarnates as Parā, Lalitā, Śāmbhavī, Māheśvarī and Tripurasundarī.¹⁸ Śakti forms as the inherent throbbing in conjugation with whom Śiva creates, sustains and destroys the world.¹⁹

She is said to create objects of various types, having the power of omnipotence, omniscience and omnipresence.²⁰ She is the inseparable half of Śiva, the controller of both nescience and knowledge.²¹

16. S.L., 1.

17. G.O.L., p.150.

18. "Māyā kuṇḍalinī kriyā madhumatī kālī kalā mālinī
mātāṅgī vijayā jayā bhagavatī devī śivā śāmbhavī
śaktiḥ śaṅkaravallabhā trinayanā vāgvādinī bhairavī..."
Laghustuti 18.

19. "Naisargikasphurattā vimarsarūpasya vartate śaktiḥ..." V.V.R.p.6.

20. "Eṣā brahmasamvittiḥ bhāvābhāvakalāvinirmuktā cidvidyā
advitīyabrahmasamvittiḥ...bahirantarānupraviśya svayamekaiva
bhavati." Śvetāśvataropaniṣat 6.

21. "Avyaktanāmnī parameśaśaktiḥ kāryānumeyā sudhiyaiva māyā"VVC 110

This is spoken by Śaṅkara as follows: "That power which is united with illusion is always under the control of Parameśvara.²² Jīva, if devoid of self-knowledge, will lead itself to the blemishes of Samsāra.²³ The power, in union with illusion is called Avyakta.²⁴ When Brahman is veiled by the darkness of illusion, the distinction between Śiva and Śakti is experienced by Jīva.²⁵

Really there is no difference between Śiva and Śakti. Śakti is of varied forms; She is the personification of all powers. It is because of Her that the divine activity in the world is manifested, and it is because of Her, that the world is powerful.²⁶ Wherever Śakti is, Śiva too is present.²⁷ The universe is created which is not a transcendent product of an

22. "Māyā brahmopagatā vidyā jīvāśrayā proktā" P.S.T. 105.

23. "Svalpamapyantaram kṛtvā jīvātmaparamātmanoh yastiṣṭhati vimūḍhātmā bhayaṁ tasyāpi bhāṣitaṁ" I.S.Up., IV.8.

24. "Avyaktanāmnī parameśasaktiḥ anādyavidyā triguṇātmikā parā" V.V.C. 110.

25. "Neyam yoṣit na ca punān na ṣaṅdo na jaḍaḥ smṛtaḥ" G.O.L., p.103

26. "Sākṣāt śaktiḥ bhagavataḥ smaraṇamātrarūpā āvirbhāvaprādurbhāvātmikā..." Si.Up., 34.

27. "Paramātmā sadāśivo kṣaram tatparāgavyāvṛttimādyasaktim..." T.T.Up., 18.

illusiv power, by a divine puissance i.e., Śivasakti, which not only puts it out into birth, but builds it into a progressive manifestation of divine.²⁸

The process of creation

It is from the tiny speck on Her feet that Brahmā creates the Universe; Śeṣa bears the whole weight of the Universe on his hoods, traditionally.²⁹ As Śeṣa is considered to be the power lying hidden in Lord Viṣṇu the same word is used to denote Lord Viṣṇu. According to Nyāyavaiśeṣikas the Upādānakāraṇa of creation is Paramāṇu (atom).³⁰ The three aspects of Sattva, Rajas and Tamas are equally found in Prakṛti or Pradhāna, and if any of these three is found uneven, it comes to be called as Mahattattva.³² Vedāntins consider Ichhāśakti as the root cause of creation.³³ The word pāmsu in S.L., denotes Anuvāda of Nyāyavaiśeṣikas.

Puruṣa and Prakṛti, are stated to be nityās (eternal). With the help of Kāla³⁴, change in Prakṛti occurs with the three

28. "Ubhābhyāṃ etābhyāṃ ubhayavidhimuddiśya jagato sanāthābhyāṃ jajñe janakajanani majjagadidaṃ" S.L. 41.

29. S.L. 2

30. Cf. C.S.A.V., Dr.R. Karunakaran, p:40.

31. See Sāṅkhyakārikā

32. See Sāṅkhyakārikā

33. "Māyāṃ svāmavalāmbya niścalatayā svacchandavṛttiḥ prabhuh sṛṣṭisthityādānapraveśayamanavyāpāramātreccchayā..." S.V.S.S.S. 503.

34. The Lord Himself speaks as Kālātman. "Sa tu kālātmanā samyak māyaiva jñāyate sadā" P.S.I., p.3.

guṇas; Sattva, Rajas and Tamas that exist throughout the whole universe. In contact with Prakāśa (light), She becomes Cinmātrā. In Her desire to create, She becomes thickened and appears as Bindu. It divides itself with the help of Kāla into Sthūla, Sūkṣma and Parā, which are Bīja and Nāda respectively. By the subdivision of Bindu there occurs the Rava or inarticulate sound, which is Śabdabrahman. It permeates in the world as the elements in the human body. From it occurs Ahaṁkāra; from it the 5 Tanmātrās; from the Tanmātrās they develop into 5 Mahābhūtas, then into the 5 motor organs and then into sense organs.³⁵ At the time of dissolution, the whole universe re-enters Prakṛti.³⁶ The four feet of the Goddess with which She creates the Universe are Śukla, Rakta, Miśra and Nirvāṇa.³⁷ Śukla and Raktapādas exist in Ajñācakra blended with Sattva and Rajas. Miśra exists in Anāhatacakra and is blended with Tāmasic aspect. Nirvāṇa exists in the Sahasradala. With the help of the Rajaścarāṇarajas the process of creation is carried out. With the help of Sāttvikacarāṇarajas the process of preservation is carried out and with the help of Tamaścarāṇarajas the process of destruction is done. The Nirvāṇacarāṇa is the bestower of bliss. In the Śukla and Rakta carāṇasthānas the deities contemplated are Brahmā and Viṣṇu. In the Miśracarāṇasthāna, Rudra is contemplated.

35. P.S.T., XXI-54.

36. N.V.T., III-1.

37. C.S.A.V., pp.122-123. This is otherwise identified with Viśva, Taijasa, Prājña and Turya by Advaitins.

The three caranās, Rakta, Śukla and Miśra are called Caranatraya which are respective representations of (1) Rudra, Viṣṇu and Brahmā; (2) Fire, Sun and Moon; (3) Raudrī, Vāmā and Jyeṣṭhā; (4) Jñāna, icchā and Kriyā; etc.³⁸ The Nirvāṇacarana bestows supreme bliss only when the bondage of Karma and Avidyā ceases.

Karma and Avidyā

The Goddess is the island city of Suns that removes the internal darkness of man otherwise called Avidyā. To the ignorant, She pours out the nectar of consciousness; to the poor, She acts as wish-yielding gem and to those who are fettered by bondage, She acts as the wild Boar that uplifts them from the ocean of worldly fears.³⁹

The knowledge that helps one to attain supreme bliss is called Aparāvidyā (esoteric knowledge).⁴⁰ The actions of Yāga, Pūjā, etc. cannot lessen the fruits of Karma; hence there is repetition of births and deaths and rebirths. He who contemplates on Brahman i.e. Tripurasundarī and who is beyond the touch of worldly fears can realise the supreme bliss. The knower of Aparāvidyā will be able to awaken Kuṇḍalinī. When Kuṇḍalinī

38. T.M.P. Mahadevan, Forward to G.O.L., p.vii.

39. S.L. 2.

40. Vide C.S.A.V., p.53.

goes to the abode of Śiva in the Sahasrāra, the Sādhaka will attain supreme bliss.⁴¹ In order to awaken Kuṇḍalinī, various yogic practices are prescribed in the Yogadarsana, where the six plexuses carry an important role.

The body which is a constituent of the five, i.e. five elements, five subtle elements, 5 motor organs, five sense organs, manas, ahaṅkāra, citta and buddhi, is having a combination of the seven dhātus, i.e., māṁsa, majjā, asthi, rakta, etc., and three guṇas i.e. Sattva, Rajas and Tamas.⁴² This body experiences all pleasures and pains. When Jīva is devoid of Kāma, Krodha, Moha, lobha, janma, mṛtyu, kāraṇya, śoka, tandrā, etc., it becomes Śiva.⁴³ In order to be free from the worries of worldly life, man has to perform exercise on Yoga and Jñāna.⁴⁴

There are two types of yogins - paripakva and apakva: paripakvas are those who are matured with Yoga.⁴⁵ Yoga means the union of Jīvātman with Paramātman caused by the union of

41. "Tataḥ pañkajamadyastam candramadhyagam
nārāyaṇamanudhyāyet sṛvantamamṛtam sadā
bhidyate hrdayagranthiḥ chidyante sarvasamsayāḥ
kṣīyante cāśya karmāṇi tasmin drṣṭe parāvere"
Y.S.Up., V. 44-45.

42. "Pañcātmakamabhūt piṇḍam dhātubaddham guṇātmakam
sukhaduḥkha samāyuktam..." Y.S.Up., 1-8.

43. ibid., 10.

44. ibid., 16.

45. ibid. 25-26.

prāṇa with apāna and sūrya with candra.⁴⁶ The sādhaka must get seated on padmāsana, fix his eyes on the tip of the nose, control hands and feet, contemplate on Om̐kāra, i.e. the bīja one gets when Ha and Sa of the Haṁsapada are separated and meditate on Brahman. He has to gather force on the fire prevailing in the Mūlādhāra⁴⁷ i.e. Kuṇḍalinī. Kuṇḍalinī then pierces through the solar plane (on Anāhata) and then pierces the Brahmadvāra, the opening at the end of the Suṣumnā above Ājñācakra and enters the Sahasrāra to consume the ambrosia to attain supreme bliss.⁴⁸ When the three granthis of the three planes viz. of Sun, Moon and fire planes, i.e. Rudra, Brahmā and Viṣṇu are broken, it comes to be called Śivaśaktisāmyoga or liberation.⁴⁹

By the process of the practice of Yoga, man acquires a divine lustre, with a captivating physique. He becomes well-versed in many branches of knowledge. He gets accustomed to mystical and divine powers.⁵⁰ It is because of this power that

46. ibid. 68.

47. "Āsanaṁ padmakam ~~lha~~ badhvā yaccānyadapi rocate
nāsāgre dr̥ṣṭimāropya hastapādaū ca saṁyutau
manaḥ sarvatra saṁgr̥hya om̐kāraṁ tatra cintayet..." Y.S.Up,1.70.

48. ibid. 75.

49. "Granthitrayavibhedanāt śivaśaktisāmyoge jāyate paramā gatiḥ"
Y.S.Up.I.116.

50. "Nānānādāḥ pravartante mārḍavaṁ syād kalebaram
sarvajño sambhavet kāmārūpaḥ pavanavegavān" ibid. 148.

once, Viṣṇu in the guise of the damsel Mohini, could captivate the mind of Lord Śiva, the supreme Lord, by contemplation on the Goddess.⁵¹ The form of the Goddess contemplated, now, is as follows:

In the four hands She bears sugarcane bow, arrows of flowers, noose and goad.⁵² The five arrows represent the five Tanmātrās, bow represents Manas, noose represents rāga, goad represents dvesa.⁵³ The exact posture of these are as follows: Arrows are held in the lower right hand; bow is held in the lower left hand; noose is held in the upper left hand and goad in the upper right hand.⁵⁴ Most of the gods hold the postures of Abhaya and Varada (refuge and blessing) with their hands whereas the Goddess bestows these two with Her feet.⁵⁵ Her feet bestowing the boons of Abhaya and Varada are indicative of movement (gatyarthaka). It is said that the three meanings indicated by the term gati are jñāna (knowledge), gamana (process of movement) and prāpti (reaching). These three enable man to attain Brahman which is all-pervading.⁵⁶

51. S.L. 5.

52. S.L. 7.

53. "Śabdādipaṅcatanmātrāḥ pañcapuṣpabānāḥ manah
ikṣudhanuh rāgaḥ pāśah" Bha.Up. 20.

54. "Dakṣiṇādhaḥ kare bāṇān vāmādhastu śarāsanam
vāmordhve pāśamāraktam dakṣordhve tu sṛṇim param" P.K.S. 5.

55. S.L.4

56. S.V.S.S.S. 990.

The main cause of all fears is Adhyāsa (illusion).⁵⁷ Ātman is attributeless. It cannot have any contact with sentiments, it is not body; but distinct from body and self existant; Brahman is untainted by the attributes that are imposed on Jīva.⁵⁸ Because there is egoism in body, there is egoism of Jīvātman and hence the feeling, I am doer, I am enjoyer, etc.⁵⁹ Only when Jīvātman is devoid of Ahaṅkāra (I-ness) and Maṅkāra (My-ness), supreme bliss can be achieved. This supreme bliss is achieved by contemplation on the Goddess whose dwelling is depicted below.⁶⁰

The Goddess is seated on the lap of Paramaśiva as Paryāṅka (carpet). It is spread on the cot of Śiva where the four Śivas are supporters. She resides in the mansion made of precious stones of Cintāmaṇi which is surrounded by the garden of Nīpa trees. This garden is situated in the island of gems where Kalpaka trees are abundant. The islandⁱⁿ which She dwells is in the ocean of nectar.⁶¹ This indicates the position of the Goddess in our body, i.e. above Brahmagranthi, Viṣṇugranthi, Rudragranthi, Īśvarasthāna (from Ājñā to the

57. "Asmatpratyayagocare viṣayiṇi cidātmake..." B.S.B. I.i.1.

58. B.S.B. I.i.12.

59. "Anyonyasmin anyonyātmakatām anyonyadharmāṁśca adhyasya ahamidaṁ mamedamiti..." B.S.B. I.i.2.

60. "Bhajanti tvāṁ dhanyāḥ katicana cidānandalaharīm!" S.L. 8.

61. S.L. 8.

centre of skull) and Dvādaśānta (abode of Sadāśiva). Above these, She is situated as Citśakti.⁶²

Vāmakeśvaratantra states this contemplation in the heart lotus - Anāhata, where the Goddess resides leaving Mūlādhāra, shining forth like the solar halo having four hands and three eyes.⁶³ This depiction is a connotation of Her dwelling in the Śrīcakra where Bindusthāna is considered as the Sudhāsindhu (ocean of nectar).⁶⁴ Kameśwarasūrin in his commentary to the 8th stanza in S.L. says that Suravitāpi indicates pilgrim resorts; Maṇidvīpa indicates the shrines fit for meditation; Cintāmaṇi indicates temples studded with Cintāmaṇi gems; Sudhāsindhu indicates the mountains of Himālaya; Śivākāramaṅca indicates mount Kailāsa and Paramaśivaparyaṅka indicates the inseparable existence of Śiva along with Śakti. Hence here is an indication of the Caryāpāda of the Tantras, which is specially intended for the practical application of Tantras in human life.

62. "Pañcabrahmāsanasthitā" L.S.N. 58

63. "Kulayoṣit kulam tyaktvā param varṣaṇametya sā
sudhābhdhau nandanodyāne ratnamandapamadhyagam..."
Vide V.M.T.

64. "Bindusthānam sudhāsindhuh" Vide V.M.T.

The dwelling of the Goddess indicates the residence of the Goddess in human body.⁶⁵ Here the body as a whole is considered as the Navaratnadvīpa; the lustre in Him is the Kalpakodyāna; the Kalpaka trees are the constituents in human body.

In human body She dwells as the Kuṇḍalinīśakti (primal power) which unites with Paramasiva in the Sahasrāra after getting awakened with the help of yogic power. This was pointed out in the first stanza of S.L. as the Śivaśaktisāmyoga. There are two Sahasrāras i.e. Kula and Akula. Kula is the place where Kuṇḍalinīśakti sleeps and Akula is the place where She meets with Paraśambhu.⁶⁶ The six cakras situated in between these two are the planes of Kuṇḍalinī to travel. According to the general concept in Yoga the order of the cakras is as follows:

- | | |
|------------------------|--------------------|
| 1. <u>Mūlādhāra</u> | 4. <u>Anāhata</u> |
| 2. <u>Svādhiṣṭhāna</u> | 5. <u>Viśuddhi</u> |
| 3. <u>Manipūra</u> | 6. <u>Ajñā</u> |

But here in S.L. the order is transformed according to the order in creation. Through the practice of Yoga, Kuṇḍalinī

65. "Deho navaratnadvīpaḥ. Ivaḡadisaptadhāturomā. saṅkalpāḥ kalpataravaḥ. Tejaḥ kalpakodyānaḥ..." Bha.Up. 6-8.

66. "Kulakuṇḍalinīm nityam vidyudullāsadrktanam unniyonniya cakreṣu kramād syandati vaibhavam..."

Vide V.M.T.

67. See Arunamodini commentary to S.L.

can be aroused. Yoga can be practised through Yama, Niyama, Āsana, Prāṇāyāma, Pratyāhāra, Dhāraṇa, Dhyāna, etc.⁶⁸

Yogāṅgas

The ten aspects in Yama are Ahimsā, Satya, Asteya, Brahmacarya, Dayā, Ārjava, Kṣamā, Dhṛiti, Mitāhāra and Śauca.⁶⁹ Tapa, santoṣa, āstikya, dāna, Īśvarapūjā, Siddhāntaśravaṇa, Hri, Mati, Japa, etc. are aspects in Niyama.⁷⁰ The nine Āsanas are Svastika, Gomukha, Padma, Vīra, Simha, Bhadra, Mukta, Mayūra and Sukha.⁷¹ The human body is having 96 āṅgulas of length. In the middle of the human body there is a fire of reddish golden hue. The exact position of this is two āṅgulas above Guda (anus) and two āṅgulas below Medhra (penis). The place of Mūlādhāracakra is nine āṅgulas below Kanda (fleshy excrescence). It is having a length of four āṅgulas. In Kanda, there lies an egg-shaped flap, in the middle of which exists Nābhi (navel).⁷² Suṣumnā is the nerve that exists in Kanda.⁷³ Other Yoganāḍis (yogic nerves) are situated around Suṣumnā. Suṣumnā runs through the middle of Prṣṭha in the shape of Viṇādaṇḍa (lute) upto head.⁷⁴ Of the Yoganāḍis, the chief ones are Idā and Piṅgalā which are found on the left and right side of Suṣumnā respectively.⁷⁵ The God

68. Da.Up. I.5.

69. ibid. I.6.

70. ibid. II.1.

71. ibid. III.1.

72. Da.Up. Iv.1.

73. "kandamedhyasthitā nāḍī suṣumneti prakīrtiā"^t ibid. IV.5.

74. ibid. IV.10.

75. ibid. IV.13-14.

presiding over Suṣumnā is Śiva; presiding of over Idā is Hari and presiding over Piṅgalā is Brahmā.⁷⁶ After the purification of these nerves i.e. Nāḍīśuddhi, one becomes fit for Prāṇāyāma. This can be practised by getting seated on some purified place, in some hermitage, mountains, banks of river, on the root of Bilva tree or forest.⁷⁷ The devotee must sit in the Svastika āsana i.e. placing the two feet in the inner part between Jānu and Ūru (thigh and shank).⁷⁸ Head should be kept stern, in the same level with neck and trunk. Eyes should be fixed at the tip of the nose and concentration should be on the lunar orb in between eyebrows where one can feel the flowing of ambrosia.⁷⁹ Draw in Prāṇa, through Idā (air moving in mouth and nose) and fill it in the stomach and then contemplate on the lustre in the middle of the body, meditating on the Agnibīja (raṁ). Draw out the Prāṇa through Piṅgalā. Prāṇa is drawn in through right nostril because Idā which is connected with the left scrotum, encircles Suṣumnā, passes by the right hip and goes to the heart and then passing by the left shoulder proceeds to the right nostril. Prāṇa is drawn out through left nostril because Piṅgalā which is connected with the right scrotum, encircles Suṣumnā, passes by

76. *ibid.* IV.35

77. *ibid.* V.4

78. "Jānūrvorantare kṛtvā samyak pādātale ubhe samagrīvaśiraḥkāyaḥ svastikaṁ nityamabhyaset" *ibid.* III.2

79. *ibid.* V.4-6

left hip and goes to the heart and then passing by the right shoulder proceeds to the left nostril.⁸⁰

Now draw in Prāna through Piṅgalā and send it out through Idā. Repeat the two processes for three or four days or weeks in solitude.⁸¹ The person acquires a divine lustre, and is devoid ofnescience and purified by knowledge. Then he has to perform the Prāṇāyāma. Draw in Prāna through Idā, utter Akāra in mind sixteen times slowly, fix Prāna for sixty four mātrās of Ukāra, or more, as many as one can. Then he has to set Prāna free through Piṅgalā with the utterance of thirtytwo mātrās of Makāra(Here the uttered Bija is 'OM' having three syllables a, u and m which one gets when the letter Ḥamsah is separated into Ha, Sa connoting Śiva and Śakti). The same process is to be repeated after drawing in Prāna through Idā from Piṅgalā and setting it free through Idā.⁸² The movement of air through Idā from Piṅgalā is termed Uttarāyana where the Moon revolves. The movement of air through Piṅgalā is termed Dakṣiṇāyana where the Sun revolves. When the process continues in cosmic man the occurrence of day, month, year, etc. is felt by us.⁸³ By practising Prāṇāyāma for sixmonths, man

80. "yā vāmedeti sā jñeyā dakṣiṇā piṅgalā smṛtā
yā vāmā muṣkasambaddhā sā śliṣyantī suṣumnayā
dakṣiṇāṃ jatrumāśritya dhanurvakrā hr̥di sthitā..." P.S.T.I.50

81. Da.Up. V.8-10.

82. ibid. VI.1-10.

83. Da.Up. IV.40-41.

becomes talented in various branches of knowledge.⁸⁴ This is spoken of as Sārasvataprayoga in S.L., in the fifteenth, sixteenth and seventeenth stanzas.

Sārasvataprayoga

Here the Goddess is pictured as clear and bright as autumnal full moon, adorned with crown and having four hands holding Abhaya and Varada (refuge and boon) mudrās, and rosary and book.⁸⁵ Among the three kūṭas viz. Vāgbhava, Kamarāja and Śakti kūṭas, Vāgbhava is the first kūṭa for contemplation. The contemplation in Vāgbhavakūṭa enables one to have literacy. As this form is the generally accepted one for Goddess Sarasvatī, the Vāgdevatā (goddess of learning) this mode is called the Sārasvataprayoga. In the rājasic aspect, She is having the complexion of rising sun.⁸⁶ He who contemplates such a form of the Goddess, can compose poems, replete with erotic sentiment and can also delight audience with speech. In tāmasic aspect She is surrounded by Vasīnī and the other eight goddesses.⁸⁷ By this contemplation, a devotee composes epic poems. To some people the eight goddesses viz. Vasīnī, Kameśvarī, Modinī, Vimalā, Aruṇā, Jayinī, Sarveśvarī and Kaulinī are representations of

84. *ibid.* IV, 45-47.

85. "Vāme pustakadhāriṇīm abhayadām akṣasrajām dakṣiṇe..." L.S. 7.

86. S.L. 16.

87. *ibid.* 17.

(1) 15 Vowels, (2) Kavarga (3) Cavarga (4) Tavarga (5) Tavarga, (6) Pavarga (7) Yavarga and (8) Savarga.⁸⁸ Hence an exemplification of alphabets is also seen here.

While doing Prāṇāyāma, if man sweats, it means, the performance is of a base type. If the body trembles, it means, the performance is of a middle type and if Utthāna is the result (being active) it is of the supreme type. The performance of the supreme type of Prāṇāyāma should be conducted, so that the devotee may develop a good physique; he will be free from old-age diseases and will be able to acquire everything with his handsome form.⁸⁹ This is exaggerated in the eighteenth stanza of S.L., as Mādanaprāyoga. A person who meditates the Goddess having the lustre of the rays of the rising sun, will captivate beauty queens including the celestial courtesans like Urvaśī. Among the three activities of Jñāna, Ichhā and Kriyā, this meditation belongs to Ichhāśakti. Among the four Puruṣārthas, this belongs to the third i.e. Kāma. This is explained in Carcāstava and Devīpāñcastavī.⁹¹ These verses are said to be useful for man to

88. N.S.A. I. 72-78.

89. Da.Up. VI. 14-19.

90. "Ye cintayantarupamaṇḍalamadhyavartī rūpam tavāmba
navayāvakaṇkapiṅgam teṣāṃ sadaiva kusumāyudhabāṇabhinnavak-
ṣasthalā mṛgadr̥ṣā vaśagā bhavanti" C.S. 19.

91. "Ye sindhūrāparagapūñjapihitāṃ tattejasā dyāmināṃ urvīm cāpi
vilīnayāvakarasā prestāramagnāmiva paśyanti kṣaṇamāpyananya-
manasasteṣāṃ anaṅgajvarāklāntā tatra kurāṅgaśāḅkadr̥ṣo vaśyāḥ
bhavanti dhruvam." D.P.S. 9.

attain the third Puruṣārtha. The Goddess is said to be of crimson colour. The mode of Kāmakalādhyaṇa⁹² for fascinating women is explained as follows:

The devotee must meditate treating Her face as the Bindu the pair of breasts under it and half of Hara below that. This is the core of Śrīvidyā worship. Bindu the centre of Śrīvidyā worship is represented by Her face, the two bindus below it (i.e. triangle, by a pair of breasts) and Yoni (ekāra) resembling the lower half of Hakāra. Three bindus in Her body represent all the three-fold aspects like Ichchā, Jñāna, Kriyā; Tamas, Rajas, Sattva; Brahmā, Viṣṇu, Rudra; etc. The sādhaka should think of his own body as such as Kāmakalā. This is explained in Catuḥṣati⁹³ and Tripuropaniṣad.⁹⁴

Gāruḍaprayoga

The drawing in of Prāṇa through Idā and arresting it on two eyes⁹⁵ and then releasing it through Piṅgalā, will make the two eyes so purified that all the eye-diseases will be cured.

92. S.L. 19.

93. "Binduṃ saṅkalpya vaktraṃ tu tadadhastāt kucadvayaṃ / tadanaśca / harārdhaṃ / tu cintayettadadhomaṃ / tatra kāmakalārūpaṃ / arūpaṃ cintayedihā / tatastenaiva rūpeṇa nijarūpaṃ vicintayet //

See C.S.

94. "Yadvā maṅḍalādeva stanabimbamekaṃ / mukhaṃ cādhastrīṇi / guhāsadanāni / kāmīkalām kāmarūpaṃ cikitvā / narah jāyate / kāmarūpaśca kāmyah // " See Tri.Up.

95. Da.Up.VI.30.

This cold vision with the purified and highly powerful eyes is exaggerated in S.L., as 'capable of curing fever and captivating others with nectar-tickling glance and quelling the pride of serpents'. The Goddess contemplated, here, is, lustrous like the flash of lightning, and like the personification of moon stone.⁹⁶ This is considered as an ⁿatidote for snake poison and hence the name Gāruḍaprayoga since Garuḍa is the enemy of snakes. The devotee can captivate the whole world with a mere glance. This is the third kūṭa viz. Śaktikūṭa. The drawing in of Prāṇa and stopping it in the abdomen, at the tip of the nose, middle of the navel, on the first toe, etc. are notable for various effects like prevention and cure of various diseases.⁹⁷

The air called Apāna (moving through Gudamadhya, Jānu, Uru, Nābhi, Udara, Jaṅgha, Kaṭi etc.) is necessary for excretary purpose.⁹⁸ On the posture of Svastika, draw in Apāna meditating on the bīja 'OM' and arrest it on the head, after closing the ears with thumbs, and the eyes with the first finger, and close the nose with the remaining fingers.⁹⁹ Here the devotee experiences supreme bliss. This is what Śaṅkara explains in the twentyfirst stanza of S.L. as contemplation on the Mahāpadmāṭavi (the great forest of lotuses) viz. Sahasrāra, above the six cakras. At this time the devotee can experience the sound of conch shells, thunder

96. S.L. 20.

97. Da.Up. VI. 22-23.

98. ibid. IV, 27-30.

99. ~~ibid.~~ ibid.VI.34-35.

bells, etc.¹⁰⁰ If air is drawn in through Liṅganāla (genital tube) and restrained on the middle of Mūlādhāra, the fire getting very hot by that air, will rouse Kuṇḍalinī to go to Suṣumnā with that air¹⁰¹ so as to get united with Paraśambhu at Sahasrāra.

Pratyāhāra is the process of the stoppage of senses with compulsion, from getting engaged in worldly pleasures.¹⁰² At this stage whatever the Yogin does is not for him, but in the name of Brahman. It is Brahmārādhana or Brahmabhāva. Now the stoppage of air should be practised from Dantamūla to Kanṭha, Kanṭha to heart then to navel, then to Svādhiṣṭhāna, where Kuṇḍalinī has reached, then to Mūlādhāra; from there Apāna should be drawn to Kati, then to thigh then to shanks and lastly to the toes.¹⁰³

The dwelling of the Goddess

The mahābhūtas viz. earth, water, fire, air and ether should be fixed on the concerned cakras with Dhāraṇa i.e. as seats of Brahmā, Hari, Rudra, Īśvara and Sadāśiva respectively. After restraining all senses, mind should be united with Ātman, who is the only truth.¹⁰⁴ The Kuṇḍalinīśakti that gets roused, will traverse through all the plexuses to reach the Lord who acts as carpet to the Goddess in the mansion of jewels, in the island of jems in the midst of ambrosia.¹⁰⁵ Syāmalādaṇḍaka also explains

100. ibid. VI.36.

101. ibid. VI.41,42.

102. ibid. VII.2.

103. Da.Up. VII.8.

104. ibid. VIII.3-6.

105. S.L. 8, G.O.L., p.168.

the ideas as follows: "Jaya janani sudhāsamudrāntarudyamanidvīpabil-
vāṭavīmadyakalpadrumākalkpakādāmbakāntāra vāsapriye kṛttivāsapriye."

The seat of the Goddess is praised as Apara by sages and Her supporters viz. Sadāśiva, Īśa, Vidhi, Viṣṇu and Trilocana.¹⁰⁶ The seat is above the numberless Brahmāṇḍas in the ocean of ambrosia.

Plexuses

Among the plexuses, the residence of Kuṇḍalinī is in the triangle called Mūlādhāra which is called Kāmarūpapīṭha, giving the desired aims to the devotees.¹⁰⁷ It is from this that Bindu, Nāda and then Haṁsa originate.¹⁰⁸ The Śivaśaktimayamantra i.e., Haṁsa derives from here.¹⁰⁹ It is here that the universe derives owing to the dance of Śiva and Śivā.¹¹⁰

Yogaśikhopaniṣad says that the world sprouts forth and ceases here. When the Primal power sleeps here, the Universe also sleeps and when it awakens, the Universe also awakens.¹¹¹

106. "Brahmāṇḍānām anekānām bahirūrdhve sudhāmbudhau maṇidvīpe
nīpavane cintāmaṇisumandire pañcabrahmamaye mañce rūpaṁ
traipurāsundaram anādimithunaṁ yattad aparākhyam ṛṣiśvarāḥ
tathā sadāśiveśānam vidhiviṣṇutrilocanāḥ." T.R. 36.

107. Y.S.Up. V.5-6.

108. "Yasmādutpadyate binduryasmānnādaḥ pravartate.
yasmādutpadyate haṁso..." ibid. I.170.

109. "Śivaśaktimayam mantram mūlādhārāt samutthitam" ibid. II.5.

110. S.L. 41.

111. ibid. VI.27.

The greatest Yogin, Śiva performs His dangerous dance here. The Yogin who practises restraint of air here (Mūlādhāra) also begins to dance¹¹² which is an evidence of the attainment of an upward path or Sārūpya i.e. desire to attain the attributes of the divine.

The Svādhiṣṭhāna is found at the root of the generative organ, having six petals, and is the abode of Prāṇa. This is called the Uḍḍyānapīṭha which is capable of captivating the whole world by the yogic practice.¹¹³ One who contemplates the Goddess here, can soothen the fire that is capable of consuming even the whole world.¹¹⁴ Maṇipūra which is situated in the navel is called Om̐kārapīṭha.¹¹⁵ Here Jīva that experiences the result of good and evil, revolves, with the help of Prāṇa.¹¹⁶ Kuṇḍalinīśakti exists here like a lightning flash having the lustre of thousands of Suns. The devotee will be blessed with the desired aims by contemplation on this plane.¹¹⁷ In the fortieth stanza S.L. explains it as follows: Her lustre with lightning flash, controverts darkness with the rainbow caused by the sparkling of varieiegated gems in the Kuṇḍalinī.

112. Y.S.Up.VI.27.

113. "Svasābdena bhavet prāṇaḥ svādhiṣṭhānam tadāśrayam"
Y.C.Up.I.111.

114. "Tetraiva uḍḍyānapīṭham jagadākarṣaṇasiddhidam" S.L.Up.III.2.

115. S.L.39.

116. "Tasyā nābhimaṇḍale sūryacandramasau tatra om̐kārapīṭham"
T.T.Up.II.33.

117. "Taccakramadhye puṇyapāpapracoḍito jīvo bhramati
dehesmīn jīvaḥ prāṇārūḍho bhavet" S.Up.1.7.

In Anāhatacakra, She dwells as the Jyotirmayarūpiṇī called Hamsakalā which captivates the whole world. This is termed as the Pūrṇagiripīṭha.¹¹⁹ This is the dwelling place of the great bird Mahākhaga bearing the four kalās viz. Viśva, Taijasa, Prājña and Turya.¹²⁰ This is explained by Śaṅkara in Māṇḍūkyaopaniṣadbhāṣya.¹²¹ Ātman is specified by the term Hamsa whose beak is Praṇava; wings are Āgama and Nigama; two feet are Śiva and Śivā; three eyes are three bindus and consciousness is the manifested form. The Hamsa sports in the world lotus springing from the mud of the Mahāpañka (delusion) in the lake of Avidyā (ignorance); when it is in the unworldly forms Ātman becomes visible; its attributes as a bird disappear and the reality ('So ham Ātma') is established.¹²² The dynamic Brahman with its consort, static Brahman manifests as Hamsa which is not a material bird, but the vital functioning of expiration as Ham and inspiration as Sah i.e. the Prāṇabīja of all creatures.¹²³ The Puruṣa (male) is Ham and Prakṛti (female) is Sah.¹²⁴ Through the operation of Māyā and other Kāñcukas, Śakti assumes a gross concentrated form of Prakṛti, which in association with Puruṣa is called Hamsa. The kāñcukas are Māyā, Niyati, Kāla, Rāga,

118. S.L. Up. III.3.

119. Y.S. Up. I.9.

120. B.V. Up. 17-18.

121. C.S.A.V., p.107.

122. G.O.L., p.150.

123. G.O.L., p.99.

124. ibid.

Vidyā and Kalā. Niyati is the force to guide and regulates in a definitely ordered and restricted manner as to what is to be done and not to be done. Kālā is that power which urges on and matures things. It performs the function of division producing appearance and disappearance. Rāga attaches one to enjoyment. It is the interest in objects which ripens to form Icchā (desire) for them. Vidyā is the power of all-knowingness producing knowledge. It is the power of all doingness, contracted and capable of accomplishing only a few things and reducing to the state of a little doer.¹²⁵

Viśuddhicakra in the throat, enables man to become learned in all branches of knowledge. This is termed as the place of Jālandharapīṭhā.¹²⁶ Its ability to bless the devotee with learnedness¹²⁷ dispelling ignorance is explained as the identity of Śiva with the Goddess where beams of the moon emanate, capable of expelling the internal darkness.¹²⁸

Ājñācakra in between the eyebrows, is contemplated for wellversedness in speech.¹²⁹ Here, one has to contemplate the God as Prasāmbhu and Goddess as Paracit.¹³⁰ This is otherwise called Śāmbhavasthāna.¹³¹

125. ibid., pp.142-143.

126. Y.S.Up. I.154.

127. S.L.Up.I.iii.5.

128. S.L. 37.

129. "Tadeva kapālakandaṃ vāksiddhidam" S.L.Up.III.7.

130. S.L. 36.

131. Y.S.Up. V.15.

Śakti and Brahmajñāna

The Kuṇḍalinīśakti lying coiled in the Mūlādhāra has to traverse through all the six plexuses to consume ambrosia¹³² and this contemplation is called the Sūkṣmadhyāna of the Goddess. It is here that we get liberation, otherwise called Parāvasthā.¹³³ It is from this ambrosia that the alphabetical drops of nectar emanate.¹³⁴ After this attainment there exists no truth except this, which is otherwise called Anirvacanīyajyoti or Niratiśayānanda.¹³⁵ This is called as the union of Śiva and Śakti as noted in the ninth stanza of S.L. This state of attainment of Supreme bliss when Sādhaka is not aware of a second reality, except Brahman, is called Samādhi.¹³⁶ This state of Nirvikalpakasamādhi is explained as Non-dual (Advaita).¹³⁷ The consciousness that shines at the time of Samādhi is called Brahman.¹³⁸ The duality of Citāśakti and Māyāśakti has no place in Nirvikalpakasamādhi. In the Parasamvit or Sacchidānanda state, the experience is unitary and devoid of every species of duality.¹³⁹ This is the exhortation of Śaṅkara in all his works.¹⁴⁰

132. Vide. Catuṣṭati.

133. "Saivāvasthā parā jñeyā saiva nirvīrtikāraṇā" A.B. Up.

134. "Amṛtabindavo } kārādikṣakārāntavarnātmanā pariṇatāḥ" See T.D.

135. M.B.Up., IV.3.

136. Tr.R. XVII.8.

137. T.R. XVII.64.

138. T.B.Up. 1.42-50.

139. G.O.L., p.11.

140. C.S.A.V., pp.204,205.

Āvaraṇacakras

The six plexuses indirectly point to the contemplation on Śrīcakra.¹⁴¹ The nine cakras in the Śrīcakra are called Āvaraṇacakras viz. Sarvānandamayacakra, Sarvasiddhipradacakra, Sarvarogaharacakra, Sarvarakṣākaracakra, Sarvārthasādhakacakra, Sarvasaubhāgayadāyakacakra, Sarvasamkṣobhanacakra, Sarvāśāparipūrakacakra and Trailokyamohanacakra.¹⁴²

(1) Sarvānandamayacakra

Bindu is known as the Sarvānandamayacakra. In it resides Mahātripurasundarī who rules over the twentyfive principles. She is having golden red complexion and is called Sādākhyatattva.

(2) Sarvasiddhipradacakra

Trikona is known as Sarvasiddhipradacakra. In this zone resides Atirahasyayoginīs of Bandhūkapuṣpa complexion. They are Mahākāmeśvarī, Mahāvajreśvarī and Bhagamālinī where Tripurāmbā is the ruling deity. This cakra is a representation of the threefold aspects of Jñāna, icchā, Kriyāśaktis; Sattva, Rajas, Tamogūṇas; Sṛṣṭi, Sthiti, Samhāra activities etc. The fifteen Nityās representing the lunar digits of this zone are Kāmeśvarī, Bhagamālinī, Nityaklinnā, Bheruṇḍā, Vahnivāsini, Mahāvajreśvarī,

141. V.V.R., pp.82-87.

142. *ibid.*

Śivadūtī, Tvaritā, Kulasundarī, Nityā, Nīlapatākā, Vijayā,
Sarvamaṅgalā, Jvālāmālinī, and Citkalā. In the worship of
nityakalās, this order is followed from the first day of fullmoon
day and if worship begins on half-moon day, this order is
reversed.

(3) Sarvarogaharacakra

Vasukona is known as the Sarvarogaharacakra. The
Vāgdevatās or Rahasyayoginīs who reside here are of Padmarāga
colour, viz. Vasīnī, Kameśvarī, Modinī, Vimalā, Aruṇā, Jayānī,
Sarveśvarī and Kaulinī. This plane is presided over by
Tripurāsiddhā.

(4) Sarvarakṣākaracakra

Antardaśāra is known as Sarvarakṣākaracakra and here reside
the Nigarbhayoginīs viz. Sarvajñā, Sarvaśakti, Sarvaiśvaryapradā,
Sarvajñānamayī, Sarvavyādhivināśinī, Sarvādhārasvarūpā,
Sarvapāpahārā, Sarvānandamayī, Sarvarakṣāsvarūpīnī and
Sarvepātaphalaprada, who are having reddish colour of hibiscus
and are presided over by Tripurāmālinī.

(5) Sarvārthasādhakacakra

Bahirdaśāra is called Sarvārthasādhakacakra where the
Kulottīrṇayoginīs reside, having saffron colour, viz.
Sarvasiddhipradā, Sarvasāmpatpradā, Sarvapriyaṅkarī,
Sarvamaṅgalakāriṇī, Sarvakāmapradā, Sarvaduḥkhavimocinī,
Sarvamṛtyupraśamanī, Sarvavighnanivāriṇī, Sarvāṅgasundarī and

Sarvasaubhāgyadāyini. Here Tripurasundarī manifests Herself.

(6) Sarvasaubhāgyadāyakacakra.

Caturdaśāra is called Sarvasaubhāgyadāyakacakra and is blue in colour. Tripuravāsini presides over this cakra where reside the fourteen Sampradāyayoginīs viz. Sarvasaṁkṣobhīnī, Sarvavidrāviṇī, Sarvākarṣiṇī, Sarvāhlādinī, Sarvasaṁmohinī, Sarvasthāmbhinī, Sarvajṛmbhinī, Sarvavaśaṁkarī, Sarvarāñjinī, Sarvonmādinī, Sarvārthśādhinī, Sarvasaṁpattipūraṇī, Sarvamantramayī and Sarvadvandvakṣayaṁkarī.

(7) Sarvasaṁkṣobhaṇacakra or Vasudala is having red colour where the Guptayoginīs viz. Anāṅgakusumā, Anāṅgamekhalā, Anāṅgamadanā, Anāṅgamadanāturā, Anāṅgarekhā, Anāṅgaveginī, Anāṅgāṅkuṣā and Anāṅgamālinī dwell. Here Tripurasundarī presides.

(8) Sarvāśāparipūrakacakra is white in colour and is otherwise called Ṣoḍaśāra. The sixteen Guptayoginīs who bless this zone are Kāmakarṣiṇī, Buddhyākarṣiṇī, Śabdākarṣiṇī, Sparsākarṣiṇī, Rūpākarṣiṇī, Rasākarṣiṇī, Gandhākarṣiṇī, Cittākarṣiṇī, Dhairyaṅkarṣiṇī, Smṛtyākarṣiṇī, Nāmākarṣiṇī, Bījākarṣiṇī, Ātmākarṣiṇī, Amṛtākarṣiṇī, and Śarīrākarṣiṇī. Tripureśī is the the presiding deity here.

(9) Trailokyamohanacakra

Bhūpuratraya having four openings is called Trailokyamohanacakra with white (outermost), light red (middle) and yellow (innermost) colours. Tripurādevī controls the twentyeight goddesses who exist here as follows: In the outermost one ten Siddhadevīs exist viz. Animā, Laghimā, Mahimā, Īsitva, Vasitva, Prākāmya, Bhukti, Ichā, Prāpti and Sarvakāmā. In the middle one, the eight Mātrīśaktis exist viz. Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māhendrī, Cāmuṇḍā and Mahālakṣmī. The innermost Bhūpura is the seat of ten Mudrādevīs viz. Sarvasam^Kobhīnī, Sarvavidrāvaṇī, Sarvākarsīnī, Sarvavaśamkari, Sarvonmādinī, Sarvamahāṅkuṣā, Sarvakhecari, Sarvabījā, Sarveyonī and Sarvatrikhaṇḍakā.

Ṣoḍaśākṣarī and the nine cakras

These nine cakras are related to the fifteen-lettered chant called Śrīvidyā, i.e. ka, e, ī, la, hrīm; ha, sa, ha, ka, la, Hrīm; Sa, ka, la, hrīm.¹⁴³ The three Kakāras and Īkara formed Trailokyamohanacakra; the Hrllekhās (Hrīm) formed

143. "Kastritayādīkārādbindujātaḥ tadagrime cakre hrllekhābhih
tatparacakratritayam hakārābhyamekāreṇa ca
tatparacakre jāte sakārābhyam caturaśrāṇi lakāraih
evam vidyāḥkṣareṇa cakrajaniḥ..." V.V.R., pp.82-87.

Sarvāśāparipūrakacakra and Sarvasaṁkṣobhanacakra; the Hakāras and Ekāra formed Sarvasaubhāgyadāyaka, Sarvārthasādhaka and Sarvarakṣākara cakras; the Sakāras formed Sarvarogahara and Sarvasiddhiprada cakras; the Lakāras formed Sarvānandamayacakra. During the process of worship, there should not be the thought of duality. The Jñātā who is also the Hotā, should identify himself as Jñeya i.e. Havis and Jñāna i.e. Arghya.¹⁴⁴ The fifty alphabets represent the eight Devatās - Avarga (Vaśinī); Kavarga (Kāmeśvarī); Cavarga (Modinī); Ṭavarga (Vimalā); Tavarga (Aruṇā); Pavarga (Jayinī); Yavarga (Sarveśvari); and Savarga (Kaulinī). Their seed-letters are Blūm, Klhrīm, Nblīm, Ylūm, Jmrīm, Hslvyuṁ, Jhmryūṁ and Kṣmrīm.¹⁴⁵

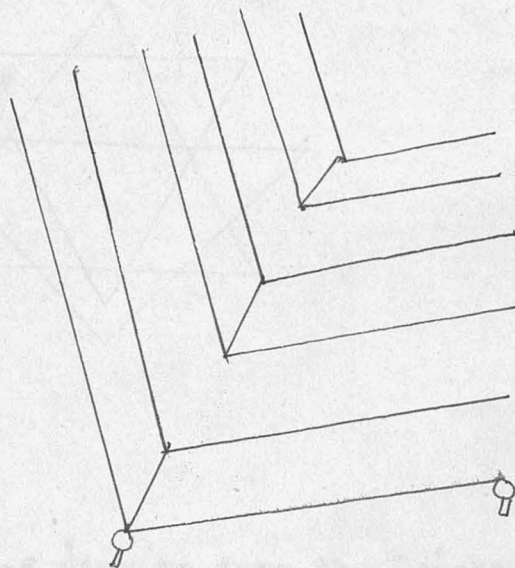
The drawing of Śrīckara

The first three cakras are called Sṛṣṭicakras, the second three are called Sthiticakras and the third three are called Saṁhāracakras. The colours to be given to the cakras are as follows: Red (Bindu), Bandhūka (Trikoṇa), Padmarāga (Vasukoṇa), Reddish colour of hibiscus (Antardaśāra), Saffron (Bahirdaśāra), Blue (Caturdaśāra), Red (Vasudala), white (Ṣoḍaśāra), (Bhūpura) White, light red (middle Bhūpura) and yellow (innermost Bhūpura). The performance of Śrīcakrapūjā should be in some holy places like banks of river, temple, house of the preceptor or such other

144. Bha.Up. 10.

145. N.S.A. I. 71-78.

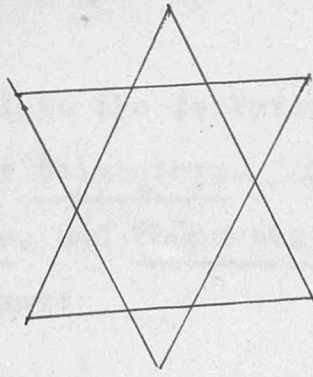
places. It should not be on uneven grounds.¹⁴⁶ Make the ground even. Nine stages, rising one above the other should be built.¹⁴⁷ The lowest stage is called Bhūprastara. Above this should be built the second stage Meruprastara having three cakras and above this should be the Kailāsaprastara. This is explained by the following diagram.



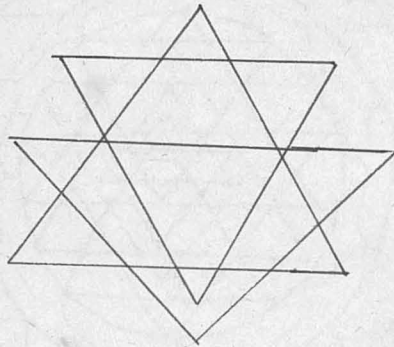
The upāsaka should sit facing to east or west. If the triangle in Śrīcakra are drawn with the apex upwards it means Śivacakra which should be four in number. If the triangle is drawn with apex downwards it means Śakticakra which should be five in number. Place Bindu inside as follows: Draw the Ṣatkona.

146. Vātulatanttra III. 5.

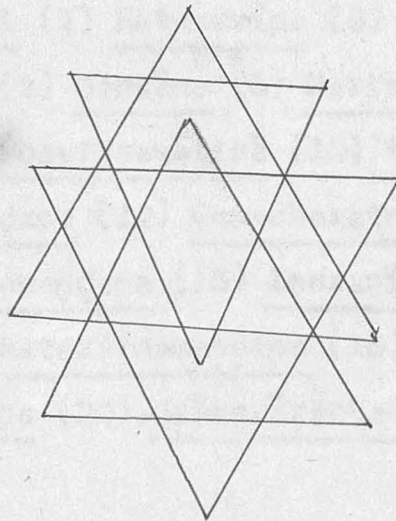
147. N.T.A. III, p.65.



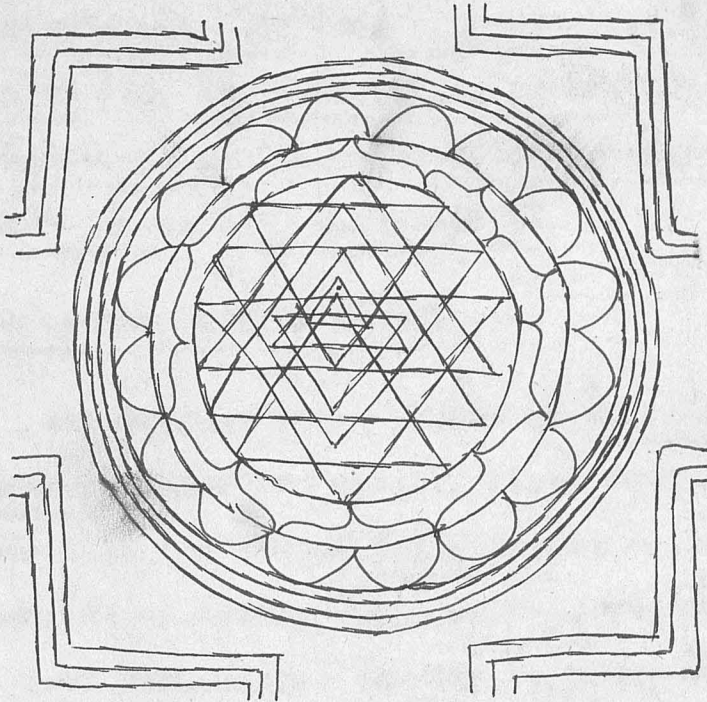
Draw another Śaktikoṇa so as to form a Navayonicakra.



Draw another triangle of Śiva to form the Daśakoṇa.



Then gradually complete the fortyfour corners with five Śiṅgavyuvatis and four Śrīkaṅṭhas. Complete it by drawing Vasudala, Soḍaśadala, and Bhūpuratraya. The digram of Śrīcakra is as follows:



The fortyfour corners in Śrīcakra are contemplated in the chant as
(1) Amṛtāmbhonidhi (2) Ratnadvīpa (3) Nāmaṅgīkṣamahodyāna (4)
Kalpavṅgīkṣavāṅṭikā (5) Santāna (6) Haricandana (7) Mandāra (8)
Pārijāta (9) Kadāmbavṅgīkṣavāṅṭikā (10) Puṣyārāgaratnemaṅḍapa (11)
Padmarāgaratnemaṅḍapa (12) Gomedharatnemaṅḍapa (13) Vajraratnemaṅḍapa
(14) Vaiḍūryaratnemaṅḍapa (15) Indranīlaratnemaṅḍapa (16) Muktāratne-
maṅḍapa (17) Marakataratnemaṅḍapa (18) Vidrumaratnemaṅḍapa (19)
Mānikyaratnemaṅḍapa (20) Sahasrārastambhamaṅḍapa (21) Amṛtavēpikā

- (22) Ānandavāpikā (23) Vimarśavāpikā (24) Bālātapodgāra (25)
Candrikodgāra (26) Mahāśṛṅgāraparighā (27) Mahāpadmāṭavī (28)
Cintāmaṇigrha (29) Pūrvāmnāyamayapūrvadvāra (30) Uttarāmnāyamaya
uttaradvāra (31) Dakṣiṇāmnāyamayadakṣiṇadvāra (32) Paścimāmnāyamaya-
paścimadvāra (33) Ratnadvīpapravāla (34) Maṇimayamahāsimhāsana (35)
Brahmamayaikamañcapāda (36) Viṣṇumayaikamañcapāda (37) Rudramayai-
kamañcapāda (38) Īśvaramayaikamañcapāda (39) Sadāśivaikamañcaphalaka
(40) Haṁsatūlatalpa (41) Haṁsatūlamahopadhāna (42) Kaustubhāstarana
(43) Mahāvitānaka (44) Mahāyavanikā.

The form of the Goddess in Śrīcakra

The Goddess contemplated in Śrīcakra is having Māṇikyamukūṭa (jewelled crest), black hued lock, red complexion, eye-brows like the bow of Pinākī, eyes spasmodically moving, golden ear-ornaments emanating rays, well-carved nose, lips like Bimba fruits, feet like always saluted by gods, smile like the halo of moon, hands bearing bow, arrows, noos² and goad, mouth always red owing to betal juice, feet outrivalling the back of tortoise in shape etc.¹⁴⁸ Śaṅkara explains this well, with ornamentations in a beautiful way untrodden by other poets, in S.L. after the fortyfirst stanza onwards. He has done so, after depicting the 360 rays in the plexuses, the sixteen-lettered chant and attainment of supreme bliss through meditation on the Goddess.

The various effects by contemplating on Śrīcakra are as follows: Kledana, Drāvaṇa, Kṣobhaṇa, Mohana, Ākarṣaṇa, Jāmbhana, Stāmbhana, Vyādhivināśana, Śānti, Puṣṭi, Dhana, Ārogya, Mantrasiddhi, Bhoga, Mokṣa, Sarvarakṣā, Sarvānanda, Śreyas, etc.¹⁴⁹

Knowledge of the Self

One need not accustom oneself to the great risk of fasting or go to great sentences like 'Thou art that', 'I am Brahman', etc. By meditation on the Goddess, the devotee is blessed with salvation. He soon gets the result of the great sentence i.e. Sāyujya (getting identified) with Goddess. This is indicated by the twentysecond stanza in S.L.¹⁵⁰ He who utters the word 'Bhavāni tvam' intending to say "Please shower your merciful eyes upon this servant of yours", will be blessed with salvation, because, the Goddess takes the words 'Bhavāni tvam' as 'lot uttamapuruṣa' meaning 'I am thou'. The word 'Bhavāni' indicates the Śivasaktibīja i.e. Hamsa. This explains the truth of the interdependence and inter-relation of Jiva and Parabrahman, atomic cohesion and realisation of one

148. N.S.A. II.141.

149. N.S.A. II.43.

150. "Bhavāni tvam dāse mayi vitara drṣṭim sakaruṇām
iti stotum vāchan kathayati bhavāni tvamitiyah
tadaiva tvam tasmai diśasi nijasāyujyapadavīm
mukundabrahmēndrasphuṭamukutañirājitāpadam" S.L. 22

in all and all in one, expounded by the great Advaitin, which leads to the realization of the sublime spiritual bliss or the source of consciousness.

The Hermaphrodite form

That ultimate consciousness projects from itself, both woman and man in the universe. Though there is no distinction between Śiva and Śakti, the part that Śakti acquires is so notable that He is called Bhagavatiśvara. In the Hermaphrodite form Śiva's half is having pale white colour and Śakti is having red hue. But she slowly encroached the other half of Śiva also, by entirely absorbing and eclipsing His colour and imparting red hue, then developing another breast to Śiva's portion, thus assuming female form.¹⁵¹

The creation of the world

Śiva creates the world at the order of the Goddess, assuming the form of Brahmā in creation, Viṣṇu in preservation, Rudra in destruction, etc. There is no distinction between the varied forms; all the forms merge into Brahman; Sadāśiva who is really passive and motionless, through the manifestation of Śakti (power) performs the functions. At the time of deluge

nothing remains except Śiva and Śivā. This is not distinct from the Upaniṣadic passage - "from bliss, these beings are born; by bliss they live; into bliss, they enter on death."¹⁵² "From the ultimate reality, space originated; from space, Vāyu (stress) emerged; from Vāyu, Agni (energy) emerged; from Agni, various forms of energy and matter emerged; and from matter, plant and animal life emerged and from life, the ultimate reality emerged - the only Truth."¹⁵³ "The Sat, is with the natural power of Māyā or Prakṛti. The power of Brahman (Śakti) is hidden in His own qualities."¹⁵⁴ Jīva is none other than Brahman. The true nature of Jīva is the sole ultimate reality i.e. Brahman. He who knows Brahman becomes Brahman.¹⁵⁵ This truth is explained in the 27th stanza in S.L. The knower of Brahman performs everything in the name of Brahman. Whatever he does is, for Brahman. This is the ninth step of the nine-fold devotion, viz. Ātmanivedana, the other eight steps being Śravaṇa, Kīrtana, Smarana, Pādasevana, Arcana, Vandana, Dāsyā, and Sakhya, as explained by Bhāgavatapurāna.

Through devotion to Goddess, the devotee attains immunity from old age and even death. It is because of the greatness of Her Tāṭaṅka (ear ornaments) that Śiva's period of life became beyond computation. During the time of the churning of milky ocean, the virulent poison that Vāsuki vomitted, was swallowed by

152. Tr.Up. III.1.

153. ibid. II

154. B.S.B. II.i. 24.

155. Muṇḍakopaniṣad III.ii.8.

Śiva, to defend the Universe from being burnt out. Still, He remained as ever, without any change unaffected by the poison. This was owing to the greatness of Her Tāṭaṅka¹⁵⁶ the insignia for Dīrghamāṅgalya. The Sun and Moon are Her ear ornaments.¹⁵⁷ The beginning and duration and end of time are directed by Sun and Moon and hence time cannot affect Śiva's long life.

The respect of Gods

Gods show their respect to the Goddess by saluting Her. At the time of His supreme visit, She leaving off all Her attendants, will soon get to Her feet to meet Him in respect. Her attendants will inform other gods to remove their saluting heads, because their crowns may injure Her feet.¹⁵⁸ Among these gods Viṣṇu, Brahmā and Indra stand foremost.¹⁵⁹ Any homage rendered to Her feet acts as homage rendered to Her then also by the devotee. Viṣṇu is known by the name Kaiṭabhabhit (extirpator of Madhu and Kaiṭabha)¹⁶⁰ Viṣṇu is considered as the Adhyātmabhāva; Śeṣa as the

156. S.L. 28.

157. S.L. 59.

158. S.L. 29.

159. ibid.

160. Two demons Madhu and Kaiṭabha ensued from the dirt of the body of Viṣṇu. Being in Yoganidrā, Viṣṇu was not aware of this. They chased Brahmā to eat him. Brahmā prayed Bhagavatī to save him. She made Viṣṇu wake up and kill them so as to save Brahmā and hence the name Madhukaiṭabhabhit to Viṣṇu.

Ādhāraśakti united with Kuṇḍalinī; Yoganidrā as Bījaśakti; the Nābhikamala as Rajoguṇātmakavimarsaśakti; Kaiṭabha as dirt, i.e. veil of purity (Ajñāna); Brahmā is Prāṇavarūpa. As the Goddess wore the form of black ^hhue to protect Brahmā, She is called by the name Kālī. The Siddhadevatās like Animā, Mahimā, Laghimā, Garimā Īśitva, Vasitva, Prāpti and Prākāmya arise from Her feet and they are meditated by the votaries for the attainment of the attributes of invisibility, development, expansion, lightness, heaviness, movement, enjoyment, influence and control according to one's own desire.¹⁶¹

Sixty four Tantras

It is from the Goddess that the Svatantratāntra was derived. It enables man for attaining all the ends for the devotee, viz. Dharma, Artha, Kāma and Mokṣa.¹⁶² She is the nucleus of all Gods. The account of the origin of Durgā i.e. Śakti is as follows: Once, there emanated a hue from the faces of the three gods, and then from the other gods also. This hue then took a feminine form and began to glow with full lustre. From Śiva, it obtained its face, from Viṣṇu - the two hands, from Moon - the two breasts, from Indra - the middle portion,

161. S.L. 30.

162. S.L. 31.

from Varuṇa - the hips and thighs, from Earth - the buttocks, from Brahmā - the feet, from Vasus - the fingers, from Kubera - the nose, from Prajāpatī - the teeth, from Agni - the three eyes, from Twilight - the eyebrows, from Vāyu - the ears and the rest from Viśvakarman and others. She obtained the Trisūla (lance) from Śiva, Cakra (disc) from Viṣṇu, Śaṅkha (conch shell) from Varuṇa, Śakti (spear) from Agni, Dhanus^(bow) from Indra and so also the Bāṇas (arrows) etc. Thus She formed the quintessence of all the divine powers. The sixty four Tantras of Paśupati were generally intended for the lower and mixed castes who by mental and spiritual equipments, were not qualified for Vedic practices. Then, owing to misapprehension, and selfish desires to achieve certain evil ends, some ignoble persons erred and followed these sixtyfour Tantras. They do not claim any benefit for life-beyond i.e. life after death. In Her desire to uplift the devotees from such calamity the Goddess formed an independent Tantra otherwise called the Ṣoḍaśākṣarī or sixteen lettered chang.^t 163

The sixtyfour Tantras expounded were (1) Mahāmāyāśāmbara (dealing with Indrajāla) (2) Yoginījālaśāmbara (dealing with jāladarśanopāya) (3) Tattvaśāmbara (dealing with Indrajālaavidyāviśeṣa) (4) Bhairavāṣṭaka viz. Siddhibhairavatāntra, Māyikabhairavatāntra, Kālāgnibhairavatāntra, Kaṅkālabhairavatāntra, Śaktibhairavatāntra,

Yoginībhairavatāntra, Mahābhairavatāntra, Bāhairavanāthātāntra

(dealing with the twentyfive principles on earth and the various interpretations to know them including Kāpalikā doctrines)

(12) The Bahurūpāṣṭaka viz. Brāhmītantra, Māheśvarītantra, Kaumārītantra, Vaiṣṇavītantra, Vārāhītantra, Indrānītantra, Cāmuṇḍātāntra and Śivadūtītantra (dealing with various forms of the Goddess noted for their names) (20) Yāmalāṣṭaka Viz.

Brahmayāmala, Viṣṇuyāmala, Rudrayāmala, Lakṣmīyāmala, Umāyāmala, Skandayāmala, Ganeśayāmala and Jayadrathayāmala (dealing with the cherished desires and way to attain them) (29) Mālinītantra

(dealing with sea-voyage) (30) Mahāsammohanātāntra (dealing with captivation, bringing asleep in persons even during waking state)

(31) Vāmakeśvarātāntra or Nityaṣoḍaśikāṛṇava or Catuḥṣatī (dealing with the attainment of liberation through rituals and meditation on Goddess)

(32) Vātulottarātāntra and (35) Kāmikātāntra (dealing with rituals and rules in connection with the building of temples, etc.)

(36) Hṛdbhedātāntra (dealing with the Kāpalikā rituals and the six plexuses) (37) Tantrabhedātāntra and (38)

Guhyatāntra (dealing with the revelations of Mantra and Tantra)

(39) Kalāvādātāntra (dealing with the Vātsyāyanakāmaśāstra) (40)

Kalāsārātāntra (dealing with Vāmācara) (41) Matottarātāntra

(dealing with Rasasiddhi or ~~xxx~~ alchemic virtues) (42)

Vīṇākhyātāntra (dealing with the meditation on the Yakṣiṇī of that name for the attainment of certain mystical powers) (43)

Kuṇḍikāmata (dealing with the attainment of marvellous powers by

consuming pills) (44) Trotalottaratantra (dealing with attainment of powers through 64000 Yoginīs) (45) Trotalatantra (dealing with attainment of magical, mysterious and medicinal powers) (46) Pañcāmṛtatatantra (dealing with the prevention of death through the captivation of five elements) (47) Rūpabhedatantra (48) Bhūtoddāmaratantra (49) Kulasāratatantra (50) Kuloddīśatantra and (51) Kulacūdāmañitantra (dealing with the extirpation of enemies and evils that can be done to them) (52), (53), (54), (55) and (56) deal with the tenets of Digaṃbaras, viz. Sarvajñānottaratantra, Mahākālīmatatantra, Aruṇīśatantra, Modinīśatantra and Vikuṅṭhesvaratantra (57), (58), (59), (60), (61), (62), (63) and (64) deal with the doctrines of Kṣapanakas viz. Pūrvāmnāyatantra, Pāścimāmnāyatantra, Dakṣiṇāmnāyatantra, Uttarāmnāyatantra, Niruttarāmnāyatantra, Vimalātantra, Vimalottaratantra and Devīmatatantra.

Sixtyfour Arts

There is another view that the sixtyfour Tantras do not denote Kulatantra; but they denote the sixtyfour kinds of art viz. (1) Gīta, (2) Vādyā (3) Nṛtyā (4) Nāṭyā (5) Ālekhyā (6) Viśeṣakacchedyā (7) Taṇḍulakusumabalivikāra (8) Puṣpāstarāṇa (9) Daśanavasanaṅgarāga (10) Mañibhūmikākarma (11) Śayanaracana (12) Udakavādyā (Udakāghātavāda) (13) Citrayoga (14) Mālyagrathana (15) Śekharapīḍāyोजना (16) Nepathyayoga (17) Karnapatra (18) Sugandhayukti (19) Bhūṣaṇayोजना (20) Aindraajāla

- (21) Kautumārayoga (22) Hastalāghava (23) Citraśākāpūpabhakṣyavikāra-
kriyā (24) Pānakarasarāgāsavayojana (25) Sūcivāyakarma (26) Sūtrakrīdā
(27) Vīṇādamarukavādyā (28) Prahelikā (29) Pratimālā (30) Durvañcaka-
yoga (31) Pustakavācana (32) Nāṭakākhyāyikādarśana (33) Kāvyaśamasyā-
pūraṇa (34) Paṭṭikāvetrabāṇavikalpa (35) Tarkakarma (36) Takṣaṇa
(37) Vāstuvidyā (38) Rūpyaratnaparīkṣā (39) Dhātuvāda (40) Maṇirāga-
jñāna (41) Ākārajñāna (42) Vṛkṣāyurvedayoga (43) Meṣakukkuṭalāvaka-
yuddhavidhi (44) Śukaśārikāpralāpna (45) Utsādana (46) Keśamārijana
(47) Akṣaramuṣṭikākathana (48) Mlecchitakutarkavikalpa (49)
Deśabhāṣājñāna (50) Puṣpaśakṛṭikānirmīti (51) Yantramātradhāraṇa
(52) Saṁvācyam (53) Mānasakāvya-kriyā (54) Abhidhāra-kośa (55)
Chandojñāna (56) Kriyāvikalpa (57) Cchalitakayoga (58) Vastrapopana
(59) Dyūtavīśesa (60) Ākaśakrīdā (61) Bālakrīdā (62) Vaināyikīvidyā
(63) Vaijayikīvidyā (64) Vaitālikīvidyā.

Kādividyā and Hādividyā

These two terms are indicated by the 32nd and 33rd stanzas in S.L. The fifteen letters of Pañcadaśākṣarī are indicative of the fifteen attendants of the Goddess, viz. Madantikā, Mānini, Maṅgalā, Subhagā, Sundarī, Siddhimattā, Lajjā, Matī, Tuṣṭi, Iṣṭā, Puṣṭā, Lakṣmī, Umā, Lalitā and Lālapantī. He who knows the Goddess encircled by these, is sure to get release. When Śrīm is prefixed to Pañcadaśākṣarī, it becomes Ṣoḍaśākṣarī or Kādividyā. Of the fifteen letters, Śiva, i.e. Ka is Gaganabīja, Śakti, i.e., E is Bhṛgubijā, Kāma, i.e., ī is

Manmathabīja; Kṣiti i.e. La is Aindrabīja; Ravi i.e. Ha is Gaganabīja; Śītakiraṇa i.e., Sa is Bhṛgubīja; Smara i.e., Ka is Pañcabāṇabīja; Haṃsa i.e. Ha is Śivabīja; Śakra i.e. La is Kṣitibīja; Parā i.e., Sa is Prāṇabīja; Māra i.e., Ka is Kāmbīja; Hari i.e., La Kṣitibīja and Hṛllekhās are Māyābījas. The sixteenth letter Śrīm is Ramābīja called Citkalā. The chant should be uttered fully cognising the Avasthās, Śūnyas, Viṣuvas and Cakras which are five, six, seven and nine in number as it is explained by Bhāskararāya in Varivasyārahasya. The three kūṭas in Ṣoḍaśākṣari viz. Vāgbhava, Kāmarāja and Śaktikūṭas have four divisions representing their aspects of Śrṣṭi, Sthiti, Samhāra and Anākhyā.¹⁶⁴ They are again classified into seven viz. Puṭa - Jñātr, Jñāna, Jñeya, Sāmarasya; (2) Dhāma - i. Cakra (Agni, Sūrya, Soma, Brahmā) ii. Nātha (Mitreśa, Ṣaṣṭhīśa, Uddīśa, Āścaryānanda) iii. Daśā (Jāgrat, Svapna, Suṣupti, Turīya) iv. Śakti (Vāmā, Jyeṣṭhā, Raudrī, Śāntā or Kameśvarī, Vajreśvarī, Bhagamālinī, Mahātripurasundarī) v. Ātmā (Anātmā, Ātmā, Paramātmā, Jñānātmā); (3) Tattva - Ātmatattva, Śivatattva, Vidyātattva, Sarvatattva (4) Pīṭha - Kāmarūpa, Pūrṇagiri, Jālandhara, Uḍḍyāṇa (5) Anvaya - Prāk, Dakṣiṇa, Uttara, Paścima; (6) Liṅgaka - Svayāmbhū, Bāṇa, Itara, Parā; and (7) Mātrkā - Parā, Paśyantī, Madhyamā and Vaikharī.

Hādividyā

The chant indicated by the 33rd verse of S.L. connoting the Hādividyā is found in the 8th stanza of Tripuropaniṣad.¹⁶⁵ The

Goddess is called Nityā. The devotee has to worship the Goddess with rosaries strung with Cintamani beads and offer oblations in Śivāgni with Surabhi's ghee. Śivāgni is meant for the fire of Kuṇḍalinī. The devotee has to recite, reject everything as unreal in the fire of true knowledge. The chant mentioned here has another name called Lopāmudrāvidyā. Some interpret Śivāgni as existing in the triangle of Śiva. In the Bindusthāna, one has to collect Svādhiṣṭhānāgni defend other forces with Pāśa and Aṅkuśa and offer the ghee of letters. Some consider this chant as Kādividyā while others consider this as Hādividyā, removing Hakāra, Sakāra and Kakāra of the second kūṭa and placing Ka, E and Ī in their place. The devotee will attain supreme bliss by this chant, if he meditates on the Goddess in the plexuses in the following way. In Ājñācakra, He is Paraśambhu and She is Citparāmbā dwelling on the left thigh of Paraśambhu. By worshipping this form, the devotee reaches the immortal land of moonlight.¹⁶⁶ In Viśuddhi-cakra, Śiva and Śakti exist as Vyomeśvara and Vyomeśvarī who dispel the darkness of nescience in man.¹⁶⁷

165. "Kāmo yoniḥ kāmakaḷā vajrapāṇirguhā hasā mātariśvā (bhrāmindrah punarguhā sakalā māyayā ca puruṣyeṣa viśvamātā) (dividyā"

Tr.Up.8.

166. S.L. 36.

167. S.L. 37.

The Anāhatacakra pictures them as Hamśeśvara and Hamsēśvarī who bless the votary with knowledge in the eighteen vidyās like the ~~four~~, six Vedāṅgas, four Vedas, Pūrva and Uttara mīmāṃsas, Nyāya, Purānas, Dharmaśāstra, Āyurveda, Gandharvavidyā and Nītiśāstra.¹⁶⁸

In Svādhiṣṭhāna, they are meditated as Samvarteśvara and Samayāmbā. By this meditation the votary can defend himself from pickly heat on earth and act as cool balm to heat.¹⁶⁹ In the Maṇipūra Her lustre dispells the prevailing darkness. She is called Saudāminī, and He is called Megheśvara. The devotee is initiated ^{by} Her into true knowledge. To the entire universe, they act as shower of cool bath. They are otherwise called Amrteśvarī and Amrteśvara.¹⁷⁰

In Mūlādhāra, Śiva and Śakti are in dancing posture, acting as the father and mother of the Universe, in Hibiscus red complexion.¹⁷¹ They are called Naṭeśvara and Samayāmbā or Mahānaṭeśvara and Lāsyēśvarī or Mahābhairava and Anandabhairavī.

Brahmāṇḍa

Śakti resides in the gross body of Śiva. Brahmāṇḍa (Universe) is said to be the gross body of Virāṭsvarūpa (Śiva). She prevails all over the Universe. Here Śiva is Avyakta (vague)

168. S.L. 38.

169. S.L. 39.

170. ibid. 40.

171. ibid. 41

and Śivā is Vyakta (clearly seen). He is called Cidāmbara (wearing Cit as the garment) for, She is garbed by Him. The whole world acts as veil to Him. It is she, who is His Māyā, that is manifested as Prakṛti. The creation of the world is the manifestation of the power of Brahman.¹⁷² She nourishes the whole world with the nectar of knowledge. She is called Bhagavati i.e., one who possesses the six Aiśvaryas viz. Utpatti (origin), Vināśa (destruction), Bhutaḡati (disappearance of elements), Vidyā (truth) Avidyā (nescience) etc. She is equal to Śiva in the nine aspects; Kāla (time), Kalā (letters of alphabets), Kula (colours), Nāman (conventional name), Jñāna (knowledge) Citta (soul), Nāda (Sounds made up of Parā, Paśyantī, Madhyamā, Vaikaharī); Bindu (six plexuses in microcosm), and Jīva (those who enjoy worldly life)¹⁷³. Hence She is called Navātman like Śiva. During the time of creation she is known as Śeṣi and He as Śeṣa i.e. She becomes accessory and Śiva is the principal one.¹⁷⁴ This was explained by Śaṅkara in Brahmasūtrabhāṣya.¹⁷⁵ It is difficult to measure their individual power, because they are inseparable in their perfect union. They are Sat, Cit and Ānanda. The Sun, Moon and the six aspects of mind, ether, air, fire, water and earth are Her transformations. Among the four Avasthās of Viśva, Taijasa, Prājña and

172. C.S.A.V., pp.42,43.

173. S.L. 34.

174. ibid.

175. "Māyām tu prakṛtiṁ vidyānmāyinaṁ tu maheśvaraṁ" B.S.B. II.i.24.

Turiya, She forms the Jīva in Viśva, Sūkṣmaśarīra in Taijasa, Kāraṇaśarīra in Prājña and supreme bliss in Turiya.

The Samaya mode of worship

The Śubhāgamapañcakas expounded by Vasiṣṭha, Sanaka, Sanandana, Śuka and Sanatkumāra follow Samayācāra and are based on Vedic practices, aiming at liberation through meditation and identity of Jīva with Brahman. They practise the Śrīvidyā and Śrīcakrapūjā.

Among the three sects of worshippers namely Kaula, Miśra and Samaya, the Kaula mode is as follows: The Śrīcakra having five Śivayuvatis and four Śrīkaṇṭhas (triangles of Śakti and Śiva) are to be inscribed on Bhūrja leaf, ~~or~~ silk garment, gold or silver thin metal plates. The Goddess is to be contemplated with the sixteen Upacāras like Arghya, Pādya, Ācamaniya, Dhūpa, Dīpa, etc. or sixty four Upacāras as the case may be, according to the advice of the preceptor. This is called the external mode of worship of the Goddess. Here the inscription of Śrīcakra is in the Samhāarakrama.¹⁷⁶

Kaula mode of worship

This mode has two divisions viz. Pūrvakaula and Uttarakaula. Both the divisions stress the importance of the five Makāras like

176. See N.T.A., Śrīkrama.

Matsya (fish), Māmsa (meat), Mudrā (grain), Madirā (wine), and Maithuna (sex). This is prohibited by Dakṣiṇācāra (following right hand practice i.e., soft and pleasant mode). Uttarakaula is a later development, after making some modifications, casting away the ferociousness to which the Pūrvakaulas had strayed away, giving importance to tāmasic attributes. To the Pūrvakaulas, there is no Śivatattva independently, devoid of Śaktitattva, nor is there any Śaktitattva devoid of Śivatattva. To them Śakti is Ādhāraḥkuṇḍalinī. Their horrifying mode of worship is hardly accepted by others. According to Pūrvakaulas, Śiva and Śakti are equally important. They call them by the names Ānandabhairava and Ānandabhairavī. The nine aspects of Navātmatva, attributed to Śiva and Śakti are divided into three viz. Bhoktā, Bhoga and Bhogya. Ātman is Bhoktā, Jñānā is Bhoga and the rest seven i.e. Kāla, Kalā, Kula, Nāma, Citta, Nāda and Bindu are the Bhogyas. Ānandabhairava and Ānandabhairavī are all pervading and in them, prevail Bhoga, Bhoktā and Bhogya rūpas. The process of creation and destruction involves equal effort of the two; still in the process of creation Ānandabhairavī is considered important, and Ānandabhairava is considered important in the process of destruction. In Him She emerges and forms as His Tanmātrā. When both of Them are engaged in the act of dancing i.e. Tāṇḍava and Lāsyā, the process of evolution takes place and when the dance ceases, destruction begins. Though Kaulas are chiefly interested in the external mode of worship, the worship of the six Ādhāracakras

is not strange to them. Kuṇḍalinī lying coiled in its concrete form, as Bindu, in the Mūlādhāra, is always in oblivion. Kaulas say that worship, when performed, the moment itself salvation is attained and hence the saying % "Kṣaṇamuktāḥ kaulāḥ" (Kaulas are liberated within a moment).

The external mode leads one to a still higher plane creating an interest in the internal mode of worship and makes him fit to enter the internal mode of worship.

Miśra mode of worship

Miśra mode of worship is the attribute of an average intellect, not so much polluted as in the case of external mode, and ~~xx~~ not so much suited to the internal mode.

Samaya mode of worship

Internal mode of worship is called Samaya form. After the practice of the Yogāṅgas like Yama, Niyama, Āsana, Prāṇāyāma, etc., the devotee will get control over his mind and he will become fit for the internal mode of worship. Those who worship (Śiva and Śakti (who are equal to each other in five aspects i.e., Anuṣṭhāna, Avasthāna, Adhiṣṭhāna, Nāma and Rūpa) are called Samayins. The sixty four Upacāras for worship like Kalaśa (pitcher), Śaṅkha (conch shell), Puṣpa (flowers), etc. are not needed here. The four types of Anusandhāna or six types of Anusandhāna i.e. congruency viz. (1)

congruency of the six cakras in human body to those in the Śrīcakra devoid of the Trailokyamohana, Sarvāśāparipūraka and Sarvasaṁkṣobhaṇa cakras (2) The congruency of the lunar digits of Sahasradalamadhyā or Baindevasthāna i.e. Sudhāsindhu to the triangle in Śrīcakra which is developed into Ṣaṭkoṇa; (3) Congruency of Bindu in Śrīcakra to Śiva (4) The Śrīcakra to Pañcadaśākṣarī. The six types of congruency are in the case of Nāda, Bindu, and Kalā taken two at a time referring to the identities between their permutations. The world means, the existence of Śiva and Śakti in the form of five elements both subtle and gross. The Śrīcakra, which represents this congruency is inclusive of twenty four Marmas, twentyfour Sandhis, and fortyfour corners. By the process of Aikyānusandhāna (identity) the Goddess appears in Maṇipūra piercing Mūlādhāra. Here the process of mental offering of Arghya, Pādyā, etc. is done. The Goddess is [᳚]led to Svādhiṣṭhāna and then to Anāhata where Dhūpa Dīpa, Hastaprakṣālaṇa, etc. are performed. The contemplation now proceeds to Viśuddhicakra where She is seated on a stool studded with sixteen lunar crescents. In the Ājñācakra, She is received with Nīrājana and other such offerings. Then She is led to Sahasrāra, where She sports with Him in the ocean of nectar. Thus the Sādhaka attains supreme bliss.

The svātmarūpabhāvanā in meditation is as follows:

"Our body is having nine openings. Śrīcakra is having nine Śaktis. Vārāhī is the Mother Goddess. Puruṣārthas are the oceans. Body is the island of nine gems. The Kalpaka trees are the conglomeration of nine Dhātus etc. Kalpaka udyāna is the lustre in man.

The six tastes are the six seasons. Her seat is our Kriyāśakti. The Jñānaśakti is Her home. Ichhāśakti is tripurasundarī. The knower is the Hotā. Knowledge is the Arghya, that which is known is the Havis. Śrīcakrapūjana is the process of identifying the three as one. Animā and such other attributes are the eight Rasas. The eight goddesses like Brāhmī, Vaiṣṇavī, etc. are Kāma, Krodha, Lobha, Moha, Mada, Mātsarya, Punya and Pāpa. The ~~ix~~ five elements and the five motor organs and the six senses are the sixteen Śaktis. The eight Śaktis like Anaṅgakusumā are representations of Vacana Ādāna, Visarga, Gamana, Ānanda, Hāna, Upādāna and Upekṣābuddhi. The fourteen Goddesses of Caturdaśāra are the fourteen nerves like Pūṣa, Alāmbusā, Kuhū, Viśvodarī, Varuṇā, Hastijihvā, Yaśasvinī, Āsvinī, Gāndhārī, Śaṅkhinī, Sarasvatī, Idā, Piṅgalā and Suṣumnā. The ten goddesses of Bahirdaśāra like Sarvasiddhipradā etc. are the ten vital airs like Prāṇa, Apāna, Vyāna, Udāna, Samāna, Nāga, Kūrma, Kṛkara, Devadatta and Dhānañjaya. With the help of these, the acts of Recana, Pūraṇa, Soṣaṇa, Plāvana, Dahana, etc. are carried out. It helps the processes of the production of Bhakṣya, Bhojya, Lehya, Peya, and Coṣya with the help of fire. The ten fiery Kalās are the ten Goddesses of Antardaśāra. The eight Goddesses like Vaśinī, Modinī, etc. are the attributes of Śīta, Uṣṇa, Sukha, Dukha, Ichhā, Sattva, Rajas and Tamas. The five arrows of flowers are the five subtle elements like sound, touch, etc. Mind is the bow of sugar cane. The captivated things are arrows. Noose is desire. Goad is anger. The three Goddesses in the triangles are Kameśvarī,

Vajreśvarī and Bhagamālinī representing Avyakta, Mahattattva and Ahaṁkāra. The fifteen Nityās are the fifteen Tithis; the sixteenth one is Śraddhā, the presiding Goddess being Kāmeśvarī. The identity of the Goddess with the reciting of chant is Sauhityakarṇa, Upacāra means the understanding of Brahman as the only truth. The grasping of the forms of the Goddess both as internal senses and external senses is the Upacāra. The same process of considering Her form as the only one, is, Asana; the identity of the two padas of Rakta and Śukla is Pādyā; the teaching imparted to students about the consciousness as the only truth is Arghya. The knowledge about the self-luminosity of the eternal truth which is crystal clear, is Ācamaniya. Hearing about Her glories is the Snāna. The luminosity of Cidagnī as Ānanda is Vastra. The knowledge of Brahmanāḍi as divided into Ichchā, Jñāna and Kriyā and its classifications is Brahmasūtra. The feeling that anything except the self is not true, is Vibhūṣaṇa. There, the remembrance of that truth is Gandha. Fixation of mind as the basis of the existence of objects is Kusuma. Acceptance of this truth is Dhūpa. The burning of the fire of knowledge in Suṣumnā is Dīpa. The acceptance of truth and rejection of nescience is Naivedya. The identification of the three Avasthās i.e. Viśva, Taijasa and Prājña as one, is Tāmbūla. The traversing of Kuṇḍalinī from Mūlādhāra to Sahasrāra and vice-versa, is Pradakṣiṇa. Turiyāvasthā is Namaskāra. Consideration of self

devoid of body is Baliharāṇa. The feeling that self is the only truth having the discretion as to what is to be done and not to be done is Homa. Absorption of the self to Her feet is the Dhyāna.

The Idā and Piṅgalā nerves play an important role in the attainment of supreme bliss. Idā gets filled up by nectar through Moon. The Sun gathers the same nectar through Piṅgalā. When Sun and Moon have their conjunction, new Moon occurs and Kuṇḍalinī remains in trance. The ambrosia melted down by Sun's rays is gathered in Mūlādhāra. When Yogin controls the passage of the Sun and Moon by Yogic practice, they are deprived of their functions; the Amṛtakuṇḍa which is in Mūlādhāra gets dried up and the fire obstructs the sleep of Kuṇḍalinī. She bursts through the six cakras to get ambrosia and the ambrosia wets the whole body, when the fifteen kalās become Nityā^{ty}śās. The sixteenth one is Tripurasundarī. Kuṇḍalinī is aroused only during the bright half of the lunar month; All tithis in the bright half are called new moon. Mūlādhāra is dark, Svādhiṣṭhāna is a combination of both darkness and light; so also Maṇipūra owing to the reflection of Sun's rays, is combined of darkness and light in its water. Anāhata is bright. Viśuddhi and Ājñā do not have full moon light, as there is a taint of Sun's rays. In Sahasrāra, there is moonlight only. Here is the Nityakalā without waxing and waning.

By Kuṇḍalinī's piercing of first cakra, i.e. Mūlādhāra, talents in various branches of knowledge are acquired; by piercing Svādhiṣṭhāna freedom from egoism is achieved; by piercing Maṇipūra the powers of creation, preservation and destruction are acquired; by piercing Anāhata, entrance into the body of other beings by soul, is acquired; by piercing Viśuddhi, the ambrosia of knowledge and bliss is attained; by piercing Ājñā omnipotence is acquired. The ascent of Kuṇḍalinī to Sahasrāra is called Unneyabhūmikā and Her descent to Mūlādhāra is called Anvayabhūmikā. This contemplation helps the Sādhaka to get over the sorrows of life. The sādhaka can attain supreme bliss about which bards have sung as the realization of Brahman.