

The Serpent Power by Woodroffe

Illustrations, Tables, Highlights and Images by Veeraswamy Krishnaraj

This PDF file contains the complete book of *the Serpent Power* as listed below.

- 1) THE SIX CENTRES AND THE SERPENT POWER By **WOODROFFE**.
- 2) *Ṣaṭ-Cakra-Nirūpaṇa*, Six-Cakra Investigation: Description of and Investigation into the Six Bodily Centers by **Tantrik Purnananda-Svami (1526 CE)**.
- 3) THE FIVEFOLD FOOTSTOOL (PĀDUKĀ-PAÑCAKA)

THE SIX CENTRES AND THE SERPENT POWER

See the diagram in the next page.

Cakras



Mūlādhāra



Svādhiṣṭhāna



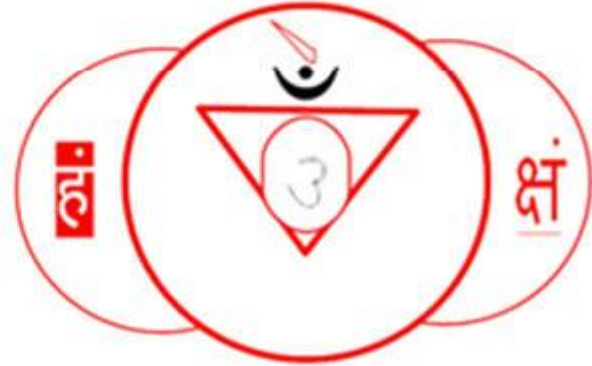
Maṇipūra



Anāhata



Viśuddha



Ājñā

Prepared by
Veeraswamy Krishnaraj
bhagavadgitauea.com
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place upon that event. This Yoga is effected by a process technically known as Śat-cakra-bheda, or piercing of the Six Centres or Regions (Cakra) or Lotuses (Padma) of the body (which the work describes) by the agency of Kuṇḍalinī-Sakti, which, in order to give it an English name, I have here called the Serpent Power.¹ Kuṇḍala means coiled. The power is the Goddess (Devī) Kuṇḍalinī, or that which is coiled; for Her form is that of a coiled and sleeping serpent in the lowest bodily centre, at the base of the spinal column, until by the means described She is aroused in that Yoga which is named after Her. Kuṇḍalinī is the Divine Cosmic Energy in bodies

1 One of the names of this Devī is Bhujaṅgī, or the Serpent.

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(v. post). The Saptabhūmi, or seven regions (Lokas).¹ are, as popularly understood, an exoteric presentment of the inner Tāntrik teaching regarding the seven centres.²

The Yoga is called Tāntrik for a twofold reason. It will be found mentioned in the Yoga-Upaniṣads which refer to the Centres, or Cakras, and in some of the Purāṇas. The treatises on Haṭhayoga also deal with the subject. We find even similar notions in systems other than the Indian, from which possibly in some cases they have been borrowed. Thus, in the Risala-i-haq-numa, by Prince Mahomed Dara Shikoh,³ a description is given of the three centres "Mother of Brain," or "Spherical heart" (Dil-i-muddawar); the "Cedar heart" (Dil-i-sanowbari); and the Dil-i-nilofari, or "Lily heart."⁴ Other references may be found in the works of the Mahomedan Sufis. So some of the Sufi fraternities (as the Naqshbandi) are said⁵ to have devised, or rather borrowed, from the Indian Yogis⁶ the Kuṇḍalinī method as a means to realization.⁷ I am told that correspondences are discoverable

1 The seven "worlds" Bhiūh, Bhuvah, Suvah, Mahah, Janah, Tapah, Satya. See my "Wave of Bliss" (Comm. to v. 35). Lokas are what are seen (lokyante)-that is, attained-and are hence the fruits of Karma in the form of particular re-birth. Satyānanda's "Comm. on Īśa Up.," Mantra 2. See p. 258.

2 That is, the six Cakras and the upper cerebral centre, or Sahasrāra. As to Upaniṣads and Purāṇas, see post.

3 "The Compass of Truth." The author was the eldest son of the Emperor Shah-i-Jehan, and died in A.D. 1659. Its teaching is alleged to be that of the secret doctrine of the "Apostle of God."

4 Chapter I on Alam-i-nasut: the physical plane, or what the Hindus call the Jagrat state. Ed. Rai Bahadur Srisha-Candra-Vasu.

5 See "The Development of Metaphysics in Persia," by Shaikh Muhammed Iqbal, p. 110.

6 Al-Biruni is said to have translated Patañjali's works, as also the Sāmkhya-Sūtras, into Arabic at the beginning of the eleventh century.

7 The author cited, however, says: "Such methods of contemplation are quite unislamic in character, and the higher Sufis do not attach any importance to them."

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between the Indian (Asiatic) Sastra and the American-Indian Māyā Scripture of the Zunis called the Popul Vuh.¹ My informant tells me that their "air-tube" is the Susumna; their "twofold air-tube" the Nāḍīs Idā and Piṅgala. "Hurakan," or lightning, is Kuṇḍalinī, and the centres are depicted by animal glyphs. Similar notions have been reported to me as being held in the secret teaching of other communities. That the doctrine and practice should be widespread, we might expect, if it has a foundation on fact. This form of Yoga is, however, in particular associated with the Tantras or Agamas, firstly, because these Scriptures are largely concerned therewith. In fact, such orderly descriptions in practical full detail as have been written are to be found chiefly in the Haṭhayoga works and Tantras which are the manuals, not only of Hindu worship, but of its occultism. Next, Yoga through action on the lowest centre seems characteristic of the Tāntrik system, the adepts of which are the custodians of the practical knowledge whereby the general directions in the books may be practically applied. The system is of a Tāntrik character also in respect of its selection of the chief centre of consciousness. Various people have in antiquity assigned to various parts of the body the seat of the "soul" or life, such as the blood² the heart and the breath. Generally the brain was not so regarded. The Vaidik system posits the heart as the chief centre of Consciousness--a relic of which notion we also still preserve in such as "take it to heart" and to "learn by heart". Sādhaka, which is one of the five functions of Pitta,³ and which is situated in the heart.

1 A translation was, I am told, begun and not finished by the occultist James Pryse in Lucifer, the old Theosophical journal, which I have not seen.

2 Cf. the Biblical saying, "The blood is the life".

3 See p. 12 of the Introduction to the third volume of my Tāntrik Texts (Prapañcasāra- Tantra).

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indirectly assists in the performance of cognitive functions by keeping up the **rhythmic cardiac contractions, and it has been suggested**¹ that it was perhaps this view of the heart's construction which predisposed Indian physiologists to hold it to be the seat of cognition. According to the Tantras, however, the chief centres of consciousness are to be found in the Cakras of the cerebro-spinal system and in the upper brain (Sahasrāra), which they describe, though the heart is also recognized as a seat of the Jivātmā, or embodied spirit, in its aspect **as vital principle or Prāṇa**². It is for the reasons mentioned that the first verse of the Saṭ-cakra-nirūpaṇa here translated speaks of the Yoga which is to be achieved "according to the Tantras" (Tantrānusāreṇa--that is, as Kālicaraṇa, its Commentator, says, "following the authority of the Tantras").

Recently some attention has been given to the subject in Western literature of an occult kind. Generally its authors and others have purported to give what they understood to be the Hindu theory of the matter, but with considerable inaccuracies. These are not limited to works of the character mentioned. Thus, to take but two instances of these respective classes, we find in a well-known **Sanskrit dictionary**³ that the Cakras are defined to be "circles or depressions (sic) of the body for mystical or chiromantic purposes," and their location has in almost every particular been wrongly given. The

1 Kavidirāja-Kuñjalāla-Bhiṣagaratna in his edition of the SuśrutaSamhitā, Another explanation, however, may be given--namely, that during man's history the importance of the various perceptive centres has in fact varied.

2 According to some Indian views, the brain is the centre of the mind and senses, and the heart that of life. Caraka says that the heart is the root from which spring all other parts of the body, and is the centre of some of the functions or organs. According to Suśruta, the heart is the seat of sensations.

3 Professor Monier Williams' Sanskrit Dictionary, sub voce "Cakra".

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Mūlādhāra is inaccurately described as being "above the pubis". Nor is the Svādhiṣṭhāna the umbilical region. Anāhata is not the root of the nose, but is the spinal centre in the region of the heart; Viśuddha is not "the hollow between the frontal sinuses," but is the spinal centre in the region of the throat. Ājñā is not the fontanelle or union of the coronal and sagittal sutures, which are said to be the **Brahma-randhra**,¹ but is in the position allotted to the third eye, or Jñāna-caṅku. Others, avoiding such gross errors, are not free from lesser inaccuracies. Thus, an author who, I am informed, had considerable knowledge of things occult, speaks of the Suṣumnā as a "force" which "cannot be energised until Īdā and Piṅgalā have preceded it," which "passes to the accompaniment of violent shock through each section of the spinal marrow," and which, on the awakening of the sacral plexus, passes along the spinal cord and impinges on the brain, with the result that the neophyte finds "himself to be an unembodied soul alone in the black abyss of empty space, struggling against dread and terror unutterable". He also writes that the "current" of Kuṇḍalinī is called Nāḍī; that Suṣumnā extends as a nerve to the Brahma-randhra; that the Tattvas are seven in number; and other matters which are inaccurate. The **Susumna is not a "force,"**² and does not pass and impinge upon anything, but is the outer of the three Nadis, which form the conduit for the force which is the arousing of the Devī called Kuṇḍalinī, the Cosmic Power in bodies, which force is not itself a Nāḍī, but passes through the innermost, of Citriṅī- Nāḍī, which terminates at the twelve-petalled lotus below the Sahasrāra, from which ascent is made to the Brahma-randhra. It would be easy to

. 1 A term which is also employed to denote the Brahma- Nāḍī, in that the latter is the passage whereby the Brahma-randhra in the cerebrum is attained.

2 Except in the sense that everything is a manifestation of power.

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It would be easy to point out other mistakes in writers who have referred to the subject. It will be more profitable if I make as correct a statement as my knowledge admits of this mode of Yoga.

But I desire to add that some modern Indian writers have also helped to diffuse erroneous notions about the Cakras by describing them from what is merely a materialistic or physiological standpoint. To do so is not merely to misrepresent the case, but to give it away; for physiology does not know the Cakras as they exist in themselves - that is, as centres of consciousness - and of the activity of Sūkṣma Prāṇa-Vāyu or subtle vital force; though it does deal with the gross body which is related to them. Those who appeal to physiology only are likely to return non-suited.

We may here notice the account of a well-known "Theosophical" author¹ regarding what he calls the "Force centres" and the "Serpent Fire," of which he writes that he has had personal experience. Though its author also

refers to the Yoga Śāstra, it may perhaps exclude error if we here point out that his account does not profess to be a representation of the teaching of the Indian Yogis (whose competence for their own Yoga the author somewhat disparages), but that it is put forward as the Author's own original explanation (fortified, as he conceives, by certain portions of Indian teaching) of the personal experience which (he writes) he himself has had. This experience appears to consist in the conscious arousing of the "Serpent Fire,"² with the enhanced "astral" and mental vision which he believes has shown him what he tells us.

1 "The Inner Life," by C. W. Leadbeater, pp.443-478, First Series.

2 This and the following notes compare his and the Indian theory.

The Devī or Goddess is called Bhujangi or Serpent because at the lowest centre (Mūlādhāra) She lies "coiled" round the Liṅga. "Coiled" = at rest. The Cosmic Power in bodies is here at rest; when roused it is felt as intense heat.

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believes has shown him what he tells us.¹ The centres, or Cakras, of the human body are described to be vortices of "etheric" matter² into which rush from the "astral"³ world, and at right angles to the plane of the whirling disc, the sevenfold force of the Logos bringing "divine life" into the physical body. Though all these seven forces operate on all the centres, in each of them one form of the force is greatly predominant. These inrushing forces are alleged to set up on the surface of the "etheric double"⁴ secondary forces at right angles to themselves. The primary force on entrance into the vortex radiates again in straight lines, but at right angles. The number of these radiations of the primal force is said to determine the number of "petals"⁵ (as the Hindus call them) which the "Lotus" or vortex exhibits. The secondary force rushing round the vortex produces, it is said, the appearance of the petals of a flower, or, "perhaps more accurately, saucers or shallow vases of wavy iridescent glass". In this way - that is, by the supposition of an etheric vortex subject to an incoming force of the Logos - both the "Lotuses" described in the Hindu books and the number of their petals is accounted for by the author, who substitutes for the Svādhiṣṭhāna centre a six-petalled lotus at the spleen,⁴ and corrects the number of petals of the lotus in the head, which he says is not a thousand, as the books of this Yoga say, "but exactly 960"⁶ The "etheric" centre which keeps alive the physical vehicle is said to correspond with an "astral" centre of four dimensions, but between them is a closely woven sheath or web composed of a single compressed layer of physical atoms, which prevents a premature opening up of communication between the planes.

1 Certain Siddhis or occult powers are acquired at each centre as the practitioner works his way upwards.

2 The petals of the lotus are Prāṇa-Śakti manifested by Prāṇa-Vāyu or vital force. Each lotus is a centre of a different form of matter" (Bhūta) there predominant. - A.A.

3 This is a Western term. - A.A.

4 Not mentioned in the account here given. - A.A.

5 See last note but three.

6 So little attention seems to be given to exactitude in this matter that one of the letters is dropped in order to make 1,000 petals - that is, 50X20. "Thousand" is, here, only symbolic of magnitude. - A.A.

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is said to correspond with an "astral" centre of four dimensions, but between them is a closely woven sheath or web composed of a single compressed layer of physical atoms, which prevents a premature opening up of communication between the planes.

There is a way, it is said, in which these may be properly opened or developed so as to bring more through this channel from the higher planes than ordinarily passes thereby. Each of these "astral" centres has certain functions: at the navel, a simple power of feeling; at the spleen, "conscious travel" in the astral body; at the heart, "a power to comprehend and sympathise with the vibrations of other astral entities"; at the throat, power of hearing on the astral plane; between the eyebrows, "astral sight"; at the "top of the head," perfection of all faculties of the astral life.¹ These centres are therefore said to take the place to some extent of sense organs for the astral body. In the first centre, "at the base of the spine," is the "Serpent Fire," or Kuṇḍalinī, which exists in seven layers or seven degrees of force.² This is the manifestation in etheric matter, on the physical plane, of one of the great world forces, one of the powers of the Logos of which vitality and electricity are examples. It is not, it is said, the same as Prāṇa, or vitality.³ The "etheric centres" when fully aroused by the "Serpent Fire" bring down, it is alleged, into physical consciousness whatever may be the quality inherent in the astral centre which corresponds to it. When vivified by the "Serpent Fire" they become gates of connection between the physical and "astral" bodies.

1 Certain Siddhis are said to be gained at each centre. But the top of the head is far beyond the "astral" life. There Samādhi, or union with the Supreme Consciousness, is had. - A.A.

2 Para-śabda which is Kuṇḍalinī in Her aspect as cause of all sound has seven aspects from Kuṇḍalī to Bindu. - A.A.

3 Kuṇḍalī is Śabda-Brahman or the "Word (Vāk)" in bodies, and is in Her own form (Svarūpa) Pure Consciousness, and is all Powers

(SarvaŚakti mayi). Kuṇḍalinī is in fact the cosmic energy in bodies as such the cause of all and though manifesting as, is not confined to, any of Her products. - A.A.

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the physical and "astral" bodies. When the astral awakening of these centres first took place, this was not known to the physical consciousness. But the sense body can now "be brought to Share all these advantages by repeating that process of awakening with the etheric centres". This is done by the arousing through will-force of the "Serpent Fire," which exists clothed in "etheric matter in the physical plane, and **sleeps**¹ in the corresponding etheric centre - that at the base of the spine". When this is done, it vivifies the higher centres, with the effect that it brings into the physical consciousness the powers which were aroused by the development of their corresponding astral centres. In short, one begins to live on the astral plane, which is not altogether 'an advantage, were it not that entry into the heaven world is said to be achieved at the close of life on this **plane**.²

Svadhīsthana Cakra : Thus, at the second centre, one is conscious in the physical body "of all kinds of astral influences, vaguely feeling that some of them are friendly and some hostile without in the least knowing why".

Maṇipūra Cakra : At the third centre one is enabled to remember "only partially" vague astral journeys, with sometimes half-remembrance of a blissful sensation of flying through the air.

Anāhata Cakra : At the fourth centre man is instinctively aware of the joys and sorrows of others, sometimes reproducing in himself their physical aches and pains.

Viśuddha Cakra : At the arousing of the fifth centre he hears voices "which make all kinds of suggestions to him". Sometimes he hears music "or other less pleasant **sounds**".³ Full development secures clairaudience in the "astral" plane.

1 Kuṇḍalinī is called the Serpent (Bhujangi). She sleeps in the Mūlādhāra. As to what She is, see last note. She sleeps because She is at rest. Then man's consciousness is awake to the world, Her creation, in which She is immanent. When She awakes and Yoga is completed man sleeps to the world and enjoys super-worldly experience.

2 The end of Kuṇḍalī Yoga is beyond all Heaven worlds. No Yogi seeks "Heaven" but union with that which is the source of all worlds.

3 According to the text translated, the sound of the Śabda-Brahman is heard at the Anāhata, or fourth centre. - A.A.

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Ājñā Cakra : The arousing of the sixth centre secures results which are at first of a trivial character, such as "half seeing landscapes and clouds of colour," but subsequently amount to clairvoyance. Here it is said there is a power of magnification by means of an "etheric" flexible tube which resembles "the microscopic snake on the head-dress of the Pharaohs". The Power to expand or control the eye of this "microscopic snake" is stated to be the meaning of the statement, in ancient books, of the capacity to make oneself large or small at **will**.¹ When the pituitary body is brought into working order, it forms a link with the astral vehicle, and when the Fire reaches the sixth centre, and fully vivifies it, the voice of the "Master" (which in this case means the higher self in its various stages) is **heard**.²

Sahasrāra Cakra : The awakening of the seventh centre enables one to leave the body in full consciousness.

"When the fire has thus passed through all these centres in a certain order (which varies for different types of people), the consciousness becomes continuous up to the entry into the **heaven world**³ at the end of the life on the astral plane."

There are some resemblances between this account and the teaching of the Yoga Śāstra, with which in a general way the author cited appears to have some acquaintance, and which may have suggested to him some features of his account. **There are firstly seven centres, which with one exception correspond with the Cakras described.** The author says that there are three other lower centres, but that concentration on them is full of danger. What these are is not stated. There is no centre lower, that I am aware of, than the Mūlādhāra (as the name "root-centre" itself implies), and the only centre near to it which is excluded, in the above-mentioned account, is the Apas Tattva centre, or Svādhiṣṭhāna.

1 There is no mention of such a "snake". The Siddhis Anima, etc., do not depend on it. It is consciousness which identifies itself with the small or the great. - A.A.

2 As the text here translated says, the Ājñā is so called because here is received the command of the Guru from above. - A.A.

3 See note 2, page 9 ante.

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Next there is the Force, "the Serpent Fire," which the Hindus call Kuṇḍalinī, in the lowest centre, the Mūlādhāra. Lastly, the effect of the rousing of this force, which is accomplished by will power (**Yoga-bala**),¹ is said to exalt the physical consciousness through the ascending planes to the "heaven world". **To use the Hindu expression, the object and aim of Śat-Cakra -bheda is Yoga. This is ultimately union with the Supreme Self or Paramātma ;** but it is obvious that, as the body in its natural state is already, though unconsciously, in Yoga, otherwise it would not exist, each conscious step upwards is Yoga, and there are many stages of such before complete or **Kaivalya Mukti** is attained. This and, indeed, many of the preceding stages are far beyond the "heaven world" of which the author speaks. **Yogis are not concerned**

with the "heaven world," but seek to surpass it; otherwise they are not Yogis at all. What, according to this theory, manifested force apparently does is this: it enhances the mental and moral qualities of the self-operator as they existed at the time of its discovery. But if this be so, such enhancement may be as little desirable as the original state. Apart from the necessity for the possession of health and strength, the thought, will and morality, which it is proposed to subject to its influence must be first purified and strengthened before they are intensified by the vivifying influence of the aroused force. Further, as I have elsewhere **pointed out,**² the Yogis say that the piercing of the Brahmāgranthi or **"knot"**³ sometimes involves considerable pain, physical disorder, and even disease, as is not unlikely to follow from concentration on such a centre as the navel (Nabhipadma).

¹ With the aid of bodily purification, certain Āsanās and Mudrās (v. post).

² In the first edition of my MahāNirvāṇa Tantra, CXXIV.

³ There are three "knots" which have to be pierced or centres where the force of Māyā is particularly strong.

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Further, as I have elsewhere pointed out, the Yogis say that the piercing of the Brahmāgranthi or **"knot"**¹ sometimes involves considerable pain, physical disorder, and even disease, as is not unlikely to follow from concentration on such a centre as the navel (Nabhipadma).

To use Hindu terms, the Sādhaka must be competent (Adhikari), a matter to be determined by his Guru, from whom alone the actual method of Yoga can be learned. The incidental dangers, however, stated by the author, go beyond any mentioned to me by Indians themselves, who seem to be in general unaware of the subject of "phallic sorcery," to which reference is made by the author, who speaks of Schools of (apparently Western) "Black Magic" which are said to use Kuṇḍalinī for the purpose of stimulating the sexual centre. **Another author says:**¹ "The mere dabbler in the pseudo-occult will only degrade his intellect with the puerilities of psychism, become the prey of the evil influence of the phantasmal world, or ruin his soul by the foul practices of phallic sorcery - as thousands of misguided people are doing even in this age." Is this so? It is possible that perverse or misguided concentration on sexual and connected centres may have the effect alluded to. And it may be that the Commentator Lakṣmīdhara alludes to this when he speaks of Uttara Kaulas who arouse Kuṇḍalinī in the MūlĀdhāra to satisfy their desire for world-enjoyment and do not attempt to **lead Her upwards to the Highest Centre which is the object of Yoga seeking super-worldly bliss.** Of such, a Sanskrit verse runs "they are the true prostitutes". I have, however, never heard Indians refer to this matter, probably because it does not belong to Yoga in its ordinary sense, as also by reason of the antecedent discipline required of those who would undertake this Yoga, the nature of their practice, and the aim they have in view, such a possibility does not come under consideration. **The Indian who practises this or any other**

¹ There are three "knots" which have to be pierced or centres where the force of Māyā is particularly strong.

² "The Apocalypse Unsealed," p. 62.

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The Indian who practises this or any other kind of spiritual Yoga ordinarily does so not on account of a curious interest in occultism or with a desire to gain "astral" or similar **experiences**¹ His attitude in this as in all other matters is essentially a religious one, based on a firm faith in Brahman (Sthiranishtha), and inspired by a desire for union with It, which is Liberation. What is competency for Tantra (TantraŚāstraAdhikara) is described in the second chapter of the Gandharva Tantra as follows: The aspirant must be intelligent (Dakṣa), with senses controlled (Jitendriya), abstaining from injury to all beings (SarvaHimsaVinirmukta), ever doing good to all (SarvaPranihite ratah), pure (Shuchi); a believer in Veda (Astika), whose faith and refuge is in Brahman (Brahmish- thah, Brahmāvadi, Brahmi, Brahmāparayana), and who is a non-dualist (Dvaitahina). "Such an one is competent in this Scripture, otherwise he is no Sādhaka". (So'smin Śāstre, dhikari syat tadanyatra na sadhakah.) With such an attitude it is possible that, as pointed out by an Indian writer (Ch. VII post), concentration on the lower centres associated with the passions may, so far from rousing, quiet them. It is quite possible, on the other hand, that another attitude, practice, and purpose, may produce another result. To speak, however, of concentration on the sexual centre is itself misleading, for the Cakras are not in the gross body,) and concentration is done upon the subtle centre, with its presiding Consciousness, even though such centres may have ultimate relation with gross physical function.

¹ Those who do practise magic of the kind mentioned, work only in the lowest centre, have recourse to the Prayoga, which leads to Nayika Siddhi, whereby commerce is had with female spirits and the like. The process in this work described is one upon the path of Liberation and has nothing to do with sexual black magic.

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Doubtless, also, there is a relationship and correspondence between the Śakti s of the mental and sexual centres, and the force of the latter, if directed upwards, extraordinarily heightens all mental and **physical functioning.**¹ In fact those who are "centred" know how to make all their forces converge upon the object of their will, and train and then use all such forces and neglect none. The experienced followers of this method, however, as I have stated, allow that this method is liable to be accompanied by certain inconveniences or dangers, and it is therefore considered inadvisable except for the fully competent (Adhikari).

There are, on the other hand, many substantial points of difference between the account which has been summarized and the theory which underlies the form of Yoga with which this work deals. The terminology and classification adopted by that account may be termed "**Theosophical**"²; and though it may be possible for those who are familiar both with this and the Indian terminology to establish points of correspondence between the two systems, it must by no means be assumed that the connotation even in such cases is always exactly the same. For though "Theosophical" teaching is largely inspired by Indian ideas, the meaning which it attributes to the Indian terms which it employs is not always that given to these terms by Indians themselves. *This is sometimes confusing and misleading, a result which would have been avoided had the writers of this school adopted in all cases their own nomenclature and*

1 Mind, Breath and Sexual function are interconnected. The aim of the Yogi is to carry "his seed high" to be ūrdhva-retās as it is called. For this purpose the ViparītaMudrās are designed.

2 I am aware that the Theosophical Society has no official doctrine. What I call "Theosophical" are the theories put forward by its leading exponents and largely accepted by its members. I put the word in inverted commas to denote doctrine so taught and held by this Society, with which doctrines, Theosophy, in its general sense, is not necessarily wholly identified.

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This is sometimes confusing and misleading, a result which would have been avoided had the writers of this school adopted in all cases their **own nomenclature and definitions.**¹ Though for the visualization of our conceptions the term "planes" is a convenient one, and may be so employed, the division by "principles" more nearly adumbrates the truth. It is not easy for me to correlate with complete accuracy the Indian and Theosophical theories as to man's principles. It has, however, been **stated**² that **the physical body has two divisions, the "dense" and "etheric" body; that these correspond to the Annamaya and PrāṇaMāyā Kośas, and that the "astral" (body corresponds to the Kamik or desire side of the Mano- Māyā kosa or mental sheath.** Assuming for argument the alleged correspondence, then the "etheric centres" or Cakras, according to this account, appear to be centres of energy of the Prāṇa-Vāyu or Vital Force. The lotuses are also this and centres of the universal consciousness. **Kuṇḍalinī is the static form of the creative energy in bodies which is the source of all energies, including Prāṇa.** According to this author's theory, **Kuṇḍalinī is some force which is distinct from Prāṇa,** understanding this term to mean vitality or the life-principle, which on entrance into the body shows itself in various manifestations of life which are the **minor Prāṇas,** of which inspiration is called by the general name of the force itself (Prāṇa). Verses 10 and 11 say of Kuṇḍalinī: **"It is She who maintains all the beings (that is, Jīva, Jīvātmā) of the world by means of inspiration and expiration." She is thus the Prāṇa Devatā, but, as She is (Comm., vv. 10 and 11) Shshti-sthiti-layātmikā, all forces therefore are in Her. She is, in fact, the Śabda-Brahman or "Word" in bodies.**

1 Thus, the Theosophical Sanskritist Sri Śa Candra Vasu, in his "Introduction to Yoga Philosophy," calls the Liṅga Śarīra "the ethereal duplicate" (p. 85). According to the ordinary Indian use of that term the **Liṅga Śarīra is the subtle body** - that is, the Antah-Karaṇa and Indriyas - vehicled by the Tanmātras, or according to another account, the five Prāṇas. Elsewhere (p. 51) it is called the "Astral" body, and some statements are made as to the Cakras which are not in accordance with the texts with which I am acquainted.

2 "Ancient Wisdom," p. 176, by Dr. A. Besant.

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forces therefore are in Her. She is, in fact, the Śabda- Brahman or "Word" in bodies. The theory discussed appears to diverge from that of the Yogis when we consider the nature of the Cakras and the question of their vivification. According to the English author's account, the **Cakras are all vortices of "etheric matter,"** apparently of the same kind and subject to **the same external influence of the inrushing sevenfold force of the "Logos"** but differing in this, that **in each of the Cakras one or other of their sevenfold forces is predominant.** Again, if, as has been stated, **the astral body corresponds with the ManoMāyā - kosa,** then the vivification of the Cakras appears to be, according to this account, a rousing of the Kamik side of **the mental sheath.** According to the Hindu doctrine, these Cakras are differing centres of consciousness, vitality and; Tattvik energy. **Each of the five lower Cakras is the centre of energy of a gross Tattva - that is, of that form of Tattvik activity or Tanmātra which manifests the Mahā-Bhūta or sensible matter. The sixth is the centre of the subtle mental Tattva, and the Sahasrāra is not called a Cakra at all.** Nor, as stated, is the splenic centre included among the six Cakras which are dealt with here. In the Indian system the total number of **the petals corresponds with the number of the letters of the Sanskrit**

Alphabet,¹ and the number of the petals of any specific lotus is determined by the disposition of the subtle "nerves" or Nāḍīs around it. **These petals, further, bear subtle sound-powers, and are fifty¹ in number, as are the letters of the Sanskrit Alphabet.**

This Sanskrit work also describes certain things which are gained by contemplation on each of the Cakras. Some of them are of a general character, such as long life, freedom from desire and sin, control of the senses, knowledge, power of speech and fame.

¹ Which are sometimes given as 50 and sometimes as 51.

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of speech and fame. Some of these and other qualities are results common to concentration on more than one Cakra. Others are stated in connection with the contemplation upon one centre only. Such statements seem to be made, not necessarily with the intention of accurately recording the specific result, if any, which follows upon concentration upon a particular centre, but by way of praise for increased self-control, or Stuti-vāda; as where it is said in v.21 that contemplation on the Nabhi-padma gains for the Yogi power to destroy and create the world.

It is also said that mastery of the centres may produce various Siddhis or powers in respect of the predominating elements there. **And this is, in fact, alleged¹ Pandit Ananta Śāstri says:²** "We can meet with several persons every day elbowing us in the streets or bazaars who in all sincerity attempted to reach the highest plane of bliss, but fell victims on the way to the illusions of the psychic world, and stopped at one or the other of the six Cakras. They are of varying degrees of attainment, and are seen to possess some power which is not found even in the best intellectuals of the ordinary run of mankind. That this school of practical psychology was working very well in India at one time is evident from these living instances (not to speak of the numberless treatises on the subject) of men roaming about in all parts of the country." The mere rousing of the Serpent power does not, from the spiritual Yoga standpoint, amount to much. **Nothing, however, of real moment, from the higher Yogi's point of view, is achieved until the Ājñā Cakra is reached.** Here, again, it is said that the Sādhaka whose Ātmā is nothing but a

¹ See Yoga-tattva Upaniṣad, where contemplation on the Earth centre secures mastery over earth, etc. At the same time it points out that these "powers" are obstacles to Liberation.

² Ānandalaharl, p.35.

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Here, again, it is said that the Sādhaka whose Ātmā is nothing but a meditation on this lotus "becomes the creator, preserver and destroyer of the three worlds"; and yet, as the commentator points out (v.34), "This is but the highest Praśarḥsa-vada or Stutivada, that is, complement - which in Sanskrit literature is as often void of reality as it is in our ordinary life. Though much is here gained, it is not until the Tattvas of this centre are also absorbed, and **complete knowledge¹ of the Sahasrāra** is gained, that the Yogi attains that which is both his aim and the motive of his labour, cessation from rebirth which follows on the control and concentration of the Citta on the Śivasthanam, the Abode of Bliss. **It is not to be supposed that simply because the Serpent Fire has been aroused that one has thereby become a Yogi or achieved the end of Yoga.**

There are other points of difference which the reader will discover for himself, but into which I do not enter, as my object in comparing the two accounts has been to establish a general contrast between this modern account and that of the Indian schools. I may, however, add that the differences are not only as to details. The style of thought differs in a way not easy shortly to describe, but which will be quickly recognized by those who have some familiarity with the Indian Scriptures and mode of thought. The latter is ever disposed to interpret all processes and their results from a subjective standpoint, though for the purposes of Sādhana the objective aspect is not ignored. The Indian theory is highly philosophical. **Thus, to take but one instance, whilst the Rt. Rev. Leadbeater attributes the**

¹ This, it is obvious, comes only after long effort, and following on less complete experiences and results. According to Indian notions, success (Siddhi) in Yoga may be the fruit of experiences of many preceding lives. Kuṇḍalinī must be gradually raised from one centre to another until she reaches the Lotus in the cerebrum. The length of time required varies in the individual - it may be years ordinarily or in exceptional cases months.

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Thus, to take but one instance, whilst the Rt. Rev. Leadbeater attributes the power of becoming large or small at will (Anima and Mahima Siddhi) to a flexible tube or "microscopic snake" in the forehead, the Hindu says that **all powers (Siddhi) are the attributes (Aishvarya) of the Lord Īśvara, or Creative Consciousness**, and that in the degree that the Jīvarealizes that **consciousness¹** he Śares the powers inherent in the degree of his attainment.

That which is the general characteristic of the Indian systems, and that which constitutes their real profundity, is the paramount importance attached to Consciousness and its states. It is these states which create, sustain and destroy the worlds. **Brahmā, Viṣṇu and Śiva are the names for functions of the one Universal Consciousness**

operating in ourselves. And what should be the means employed, it is the transformation of the "lower" into "higher" states of consciousness which is the process and fruit of Yoga and the cause of all its experiences. In this and other matters, however, we must distinguish both practice and experience from theory. A similar experience may possibly be gained by various modes of practice, and an experience may be in fact a true one, though the theory which may be given to account for it is incorrect.

The following sections will enable the reader to pursue the comparison for himself.

As regards practice I am bold that **Kuṇḍalinī cannot be roused except in the Mūlādhāra** and by the means here indicated, though this may take place by accident when by chance a person has hit upon the necessary positions and conditions, but not otherwise. **Thus the story is told of a**

1 As this is by the Devī's grace, She is called "the giver of the eight Siddhis." (Ishitvadyashtasiddhīdā). See TriŚati, II.47. She gives Aishvarya.

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Thus the story is told of a man being found whose body was as cold as a corpse, though the top of the head was slightly warm. (This is the state in Kuṇḍalī -yoga, Samādhi.) He was massaged with ghee (clarified butter), when the head got gradually warmer. The warmth descended to the neck, when the whole body regained its heat with a rush. The man came to consciousness, and then told the story of his condition. He said he had been going through some antics, imitating the posture of a Yogi, when suddenly "sleep" had come over him. **It was surmised that his breath must have stopped, and that, being in the right position and conditions, he had unwittingly roused Kundall, who had ascended to Her cerebral centre. Not, however, being a Yogi he could not bring her down again.** This, further, can only be done when the Nāḍīs (v. post) are pure. I told the Pandit (who gave me this story, who was learned in this Yoga, and whose brother practised it) of the case of a European friend of mine who was not acquainted with the Yoga processes here described, though he had read something about Kuṇḍalī in translation of Sanskrit works, and who, nevertheless, believed he had roused Kuṇḍalī by meditative processes alone. In fact, as he wrote me, it was useless for him as a European to go into the minutiae of Eastern Yoga. He, however, saw the "nerves" Iḍa and Piṅgalā (v. post), and the "central fire" with a trembling aura of rosy light, and blue or azure light, and a white fire which rose up into the brain and flamed out in a winged radiance on either side of the head. Fire was seen flashing from centre to centre with such rapidity that he could see little of the vision, and movements of forces were seen in the bodies of others. The radiance or aura round Iḍa was seen as moonlike - that is, palest azure - and Piṅgalā red or rather pale rosy opalescence. Kuṇḍalī appeared in vision as of intense golden-like white fire rather burlled spirally. **Taking the centres, Sushumaa, Iḍa and**

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Taking the centres, Sushumaa, Iḍa and Piṅgalā, to be symbolized by the **Oaduceus of Mercury,¹** the little ball at the top of the rod was identified with **the Sahasrāra or pineal gland,²** and the wings as the flaming of auras on each side of the centre when the fire strikes it. One night, being abnormally free from the infection of bodily desires, he felt the serpent uncoil, and it ran up, and he was "in a fountain of fire," and felt, as he said, "the flames spreading wingwise about my head, and there was a musical clashing as of cymbals, whilst some of these flames, like emanations, seemed to expand and meet like gathered wings over my head. I felt a rocking motion. I really felt frightened, as the Power seemed something which could consume me." My friend wrote me that in his agitation he forgot to fix his mind on the Supreme, and so missed a divine adventure. Perhaps it was on this account that he said he did not regard the awakening of this power as a very high spiritual experience or on a level with other states of consciousness he experienced. The experience, however, convinced him that there was a real science and magic in the Indian books which treat of occult physiology.

The Pandit's observations on this experience were as follows: If the breath is stopped and the mind is carried downwards, heat is felt. It is possible to "see" Kuṇḍalinī with the mental eye, and in this way to experience Her without actually arousing Her and bringing Her up, which can only be effected by the Yoga methods prescribed. Kuṇḍalinī may have thus been seen as Light in the basal centre (Mūlādhāra). It was the mind (Buddhi) (v. post) which perceived Her, but as the experiencer had not been taught the practice he got confused.

1 In which the rod is the central channel (Suśumnā), which is interlaced by the Iḍa and Piṅgalā sympathetics, the points of section being at the centres. The two wings at the top are the two lobes or petals of the Ājñā Cakra.

2 Here I differ. The Sahasrāra is at the top of the skull or upper brain. The pineal gland is much lower in the region of the Ājñā Cakra.

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taught the practice he got confused. There is one simple test whether the Śakti is actually aroused. When she

is aroused intense heat is felt at that spot but when a particular centre the part so left becomes as cold and apparently lifeless as a corpse. The progress upwards may thus be externally verified by others. When the Śakti (Power) has reached the upper brain (Sahasrāra) the whole body is cold and corpse-like; except the top of the skull, where some warmth is felt, this being the place where the static and kinetic aspects of Consciousness unite. The present work is issued, not with the object of establishing the truth or expediency of the principles and methods of this form of Yoga, a matter which each will determine for himself, but as a first endeavour to supply, more particularly for those interested in occultism and mysticism, a fuller, more accurate and rational presentation of the subject.

An understanding of the recondite matters in the treatise here translated is, however, only possible if we first shortly summarize some of the philosophical and religious doctrines which underlie this work and a knowledge of which in his reader is assumed by its author.

The following sections, therefore, of this Introduction will deal firstly with the **concepts of Consciousness¹** and of the unconscious, as Mind, Matter and Life and with their association in the Embodied Spirit or Jīvātmā. Nextly the kinetic aspect of Spirit, or Śakti, is considered; its creative ideation and manifestation in the evolved Macrocosm and in the human body or Microcosm (Kshudra-Brahman da), which is a replica on a small scale of the greater world. For as is said in the Viśvasara Tantra, "What is here is elsewhere.

¹ For the meaning of this term as here used, see my "Śakti and Śakta".

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"What is not here is nowhere" (Yad ihasti tad anyatra yannehatsti na tat kvaCit). After an account of the "Word" and the letters of speech, I conclude with the method of involution or Yoga. The latter will not be understood unless the subject of the preceding sections has been mastered.

It is necessary to explain and understand the theory of world-evolution even in the practical matters with which this work is concerned. For as the Commentator says in v. 89, **when dealing with the practice of Yoga, the rule is that things dissolve into that from which they originate**, and the Yoga process here described is such dissolution (Laya). **This return or dissolution process Nivritti in Yoga will not be understood unless the forward or creative (Pravṛtti) process is understood. Similar considerations apply to other matters here dealt with.**

So also will a short analysis of the Śakta doctrine of Power be of value.

All that is manifest is Power (Śakti) as Mind, Life and Matter. Power implies a Power-Holder (Śakti man) There is no Power-Holder without Power, or Power with out Power-Holder. **The Power-Holder is Śiva. Power is Śakti, the Great Mother of the Universe. There is no Śiva without Śakti, or Śakti without Śiva.** The two as they are in themselves are one. They are each Being, Consciousness and Bliss. These three terms are chosen to denote ultimate Reality, because Being or 'Is-ness', as distinguished from particular forms of Being, cannot be thought away. 'To be' again is "to be conscious" and lastly perfect Being-Consciousness is the Whole, and unlimited unconstrained Being is Bliss. These three terms stand for the ultimate creative Reality as it is in itself. By the imposition upon these terms of Name (Nāma) and Form (Rūpa) or Mind and Matter, we have the limited Being-Consciousness and Bliss which is the Universe.

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What then of Power when there is no Universe? It is then Power to Be, to self-serve and resist change. In evolution it is Power to become and to change, and in its manifestation as forms it is as material cause, the changeful Becoming of Worlds. Becoming does not = God, for it is finite form and He is the formless infinite. But the essence of these forms is infinite Power which = infinite Power-Holder. It is He who puts forth Power and creates the Universe. Rest implies Activity, and Activity implies Rest. Behind all activity there is a static background. **Śiva represents the static aspect of Reality and Śakti the moving aspect. The two, as they are in themselves, are one.**¹ All is Real, both Changeless and Changeful. Māyā is not in this system "illusion", but is in the concise words of the Śakta Sādhaka Kamalakanta 'the Form of the Formless' (Śūnyasya ākāra iti Māyā). The world is its form and these forms are therefore Real. Man is then as to his essence the static Power-Holder, or Śiva who is pure Consciousness; and, as Mind and Body, he is the manifestation of Śiva's Power, or Śakti or Mother. He is thus Śiva-Śakti. He is as he stands an expression of Power. The object of Sādhana or Worship and Yoga is to raise this Power to its perfect expression, which is perfect in the sense of unlimited experience. One mode of so doing is the Yoga here described, whereby man exchanges his limited or worldly experience for that which is the unlimited Whole (Pūrṇa) or Perfect Bliss.

¹ See as to Power, Chhand. Up., 6-2-1; 6-3-4; 6-8-6; 7-26-1; 6-2-8. Taitt. Up. Sveta. Up., 1-8; 6-8. Rigveda S., 10-129-2; 10-129-5. Taitt. Br., 8-8; 17-3. Yajurveda, 7-8-14-1. Mund. Up., 1-9. Kurma Purāṇa, 1-12-28.

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THE bases of this Yoga are of a highly metaphysical and scientific character. For its understanding there is required a full acquaintance with Indian philosophy, religious doctrine, and ritual in general, and in particular with that presentment of these three matters which is given in the **Śakta and Monistic (Advaita)¹ Śaiva Tantras**. It would need more than a bulky volume to describe and explain in any detail the nature and meaning of this Yoga, and the bases on which it rests. I must, therefore, assume in the reader either this general knowledge or a desire to acquire it, and confine myself to such an exposition of general principles and leading facts as will supply the key by which the doors leading to a theoretical knowledge of the subject may be opened by those desirous of passing through and beyond them, and as will thus facilitate the understanding of the difficult texts here translated. For on the practical side I can merely reproduce the directions given in the books together with such explanations of them as I have received orally. **Those who wish to go farther, and to put into actual process this Yoga, must first satisfy themselves of the value and suitability of this Yoga and then learn directly of a Guru who has himself been through it (Siddha). His experience alone will say whether the aspirant is capable of success. It is said that of those who attempt it, one out of a thousand may have success.**

¹ As to the Advaita of Śakta Tantra, see "Śakti and Śakta," 3rd Edition.

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of a thousand may have success. If the latter enters upon the path, the Guru alone can save him from attendant risks, moulding and guiding the practice as he will according to the particular capacities and needs of his disciple. Whilst, therefore, on this heading it is possible to explain some general principles, their application is dependent on the circumstances of each particular case.

The ultimate or irreducible reality is 'Spirit' in the sense of **Pure Consciousness (Cit, Samvit)** from out of which as and by its Power (Śakti), Mind and Matter proceed. **Spirit¹ is one.** There are no degrees or differences in Spirit. The Spirit which is in man is the one Spirit which is in everything and which, as the object of worship, is the Lord (Īśvara) or God. Mind and Matter are many and of many degrees and qualities. Ātmā or Spirit as such is the Whole (Pūrṇa) without section (Akhandā). Mind and Matter are parts in that Whole. They are the not-whole (APūrṇa) and are the section (Khanda). Spirit is infinite (Aparichchhinna) and formless (Arūpā). Mind and Matter are finite (Parichhinna) and with form (Rūpa). Ātmā is unchanged and inactive. Its Power (Śakti) is active and changes in the form of Mind and Matter. Pure Consciousness is Cit or Samvit. Matter as such is the unconscious. And Mind too is unconscious according to Vedānta. For all that is not the conscious self is the unconscious object. This does not mean that it is unconscious in itself. On the contrary all is essentially consciousness, but that it is unconscious because it is the object of the conscious self. For mind limits Consciousness so as to enable man to have finite experience. There is no Mind without consciousness as its background, though supreme Consciousness is Mindless (Amanah).

¹ Spirit is Ātmā which manifests as the Self. Its vehicles are Mind or Antahkaraṇa working with Manas and the Senses or Indriyas, and Matter, namely, the five kinds of Bhūta or sensible matter.

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supreme Consciousness is Mindless (Amanah). Where there is no mind (Amanah), there is no limitation. Consciousness remaining in one aspect unchanged changes in its other aspect as active Power which manifests as Mind and Body. Man then is Pure Consciousness (Cit) veiled by its Power as Mind and Body.

In Theology this Pure Consciousness is Śiva, and His Power (Śakti) who as She is in Her formless self is one with Him. She is the great Devī, the Mother of the Universe who as the Life-Force resides in man's body in its lowest centre at the base of the spine just as Śiva is realized in the highest braincentre, the cerebrum or Sahasrāra Padma. Completed Yoga is the Union of Her and Him in the body of the Sādhaka. This is Laya or dissolution, the reverse of Sṛṣṭi or involution of Spirit in Mind and Matter.

Some worship predominantly the masculine or right side of the conjoint male and female figure (Ardhanarishvara). Some, the Śaktas, predominantly worship the left, and call Her Mother, for She is the Great Mother (Magna Mater), the Mahādevi who conceives, bears, and nourishes the universe sprung from Her womb (Yoni). This is so

because **She is the active aspect1 of Consciousness**, imagining **(Sṛṣṭikalpana)²** the world to be, according to the impressions (Saṃskāra) derived from enjoyment and suffering in former worlds.



Mahakali - the goddess of time, destruction and rebirth.

1 The quiescent Śiva-aspect is by its definition inert. It is because of this that the Devī is in the Tantras symbolically represented as being above the body of Śiva, who lies under Her like a corpse (Śava). As the Kubjika Tantra, Ch. I, states, it is not Brahmā, Viṣṇu and Rudra, who create, maintain and destroy, but their Śakti s, Brahman ī, Vaishnavi, Rudrani.. See Prāṇatoshini 9. Activity is the nature of Prakṛti (Sāṃkhya Pravachana Sutra, III. 66). For the same reason the female form is represented in sexual union as being above (Viparita) the male. When the Devī stands above Śiva, the symbolism also denotes (particularly in the case of Kali) the liberating aspect of the Mother. See "Principles of Tantra," I. 823.

2 **Sṛṣṭikalpana**² The world is called an imagination (Kalpana), for it is creative ideation on the recalled memory of the past universe. As the Yoginī- Hṛdaya Tantra says, "the picture of the world is designed by her own will" (SvechchhaviśvamayollekhakhaCitam), "seeing which Bhagavan was very pleased".

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impressions (Saṃskāra) derived from enjoyment and suffering in former worlds. It is held natural to worship Her as Mother. The first Mantra into which all men are initiated is the word Ma (Mother). It is their first word and generally their last. The father is a mere helper (Sahakari-Mātrā) of the Mother.¹ The whole world of the five elements also springs from the Active Consciousness or Śakti, and is Her manifestation (Pūrṇa-vikaśa). Therefore men worship the Mother,² than whom is none more tender,³ saluting Her smiling beauty as the rosy Tripura-sundarī, the source of the universe, and Her awe-inspiring grandeur as Kali, who takes it back into Herself. Here we are concerned with Yoga which is the realization of the union of the Mother and Lord aspects in that state of consciousness which is the Absolute.

Veda says: "All this (that is, the manifold world) is (the one) Brahman" (Sarvam khalvIdām Brahmā).⁴ How the many can be the one⁵ is variously explained by the different schools. **The interpretation here given is that**

1 The Supreme Father gives His illumination (Prakāśa). She, the Vimarśa Śakti, produces, but not alone. (Vimarśa Śakti prakāśat-manā pararaashivena samarasya-viśvam srijati na tu kevala - Yoginī- Hṛdaya Tantra).

2 In Matri-Bhāva, according to the Sanskrit term. Philosophically also this is sound, for all that man knows (outside ecstasy of Samādhi) is the Mother in Her form as the world. The Supreme Śakti, who is not different from Śiva (ParaŚakti Śivabhinnā), is embodied in every order of thing (SarvakramaŚaririni - Yoginīhrdāya Tantra).

3 It is said that "there is nothing more tender than Prakṛti," who serves Puruṣa in every way in his enjoyment, finally giving Mukti or Liberation by retiring from Him when He no longer serves Her.

4 This, as the MahāNirvāṇa Tantra says (VII. 98), is the end and aim of Tantrika Kulachara, the realization of which saying the Prapanchasara Tantra calls the fifth or supreme State (Ch. XIX, Vol. III, "Tantrik Texts").

5 Thus it is said of Devī that She is in the form of one and many (EkanekaKṣarakritih). Ekam=ekam Ājñā nam or Māyā. Anekani=the several Ājñā nas - that is, Avidya. She is both as Upadhi of Īśvara and Jīva(TriŚati, II.28).

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The interpretation here given is that contained in the Śakta Tantras or Agamas. In the first place, what is the one Reality which appears as many? What is the nature of Brahman as it is in itself (Svarūpa)?

The answer is Sat-Cit-Ānanda - that is, Being-Consciousness- Bliss. Consciousness or feeling, as such (Cit or Samvit), is identical with Being as such. Though in ordinary experience the two are essentially bound up together, they still diverge or seem to diverge from each other. Man by his constitution inveterately believes in an objective existence beyond and independent of himself. And there is such objectivity as long as, being embodied Spirit (Jīvātmā),

his consciousness is veiled or contracted¹ by Māyā. But in the ultimate basis of experience, which is the Supreme Spirit (Paramātmā), the divergence has gone, for in it lie, in undifferentiated mass, experiencer, experience, and the experienced. When, however, we speak of Cit as Feeling-Consciousness we must remember that

what we know and observe as such is only a limited changing manifestation of Cit, which is in itself the infinite changeless principle, which is the background of all experience. This Being Consciousness is absolute Bliss (Ānanda), which is defined as "resting in the self" (Svarūpa- vishranti). It is Bliss because, being the infinite All (Pūrṇa), it can be in want of nothing. This blissful consciousness is the ultimate or irreducible nature or Svarūpa or own form of the one Reality which is both the Whole as the irreducible Real and part as the reducible Real.

Svarūpa is the nature of anything as it is in itself, as distinguished from what it may appear to be. Supreme Consciousness is the Supreme Śiva-Śakti (Para-Śiva ParaŚakti) which never changes, but eternally endures the same throughout all change effected in its creative aspect as Śiva-Śakti.

1 Saṃkoca. Fullness or wholeness is "veiled" in order that the part or particular may be experienced.

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as Śiva-Śakti. All manifestation is associated with apparent unconsciousness. The mind is evidently not a pure, but a limited consciousness. What limits it must be something either in itself unconscious or, if conscious,

capable of producing the **appearance of consciousness.**¹ In the phenomenal world there is nothing absolutely conscious nor absolutely unconscious. Consciousness and unconsciousness are always intermingled. Some things, however, appear to be more conscious, and some more unconscious than others. This is due to the fact that Cit, which is never absent in anything, yet manifests itself in various ways and degrees. The degree of this manifestation is determined by the nature and development of the mind and body in which it is enShrined. Spirit remains the same; the mind and body change. The manifestation of consciousness is more or less limited as ascent is made from the mineral to man. In the mineral world Cit manifests as the lowest form of sentiency evidenced by reflex response to stimuli, and that physical consciousness which is called in the West atomic memory. The sentiency of plants is more developed, though it is, as Cakra pani says, in the Bhanumati, a dormant consciousness. This is further manifested in those micro-organisms which are intermediate stages between the vegetable and animal worlds, and have a psychic life of their own. In the animal world consciousness becomes more centralized and complex, reaching its fullest development in man, who possesses all the psychic functions such as cognition, perception, feeling and will. Behind all these particular changing forms of sentiency or consciousness is the one formless, changeless Cit as it is in itself (Svarūpa), that is, as distinguished from the particular forms of its manifestation.

1 The alternative is given to meet the differing views of Māyā vada and Śakti vada.

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As Cit throughout all these stages of life remains the same it is not in itself really developed. The appearance of development is due to the fact that It is now more and now less veiled or contracted by Mind and Matter. It is this veiling by the power of Consciousness (Śakti) which creates the world. What is it, then, which veils consciousness and thus produces world-experience?

The answer is Power or Śakti as Māyā. Māyā-Śakti is that which seemingly makes the Whole (Pūrṇa) into the not-whole (APūrṇa), the infinite into the finite, the formless (into forms and the like. It is a power which thus cuts down, veils and negates. Negates what? Perfect consciousness. Is Śakti in itself the same as or different from Śiva or Cit? It must be the same, for otherwise all could not be one Brahman. But if it is the same it must be also Cit or Consciousness. Therefore it is **Saccidānandamayī¹ and Cidrūpiṇī.²**

And yet there is, at least in appearance, some distinction. Śakti , which comes from the root Śak, "to have power", "to be able," means power. As She is one with Śiva as Power-holder (Śakti man), She as such Power is the power of Śiva or Consciousness. There is no difference between Śiva as the possessor of power (Śakti man) and Power as It is in Itself. The power of Consciousness is Consciousness in its active aspect. Whilst, therefore, both Śiva and Śakti are Consciousness, the former is the changeless static aspect of Consciousness, and Śakti is the kinetic active aspect of the same Consciousness. The particular power whereby the dualistic world is brought into being is Māyā Śakti , which is both a veiling (Avarana) and projecting (Vikshepa) Śakti .

1 That is, its substance is Sat, Cit, Ānanda. The suffixes Mayī and Rūpiṇī indicate a subtle distinction - namely, that She is in Herself, Cit, and yet by appearance the effect of the Power something different from it.

2 In the form or nature of Cit. As the Kujikā Tantra says, the Parama Kalā is both Cit (Cidrūpa) and Nāda (Nādarūpā).

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being is Māyā Śakti , which is both a veiling (Avarana) and projecting (Vikshepa) Śakti . Consciousness veils itself to itself, and projects from the store of its previous experiences (Saṃskāra) the notion of a world in which it suffers and enjoys. The universe is thus the creative imagination (Sṛṣṭikalpana, as it is called) of the Supreme World-thinker (Ishyara). Māyā is that power by which things are "measured" - that is, formed and made known (Miyate anaya iti Māyā). It is the sense of difference (Bhedabuddhi), or that which makes man see the world, and all things and persons therein, as different from himself, when in essence he and they are the one Self. It is that which establishes a dichotomy in what would otherwise be a unitary experience, and is the cause of the dualism inherent in all phenomenal experience. Śakti as action veils consciousness by negating in various degrees Herself as Consciousness.

Before the manifestation of the universe, infinite Being Consciousness-Bliss alone was - that is, Śiva-Śakti as Cit and **Cidrūpiṇī respectively.**¹

This is the Experience-whole (Pūrṇa) in which as the Upaniṣad says, "The Self knows and loves the Self." It is this Love which is Bliss or "resting in the self," for, as it is elsewhere said, "Supreme love is bliss" (Nira-tiŚayapremaspadatvam Ānandatvam). This is Para-Śiva, who in the scheme of the Thirty-six Tattvas,² is known as Parā-saṃvit.

1 Aham Prakṛti Rūpa chet CidĀnanda-parayana (Kulachudarnani Nigama, Ch. I, vv.16-24, Vol. IV, "Tantrik Texts").

2 Baghava Bhatta says Ya aNāḍī rūpā chaitanyadhyasena Mahāpra- laye Sūkṣma sthita (Conam. on Shfrada Tilaka, Ch. I).

See as to the Kashmir School, and its Philosophy of the Tattvas J. C. Chatterji's work on "Kashmir Śaivism".

This is ParamaŚiva, or Nirguṇa (attributeless), or Nishkala (devoid of manifested Śakti), Śiva, or Para-brahman, as contrasted with Saguṇa (with attribute), or Sakala (with parts or Śakti), Śiva, or Śabda-Brahman (Brahman as the source of "sound," v. post.)

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Parā-saṁvit. This Monism posits a dual aspect of the single Consciousness - one the transcendental changeless aspect (Parā-saṁvit), and the other the creative changing aspect, which is called Śiva-Śakti Tattva. In Parā-saṁvit the "I" (Aham) and the "This" (Iḍām), or universe of objects, are indistinguishably mingled in the **supreme unitary experience.**¹

In Śiva-Śakti Tattva, Śakti , which is the negative aspect of the former, Her function being negation (Nishedha-vyapara-Rūpa Śakti h), negates Herself as the object of experience, leaving the Śiva consciousness as a mere "I," "not looking towards another" (Ananyonmukhah aham- pratyayah). This is a state of mere subjective illumination (**PrAkāśa-Mātrā**)² to which Śakti , who is called **Vimarśa** ,³ again presents Herself, but now with a distinction of "I" and "This" as yet held together as part of one self. At this point, the first incipient stage of dualism, there is the first transformation of consciousness, known as Sadāśiva or Sādākhyā Tattva, which is followed by the second or Īśvara Tattva, and then by the third or Shuddavidya Tattva. In the first emphasis is laid on the "This", in the second on the "I," and in the third on both equally. Then Māyā severs the united consciousness so that the object is seen as other than the self and then as split up into the multitudinous objects of the universe.

1 As the Yoginīhrḍāya Tantra says : The Parā Devī is PrAkāśa- Vimarśa samarasyarupini. This is the NirvikalpĀjñā na state in which there is no distinction of "This" and "That", of "I" and "This". In VikalpĀjñā na there is subject and object.

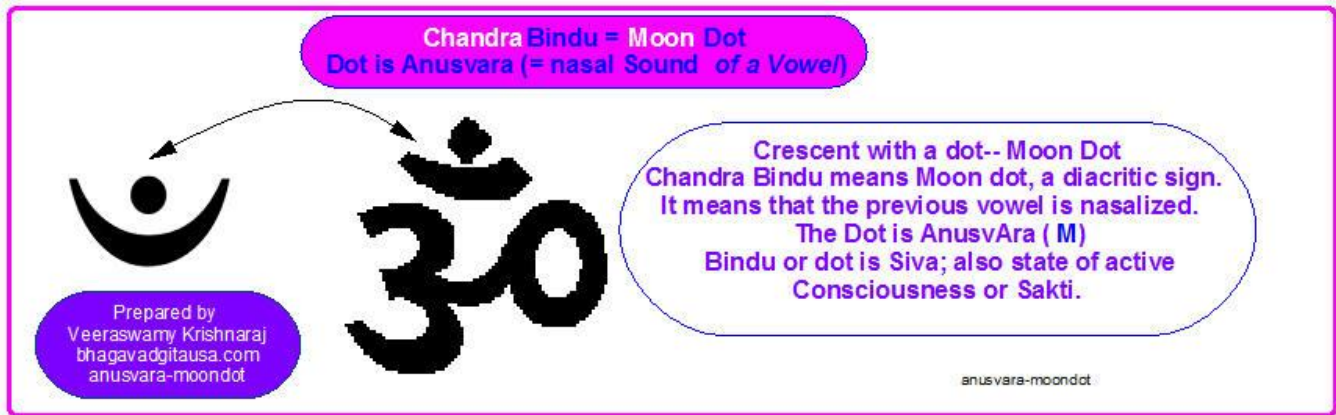
2 ParamaŚiva has two aspects - Prakāśa and Vimarśa , or Kāmeśvara and Kāmeśvarī the ParaLiṅga. PrAkāśa=asphutasphuti-kara, or manifestation of what is not manifest.

3 This word comes from the root mriś=to touch, to affect, to cogitate. It is that which is pounded or handled by thought, that is, object of reflective thought. Pradhana and Prakṛti also involve the meaning "placing in front"; that which is so placed is object. All three terms denote the principle of objectivity.

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In the Mantra side of the Tantra Śāstra, dealing with Mantra and its origin, these two Tattvas emanating from Śakti are from the sound side known as Nāda and Bindu. **Para-Śiva and ParaŚakti are motionless (Nih-spanda) and soundless (Nih-śabda).**

Nāda is the first produced movement in the ideating cosmic consciousness leading up to the Sound-Brahman (Śabda-Brahman), whence all ideas, the language in which they are expressed (Śabda), and the objects (Artha) which they denote, are derived. diagram: Anusvara-moondot.



Bindu literally means a point and the **dot (Anusvāra), which denotes I** in Sanskrit the nasal breathing (°). It is placed in the Candrabindu nasal breathing above Nāda (°). In its technical Mantra sense it denotes that state of active Consciousness or Śakti in which the "I" or illuminating aspect of Consciousness identifies itself with the total **"This".**² It subjectifies the "This," thereby becoming a point (Bindu) of consciousness with it. When Consciousness apprehends an object as different from Itself, It sees that object as extended in space. But when that object is completely subjectified, it is experienced as an unextended point. This is the universe-experience of the Lord-experiencer as **Bindu.**³

Where does the Universe go at dissolution? It is withdrawn into that Śakti which projected it. It collapses, so to speak, into **a mathematical point without any magnitude whatever.**⁴

1 Lit. What goes with (anu) with vowel sound (Svāra or Svāra).

2 For until the operation of Māyā at a later stage the "This" is still experienced as part of the "I". Therefore there is no manifestation or dualism.

3 For the same reason Śakti is then said to be Ghanībhūtā, which is literally massive or condensed. It is that state of gathered-up power which immediately precedes the burgeoning forth (Sphurana) of the universe.

4 The imagery, like all of its kind, is necessarily imperfect; for such a point, though it has no magnitude, is assumed to have a position. Here there is none, or we are in spacelessness.

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It collapses, so to speak, into a mathematical point without any magnitude **whatever.**¹ This is the Śivabindu, which again is withdrawn into the Śiva-Śakti -Tattva which produced it. It is conceived that round the Śiva Bindu there is coiled Śakti, just as in the earth centre called Mūlādhāra Cakra in the human body a serpent clings round the self-produced Phallus (SvayambhuLiṅga). This coiled Śakti may be conceived as a mathematical line, also without magnitude, which, being everywhere in contact with the point round which it is coiled, is compressed together with it, and forms therefore also one and the same point. There is **one indivisible unity of dual aspect which is figured also in the Tantras² as a grain of gram (Chanaka),** which has two deeds so closely joined as to look as one surrounded by an **outer sheath.**³

To revert to the former simile, the Śakti coiled round Śiva, making one point (Bindu) with it, is Kuṇḍalinī Śakti. This word comes from the **word Kundala or "a coil", "a bangle"**. She is spoken of as coiled, because She is likened to a **serpent (Bhujangi), which, when resting and sleeping, lies coiled;** and because the nature of Her power is spiralline, manifesting itself as such in the worlds - the spheroids or "eggs of Brahmā" (Brahmanda), and in their circular or revolving orbits and in other ways. **Thus the Tantras speak of the development of the straight line, (Rijurekha) from the point which, when it has gone its length as a point, is turned (Vakrarekhā amkushakara) by the force of the spiralline sack of Māyā in which it works**

1 The imagery, like all of its kind, is necessarily imperfect; for such a point, though it has no magnitude, is assumed to have a position. Here there is none, or we are in spacelessness.

2 See the Commentary, post.

3 The two seeds are Śiva and Śakti, and the sheath is Māyā. When they come apart there is "creation". Again the imagery is faulty, in that there are two seeds, whereas Śiva and Śakti are the One with dual aspect.

(Picture: Water-nut = Serpen4.jpg)

The universe is likened to pyramidal Figure of Singhata water-nut, when Kundali Sakti moves to manifest itself. The Sakti coiled around Linga unwinds, goes the length in a straight line, turns upon itself by the spiraling force of Maya to form a two-dimensional structure, makes another turn upon itself in the third dimension and thus forms a pyramidal or triangular figure, which represents the manifest universe. Hence the name Singhataka: the shape of the water-nut, representing the universe.



Dry Singhata Water-nut

water-nut

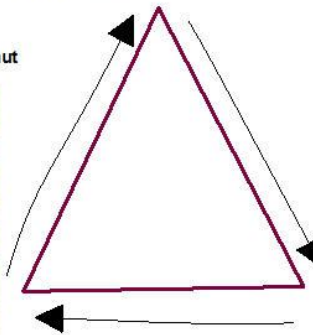


Fresh Singhata Water-nuts

Prepared by
Veeraswamy Krishnaraj
bhagavadgitausa.com
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The Rosette formation of the leaves of Singhata water-nut.



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so as to form a figure of two dimensions, which again is turned upon itself, ascending as a straight line into the plane of the third dimension, thus forming **the triangular or pyramidal figure called Śringataka (=Śṛṅgātaka.¹)** In other words, this Kuṇḍalī Śakti is that which, when it moves to manifest itself, appears at the universe. To say that it is "coiled" is to say that it is at rest - that is, in the form of static potential energy. This Śakti coiled round the Supreme Śiva is called MahāKuṇḍalī ("The great coiled power"), to distinguish it from the same power which exists in individual bodies, and which is called **Kuṇḍalinī.²** It is with and through the last power that this Yoga is effected. When it is accomplished the individual Śakti (Kuṇḍalī) is united with the great cosmic Śakti (Mahā-Kuṇḍalī), and She with Śiva, with whom She is essentially one, **Kuṇḍalinī is an aspect of the eternal Brahman (Brahmārūpā Sanatani), and is both attributeless and with attribute (Nirguṇa and Saguṇa).** In Her Nirguṇa aspect She is pure Consciousness (Chaitanyarupini) and Bliss itself (Ānanda-rupini, and in creation Brahman andaprakashini). As Saguṇa She it is by whose power all creatures are displayed (**SarvaBhūtaprakashini**),³ Kuṇḍalī Śakti in individual bodies is power at rest, or the static centre round which every form of existence as moving power revolves. In the universe there is always in and behind every form of activity a static background. **The one Consciousness is polarized into static (Śiva) and kinetic (Śakti) aspects for the purpose of "creation".** This Yoga is the resolution of this duality into unity again.

1 The shape of the **Singārā water-nut**, which grows freely in the lakes of Kashmir. Here I may observe that Yantras, though drawn on the flat, must be conceived of in the solid mass. The flat drawing is a mere suggestion of the three-dimensional figure which the Yantra is.

2 Because She is thus bent, the Devī is called Kubjika (hunchback)..

Kubjika Tantra, Oh. I, Prāṇatoshini, p. 8.

The Indian Scriptures say, in the words of Herbert Spencer in his "First Principles," that **the universe is an unfoldment (Śrṣṭi) from the homogeneous (MūlaPrakṛti) to the heterogeneous (Vikṛiti), and back to the homogeneous again (Pralaya or Dissolution).** There are thus alternate states of evolution and dissolution, manifestation taking place after a period of rest. So also Professor Huxley, in his "Evolution and Ethics", speaks of the manifestation of cosmic energy (Māyā Śakti) alternating between phases of potentiality (Pralaya) and phases of explication (Śrīṣhti), "It may be," he says, "as Kant suggests, every cosmic magma predestined to evolve into a new world has been the no less predestined end of a vanished predecessor." This the Indian Śāstra affirms in its doctrine that there is no such thing as an absolutely first creation, the present universe being but one of a series of worlds which are past and are yet to be. At the time of Dissolution (Pralaya) there is in Consciousness as MahāKuṇḍalī, though undistinguishable from its general mass, the potentiality or seed of the universe to be. **Māyā, as the world, potentially exists as MahāKuṇḍalī, who is Herself one with Consciousness or Śiva.** This Māyā contains, and is in fact constituted by, the collective Saṁskāra or VĀsana - that is, the mental impressions and tendencies produced by Karma accomplished in previously existing worlds. These constitute the mass of the potential ignorance (Avidya) by which Consciousness veils itself. They were produced by desire for worldly enjoyment, and themselves produce such desire. The worlds exist because they, in their totality, will to exist. Each individual exists because his will desires worldly life. This seed is therefore the collective or cosmic will towards manifested life - that is, the life of form and enjoyment. At the end of the period of rest, which is Dissolution, this seed ripens in Consciousness.

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Consciousness has thus a twin aspect; its liberation (Mukti) or formless aspect, in which it is as mere Consciousness-Bliss; and a universe or form aspect, in which it becomes the world of enjoyment (Bhukti). One of the cardinal principles of the Śakta Tantra is to secure by its Sādhana both Liberation (Mukti) and **Enjoyment (Bhukti).**¹ This is possible by the identification of the self when in: enjoyment with the soul of the world. When this seed ripens, Śiva is said to put forth His Śakti. As this Śakti is Himself, it is He in his Śiva-Śakti aspect who comes forth (Prasarati) and endows Himself with all the forms of worldly life. In the pure, perfect, formless Consciousness there springs up the desire to manifest in the world of forms - the desire for enjoyment of and as form. **This takes place as a limited stress in the unlimited unmoving surface of pure Consciousness, which is Nishkala Śiva, but without affecting the latter. There is thus change in changelessness and changelessness in change. Śiva in His transcendent aspect does not change, but Śiva (Sakala) in His immanent aspect as Śakti does. As creative will arises, Śakti thrills as Nāda,**² and assumes the form of Bindu, which is Īśvara Tattva, whence all the worlds derive. It is for their creation that Kuṇḍalī uncoils. When Karma ripens, the Devī, in **the words of the Nigama,**³ "becomes desirous of creation, and covers Herself with Her own Māyā".

1 Bhogena Mokṣam apnoti bhogena kulaSāadhanam Tasmad yatnad bhogayukto bhaved Vīra varah sudhīh.
(KulārṇavaSaṁhitā, v.219.)

"By world-experience (Bhoga Bhukti) he gains Liberation or World experience is the means for the attainment of Kula. Therefore, the wise and good Vīra should carefully be united with world-experience."

2 Literally "sound," that initial activity which is the first source of the subsequently manifested Śabda (sound) which is the Word to which corresponds the Artha or Object.

3 Kulachudamani, Vol. IV, "Tantrik Texts," Ch. I, vv.16-24.

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own Māyā". Again, the "Devī, joyful in the mad delight of **Her union with the Supreme Akula,**¹ becomes **Vikarini**"² - that is, the Vikaras or Tattvas of Mind and Matter, which constitute the universe, appear.

The Śāstras have dealt with the stages of creation in great detail both from the subjective and objective viewpoints as changes in the limited consciousness or as movement (Spanda), form, and "sound" (Śabda). Both Śaivas and Śaktas equally accept the Thirty-Six categories or Tattvas, the Kalas, the Śakti s Unmanī and the rest in the Tattvas, the Śadādhvā, the Mantra concepts of Nāda, Bindu; **Kāmakaḷā, and so forth.**³ Authors of the Northern Śaiva School, of which a leading Śāstra is the Malinivijaya Tantra, have described with great profundity these Tattvas. General conclusions only are, however, here summarized. These thirty-six Tattvas are in the Tantras divided into three groups, called **Ātmā, Vidya and Śiva Tattvas.** The first group includes all the Tattvas, from the lowest Pṛthivī ("earth") to Prakṛiti, which are known as the impure categories (**AŚuddha Tattva**); the second includes Māyā, **the Kañcukās,**⁴ and Puruṣa, called the pure impure categories (**Śuddha-aśuddha Tattva**); and

1 Akula is a Tantrik name for Śiva, Śakti being called Kula, which is Matri, Mana, Meya. In the Yoginīhr̥dāya Tantra it is said (Ch. I): Kulam meyanamatriḷaKṣanam, kaulastatsamastih. These three are Knower, Knowing, known, for that is Consciousness as Śakti .

2 Kulachudamani, Vol. IV, "Tantrik Texts" Ch. I, vv.16-24.

3 See as to these terms the author's "Garland of Letters".

4 Forms of Śakti whereby the natural perfections of Consciousness are limited. Thus from all-knowing it becomes little-knowing; from being almighty, it becomes a little-doer, etc. See "Garland of Letters".

The term Samkocha (contraction) expresses the same idea. The Devī is Samkuchadrūpā through Matri, Mana, Meya, and therefore so also is Śiva as Jiva(tatha shivo'pi samkuchadrūpāh). - Yoginīhr̥dāya Tantra.

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the third includes the five highest Tattvas called the pure Tattvas (Śuddha Tattva), from Śiva Tattva to Śuddha-vidya. As already stated, the **supreme changeless state (Parā-saṁvit)**¹ is the unitary experience in which the "I" and "This" coalesce in unity.

In the kinetic or Śakti aspect, as presented by the pure categories, experience recognizes an "I" and "This," but the latter is regarded, not as something opposed to and outside the "I," but as part of a one self with two sides - an "I" (Aham) and "This" (Iḍām). The emphasis varies from insistence on the "I" to insistence on the "This," and then to equality of emphasis on the "I" and "This" as a preparation for the dichotomy in consciousness which follows.

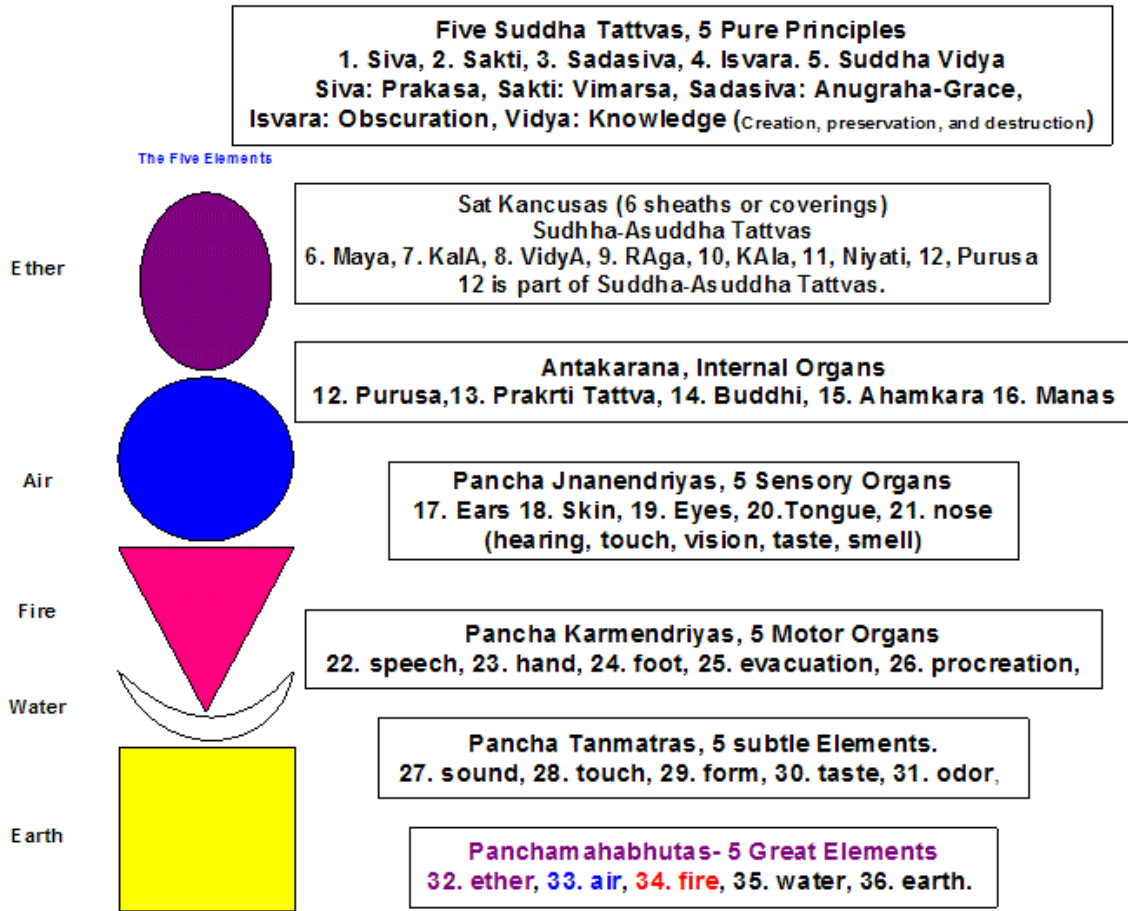
The pure-impure categories are intermediate between the pure and the impure. The essential characteristic of experience constituted by the impure categories is its dualism effected through Māyā - and its limitations - the result of the operation of the Kañukas. Here the "This" is not seen as part of the Self, but as opposed to and without it as an object seen outside. Each consciousness thus became mutually exclusive the one of the other. The states thus described are threefold: a transcendent mingled "I" and "This" in which these elements of experience are as such not evolved; and a pure form of experience intermediate between the first and last, in which both the "I" and the "This" are experienced as part of the one "self; and, thirdly, the state of manifestation proper, when there is a complete cleavage between the "I" and the "This." in which an outer object is presented to the consciousness of a knower which is other than the subject. This last stage is itself twofold. In the first the Puruṣa experiences

¹ This is not counted as a Tattva, being Tattvatita,

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a homogeneous universe, though different from himself as Prakṛti ; in the second Prakṛti is split up into its effects (Vikṛiti), which are Mind and Matter, and the multitudinous beings of the universe which these compose. Śakti as Prakṛti first evolves mind (Buddhi, Ahaṁkāra, Manas) and senses (Indriya), and then sensible matter (Bhūta) of fivefold form ("**ether," "air," "fire," "water," "earth"**)¹ derived from the supersensible generals of the sense-particulars called Tanmātra. When Śakti has entered the last and grossest Tattva ("earth") - that is, solid matter - there is nothing further for Her to do. Her creative activity then ceases, and She rests. She rests in Her last emanation, the "earth" principle. She is again coiled and sleeps. She is now Kuṇḍalī Śakti, whose abode in the human body is the Earth centre or Mūlādhāra Cakra.

TATTVA5.gif =



As in the supreme state She lay coiled as the MahāKuṇḍalī round the Supreme Śiva, so here She coils round the Svayāmbhu Liṅga in the Mūlādhāra. This last centre or Cakra and the four above it are centres of the five forms of Matter. The sixth centre is that of Mind. Consciousness and its processes through Śakti prior to the appearance of Māyā are realized in the seventh lotus (Sahasrāra-padma) and centres intermediate between it and the sixth or Ājñā Mind centre.

The mantra evolution, which must be known if the Text is to be understood, is set forth with great clarity in the Śaradā Tilaka, wherein it is said that from the Sakala Śiva (Śiva Tattva), who is Sat-Cit-Ānanda, issued Śakti (Śakti Tattva); from the latter Nāda (Sādākhyā Tattva); and from Nāda evolved Bindu (**Īśvara Tattva**),² which, to distinguish it from the Bindu which follows, is called the Supreme Bindu (Parā-Bindu).

¹ These terms have not the ordinary English meaning, but denote the ethereal, gaseous, igneous, liquid, and solid states of matter. In worship (Puja) they are symbolized by the following ingredients (Upachara): Pushpa (flower), ether; Dhupa (incense), air; Dipa (light), fire; Naivedya (food-offering), water; Candana (sandal), earth.

² SachCidĀnanda-vibhavat sakalat parameshvarat
Asichohhaktis tato nado nadad bindu-samudbhavah

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Nāda and Bindu are, like all else, aspects of Power or Śakti, being those states of Her which are the proper conditions for (Upayogā- vāsthā) and in which She is prone to (Ucchūnāvāsthā) "creation". In those Tattvas the germ of action (Kriyā Śakti) sprouts towards its full manifestation. The Tantras, in so far as they are Mantra Śātras, are concerned with Śabda or "Sound" a term later explained. Mantra is manifested Śabda. Nāda, which also literally means "sound," is the first of the produced intermediate causal bodies of manifested Śabda. Bindu, which has previously been explained, is described as the state of the letter **Ma** before manifestation, consisting of the Śiva- Śakti Tattva enveloped by Māyā or Parama-Kuṇḍalinī. It implies both the void (Śūnya) - that is, the Brahman state (Brahmāpada) - in the empty space

within the circle of the Bindu; as also the Guṇas which are implicitly contained in it, since it is in indissoluble union with Śakti , in whom the Guṇas or factors constituting **the material source of all things are contained.**¹ The Parabindu is called the Ghanāvasthā or massive state of Śakti . It is Cid-ghana or massive consciousness - that is, Cit associated with undifferentiated (that is, Cidrūpiṇī) Śakti , in which lie potentially in a mass (Ghana), though undistinguishable the one from the other, all the worlds and beings to be created. This is Parama Śiva, in whom are all the Devatas. It is this Bindu who is the Lord (Īśvara) whom some Pauranikas call **MahāViṣṇu and others the Brahmā-Puruṣa.**¹ As the Commentator says, it does not matter what He is called.

1 See vv.41-49 post; Todala Tantra, Ch. IV; and Kāma-kalamalini Tantra, cited in v.43.

2 See v.49, post

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He is the Lord (Īśvara) who is worshipped in secret by **all Devas,**¹ and is pointed to in different phases of the Candrabindu, or Nāda, Bindu, Śakti and Śānta of the Om and other Bīja Mantras, Its abode is Satyaloka, which within the human body exists in the pericarp of the thousand-petalled lotus (Sahasrāra) in the highest cerebral centre. The **Śāradā²** then says that this Parabindu, whose substance is Supreme Śakti , divides itself into three - that is, appears under a threefold aspect. There are thus three Bindus, the first of which is called **Bindu,**³ and the others Nāda and Bīja. **Bindu is in the nature of Śiva and Bīja of Śakti .**⁴ Nāda is Śiva-Śakti - that is, **their mutual relation or interaction (Mithah samavāyah)**⁵ or **Yoga (union), as the Prayogasāra calls it.**⁶

1 See v.41, Post

2 Ch. I.

3 Karya, or produced, Bindu, to distinguish it from the casual (Kāraṇa) Bindu or Parabindu.

4 In the case of the Mantras, Bīja (according to the Kulachudamani, v.58) is the first letter of a Kuta or group and what follows is Śakti . Thus in the Mantra "Krim," K is Bīja and R and I are Śakti . By the Bīja form is made (Bijena murtikalpana).

5 ParaŚakti Māyā h saKṣat tridhasau bhidyate punah

Bindur nādo Bījam iti tasya bhedah samlritah

Binduh Śivatmako Bījam Śakti r nadas tayor mithah

Samavayah samakhyatah sarvagamaviŚāradā ih (Ch, I).

"This (Bindu) which is both Śiva and Śakti divides itself again into three parts. Bindu, Nāda and Bīja are its three parts. Bindu is Śivatmaka (i.e., Śiva), Bīja is Śakti and Nāda is said to be the mutual relation between them by all who are versed in the Agamas."

The first word of the third line reads better as Binduh Śivatmako. than as Bindur Nādātmako, as some MSS., such as that from which I quoted in Introduction to the MahāNirvāṇa . The Commentary to v.40, post, also speaks of Bindu as being Nādātmaka, but explains that that means Śivatmaka. See also to the same effect Kriyāsara.

6 See Raghava Bhatta's Comm. on Ch. I, v. 8 of Śāradā :

Nirguṇah Saḡuṇash cheti shivo jneyah sanatanah

Nirguṇachchaiva samjata bindavas traya eva cha

Brahmābindur Viṣṇubindu rudrabindur maheshvari.

"The eternal Śiva is to be known both as Nirguṇa (without attributes) and Saḡuṇa (with attributes). From the attributeless (Nirguṇa), O Maheshvari, originated the three Bindus which are Brahmā-bindu, Viṣṇu-bindu and Rudra-bindu."

The verse as cited in Prāṇatoshini (p.18) reads in sound line Nirguṇashchaiva; but this must be a mistake for Nirguṇachchaiva, for the Bindus themselves are not Nirguṇa, but spring from it.

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The threefold Bindu (Tribindu) is supreme (Parā), subtle (Sūkṣma) and gross (Sthūla).¹ Nāda is thus the union of these two in creation. As the Text says (v.40), it is by this division of Śiva and Śakti that there arises creative ideation (Sṛṣṭi-kalpana). The causal Bindu is from the Śakti aspect undifferentiated Śakti (**Abhedarūpā Śakti**) with all powers (**Sarva-Śakti Maya**); from the Prakṛti aspect TriGuṇamayī MūlaPrakṛti ; from the Devatā aspect the unmanifest (**Avyakta**); from the Devī aspect **Śāntā**. The three Bindus separately indicate the operations of the three powers of Will (**Ichhā**), Knowledge (**Jñāna**), and Action (**Kriyā**), and the three Guṇas (Rajas, Sattva, Tamas); also the manifestation of the three Devis (**Varṇa, Jyeshtha,**

1 Asmach cha Kāraṇabindoh sAkāṣat kramena karyabindus tato nadas tato Bījam iti trayam utpannam tad Idām paraSūkṣmasthanula-padaih kathyate (Lalita-Sahasranāma , Comm.).

From this Causal (Kāraṇa) Bindu again there originated Karya (Effect) Bindu, and thereafter Nāda and thereafter Bīja - these three. These are spoken of as Parā (transcendent), Sūkṣma (subtle) and Sthūla (gross).

These represent the Cit, CIḍāCit, ACit aspects of nature. CIḍāmŚah CIḍāchinmishrah aCIḍāmŚahscha teŚam rūpāni (Bhas-kararaya; Comm. Lalita).

Kalena bhidyamanastu sa bindur bhavati tridha,
SthulaSūkṣmaparatvena tasya traividhyamishyate,
Sa bindunadabljatva bhedena cha nigadyate.

Ete cha Kāraṇabindvadayash chatvara adhIdāivatam avyaktesh- varahiranyagarbhaVīratsvarūpāh Śantavanajyeshtharaurirūpā ambi-kechchhĀjñā naKriyārūpāsh cha (ib.). AdhiBhūtantu kamarūpāPūrṇagiri- Jālamdharaudyapanipitharūpāh. Prtharūpā iti tu nityahrIdāye spashtam (ib). Citing Bahasyagama.

BODILESS CONSCIOUSNESS⁴⁵

Raudri) and the **three Devatas (Brahmā, Viṣṇu, Rudra) who spring from them.**¹ It is said in the Prayoga-sāra and Śāradā that Raudrī issued from Bindu, Jyeshtha from Nāda, and Varṇa from Bīja. From these came Rudra, Viṣṇu, Brahmā, which are in the nature of Jñāna, Kriyā, Icchā, and **Moon, Sun and Fire.**² The three Bindus are known as Sun (Ravi), Moon (Candra), and Fire (Agni), terms constantly appearing in the works here translated. **In Sun there are Fire and Moon.**³ It is known as **Miśra Bindu**, and in the form of such is not different from ParamaŚiva, and is **Kāmakaḷā.**⁴

1 Icchā, Rajas, Vama, Brahmā, PashyantiŚabda,
Jñāna, Sattva, Jyeshtha, Viṣṇu, Madhyama Śabda,
Kriyā, Tamas, Raudri, Rudra, VaikharlŚabda.

See Comm.22 Shloka, Kāmakaḷāvilasa, Samketa, I, Yoginlhri- daya Tantra, and Saubhagya-sudhodaya, cited in Samketa2 of the last Tantra. As the Rudra Yamala says (II.2), the three Devas are aspects of the One.

Eka murtistrayo deva BrahmāViṣṇumaheshvarah
Mama vīgrahasamklipta srijaty avati hanti cha.

But see next note.

2 Cited in Prāṇatoshini, p. 8.

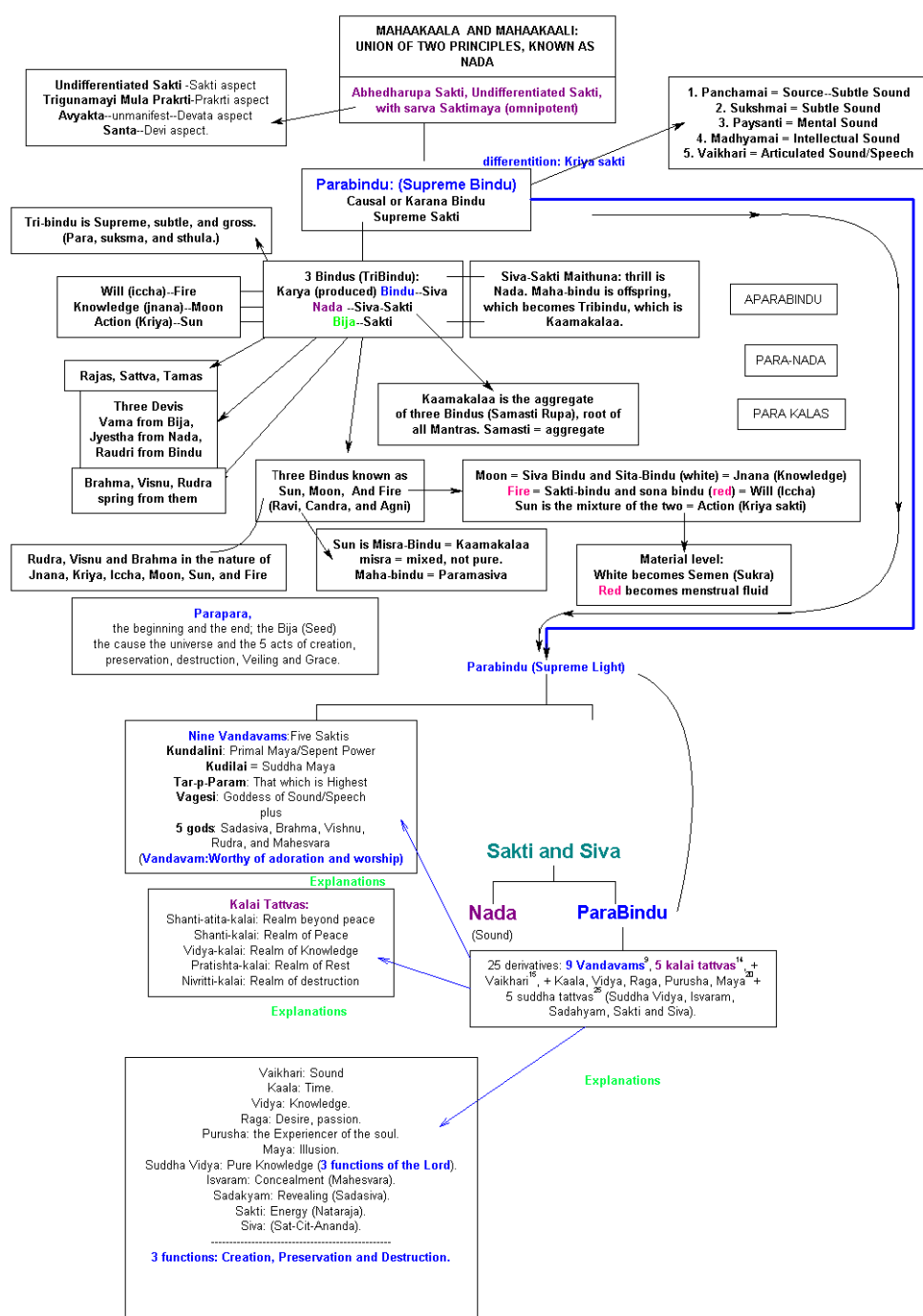
Raudrī bindos tato nadaj jyeshtha bljad ajayata
Varṇa tabhyah samutpannah rudra-Brahmā-ramadhipah
Te jnanechchha-Kriyātmano vahnIndvarka-svarupinah.
Iohchha Kriyā tatha Jñānam gauri brahmiti vaishnavi
Tridha Śakti h sthita yatra tatparam jyotir om iti.

As the author of the Prāṇatoshini (p. 9) says, the names are not to be read in the order of words (PratiŚabdām), otherwise Jñāna would be associated with Vaishnavi, but according to the facts (Yatha- sambhavam) as stated in the next. According to this account it would seem that Jñāna Sattva, and Kriyā Tamas in note I, should be transposed.

3 It is AgnishomaMāyā h. See Tika, vv. 6, 7, of Kāmakaḷāvilasa. See my "Garland of Letters".

4 That is, Kamayukta Kala, Kala with creative will (here its manifestation).

Mahābindu = ParamaŚiva = Mishrabindu = Ravi = Kāmakaḷā.
Ravi-paramaŚivabhinna mishrabindurūpā Kāmakaḷā.



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Kāmakalā is the Triangle of Divine Desire formed by the **three Bindus - that is, their collectivity (Samaṣṭirūpā)**.¹ This Kāmakalā is the root (Mūla) of all Mantra. Moon (Soma, Candra) is Śiva Bindu, and white (Sita Bindu); Fire (Agni) is Śakti bindu, and red (Śoṇa-bindu); Sun is a mixture of the two. Fire, Moon and Sun are the Icchā, Jñāna, Kriyā Śakti s (Will, Knowledge, Action). On the material plane the white Bindu assumes the form of semen (Śukrā), and the red Bindu of menstrual fluid (Rajasphala, Śoṇita). Mahābindu is the state before the **manifestation of Prakṛiti**.² All three Bindus - that is, the Kāmakalā - are Śakti, though one may indicate predominantly the Śiva, the other the Śakti aspect. Sometimes Mīśra Bindu is called Śakti Tattva, to denote the supremacy of Śakti, and sometimes Śiva Tattva, to denote the supremacy of the possessor of power (Śakti man). It is of coupled form (Yāmala-Rūpa). There is no **Siva without Śakti, nor Śakti without Śiva**.³ To separate them is as impossible as to separate the moving wind from the steadfast ether in which it blows. In the one **Śiva-Śakti there is a union (Maithuna)**,⁵ the thrill of which is Nāda, whence Mahābindu is born, which itself becomes threefold

1 As Ravi or Sūrya (Sun) Bindu is in the form of Para-Śiva, and in it are the other two Bindus, it is the Samaṣṭirūpā of them, and is thus called Kāmakalā.

2 This, which is O, becomes ॐ - that is, Candra, Ravi and Ra (fire).

3 Taylor yad yamalam rūpām sa samghatta iti smritah
ĀnandaŚakti h saivokta yato viśvam visriyati
Na Śivah Śakti rahito na Śakti h Śivavarjita.

(Tantraloka-Ahnika, 8.)

"The coupled form of these two (Śiva-Śakti) is called junction. That is called the blissful Śakti from which creation arises. There is no Śiva without Śakti, nor Śakti without Śiva."

4 Ib., 8 Ahn.

5 On the physical plane this word denotes sexual union.

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(Tribindu), which is **Kāmakaḷā**.¹ It is said in the Śāradā -Tilaka that on the "bursting" or differentiation of the Supreme Bindu there was **unmanifested "sound" (Śabda)**.² This unmanifested Śabda is through action (Kriyā Śakti) the source of the **manifested Śabda and Artha described later**.³ The Brahman as the source of language (Śabda) and ideas on one hand, and the objects (Artha) they denote on the other, is called **Śabdabrahman, or, to use a Western term, the Logos**.⁴ From this differentiating Bindu in the form of Prakṛti are evolved the Tattvas of Mind and Matter in all their various forms, as also the Lords of the Tattvas (Tattveśa) - that is, **their directing intelligences - Śambhu**.⁵ **the presiding Devatā**

1 In the Śrī-Cakra this is in the region of Baindava Cakra, the highest, followed by the triangular Cakra, which is Kameshvari, Bhagamalini and Vajreshvari. See further as to Kāmakaḷā, post.

2 Bhidyamanat parad bindor avyaktatmaravo' bhavat
Śabdabrahmeti tarn prahuh sarvagamaviŚāradā h.

(Śāradā-Tilaka, Ch. I.)

It will be observed that in this verse the first Bindu is called Parā and to make this clear the author of the Prāṇatoshini adds the following note:

Paradbindor ityanena ŚaktyAvasthārupo yah prathamō bindus
tasmāt (By Parabindu is meant the first Bindu, which is a state of
Śakti .) See "Garland of Letters".

3 See Raghava Bhatta, Comm. Ch. I, v.12, Śāradā, and the same.

KriyāŚakti pradhanayah Śabda-Śabdarthakarauam
Prakriter bindurupinyah ŚabdaBrahmā, bhavat param.

As the KulārṇavaTantra (Khanda5, Ullasa I) says, the one Brahman has twofold aspects as ParamBrahman (transcendent) and Śabda-Brahman (immanent). ŚabdaBrahmāparamBrahmābhedenā Brahman or dvaividhyam uktam. (And see also Śrīmad Bhagavata, 6 Skandha, 16 Ch.) Tena Śabdartharūpāvishishtasya ŚabdaBrahmātvam avadharitam (Prāṇatoshini, 10).

4 It is said in the Prāṇatoshini, p.22, that Śambhu is the "associate of time" (Kalabandhu), because Kala in the form of Nāda assists in giving birth to Him and the other Devatas.

5 Atha bindvatmanah Śambhoh kalabandhoh kalatmanah
Ajayata jagat-sakshi sarvavyapi Sadāśivah
Sadāśivat bhaved IŚas tato Budrasamudbhavah
Tato Viṣṇus tato Brahmā teŚam evam samudbhavah.

(Śāradā, Ch. I, vv.15,16.)

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over the Ājñā ' Cakra, the centre of the mental faculties; and Sadāśiva, Īśa, Rudrā, Viṣṇu, Brahmā, the Devatas of the five forms of Matter, concluding with Pṛthivī ("earth") in the Mūlādhāra centre, wherein the creative Śakti, having finished Her work, again rests, and is called Kuṇḍalinī. Just as the atom consists of a static centre round which moving forces revolve, so in the human body Kuṇḍalinī in the "Earth-Cakra" is the static centre (Kendra) round which She in kinetic aspect as the forces of the body works. The whole-body as Śakti is in ceaseless movement. Kuṇḍalinī Śakti is the immobile support of all these operations. When She is aroused and Herself moves upwards, She withdraws with and into Herself these moving Śakti s, and then unites with Śiva in the Sahasrāra Lotus. The process upward (evolution) is the reverse of the involution above described. The Worlds are dissolved (Laya) from time to time for all beings. The perfected Yogi dissolves the Universe for all time for himself. Yoga is thus Laya.

Before proceeding to a description of the Cakras it is, firstly, necessary to describe more fully the constituents of the body - that is, Power manifest as the Tattvas mentioned, extending from Prakṛti to Pṛthivī. It is of these Tattvas that the Cakras are centres. Secondly, an explanation is required of the doctrine of "Sound" (Śabda), which exists in the body in the three inner states (Parā, Paśyantī, Madhyamā) and is expressed in uttered speech (Vaikharī). This will help the reader to an understanding of the meaning of Mantra or manifested Śabda, and of the "Garland of Letters" which is distributed throughout the six bodily centres.

Here they are mentioned in connection with the form creation (Arthasṛṣṭi). The Prāṇatoshini: Atra arthasrishtau punah rudra- dinam utpattistu artharupena. Parvam teŚam utpattih Śabdārupena, ato na paunaruktyam iti kala Māyā tadatmanas tadutpannatvat.

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CONSCIOUSNESS as one with dual aspect is Transcendent and Immanent. The Transcendental Consciousness is called the Paramātmā. The consciousness which is embodied in Mind and Matter is the Jīvātmā. In the first case Consciousness is formless and in the second it is with form, Form is derivable from Consciousness as Power (Śakti). One of these powers is Prakṛti Śakti - that is, the immediate source of Mind and Matter, The corresponding static aspect is called **Puruṣa. This term is sometimes applied to the Supreme, as in the name BrahmāPuruṣa.**¹ Here is meant a centre of limited consciousness - limited by the associated Prakṛti and its products of Mind and Matter. Popularly by Puruṣa, as by Jīva, is meant sentient being with body and senses - that is, **organic life.**² **Man is a microcosm (Kṣudrahmāṇḍa).**³ The world is the macrocosm (Brahman da). **There are numberless worlds, each of which is governed by its own Lords, though there is but one great Mother of all whom these Lords themselves**

1 So it is said Puruṣan na param kinCit sa kashtha sa Parā gatih.

2 Dehendriyadiyuktah chetano jivah. The KulārṇavaTantra, I. 7-9, describes the Jivas as parts of Śiva enveloped in Māyā (which thus constitutes them as separate entities), like sparks issuing from fire - an old Vedantic idea. As, however, Jīva in Māyā vada Vedānta is really Brahman (Jivo Brahmaiva nāparah) there is according to such doctrine in reality no independent category called Jīva(Nahi jivo Nāma kashCit svatantrah padarthah). **Ātmā is called Jīvawhen with Upadhi** - that is, body, etc. Philosophically, **all Ātmā with Upadhi (attribute) is Jīva.**

3 "Little egg (spheroid) of Brahmā."

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worship, placing on their heads the dust of Her feet. In everything there is all that is in anything else. There is thus nothing in the universe which is not in the human body. There is no need to throw one's eyes into the heavens to find God. He is within, being known as the "Ruler within" (Antaryāmin) or "Inner self" (**Antarātmā**).¹ All else is His power as Mind and Matter. Whatever of Mind or Matter exists in the universe exists in some form or manner in the human body. So as already stated it is said in the Viśvasāra Tantra: **"What is here is there. What is not here is nowhere."**² In the body there are the Supreme Śiva-Śakti who pervade all things. In the body is Prakṛti Śakti and all Her products. In fact, the body is a vast magazine of Power (Śakti). The object of the Tantrik rituals is to raise these various forms of power to their full expression. This is the work of Sādhana. The Tantras say that it is in the power of man to accomplish all he wishes if he centres his will thereon. And this must, according to their doctrine, be so, for man is in his essence one with the Supreme Lord (Īśvara) and Mother (Īśvarī) and the more he manifests Spirit the greater is he endowed with its powers. The centre and root of all his powers as Jīva is Kuṇḍalinī Śakti . The centre in which the quiescent consciousness is realized is the upper brain or Sahasrāra, whence in the case of the Yogī, the Prāṇa escapes through the fissure called Brahmarandhra at death. (See Plate VIII.) The Mind

1 The Jñānārṇava Tantra (XXI.10) says that "antah" implies secret and subtle, for the Ātmā, fine like an atom, is within everything. **This is the bird Hamsah which disports in the Lake of Ignorance.** On dissolution, when it is Samhararupi, Ātmā is revealed. The Mother is the Antaryamin of the Devatas also, such as the five Śivas, Brahmā, etc., for She is Para-brahman andarūpā, ParaprAkāśarūpā, Sadrūpā and Cidrūpā and thus directs them (TriŚati, II.47).

2 Yad ihasti tad anyatra yan nehasti na tat kvaCit - an Indian version of the Hermetic maxim, " As above, so below " .

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and body are effects of Prakṛiti. Both having the same origin, each as such, whether as **Mind or Matter, are "material" things - that is, they are of the nature of forces,**¹ and limited instruments through which Spirit or Consciousness functions, and thus, though itself unlimited, appears to be limited. The light in a lantern is unaffected, but its manifestation to those without is affected by the material through which the light shines. Prakṛiti, however, is not scientific Matter. The latter is only its grossest product, and has as such no lasting existence. Prakṛiti is the ultimate "material" cause of both Mind and Matter, and the whole universe which they compose. It is the **mysterious fructescent womb (Yoni) whence all is born.**² What She is in Herself cannot be realized. **She is only known by Her effects.**³

1 So Herbert Spencer holds, in conformity with Indian doctrine, that the universe, whether physical or psychical, is a play of force

which in the case of matter or mind experience as object. As to Mind and Matter see my volumes so entitled.
 2 The word has been said to be derived from Kri and the affix ktin, which is added to express Bhāva, or the abstract idea, and sometimes the Karma, or object of the action, corresponding with the Greek affix sis. Ktin inflected in the nominative becomes tih, tis. Prakṛti therefore has been said to correspond with vois (nature) of the Greeks (Banerjee, "Dialogues on Hindu philosophy,"24). It is also called Pradhana. Pra+dha+anat = Pradhatte sarvam atmani, or that which contains all things in itself, the source and receptacle of all matter and form. Pradhana also literally means "chief" (substance), for according to Sāṃkhya it is the real creator.
 3 See the splendid Hymn to Prakṛti in Prapanchasara Tantra, Vol. III, "Tantrik Texts". What can be seen by the eyes can be defined, but not She. "It cannot be seen by the eyes." Kena Up.,1-6 : "Yat chakshuṣā na pashyati." She is beyond the senses. Hence the TriŚati addresses the Devī (II.44) as Idrigityavinirdeshya (who is not to be particularly pointed out as being this or that). See Śāradā Tilaka, Vamakeshvara, and Viśvasara Tantras, cited in Prānatoshini, p.24. She is ineffable and inconceivable: with form (Vikṛiti), yet Herself (MūlaPrakṛti) formless. MahāNirvāṇa Tantra, IV.33-35. Thus Sayana (Rig-Veda, X.129,2) says that, whilst Māyā is Anirvachya (indefinable), since it is neither Sat nor Asat, Cit is definable as Sat.

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Though **MūlaPrakṛti is the material cause of the world from which it arises,**¹ ultimately, as it is in itself (Svarūpa), Prakṛti Śakti, like all else, is Consciousness, for **Consciousness as Power and static Consciousness are one.**² Consciousness, however, assumes the role of Prakṛti - that is, creative power - when evolving the universe. **Her substance consists of the Guṇas or modes of this natural principle which are called Sattva, Rajas, Tamas.**³ **The general action of Śakti is to veil or contract consciousness.** Prakṛiti, in fact, is finitising principle. To all seeming, **it (Prakṛiti) finitises and makes form in the infinite formless Consciousness.**⁴ So do all the Guṇas. But one does it less and another more. The first is Sattva-Guṇa the function of which, relative to the other Guṇas, is to reveal consciousness. The greater the presence or power of Sattva-Guṇa, the greater the approach to the condition of Pure Consciousness. Similarly, the function of Tamas Guṇa is to suppress or veil consciousness. **The function of Rajas Guṇa is to make active - that is, it works on Tamas to suppress Sattva, or on Sattva to suppress Tamas.**⁵

1 Kriteh prarambho yasyah. That is, by which creation (Sṛṣṭi), maintenance (Sthiti), and dissolution (Laya) are done (PraKriyāte karyadikam anaya).

2 See Sadānanda's Comm. on 4th Mantra of Īsa Up. "The changeless Brahman which is consciousness appears in creation as Māyā which is Brahman (Brahmamayi) consciousness (Cidrūpiṇī), holding in Herself unbeginning (ANāḍī) Karmik tendencies (Karma-saṃskāra) in the form of the three Guṇas. Hence She is Guṇamayi despite being Chinmayi. And as there is no second principle these Guṇas are Cit-Śakti."

3 The three Guṇas are Prakṛiti. The Devī, as in the form of Prakṛiti, is called TriGuṇātmika (who is composed of the three Guṇas). All nature which issues from Her, the Great Cause (MahāKāraṇasvarūpā), is also composed of the same Guṇas in different states of relation.

4 See an article of mine in the Indian Philosophical Review, "Śakti and Māyā," reproduced in 3rd Ed. of "Śakti and Śakta".

5 In the words of Professor P. Mukhyopadhyaya, dealing with the matter monistically, these are the three elements of the Life Stress on the surface of pure Consciousness - namely, presentation (Sattva), movement (Rajas), and veiling (Tamas), which are the three elements of creative evolution ("The Patent Wonder," p.19).

EMBODIED CONSCIOUSNESS (JĪVĀTMĀ)53

The object and the effect of evolution, as it is of all Sādhana, is to develop Sattva-Guṇa., The Guṇas always co-exist in everything, but variously predominate. The lower descent is made in the scale of nature the more Tamas Guṇa prevails, as in so-called "brute substance," which has been supposed to be altogether inert. The higher the ascent is made the more Sattva prevails. **The truly Sattvik man is a divine man, his temperament being called in the Tantras Divya-Bhāva.**¹ Through Sattva-Guṇa passage is made to Sat, which is Cit or pure Consciousness, by the Siddhayogi, who is identified with Pure Spirit.

Prakṛti exists in two states, in one of which (so far as any effect is concerned)2 She is quiescent. The Guṇas are then in stable equilibrium, and not affecting one another. There is no manifestation. **This is the unmanifest (Avyakta), the potentiality of natural power (natura naturans).**³ When, however, owing to the ripening of Karma, the time for creation takes place, there is a stirring of the Guṇas (Guṇakṣoba) and an initial vibration (Spandana), known in the Mantra Śāstraas Cosmic Sound (ŚabdaBrahman). The Guṇas affect one another, and the universe made of these three Guṇas is created. **The products of Prakṛti thus evolved are called Vikāra or Vikṛiti.**⁴

1 Those in whom Rajas Guṇa is predominant, and who work that Guṇa to suppress Tamas, are Vīra (hero), and the man in whom the Tamas Guṇa prevails is a Pashu (animal).

2 The three Guṇas are essentially changeful. Nāparināmya Kṣānamāpyavatishtante Guṇah (the Guṇas do not remain for a moment without movement). Vachaspati Misra: Sāṃkhya -Tattva- Kaumudi, 16th Karika. The movement is twofold : (a) Sarūpāparināma or SadriŚatarināma in **dissolution**, and (b) Virūpāparināma in **evolution**.

3 This is, in fact the definition of Prakṛti as opposed to Vikṛiti, Sattvarajastamasam samyAvasthā Prakṛti h. Sāṃkhya -Kaumudi Karika:3; Sāṃkhya -Pravachana, I. 61.

4 Vikāra or Vikṛiti is something which is really changed, as milk into curd. The latter is a Vikṛiti of the former. Vivarta is apparent hut unreal change, such as the appearance of what was and is a rope as a snake. The Vedantasara thus musically defines the two terms :

Satattvato' nyathapratha vikāra ityudiritah

Atattvato' nyathapratha vivarta ityudiritah.

Under V.40 of the Śaṭcakra the commentator speaks of Vikṛiti as a reflection (Pratibimbata) of Prakṛiti. It is Prakṛiti modified.

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Vikṛiti is manifest (Vyakta) Prakṛiti (natura naturata). In the infinite, and formless Prakṛiti there appears a strain or stress appearing as form. On the relaxation of this strain in dissolution forms disappear in formless Prakṛiti, who as manifested power (Śakti) re-enters the Brahman-Consciousness **These Vikṛiti s are the Tattvas issuing from Prakṛiti,¹** the Avidya Śakti - namely, the different categories of Mind, Senses and Matter.

The bodies are threefold: **causal** (Kāraṇaśarīra, or Para-śarīra, as the Śaivas call it), **subtle** (Sūkṣma-Śarīra), and **gross** (Sthūla-Śarīra). These bodies in which the Ātmā is enshrined are evolved from Prakṛiti-Śakti, and are constituted of its various productions. **They form the tabernacle of the Spirit (Ātmā), which as the Lord is "in all beings, and who from within all beings controls them".² The body of the Lord (Īśvara) is pure Sattva-Guṇa (Śuddha-Sattva-Guṇa- pradhana).³** This is the aggregate Prakṛiti or Māyā of Him or Her as the Creator-Creatrix of all things.

1 As already explained, there are Tattvas which precede the Puruṣa-Prakṛiti Tattvas. Etymologically Tattva is an abstract derivation from pronoun "Tat" (that), or Thatness, and may, it has been pointed out, be compared with the Haecceitas of Duns Scotus. The Tattva in a general sense is Truth or Brahman. But in the Sāṅkhya it has a technical sense, being employed as a concrete term to denote the eight "producers," the sixteen "productions," and the twenty-fifth Tattva or Puruṣa.

2 Yah sarveshu bhuteshu tishthan; yah sarvani Bhūtany antaro yaMāyā ti (Brih. Up., iii. 7,15). The Jīva is in Māyāvāda thus Chaitanyarūpā with the Upadhi Ājñā na and its effects, mind and body, and which is Abhimānin, or attributor to itself, of the waking, dreaming and slumber states.

3 Śamkara's Bhashya, II. 8-45. The Jīva is Chaitanya distinguished by Upādhi. The latter term means distinguishing property, attribute, body, etc., and here body (Deha), senses (Indriya), mind (Manas, Buddhi), etc (ib.t I.2-6).

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or Māyā of Him or Her as the Creator-Creatrix of all things. **Jīva, as the KulārṇavaTantra¹ says, is bound by the bonds (Pāśa); Sadāśiva is free of them.²** The former is Paśu, and the latter Paśupati, or Lord of Paśus (Jivas). **That is, Īśvari³ is not affected by Her own Māyā.** She is all- seeing, all-knowing, all-powerful. **Īśvara thus rules Māyā, Jivas ruled by it.** From this standpoint the Mother and Her child the Jīva are not, thus, the same. **For the latter is a limited consciousness subject to error, and governed by that Māyā-Śakti of Hers which makes the world seem to be different from what it in its essence is.** The body of Jīva is therefore known as the individual Prakṛiti or Avidya, in which there is impure Sattva, and Rajas and Tamas (Malina-Sattva-Guṇa pradhāna). But in the Mother are all creatures. **And so in the TriŚati⁴ the Devī is called "in the form of one and many letters" (Ekānekākṣarākṛiti).** **As Ekā, She is the Ājñāna which is pure Sattva and attribute (Upadhi) of Īśvara; as Aneka She is Upadhi or vehicle of Jīva. Whilst Īśvara is one, Jivas are many,⁵** according to the diversity in the nature of the individual Prakṛiti caused by the appearance of Rajas and Tamas in it in differing proportions. **The Ātmā appears as Jīva in the various forms of the vegetable, animal, and human worlds.**

The first or Causal Body of any particular Jīva, therefore, is that Prakṛiti (Avidya Śakti) which is the cause of the subtle and gross bodies of this Jīva which are evolved from it.

1 Tantrik Texts, Vol. V.

2 Pāsa-baddho bhavaj jivah pāsamuktah Sadāśivah (KulārṇavaTantra, IX.48), upon which the author of the Prāṇa-toshini, who cites this passage, says: "Thus the identity of Śiva and Jīva is shown" (iti Śivajlvayor aikyam uktam).

3 Feminine of Īśvara. Some worship Śiva, some Devī. Both are one.

4 Comm. by Śamkara on v.28.

5 According to another Vedantic view there is only one Jīva.

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This body lasts until Liberation, when the Jīvātmā ceases to be such and is the Paramātmā or bodiless Spirit (Videha-mukti). The Jīva exists in this body during dreamless sleep (Suṣupti).

The second and third bodies are the differentiations through evolution of the causal body, from which first proceeds the subtle body, and from the latter is produced the gross body.

The Subtle Body, which is also called Liᅅga Śarīra or Puryaᅅtaka, is also constituted of the first evolutes (Vikᅅiti) from the causal Prakᅅritic body - namely, the Mind (Antah-Karaᅅa), the internal instrument, together with the external instruments (BāhyaKaraᅅa), or the Senses (Indriya), and their supersensible objects (Tanmātra).

The third or Gross Body is the body of "matter" which is the gross particular object of the senses¹ derived from the supersensibles.

Shortly, the subtle body may be described as the Mental Body, as that which succeeds is called the gross body of Matter. Mind is abstractedly considered by itself, that is, as dissociated from Consciousness which is never the case, an unconscious force which breaks up into particulars the Experience-Whole which is Cit. It is called the "working within" or "internal instrument" **(Antah-Karaᅅa), and is one only, but is given different names to denote the diversity of its functions.²** The Sāᅅkhya thus speaks of Buddhi, Ahaᅅkāra, Manas, to which the Vedānta adds Citta, being different aspects or attributes (Dharma) of Mind as displayed in the psychical processes by which the Jīva knows, feels and wills.

These may be considered from the point of view of evolution - that is, according to the sequence in which the limited experience of the Jīva is evolved - or from that in which they are regarded after creation, when the experience of concrete sense objects has been had.

1 The definition of a Bhūta (sensible matter) is that which can be seen by the outer organ, such as the eye, ear, and so forth.

2 Sāᅅkhya -Pravachana-Sutra, II.16. See my vol. on "Mind".

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limited experience of the Jīva is evolved - or from that in which they are regarded after creation, when the experience of concrete sense objects has been had. According to the former aspect, Buddhi or Mahāt Tattva is the state of mere presentation; consciousness of being only, without thought of "I" (Ahaᅅkāra), and unaffected by sensations of particular objects (Manas and Indriyas). It is thus the impersonal Jīva Consciousness. Ahaᅅkāra, of which Buddhi is the basis, is the personal consciousness which realizes itself as a particular "I," the experience!-. The Jīva, in the order of creation, first experiences in a vague general way without consciousness of the self, like the experience which is had immediately on waking after sleep. It then refers this experience to the limited self, and has the consciousness "I am So-and-so".

Manas is the desire which follows on such experience, and the Senses (Indriya) and their objects are the means whereby that enjoyment is had which is the end of all will to life. Whilst, however, in the order of evolution Buddhi is the first principle, in the actual working of the Antah- Karaᅅa after creation has taken place, it comes last.

It is more convenient, therefore, to commence with the sense-objects and the sensations they evoke. The experimenter is affected by Matter in five different ways, giving rise in him to **the sensations of hearing, touch and feel,¹ colour and form² and sight, taste, and smell.³** But sensible

1 See post: also my volume on "Matter".

2 Rūpa is primarily colour. By means of colour form is perceived, for a perfectly colourless thing is not perceivable by the gross senses.

3 The other objects of the senses are the speakable, prehensible, approachable, excitable (that which is within the genitals), and excret- able. "Each sense is suited to a particular class of influences - touch to solid pressure, hearing to aerial pressure, taste to liquid, light to luminous rays." (Bain : "Mind and body," p.22,1892.)

See Sāᅅkhya -Pravachana-Sutra, II.26-28,40; Sāᅅkhya -Tattva-Kaumudi,27 Karika,

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But sensible perception exists only in respect of particular objects and is thus perceived in its variations only. But there exist also general elements of the particulars of sense-perception.

That general ideas may be formed of **particular sense-objects, indicates, it is said,¹** their existence in some parts of the Jīva's nature as facts of experience; otherwise the generals could not be formed from the particulars given by the senses as the physical facts of experience. **This general is called a Tanmātra, which means the "mere thatness," or abstract quality, of an object.** Thus, the Tanmātra of a sound (Śabdatanmatra) is not any particular sensible form of it, but the "thatness" of that sound - that is, that sound apart from any of its particular variations stated.

The Tanmātras have, therefore, aptly been called the "generals of the sense particulars"² - that is, the general elements of sense perception. These necessarily come into existence when the senses (Indriya) are produced; for a sense necessitates something which can be the object of sensation. These Sūkᅅma (subtle) Bhūtas, as they are also called, are not ordinarily themselves perceived, for they are supersensible (Atindriya). Their existence is only mediately perceived through the gross particular objects of which they are the generals, and which proceed from them. They can be the **objects of immediate (Pratykᅅa) perception only to Yogis.³** They are, like the gross sense-objects derived from them, five in number namely, **sound (Śabdatanmatra), touch and feel⁴ (Sparᅅatanmatra), colour and form (Rūpātanmatra), flavour (Rasatanmatra), and odour (Gandhatanmatra)** as

1 See for this in greater detail J. C. Chatterji's "Kashmir Śaivism," 125.

2 *Ib.*, see post.

3 So it is said Tani vastuni tanmatradini pratyaKṣa-Viṣayani (that is, to Yogis).

4 Whereby the thermal quality of things is perceived.

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universals. Each of these evolves from that which precedes it.¹

Sensations aroused by sense-objects are experienced by means of the outer instruments (BāhyaKaraṇa) of the Lord of the body, or senses (**Indriya**), which are the gateways through which the Jīva receives worldly experience. These are ten in number, and are of two classes: viz., the five organs of sensation or perception (**Jñānendriya**), or ear (hearing), skin (feeling by touch), eye (sight), tongue (taste), and nose (smell); and the five organs of action (**Karmendriya**), which are the reactive response which the self makes to sensation - namely, mouth, hands, legs, anus, and genitals, whereby speaking, grasping, walking, excretion, and procreation are performed, and through which effect is given to the Jīva's desires. These are afferent and efferent impulses respectively.

The Indriya, or sense, is not the physical organ, but the faculty of mind operating through that organ as its instrument. The outward sense-organs are the usual means whereby on the physical plane the functions of hearing and so forth, are accomplished. But as they are mere instruments and their power is derived from the mind, a Yogi may accomplish by the mind only all that may be done by means of these physical organs without the use of the latter.

With reference to their physical manifestations, but not as they are in themselves, the classes into which the Indriyas are divided may be described as the sensory and motor nervous systems. **As the Indriyas are not the physical organs, such as ear, eye, and so forth, but faculties of the Jīva desiring to know and act by their aid, the Yogi claims to accomplish without the use of the latter all that is ordinarily done by their means.**

1 In a general way the last four correspond with the Vaisheshika Paramanus. There are differences, however. Thus, the latter are eternal (Nitya) and do not proceed from one another.

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So a hypnotized subject can perceive things, even when no use of the special physical organs ordinarily necessary for the purpose is made.¹ The fact of there being a variety of actions does not necessarily involve the same number of Indriyas. An act of "going" done by means of the hand (as by a cripple) is to be regarded really as an operation of the Indriya of feet (**Pādendriya**), **even though the hand is the seat of the Indriya for handling.²** By the instrumentality of these Indriyas things are perceived and action is taken with reference to them. The Indriyas are not, however, sufficient in themselves for this purpose. In the first place, unless attention (Ālochana) co-operates there is no sensation at all. **To be "absent-minded" is not to know what is happening.³** Attention must therefore co-operate with the senses before **the latter can "give" the experiencer anything at all.⁴** Next, at one and the same moment the experiencer is subject to receive a countless number of sensations which come to and press upon him from all sides. If any of these is to be brought into the field of consciousness, it must be selected to the exclusion of others. The process of experience is the selection of a special section from out of a general whole, and then being engaged on it, so as to make it one's own, **either as a particular object of thought or a particular field of operation.⁵** Lastly, as Western psychology holds, the senses give not a completed whole, but a manifold - the manifold of sense.

1 See "Kashmir Śaivism," by J. C. Chatterji, p.120. **Thus Professor Lombroso records the case of a woman who, being blind, read with the tip of her ear, tasted with her knees, and smelt with her toes.**

2 Tantrasara Ahnika, 8.

3 See "Kashmir Śaivism," p.112.

4 So in the Brihadaranayaka Upaniṣad, I.3-27, it is said: "My Manas (mind) was diverted elsewhere. Therefore I did not hear."

5 So, in the Text here translated post, Manas is spoken of as a doorkeeper who lets some enter, and keeps others outside.

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These "points of sensation" must be gathered together and made into a whole. **These three functions of attention, selection, and synthesizing the discrete manifold of the senses, are those belonging to that aspect of the mental body, the internal agent (Antahkaraṇa), called Manas.¹** Just as Manas is necessary to the senses (Indriya), the latter

are necessary for Manas. For the latter is the seat of desire, and cannot exist by itself. It is the desire to perceive or act, and therefore exists in association with the Indriyas.

Manas is thus the leading Indriya, of which the senses are powers. For without the aid and attention of Manas the other Indriyas are incapable of performing their respective offices; and as these Indriyas are those of perception and action, Manas, which co-operates with both, is said to partake of the character of both cognition and action.

Manas, through association with the eye or other sense, becomes manifold, being particularized or differentiated by its co-operation with that particular instrument, which cannot fulfil its functions except in conjunction with Manas.

Its function is said to be **Samkalpa-Vikalpa**, that is, selection and rejection from the material provided by the Jñānendriya. When, after having been brought into contact with the sense-objects, **it selects the sensation which is to be presented to the other faculties of the mind, there is Samkalpa.** The activity of Manas, however, is itself neither intelligent result nor moving feelings of pleasure or pain. It has not an independent power to reveal itself to the experiencer. Before things can be so revealed and **realized as objects of perception, they must be made subject to the operation of Ahaṁkāra and Buddhi, without whose intelligent light they would be dark forms unseen and unknown by the experiencer, and the efforts of Manas but blind gropings in the dark.**

1 See "Kashmir Śaivism," pp. 94-114. This is the Sāṁkhya and Vedantic definition. **According to the Vaisheshika, Manas is that which gives knowledge of pleasure, pain, and Jīvātmā (I am So-and-so).**

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unknown by the experiencer, and the efforts of Manas but blind gropings in the dark. Nor can the images built up by Manas affect of themselves the experiencer so as to move him in any way until and unless the **experiencer identifies himself with them by Ahaṁkāra - that is, by making them his own in feeling and experience.** Manas, being thus an experience of activity in the dark, unseen and unrevealed by the light of Buddhi and not moving the experiencer until he identifies himself with it in feeling, is one in which the dark veiling quality (Tamas Guṇa) of Śakti Prakṛti is the most manifest.¹ This Guṇa also prevails in the Indriyas and the subtle objects of their operation (Tanmātra).

Ahaṁkāra the "I-maker" is self-arrogation² - that is, the realization of oneself as the personal "I" or self-consciousness of worldly experience in which the Jīva thinks of himself as a particular person who is in relation with the objects of his experience. It is the power of self-arrogation whereby all that constitutes man is welded into one Ego, and the percept or concept is referred to that particular thinking subject and becomes part of its experience. When, therefore, a sensation is perceived by Manas and determined by Buddhi, Ahaṁkāra says: "It is I who perceive it."

This is the "I" of phenomenal consciousness as distinguished from "this" the known. Buddhi functions with its support.³ Buddhi considered with relation to the other faculties of experience is that aspect of the Antahkarana

1 See "Kashmir Śaivism," p.116, where the author cites the dictum of Kant that perceptions (Anschauung) without conceptions are blind.

2 Abhimana. Abhimano'Haṁkārah. See Sāṁkhya -Tattva-Kaumudī, 24 Karika, and Bk. II, Sutra16, Sāṁkhya -Pravachana-Sutra.

3 Tarn Ahaṁkāram upajivya hi buddhir adhyavasyati (Sāṁkhya - Tattva-Kaumudr, supra).

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Ahaṁkāra says: "It is I who perceive it." which determines (Adhyavasāyātmikā buddhih).¹ "A man is said to determine (Adhyavasyati) who, having perceived (Manas), and thought, 'I am concerned in this matter (Ahaṁkāra)' and thus having self-arrogated, comes to the determination, **'This must be done by me' (Kartavyaṁ etat Mayā).**"² **"Must be done"** here does not refer to exterior action only, but to mental action (Mānasī Kriyā) also, such as any determination by way of the forming of concepts and percepts ("It is so") and resolutions ("It must be done"). **Buddhi** pervades all effects whatever other than itself. It is the principal Tattva because it pervades all the instruments (Indriya), is the receptacle of all the Saṁskāras or Karmic tendencies, and is in Sāṁkhya the **seat of memory.**³ **It is the thinking principle which forms concepts or general ideas acting through the instrumentality of Ahaṁkāra, Manas and the Indriyas. In the operations of the senses Manas is the principal; in the operation of Manas Ahaṁkāra is the principal; and in the operation of Ahaṁkāra Buddhi is the principal.** With the instrumentality of all of these Buddhi acts, **modifications taking place in Buddhi through the instrumentality of the sense functions.**⁴ It is Buddhi which is the basis of all cognition, sensation, and resolves, and makes over objects to Puruṣa that is, Consciousness. **And so it is said that Buddhi, whose characteristic is determination, is the**

Manas, whose character is Saṅkalpavikalpa, is the reins; and the Senses are the horses. Jīva is the Enjoyer (Bhokta) that is, Ātmā conjoined with

1 Sāṅkhya -Pravachana, II.13. The Sutra has Adhyavasayo buddhih; but, the Commentator points out that Buddhi is not to be identified with its functions. Buddhi is thus called Nishchayakarini.

2 Sāṅkhya -Tattva-Kaumudi, 23rd Karika: Sarvo vyavaharta alo- chya mattva aham atradhikrita ityabhimatya kartavyam etat Māyā iti adhyavasyati.

3 Sāṅkhya -Pravachana, II.40-44.

4 Sāṅkhya -Pravachana, II.45,39.

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Jīva is the Enjoyer (Bhokta) that is, Ātmā conjoined with body, senses, Manas and Buddhi.¹ In Buddhi Sattva-Guṇa predominates; in Ahaṅkāra, Rajas, in Manas and the Indriyas and their objects, Tamas.

Citta² in its special sense is that faculty (Vṛtti) by which the Mind first recalls to memory (Smaraṇam) that of which there has been previously Anubhava or pratyakṣa Jñāna - that is, immediate cognition. This Smaraṇam exists only to the extent of actual Anubhava. For **remembrance is the equivalent of, and neither more nor less than, what has been previously known;**³ remembrance being the calling up of that. Chinta, again, is that faculty whereby **the current of thought dwells, thinks and contemplates upon (Chinta)⁴ the subject so recalled by Smaraṇam, and previously known and determined by Buddhi.** For such meditation (Dhyāna) is done through the recall and fixing the mind upon past percepts and concepts. According to Vedānta, Buddhi determines but once only, **and the further recall and thought upon the mental object so determined is the faculty of the separate mental category called Citta.** Sāṅkhya, on the principle of economy of categories, **regards Smaraṇam and Chinta to be functions of Buddhi.⁵** In the works here translated and elsewhere **Citta is, however, currently used as a general term for the working mind - that is, as a synonym for the Antahkaraṇa.⁶**

1 Śamkara's Commentary on Kathopaniśad, 3rd Valli, 4th Mantra: Atmendriyamanoyuktam bhoktetyahur manishinah; and see Sāṅkhya -Pravachana, II.47.

2 Chetati anena iti Cittam.

3 So the Patanjala Sutra says: Anubuta Viśayasampramośah smritih (Nothing is taken away from the object perceived).

4 Anusandhanatmika Antahkaraṇa-vrittir iti vedantah. (It is the faculty of the Antahkaraṇa which investigates in the Vedānta.)

5 Sāṅkhya Śāstre cha chintavrittikasya Cittasya, buddhavevantar- bhavah (In the Sāṅkhya Śāstra, Citta, the function of which is Chinta, is included in Buddhi, I. 64).

6 Cittam Antahkaraṇa-samanyam (Citta is the Antahkaraṇa in general): Sāṅkhya -Pravachana-Bhashya.

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To sum up the functions of the subtle body: the sense- objects (Bhūta, derived from Tanmātra) affect the senses (Indriya) and are perceived by Manas, are referred to the self by Ahaṅkāra, and are determined by Buddhi. The latter in its turn is illumined by the light of Consciousness (Cit), which is the Puruṣa; all the principles (Tattva) up to and including Buddhi being modifications of apparently unconscious Prakṛiti. Thus all the Tattvas work for the enjoyment of the Self or Puruṣa. They are not to be regarded as things existing independently by themselves, but as endowments of the Spirit (Ātmā). They do not work arbitrarily as they will, but represent an organized co-operative effort in the service of the Enjoyer, the Experiencer or Puruṣa.

The subtle body is thus composed of what are called the "17," viz., Buddhi (in which Ahaṅkāra is included), Manas, the ten senses (Indriya), and the five Tanmātras. No special mention is made of Prāṇa or Vital Principle by the Sāṅkhya, by which it is regarded as a modification of the, and as such is implicitly included. **The Māyāvādins insert the Prāṇa pentad instead of the Tanmatra.¹**

The Jīva lives in his subtle or mental body alone when in the dreaming (Svapna) state. For the outside world of objects (MahāBhūta) is then shut out and the consciousness wanders in the world of ideas. The subtle body or soul is imperishable until Liberation is attained, when the Jīvātmā or seemingly conditioned consciousness ceases to be such and is the Supreme Consciousness or Parāmatma, Nirguṇa Śiva. The subtle body thus survives the dissolution of the gross body of matter, from which it goes

1 Sāṅkhya -Pravachana-Sutra, III. 9. See my volume on "Life" (Prāṇa-Śakti).

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The subtle body thus survives the dissolution of the gross body of matter, from which it goes forth (Utkramaṇa), and "reincarnates"¹ (to use an English term) until Liberation (Mukti). The Liṅga Śarīra is not all-pervading (Vibhu), for in that case it would be eternal (Nitya) and could not act (Kriyā). But it moves and goes (Gati). Since it is not Vibhu, it must be limited (Paricchinna) and of atomic dimension (Anuparimāṇa). It is indirectly dependent on food.

For though the material body is the food-body (Annamaya), Mind in the subtle body bears the Samskāras which are the result of past actions. **This subtle body is the cause of the third or gross body.**

The whole process of evolution is due to the presence of the will to life and enjoyment, which is a result of Vāśana , or world-desire, carried from life to life in the Samskāras, or impressions made on the subtle body by Karma, which is guided by Īśvara. In its reaching forth to the world, the Self is not only endowed with the faculties of the subtle body, but with the gross objects of enjoyment on which those faculties feed. There, therefore, comes into being, as a projection of the Power (Śakti) of Consciousness, the gross body of matter called Sthūla Śarīra.

The word Śarīra comes from the root "Śṛ" to decay; for the gross body is at every moment undergoing molecular birth and death until Prāṇa, or vitality, leaves the organism, which, as such, is dissolved. The Soul (Jīvātmā) is, when it leaves the body, no longer concerned therewith. There is no such thing as the resurrection of the same body. It turns to dust and the Jīva when it reincarnates does so in a new body, which is nevertheless, like the last, suited to give effect to its Karma.

¹This is transmigration or pretyabhāva, which means "the arising again and again" - punarutpattiḥ pretya bhavah, as Gautama says. Pretya = having died, and Bhāva = "the becoming (born into the world) again". "Again" implies habitualness : birth, then death, then birth, and so on, until final emancipation which is Mokṣa, or Apavarga (release), as the Nyaya calls it.

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The Sthūla Śarīra, with its three Doṣas, six Kośas, seven Dhātus, ten Fires, and so forth,¹ is the perishable body composed of compounds of five forms of gross sensible matter (MahāBhūta), which is ever decaying, and is at the end dissolved into its constituents at death.² This is the Vedāntik body of food (Annamaya-Kośa), so called because it is maintained by food which is converted into chyle (Rasa), blood, flesh, fat, bone, marrow and seed-components of the gross organism. The Jīva lives in this body when in the waking (Jagrat) state.

The human, physical, or gross body is, according to Western science, composed of certain compounds of which the chief are water, gelatine, fat, phosphate of lime, albumen, and fibrin, and of these water constitutes some two-thirds of the total weight. These substances are composed of simpler non-metallic and metallic elements, of which the chief are oxygen (to the extent of about two-thirds), hydrogen, carbon, nitrogen, calcium, and phosphorus. Again, to go one step farther back, though the alleged indestructibility of the elements and their atoms is still said by some to present the character of a "practical truth," well-known recent experiments go to re-establish the ancient hypothesis of a single Primordial Substance to which these various forms of matter may be reduced, with the resultant of the possible and hitherto derided transmutation of one element into another; since each is **but one of the plural manifestations of the same underlying unity.**

¹ See Introduction to my edition of Prapanchasara Tantra, Vol. III, "Tantrik Texts".

² Decay and death are two of the six **Ūrmis** which, with hunger and thirst, grief and ignorance, are characteristics of the body (Deha- dharma): Prapanchasara Tantra, II. **Ūrmis** = waves; Waves of existence: hunger, thirst, decay, death, grief, illusion

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Recent scientific research has shown that this original substance cannot be scientific "matter" - that is, that which has mass, weight and inertia. Matter has been dematerialized and reduced, according to current hypotheses, to something which differs profoundly from "matter" as known by the senses. This ultimate substance is stated to be Ether in a state of motion. The present scientific hypothesis would appear to be as follows: **The ultimate and simplest physical factor from which the universe has arisen is motion of and in a substance called "Ether," which is not scientific "matter".** The motions of this substance give rise from the realistic point of view to the notion of "matter". Matter is thus at base one, notwithstanding the diversity of its forms. Its ultimate element is on the final analysis of one kind, and the differences in the various kinds of matter depend on the various movements of the ultimate particle and its succeeding combinations. Given such unity of base, it is possible that one form of matter may pass into another. The Indian theory here described agrees with the "Western speculations to which we have referred, that what the latter calls scientific or ponderable matter does not permanently exist, but says that there are certain motions or forces (five in number) which produce solid matter, and **which are ultimately reducible to ether (Ākāśa).** Ākāśa, however, and scientific "**Ether**" are not in all respects the same. The latter is an ultimate substance, not "matter," having vibratory movements and affording the medium for the transmission of light. Ākāśa is one of the gross forces into which the Primordial Power (Prakṛiti-Śakti) differentiates itself. **Objectively considered it is a vibration¹ in and of the substance of Prakṛiti of which it is a transformation in which the other forces are observed to be operating.**

¹ It is Spanda-naśīla (vibratory), according to Sāṅkhya ; for the products Share the character of the original vibrating Prakṛiti, and these products are not, like Prakṛiti itself, all-pervading (Vibhu). The Vaiśeṣika Sūtrakāra regards it as a motionless, colourless (Nīrūpa) continuum (Sarva-vyāpī). It is not an effect and is

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substance of Prakṛti of which it is a transformation in which the other forces are observed to be operating. Lastly, Ākāśa is not an ultimate, but is itself derived from the supersensible Tanmātra, with its quality (Guṇa) whereby Ākāśa affects the senses; and this Tanmātra is itself derived from the mental I-making principle (Ahaṅkāra), or personal consciousness produced from the superpersonal Jīva-consciousness as such (Buddhi), emanating from the root-energy, or Prakṛiti-Śakti, the cause and basis of all forms, of "material" force or substance. At the back of both "matter" and mind, there is the creative energy (Śakti) of the Supreme who is the cause of the universe and Consciousness itself.

Matter affects the Jīva in five different ways, giving rise in him to the sensations of smell, taste, sight, touch and feel, and hearing.

As already explained, the Tanmātras are supersensible, being abstract qualities, whilst the senses perceive their variations in particular objects only. These sense particulars are produced from the generals or Universals. From the Śabda-Tanmātra and from the combinations of the latter with the other Tanmātras are produced the gross Bhūtas (MahāBhūta), which as things of physical magnitude perceivable by the senses approach the Western definition of discrete sensible "matter". These five Mahā-bhūtas are Ākāśa (Ether), Vāyu (Air), Tejas (Fire), Āpas (Water) and Pṛthivī (Earth). Their development takes place from the Tanmātra, from one unit of that which is known in sensible matter as mass (Tamas), charged with energy (Rajas) by the gradual accretion of mass and redistribution of energy. **The result of this is that each**

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The result of this is that each Bhūta is more gross than that which precedes it until "Earth" is reached. These five Bhūtas have no connection with the English "elements" so called, nor, indeed, are they elements at all, being derived from the Tanmātras. Dynamically and objectively considered they are (proceeding from Ākāśa) said to be five forms of motion, into which **Prakṛti differentiates itself: viz., non-obstructive, all-directed motion radiating lines of force in all directions, symbolized as the "Hairs of Śiva"1 affording the space (Ākāśa) in which the other forces operate; transverse motion2 and locomotion in space (Vāyu); upward motion giving rise to expansion (Tejas); downward motion giving rise to contraction (Āpas); and that motion which produces cohesion, its characteristic of obstruction being the opposite of the non-obstructive ether in which it exists and from which it and the other Tattvas spring. The first is sensed by hearing through its quality (Guṇa) of sound (Śabda);3 the second by touch through resistance and feeling;4 the third by sight as colour;5 the fourth by taste through flavour; and the fifth by the sense of smell through its odour, which is produced by matter only in so far as it partakes of the solid state. 6**

1 "Kashmir Śaivism," p.132, where it is suggested that the lines of the magnetic field are connected with the lines of Dik (direction) as the lines of ethereal energy.

2 Vāyu, as the Prapanchasara Tantra says, is characterized by motion (Chalanapara). The Sanskrit root Va = to move. See Sushruta, Vol. II, p.2, ed. KaVira j Kunja Lala BhiŚagratna.

3 According to Western notions, it is the air which is the cause of sound. According to Indian notions, Ether is the substratum (Āśraya) of sound, and Air (Vāyu) is a helper (Sahakāri) in its manifestation.

4 Touch is not here used in the sense of all forms of contact, for form and solidity are not yet developed, but such particular contact as that by which is realized the thermal quality of things.

5 Fire is the name or that action which builds and destroys shape s.

6 All matter in the solid state (Pārthiva) giving rise to smell is in the state of earth - e.g., metals, flowers, etc.

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The hard and stable obstructive "earth" is that which is smelt, tasted, seen, and touched, and which exists in space which is known by hearing - that is, the sounds in it. The smooth "water" is that which is tasted, seen, and touched in space. " Fire " is what is seen and touched - that is, felt as temperature - in space. "Air" is what is so felt in space. And sound which is heard is that by which the existence of the "Ether" is known. These Bhūtas when compounded make up the material universe. Each thing therein being thus made of all the Bhūtas, we find in the Tantras that form, colour and sound, are related, a truth which is of deep ritual significance. Thus, each of the sounds of speech or music has a corresponding form, **which have now been made visible to the eye by the Phonoscope.1** Thus the deaf may perceive sounds by the eye, just as by the Optophone the blind may read by means of the ear.

In the same Śāstravarious colours and figures (Maṇḍalas) are assigned to the Tattvas to denote them. Ākāśa is represented by a transparent white circular diagram in which, according to some accounts, there are dots (Cidra

= hole), thus displaying the interstices which Ākāśa produces; for Ākāśa, which is all-pervading, intervenes between each of the Tattvas which are evolved from it.

Vāyu is denoted by a smoky grey, six-cornered diagram;² Tejas, red, triangular diagram; Āpas, white, crescent-shaped diagram; and Pṛthivī, yellow, quadrangular diagram which; as the superficial presentation of the cube, well denotes the notion of solidity.

1 When words are spoken or sung into a small trumpet attached to the instrument, a revolving disk appears to break up into a number of patterns, which vary with the variations in sound.

2 See as to this and other diagrams the coloured plates of the Cakras.

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diagram which; as the superficial presentation of the cube, well denotes the notion of solidity.

Similarly, to each Devatā also there is assigned a Yantra, or diagram, which is a suggestion of the form assumed by the evolving Prakṛti or body of that particular Consciousness.

The gross body is, then, a combination of the compounds of those Mahā-bhūtas, derivable from the Ākāśa ("Ether") Tattva.

The Bhūtas and the Tanmātras, as parts of these compounds, pervade the body, but particular Bhūtas are said to have centres of force in particular regions. Thus the centres (Cakra) of "Earth" and "Water" are the two lower ones in the trunk of the body. "Fire" predominates in the central abdominal region, and "Air" and "Ether" in the two higher centres in the heart and throat. **These five Tanmātras, five Bhūtas, and the ten senses (Indriyas) which perceive them, are known as the twenty gross Tattvas which are absorbed in Yoga in the centres of the bodily trunk.** The remaining four subtle mental Tattvas (Buddhi, Ahaṁkāra, Manas) and Prakṛti have their special centres of activity in the head. Again, the Bhūtas may be specially displayed in other portions of the bodily organism. **Thus, Pṛthivī displays itself as bone or muscles; Apas as urine and saliva; Tejas as hunger and thirst; Vāyu in grasping and walking. Fire is manifold, its great mystery being saluted by many names. So Tejas manifests both as light and heat, for, as Helmholtz says, the same object may effect the senses in different ways. The same ray of sunshine, which is called light when it falls on the eyes, is called heat when it falls on the skin. Agni manifests in the household and umbilical fires; as Kamagni in the Mūlādhāra centre; in Vadava or submarine fire and in the "Lightning" of the Suṣumnā in the spinal column.**

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Matter thus exists in the five states etheric,1 aerial,2 fiery,3 fluid,4 and solid.⁵ Pṛthivī does not denote merely what is popularly called "Earth". All solid (Parthiva) odorous substance is in the Pṛthivī state. All substance in the fluid (Apya) state is in, the Apas state, as everything which has cohesive resistance is in that of Pṛthivī. This latter, therefore, is the cohesive vibration, the cause of solidity, of which the common earth is a gross compounded form. All matter in the aerial (Vāyava) condition is in the Vāyu state. These are all primary differentiations of cosmic matter into a universe of subtly fine motion. The Tattvas regarded objectively evoke in the Indriyas smell, taste, sight, touch and hearing.

The gross body is thus a combination of the compounds of these Mahā-bhūtas, derivable ultimately from Ether (Ākāśa), itself evolved in manner described.

The gross and subtle bodies above described are vitalized and held together as an organism by Prāṇa, which is evolved from the active energy (Kriyā Śakti) of the Liṅga Śarīra. Prāṇa, or the vital principle, is the special relation of the Ātmā with a certain form of matter which by this relation **the Ātmā organizes and builds up as a means of having experience.**⁶ This special relation constitutes the

1 All-pervading (Sarvavyapi), though relatively so in Sāṁkhya, and colourless (Nirūpā). As to vibration, v. ante.

2 With movements which are not straight (Tiryag-gamana-shila).

3 Illuminating (Prākāśa) and heating (Tapa).

4 Liquid (Tarala), moving (Chalanashila). It has the quality of

Sneha, whereby things can be rolled up into a lump (Pinda), as moistened flour or earth. Some solid things become liquid for a time through heat; and others become solids, the Jati (species) of which is still water (Jalatva).

5 Without hollow, dense (Ghana), firm (Dridha), combined (San-ghata), and hard (Kathina),

6 "Hindu Realism," p. 84. See my volume on "Life".

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This special relation constitutes the individual Prāṇa in the individual body. The cosmic all-pervading Prāṇa is not Prāṇa in this gross sense, but is a name for the Brahman as the author of the individual Prāṇa. The individual Prāṇa is limited to the particular body which it vitalizes, and is a manifestation in all breathing creatures (Prāṇī) of the creative and sustaining activity of the Brahman, who is represented in individual bodies by the Devī Kuṇḍalinī.

All beings, whether Devatas, men, or animals, exist only so long as the Prāṇa is within the body. It is the life-duration of all.¹ What life is has been the subject of dispute in India as elsewhere.² The materialists of the Lokayata school considered life to be the result of the chemical combinations of the elements, in the same manner as the intoxicating property of spirituous liquors results from the fermentation of un-intoxicating rice and molasses, or as spontaneous generation was supposed to occur under the influence of gentle warmth. This is denied by the Sāṃkhya. Though Prāṇa and its fivefold functions are called Vāyu, Life, according to this school, is not a Vāyu in the sense of a mere biomechanical force, nor any mere mechanical motion resulting from the impulsion of such Vāyu. According to the view of this school, Prāṇa, or vitality, is the common function of the mind and all the senses, both sensory (Jñānendriya) and motor (Karmendriya), which result in the bodily motion. Just as several birds when confined in one cage cause that cage to move, by themselves moving, so the mind and senses cause the body to move while they are engaged in their respective activities. Life is, then, a resultant of the various concurrent activities of other principles or forces in the organism.

1 Kaushitaki Upaniṣad, 8-2.

2 See my volume on "Life".

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The Vedantists agree in the view that the Prāṇa is neither Vāyu nor its operation, but deny that it is the mere resultant of the concomitant activities of the organism, and hold that it is a separate independent principle and "material" form assumed by the universal Consciousness. Life is therefore a subtle principle pervading the whole organism which is not gross Vāyu, but is all the same a subtle kind of apparently unconscious force, **since everything which is not the Ātmā or Puruṣa is, according to Māyā vada Vedānta and Sāṃkhya, unconscious or, in Western parlance "material" (Jada).**¹ The gross outer body is heterogeneous (Paricchinna) or made up of distinct or well-defined parts. On the other hand, the Prāṇamaya self which lies within the Annamaya self is a homogeneous undivided whole (Sādhāraṇa) permeating the whole physical body (Sarvapīṇḍavyāpin). It is not cut off into distinct regions (Asādhāraṇa) as is the Pīṇḍa, or microcosmic physical body. Unlike the latter, it has no specialized organs each discharging a specific function. It is a homogeneous unity (Sādhāraṇa) present in every part of the body, which it ensouls as its inner self. **Vāyu² which courses through the body is the manifestation, self-begotten, the subtle, invisible, all-pervading, divine energy of eternal life.** It is so called from the fact of its coursing throughout the universe. Invisible in itself, yet its operations are manifest. For it determines the birth, growth and decay of all animated organisms, and as such it receives the homage of all created being.

1 See Commentary on Taittiriya Upaniṣad, edited by Mahādeva

Śāstri, and Appendix C, by Dr. Brojendra Nath Seal, to Professor B. K. Sarkar's "The Positive Background of Hindu Sociology," where some further authorities are given. By unconscious in Vedānta is meant that thing is an object of consciousness, not that it is unconscious in itself for all is essentially consciousness.

2 In the sense of Prāṇa. The Sanskrit root va = to move. See Sushruta, Vol. II, p.2, ed. by KaVīra j Kunja Lala BiŚāgratna.

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homage of all created being. As vital, it is instantaneous in action, radiating as nerve force through the organism in constant currents. In its normal condition, **it maintains a state of equilibrium between the different Doṣas¹ and Dhātus,¹ or root principles of the body.** The bodily Vāyu is divided, as are the **principles called Pitta¹ and Kapha,¹** into five chief divisions according to the differences in location and function. Vāyu, known in its bodily aspect as Prāṇa, the universal force of vital activity, on entry into each individual is divided into tenfold functions (Vṛtti) of which five are chief. The first or breathing, bear the same name (Prāṇa) as that given to the force considered in its totality - the function whereby atmospheric air with its pervading vitality, **which has been first drawn from without into the bodily system, is expired.²**

On the physical plane Prāṇa manifests in the animal body as breath through inspiration (Sa), or Śakti, and expiration (Ha), or Śiva. Breathing is itself a Mantra, known as the Mantra which is not recited (Ajapā-mantra), for it is said **without volition.³** The divine current is the motion of Ha and Sa. This motion, which exists on all the planes of life, is for the

1 See Introduction to third volume of "Tantrik Texts," where these terms are explained. The Devatas of these Dhātus are Dakinī and the other Śakti s in the Cakras. See my volume on "Life".

2 The Vāyus have other functions than those mentioned. The matter is here stated only in a general way. See Sushruta Saṃhitā, cited ante, Prāṇa is not the physical breath, which is a gross thing, but that function of vital force which exhibits itself in respiration.

3 Thus the Niruttara Tantra (Chapter IV) says:

Ham-karena vahir yati sah-karena vishet punah Hamseti paramam mantram jivo japati sarvada.

(By Hamkāra it goes out, and by Sahkāra it comes in again. A Jīva always recites the Supreme Mantra Hamsah.) See also Dhyānabindu Up.

This motion, which exists on all the planes of life, is for the earth plane (Bhurloka) created and sustained by the Sun, the solar breath of which is the cause of human breath with its centrifugal and centripetal movements, the counterpart in man of the cosmic movement of the Hamsah or Śiva- Śakti Tattvas, which are the soul of the Universe. The **Sun is not only the centre and upholder of the solar system,¹** but the source of all available energy and of all physical life on earth. Accompanying the sunshine there proceeds from the orb a vast invisible radiation, the pre-requisite of all vegetable and animal life. It is these invisible rays which, according to science, sustain the mystery of all physical life. **The Sun as the great luminary is the body of the Solar God, a great manifestation of the Inner Spiritual Sun.²**

Apana, the downward "breath" which pulls against Prāṇa, governs the excretory functions; Samana kindles the bodily fire and governs the processes of digestion and assimilation; Vyana, or diffused "breathing," is present throughout the body, effecting division and diffusion, resisting disintegration, and holding the body together in all its parts; and Udana, the ascending Vāyu, is the so-called "upward breathing". Prāṇa is in the heart; Apāna in the anus; Samana in the navel; Udana in the throat; and Vyana pervades the whole body.³ By the words "navel" and so forth it is not meant that the Vāyu is in the navel itself but in that region of the body so designated - the abdominal region and its centre the Maṇipūra Cakra.

1 The Sun is said to hold the vast bulk of the total matter of the solar system, while it only carries about 2 per cent of its moment of momentum.

2 The Yoga works speak of the Moon-Cit (Chiccandra). It is this spiritual moon which is shown on the cover of this book, embraced by the Serpent Kuṇḍalinī.

3 Amritanada Upaniṣad, vv. 84, 85 - Ānandashrama Edition. Vol. XXIX, p.48; Śāṅḍilya Up., Ch. I. See also, as to Prāṇa, Ch. II, Prapanchasara Tantra. It is also said that Prāṇa is at the tip of the nostrils (Nasagravartti), and others are also said to be elsewhere. These localities denote special seats of function. See my volume on "Life".

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By the words "navel" and so forth it is not meant that the Vāyu is in the navel itself but in that region of the body so designated - the abdominal region and its centre the Maṇipūra Cakra. **The five minor Vāyus are Naga, Kurma, Krikara, Devadatta, and Dhananjaya, which manifest in hiccup, closing and opening the eyes, digestion,¹ yawning, and in that Vāyu "which leaves not even the corpse".** The functions of Prāṇa may be scientifically defined as follows: **Appropriation (Prāṇa), Rejection (Apana), Assimilation (Samana), Distribution (Vyana), and Utterance (Udana).** The Prāṇa represents the involuntary reflex action of the organism and the Indriyas one aspect of its voluntary activity. See the illustration below

In the case of the individualized Prāṇa, or principle which vitalizes the animal organism during its earth life, it may be said, when regarded as an independent principle, to be a force more subtle than that which manifests as terrestrial matter which it vitalizes. In other words, according to this theory, the Ātmā gives life to the earth organisms through the medium of terrestrial Prāṇa, which is one of the manifestations of that Energy which issues from and is at base the all-pervading Ātmā, as Śakti . Ātmā as such has no states, but in worldly parlance we speak of such. **So the Mandukya Upaniṣad² speaks of the four aspects (Pada) of the Brahman.** Chaitanya, or Consciousness in bodies, is immanent in the individual and collective gross, subtle, and causal bodies, and transcends them. One and the same Cit pervades and transcends all things, but is given different names to mark its different aspects in the Jīva. **Cit, being immutable, has itself no states; for states can only exist in the products of the changing Prakṛti -Śakti .** From, however, the aspect aspect of Jīva several states exist, which, though informed by the same Cit, may from this aspect be called states of consciousness.¹

2 Kṣudhākara; lit., "appetite-maker".

2 This Upaniṣad gives an analysis of the states of Consciousness on all planes, and should be studied in connection with Gaudapada's Karika on the same subject with Śamkaracharya's Commentary on the latter.

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From, however, the aspect aspect of Jīva several states exist, which, though informed by the same Cit, may from this aspect be called states of consciousness.¹

In the manifested world, Consciousness appears in **three states (Avasthā), viz²:** waking (Jagrat), dreaming (Svapna), and dreamless slumber (Suṣupti). In the waking state the Jīva is conscious of external objects (Bahih-prajña), and is **the gross enjoyer of these objects through the senses (Sthūla-bhuk).**³ The Jīva in this state is called Jāgarī - that is, he who takes upon himself the gross body called Viśva. Here the Jīva consciousness is in the gross body.

In dreaming (Svapna) the Jīva is conscious of inner objects (Antahprajña), and the enjoyer of what is subtle (Pravivikta-bhuk) - that is, impressions left on the mind by objects sensed in the waking state. The objects of dreams have only an external reality for the dreamer, whereas the objects perceived when awake have such reality for all who are in that state. The mind ceases to record fresh impressions, and works on that which has been registered in the waking state.

The first (Jagrat) state is that of sense perception. Here the ego lives in a mental world of ideas, and the Jīva consciousness is in the subtle body. **Both these states are states of duality in which multiplicity is experienced.**⁴

1 Described in detail post.

2 See Mandukya Upaniṣad (where these are analysed) with Gauda-pada's Karika and Śamkaracharya's Commentary on the same.

3 Mandukya Up., Mantra3. Prapanchasara Tantra: Svairindriyair yadatma bhungte bhogan sa jagaro bhavati (Ch. XIX, Tantrik Texts, Vol. III). See Īśvarapratyabhijna: SarvaKṣagocharatvena ya tu vahyataya sthita (cited by Bhaskararaya in Comm. to v. 62 of Lalita).

4 See Mandukya Up., Mantra4. Īśvarapratyabhijna:

Manomatrapathe' dhyaKṣaViṣayatvena vibhramat

Spastavabasabhavanam Sṛṣṭih svapnapadam matam.

(Cited in Lalita, under v.118.)

Prapanchasara Tantra: Samjnarahitair api tair asyanubhavo bhavet punah svapnah.

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The third state, or that of dreamless sleep (Suṣupti), is defined as that which is neither waking nor dreaming, and in which the varied experiences of the two former states are merged into a simple experience (Ekībhūta), as the variety of the day is lost in night without extinction of such variety. Consciousness is not objective (Bahih-prajña) nor subjective (Antah-prajña), but a simple undifferentiated consciousness without an object other than itself (Prajñāna - ghana). **In waking the Jīva consciousness is associated with mind and senses; in dreaming the senses are withdrawn; in dreamless slumber mind also is withdrawn.** The Jīva, called Prajña, is for the time being merged in his causal body - that is, Prakṛti inseparably associated with Consciousness - that is, with that state of Consciousness which is the seed from which the subtle and gross bodies grow. The state is one of bliss. **The Jīva is not conscious of anything,¹ but on awakening preserves only the notion, "Happy I slept; I was not conscious of anything."² This state is accordingly that which has as its objects the sense of nothingness.³ Whilst the two former states enjoy the gross and subtle objects respectively, this is the enjoyer of bliss only (Ānandabhuk) - that is, simple bliss without an object. The Lord is always the enjoyer of bliss, but in the first two states He enjoys bliss through objects. Here He enjoys bliss itself free from both subject and object. In this way the Suṣupti state approaches the Brahman Consciousness. But it is not that in its purity, because it, as the other two states are both associated with ignorance (Avidya) the first two with Vikṛiti, and the last with Prakṛiti.**

1 This state, when nothing in dreamt, is rarer than is generally supposed.

2 See Patanjala Yoga-Sutra: Sukham aham asvapsam na kinCid avediṢam iti smaranatat.

3 Abhavapratyayalambanavrittir nidra. See also Prapanchasara Tantra: Atmajairudyuktataya nairakulyam bhavet Suṣuptir api (Ch. XIX. Vol. III, of Tantrik Texts).

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(Avidya) the first two with Vikṛiti, and the last with Prakṛiti. Beyond, therefore, the state there is the "fourth" (Turiya). Here the pure experience called Śuddhavidya is acquired through Samādhi-yoga. **Jīva in the Suṣupti state is said to be in the causal (Kāraṇa) body, and Jīva in the Turiya state is said to be in the great causal (Mahā-Kāraṇa) body.**¹

Beyond this there is, some say, a fifth state, "beyond the fourth" (Turiyatita), which is attained through firmness in the fourth. **Here the Īśvara Tattva is attained. This is the Unmeṣa² state of consciousness, of which the Sādākhyā Tattva is the Nimeṣa.² Passing beyond "the spotless one attains the highest equality," and is merged in the Supreme Śiva.**

The above divisions - Viśva, Tajjasa, and Prajña - are those of the individual Jīva. But there is also the collective or cosmic Jīva, **which is the aggregate of the individual Jivas of each particular state.³ In the macrocosm these collective⁴ Jivas are called Vaiśvānara** (corresponding to the

1 Bhaskararaya in his Comm. on Lalitāsays: Ata eva Suṣupti- daṢapannajivopaddeh KāraṇaŚarīratvena turiyadaṢapannajivopaddeh MahāKāraṇaŚarīratvena vyavaharah.

Inasmuch as the Jīva in the Suṣupti state is possessed of the KāraṇaŚarīra (causal body) the same Jīva in the Turiya state is understood to be possessed of the Great Causal Body (MahāKāraṇaŚarīratvena

vyavaharah).

2 Opening and closing of the eyes (of consciousness); the latter is the last stage before the perfect Śiva-consciousness is gained.

3 Accounts vary in detail according as a greater or less number of stages of ascent are enumerated. Thus Nirvāṇa Tantra, cited in Comm. to v.48 post, says the Paramātma is the Devatā in the Turiya state;

and Prapanchasara Tantra (Ch. XIX) says Jagrat is Bīja, Svapna is Bindu, Suṣupti is Nāda, Turiya is Śakti, and the Laya beyond is Śanta.

4 The nature of the collectivity is not merely a summation of units, but a collectivity the units of which are related to one another as parts of an organized whole.

Thus Hiranyagarbha is he who has the consciousness

of being all the Jivas. Samashtyabhimani Hiranyagarbhat- jnakah (Bhaskararaya, op. cit., v. 61). He is the aggregate of these Jivas.

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individual Viśva body), Hiranyagarbha, and Sūtrātma¹ (corresponding to the individual Taijasa body); and Īśvara is the name of the collective form of the Jivas described as Prājña. Cosmically, these are the conscious Lords of the objective, subjective, and causal worlds, beyond which there is the Supreme Consciousness.

Supreme Yoga-experience and Liberation is attained by passing beyond the first three states of ordinary experience. The Yoga-process is a return-movement to the Source which is the reverse of the creative movement therefrom.

The order of production is as follows : Buddhi, then Ahaṁkāra, from the latter the Manas, Indriya and Tanmātra and from the last the Bhūta. As the seat of the Source is in the human body the cerebrum in which there is the greatest display of Consciousness, the seat of Mind is between the eyebrows and the seats of Matter in the five centres from the throat to the base of the spine. Commencement of the return movement is made here and the various kinds of Matter are dissolved into one another, and then into Mind and Mind into Consciousness as described later in Chapter V. To the question whether man can here and now attain the supreme state of Bliss, the answer in Yoga is "yes".

1 There is said to be this distinction between the two, that the Paramātma manifested as the collective Antahkaraṇa is Hiranyagarbha, as the collective Prāṇa it is called Sūtrātma. When manifest through these two vehicles without differentiation it is Antaryāmin, See Bhaskararaya, loc. cit.

IV Chapter MANTRA

REFERENCE is made in the Text and in this Introduction to Śabda, Varṇa, Mantra. It is said that the letters (Varṇa) of the alphabet are distributed throughout the bodily centres on the petals of the lotuses, as is shown on Plates II-VII. In each of the lotuses there is also a Seed- Mantra (Bīja) of the Tattva of the centre, **Kuṇḍalinī is both Light (Jyotirmayī) and Mantra (Mantramayī),¹** and Mantra is used in the process of rousing Her.

There is perhaps no subject in the Indian Śāstrawhich is less understood than Mantra. The subject is so important a part of the Tantra-Śāstrathat its other title is Mantra-Śāstra. Commonly Orientalists and others describe Mantra as "prayer," "forMūlae of worship," "mystic syllables," and so forth. Mantra science may be well founded or not, but even in the latter case it is not the absurdity which some suppose it to be. Those who think so might except Mantras which are prayers, and the meaning of which they understand, for with prayer they are familiar. But such appreciation itself shows a lack of understanding. There is nothing necessarily holy or prayerful about a Mantra, Mantra is a power (Mantra-Śakti) which lends itself impartially to any use. **A man may be injured or killed by Mantra;² by Mantra a kind of union with the physical**

1 The first is the subtle, the second the gross form. See as regards the subject-matter of this Chapter the Author's "Garland of Letters".

2 As in Maranam and other of the śatkarma. To quote an example which I have read in an account of an author nowise "suspect" as an Occultist, Theosophist, etc. - General J. T. Harris noticed a scorpion close to the foot of a Sadhu. "Don't move," he said; "there is a scorpion by your foot." The Sadhu leaned over, and when he saw the scorpion he pointed at it with his fingers, on which the animal immediately and in the presence of the General shrivelled up and died. "You seem to have some powers already," the General said; but the Sadhu simply waived the matter aside as being of no importance ("China Jim" : "Incidents in the Life of a Mutiny Veteran," by Major-General J. T. Harris, p. 74. Heinemann).

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A man may be injured or killed by Mantra; by Mantra a kind of union with the physical Śakti is by some said to be effected;¹ by Mantra in the initiation called Vedhadīkṣa there is such a transference of power from the Guru to the disciple that the latter swoons under the impulse of it;² by Mantra the Homa fire may and, according to ideal conditions, should be lighted;³ by Mantra man is saved, and so forth. Mantra, in short, is a power (Śakti); power in the form of Sound. The root "man" means "to think".

The creative power of thought is now receiving increasing acceptance in the West. **Thought-reading, thought-transference, hypnotic suggestion, magical projections (Mokṣaṇa), and shields (Grahana),⁴** are becoming known and practised, not always with good results. The doctrine is ancient in India, and underlies the practices to be found in the Tantras, some of which are kept in general concealed to

1 An extraordinary use to which it is put, I am informed by some worshippers of the Bhairava Mantra. The man projects the Mantra to the woman, who then experiences the sensation of a physical union. The Viṣṇu Purāṇa speaks of generation by will power.

2 As the Kulārṇava-Tantra says, and as may be readily understood, such a Guru is hard to get. The disciple who receives this initiation gets all the powers of his initiator. It is said that there are Gurus who can at once make their disciples fit for the highest aims.

3 As is stated to have actually happened lately in the house of a friend of a collaborator of mine. A man is alleged to have lit the fuel in Kuṣāṇḍikā-Homa simply by Mantra and the Bīja of fire ("Ram") without recourse to light or match.

4 This Sanskrit term expresses not so much a "fence" to which use a Kavacha is put, but the knowledge of how a man may "catch" a Mantra projected at him.

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prevent misuse.¹ What, however, is not understood in the West is the particular form of Thought-science which is Mantra-vidyā. Those familiar with Western presentment of **similar subjects will more readily understand**² when I say that, according to the Indian doctrine here described, **thought (like mind, of which it is the operation) is a Power or Śakti . It is, therefore, as real, as outer material objects.** Both are projections of the creative thought of the World-thinker. The root "man," which means 'to think', is also the root of the Sanskrit word for "Man," who alone of all creation is properly a thinker. Mantra is the manifested Śabdabrahman.

But what is Śabda or "sound"? Here the Śakta-Tantra Śāstra follows the Mimamsa doctrine of Śabda, with such modifications as are necessary to adapt it to its doctrine of Śakti . Sound (Śabda), which is a quality (Guṇa) of ether (Ākāśa), and is sensed by hearing, is twofold - namely, lettered (Varnātmaka Śabda) and unlettered, or **Dhvani (Dhvanyātmaka Śabda).**³ The latter is caused by the striking of two things together, and is meaningless. Śabda, on the contrary, which is Anāhata (a term applied to the Heart Lotus), is that Brahman sound which is not caused by the striking of two things together. Lettered sound is composed of sentences (Vākya), words (Pada), and letters (Varṇa).

1 In the Samhitā called Kulārṇava (not the Tantra of that name) Śiva, after referring to some terrible rites with the flesh of black cats, bats, and other animals, the soiled linen of a Chandala woman, the shroud of a corpse, and so forth, says: "Oh, Parvati, my head and limbs tremble, my mouth is dried" (Hṛdaya m kampate mama, gaṭrani mama kampante, mukham shushyate Parvati), adding : "One must not speak of it, one must not speak, one must not speak, again and again I say it must not be spoken of" (Na vaktavyam na vaktavyam na vaktavyam punah punah).

2 It is because the Orientalist and missionary know nothing of occultism, and regard it as superstition, that their presentment of Indian teaching is so often ignorant and absurd.

3 This Dhvani is the gross body of the Mantra. See the Author's "garland of Letters".

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letters (Varṇa). **Such sound has a meaning.**¹ **Śabda manifesting as speech is said to be eternal.**² This the Naiyāyikas deny, saying that it is transitory. A word is uttered, and it is gone. This opinion the Mīmāṃsā denies, saying that **the perception of lettered sound must be distinguished from lettered sound itself.**³ Perception is due to Dhvani caused by the striking of the air in contact with the vocal organs - namely, the throat, palate and tongue. Before there is Dhvani there must be the striking of one thing against another. It is not the mere striking which is the lettered Śabda. This manifests it. The lettered sound is produced by the formation of the vocal organs in contact with air, which formation is in response to the mental movement or idea, which by **the will thus seeks outward expression in audible sound.**⁴ It is this perception which is transitory, for the Dhvani which manifests ideas in language is such. But lettered sound, as it is in itself - is eternal. It was not produced at the moment it was perceived. It was only manifested by the Dhvani. It existed before, as it exists after, such manifestation, just as a jar in a dark room which is revealed by a flash of lightning is not then produced, nor does it cease to exist on its ceasing to be perceived through the disappearance of its manifester, the lightning. The air in contact with the voice organs reveals sound in the form of the letters of the alphabet, and

1 When the word "Ghata" is uttered, then there arises in the mind the idea of a jar. "When the Mantra of a Divinity is uttered there arises the idea of the Deity whose name it is.

2 Not as audible sounds (Dhvani), but as that which finds auditory expression in audible sounds. The sensible expressions are transient. Behind them is the eternal Logos (Śabda-Brahman), whose manifestation they are.

3 Samantu tatra darśanam ("But alike is the perception thereof").

4 This is only one form in which letters find sensible expression. Thus writing gives visual expression, and to the blind perforated dots give tactual expression.

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their combinations in words and sentences. The letters are produced for hearing by the effort of the person desiring to speak, and become audible to the ear of others through the operation of unlettered sound or Dhvani. The latter being a manifester only, lettered Śabda is something other than its manifester.

Before describing the nature of Śabda in its different forms of development it is necessary to understand the Indian psychology of perception. At each moment the Jīva is subject to innumerable influences which from all quarters of the universe pour upon him. Only those reach his Consciousness which attract his attention, and are thus selected by his Manas. The latter attends to one or other of these sense impressions, and conveys it to the Buddhi. **When an object**

(Artha) is presented to the mind and perceived, the latter is formed into the shape of the object perceived. This is called a mental Vṛtti (modification), which it is the object of Yoga to suppress. The mind as a Vṛtti is thus a representation of the outer object. But in so far as it is such representation it is as much an object as the outer one. The latter - that is, the physical object - is called the gross object (Sthūla artha), and the former or mental impression is called the subtle object (Sūkṣma artha). But besides the object there is the mind which perceives it. It follows that the mind has two aspects, in one of which it is the perceiver and in the other the perceived in the form of the mental formation (Vṛtti) which in creation precedes its outer projection, and after the creation follows as the impression produced in the mind by the sensing of a gross physical object. The mental impression and the physical object exactly correspond, for the physical object is, in fact, but a projection of the cosmic imagination, though it has the same reality as the mind has; no more and no less. The mind is thus both cognizer (Grāhaka) and cognized (Grāhya), revealer (Prakāśaka) and revealed (Prakaśya), denoter (Vācaka) and denoted (Vāchya).

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(Prakashya), denoter (Vachaka) and denoted (Vachya). When the mind perceives an object it is transformed into the Shape of that object. So the mind which thinks of the Divinity which it worships (Ishta- Devatā) is at length, through continued devotion, transformed into the likeness of that Devatā. By allowing the Devatā thus to occupy the mind for long it becomes as pure as the Devatā. This is a fundamental principle of Tantrik Sādhana or religious practice. The object perceived is called Artha, a term which comes from the root "Ri," which means to get, to know, to enjoy. Artha is that which is known, and which therefore is an object of enjoyment. The mind as Artha - that is, in the form of the mental impression - is a reflection of the outer object or gross Artha. As the outer object is Artha, so is the interior subtle mental form which corresponds to it. That aspect of the mind which cognizes is called Śabda or Nāma (name), and that aspect in which it is its own object or cognized is called Artha or Rūpa (form). The outer physical object of which the latter is, in the individual, an impression is also Artha or Rūpa, and spoken speech is the outer Śabda. Subject and object are thus from the Mantra aspect Śabda and Artha - terms corresponding to the Vedāntic Nāma and Rūpa, or concepts and concepts objectified. As the Vedānta says, the whole creation is Nāma and Rūpa. Mind is the power (Śakti), the function of which is to distinguish and identify (Bheda-samsarga-vṛitti Śakti).

Just as the body is causal, subtle and gross, so is Śabda, of which there are four states (Bhāva), called Parā, Paśyantī, Madhyama and Vaikharī - terms further explained in Section V of this Introduction. Parā sound is that which exists on the differentiation of the Mahābindu before actual manifestation. This is motionless causal Śabda in Kuṇḍalinī in the Mūlādhāra centre of the body. That aspect of it in which it commences to move with a general - that is, non-particularized - motion (Sāmānya-spanda) is Paśyantī, whose place is from the Mūlādhāra to the Maṇipūra Cakra, the next centre.

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non-particularized - motion (Sāmānya-spanda) is Paśyantī, whose place is from the Mūlādhāra to the Maṇipūra Cakra, the next centre. It is here associated with Manas. These represent the motionless and first moving Īśvara aspect of Śabda. Madhyama sound is associated with Buddhi. It is Hiranyagarbha Śabda (Hiranyagarbha-rūpā) extending from Paśyantī to the heart. Both Madhyama sound, which is the inner "naming" by the cognitive aspect of mental movement, as also its Artha or subtle (Sūkṣma) object (Artha), belong to the mental or subtle body (Sūkṣma or Liṅga Śarīra). Perception is dependent on distinguishing and identification. In the perception of an object that part of the mind which identifies and distinguishes, or the cognizing part, is subtle Śabda, and that part of it which takes the Shape of the object (a Shape which corresponds with the outer thing) is subtle Artha. The perception of an object is thus consequent on the simultaneous functioning of the mind in its twofold aspect as Śabda and Artha, which are in indissoluble relation with one another as cognizer (Grāhaka) and cognized (Grāhya). Both belong to the subtle body. In creation Madhyamā-Śabda first appeared. At that moment there was no outer Artha. Then the cosmic mind projected this inner Madhyama Artha into the world of sensual experience, and named it in spoken speech (Vaikharī-Śabda). The last or Vaikharī Śabda is uttered speech developed in the throat issuing from the mouth. This is Virāt-Śabda. Vaikharī-Śabda is therefore language or gross lettered sound. Its corresponding Artha is the physical or gross object which language denotes. This belongs to the gross body (Sthūla Śarīra). Madhyama Śabda is mental movement or ideation in its cognitive aspect, and Madhyama Artha is the mental impression of the gross object. The inner thought-movement in its aspect as Śabdārtha, and considered both in its knowing aspect (Śabda) and as the subtle known object (Artha), belong to the subtle body (Sūkṣma Śarīra).

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the subtle known object (Arthā), belong to the subtle body (Sūkṣma Śarīra). The cause of these two is the first general movement towards particular ideation (Paśyantī) from the motionless cause, Para-śabda, or Supreme Speech. Two forms of inner or hidden speech, causal and subtle, accompanying mind movement, thus precede and lead up to spoken language. The inner forms of ideating movement constitute the subtle, and the uttered sound the gross, aspect of Mantra, which is the manifested Śabdabrahman.

The gross Śabda, called Vaikharī or uttered speech, and the gross Artha, or the physical object denoted by that speech, are the projection of the subtle Śabda and Artha through the initial activity of the Śabda-Brahman into the world of gross sensual perception. **Therefore in the gross physical world Śabda means language - that is, sentences, words and letters, which are the expression of ideas and are Mantra.** In the subtle or mental world Madhyama Śabda is the mind which "names" in its aspect as cognizer, and Artha is the same mind in its aspect as the mental object of its cognition. It is defined to be the outer in the form of the mind. It is thus similar to the state of dreams (Svapna): as Para-śabda is the causal dreamless (Suṣupti) and Vaikharī the waking (Jagrat) state. Mental Artha is a Saṁskāra, an impression left on the subtle body by previous experience, which is recalled when the Jīva re-awakes to world experience and recollects the experience temporarily lost in the cosmic dreamless state (Suṣupti) which is dissolution (Mahā-pralaya). What is it which arouses this Saṁskāra? As an effect (Kārya) it must have a cause (Kāraṇa). This Kāraṇa is the Śabda or name (Nāma), subtle or gross, corresponding to that particular Artha. *When the word*

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When the word "Ghata" is uttered this evokes in the mind the image of an object - a jar- just as the presentation of that object does. In the Hiranyagarbha state Śabda as Saṁskāra worked to evoke mental images. The whole world is thus Śabda and Artha - that is, name and form (Nāma Rūpa). Those two are inseparably associated. There is no Śabda without Artha or Artha without Śabda. The Greek word Logos also means thought and word combined. There is thus a double line of creation, Śabda and Artha, ideas and language together with their objects. Speech, as that which is heard, or the outer manifestation of Śabda, stands for the Śabda creation. The Artha creation are the inner and outer objects seen by the mental or physical vision. From the cosmic creative standpoint the mind comes first, and from it is evolved the physical world according to the ripened Saṁskāras, which led to the existence of the particular existing universe. Therefore, the mental Artha precedes the physical Artha, which is an evolution in gross matter of the former. This mental state corresponds to that of dreams (Svapna) when man lives in the mental world only. After creation, which is the waking (Jagrat) state, there is for the individual an already existing parallelism of names and objects.

Uttered speech is a manifestation of the inner naming or thought. This thought-movement is similar in men of all races. When an Englishman or an Indian thinks of an object, the image is to both the same, whether evoked by the object itself or by the utterance of its name. Perhaps for this reason a thought-reader whose cerebral centre is in rapport with that of another may read the hidden "speech" - that is, the thought of one whose spoken speech he cannot understand. Thus, whilst the thought-movement is similar in all men, the expression of it as Vaikharī-Śabda differs. According to tradition, there was once a universal language. According to the Biblical account, this was so before the confusion of tongues at the Tower of Babel. Nor is this unlikely when we consider that difference in gross speech is due to difference of races evolved in the course of time. *If the instruments by,*

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If the instruments by, and conditions under, which thought is revealed in speech were the same for all men, then there would be but one language. But now this is not so. Racial characteristics and physical conditions, such as the nature of the vocal organs, climate, inherited impressions, and so forth, differ. Therefore, so also does language. But for each particular man speaking any particular language the uttered name of any object is the gross expression of his inner thought-movement. It evokes that movement and again expresses it. It evokes the idea and the idea is Consciousness as mental operation. That operation can be so intensified as to be itself creative. This is Mantra-chaitanya.

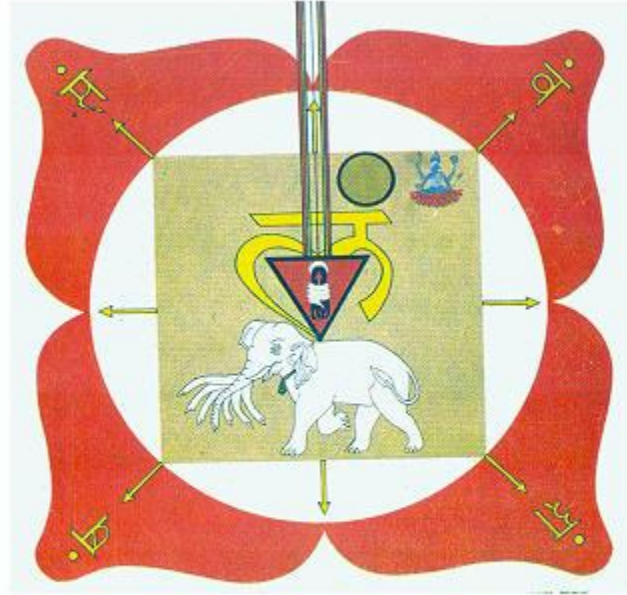
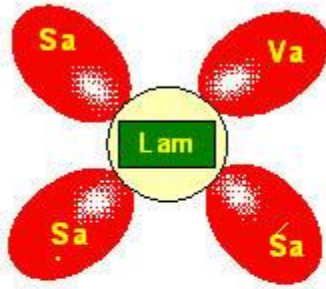
From the above account it will be understood that, when it is said that the "letters" are in the six bodily Cakras, it is not to be supposed that it is intended to absurdly affirm that the letters as written shapes, or as the uttered sounds which are heard by the ear, are there. The letters in this sense - that is, as gross things - are manifested only in speech and writing. This much is clear. But the precise significance of this statement is a matter of great difficulty. There is, in fact, no subject which presents more difficulties than Mantravidya, whether considered generally or in relation to the particular matter in hand. In the first place, one must be constantly on guard against falling into a possible trap - namely, the taking of prescribed methods of realization for actualities in the common sense of that term. The former are conventional, the

latter are real. Doubts on this matter are increased by some variations in the descriptive accounts. Thus in some Ganeśa is the Devatā of the Mūlādhāra. In the Text here translated it is Brahmā. Similarly this Text gives Dakinī in the Mūlādhāra as the Devatā of the Asthi Dhātu (bony substance). When sitting in the prescribed Āsana (posture), the bones are gathered up around this Cakra, and, moreover, from it as the centre of the body the bones run up and downwards.

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the body the bones run up and downwards. Another account, however, **given to me places Devī Śakini here.**¹ Mistakes have also to be reckoned with, and can only be **ascertained and rectified by a comparison of several MSS.**² Again, four letters are said to be on the petals of the Mūlādhāra Lotus - namely, **Va, Śa, Ṣa, and Sa** (= व श ष स).

Muladhara letters on the lotus petals with DharA bija Mantra, Lam



Muladhara Chakra

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Why are these said to be there? Various statements have been made to me. As there are certain letters which are ascribed to each form of sensible matter (Bhūta), it seems obvious to suggest that the **Earth letters** (Pārthiva-Varna) are in the Earth centre. But an examination on this basis does not bear the suggestion out. Next, it is said that the letters have colours, and the letters of a particular colour are allocated to the lotuses of the same colour. The Text does not support this theory. It has been said that certain letters derive from certain Devatas. But the letters produce the Devatā, for these are the Artha of Mantra as Śabda. I have been also told that the letters are placed according to their seat of pronunciation (Uccāraṇa). But it is replied that **the Mūlādhāra is the common source of this (Uchcharanasthana) for all.**³ Again, it is said that the

¹ This account, which may be compared with that of the Text, is as follows:

Bone (Asthi-dhātu): Mūlādhāra Cakra ; Devī Śakini.
Fat (Meda- dhātu) : Svādhiṣṭhāna-Cakra ; Devī Kākinī.
Flesh (Mamsa- dhātu): Maṇipūra-Cakra ; Devī Lākinī.
Blood (Rakta- dhātu): Anāhata-Cakra ; Devī Rākinī.
Skin (Tvak- dhātu): Viśuddha-Cakra ; Devī Dākinī.
Marrow (Majjā- dhātu): Ājñā-Cakra ; Devī Hākinī.

In the Sahasrāra Padma are all Dhātus beginning with Śukra (semen).

² Thus in the text given me, from which I quote, the four letters of the Mūlādhāra are given as Va, Śa, Śa Sa and La (= व श ष स ल). The latter should, according to other accounts, be Sa.

³ This is true, but nevertheless there may be special seats of pronunciation for each letter or class of letters. As apparently supporting this suggestion it may be noted that the vowel sounds are placed in the throat centre, and Ha and Kṣa (= ह क्ष) above.

Again, it is said that the letters on the petals are Bijas or seed-mantras of all activities (Kriyā) connected with the Tattva of the centre, each letter undergoing variations according to the vowels.¹ All beings in Pṛthivī (Earth) Tattva, should be meditated upon in the Mūlādhāra. Here are therefore (as we might expect), the organs of feet (Padendriya), the action of walking (GamanaKriyā), smell (Gandha), the quality of Pṛthivī, the sense of smell (Ghrana), **Nivritti Kala,**² and Brahmā (Lord of the Tattva). But we are also told that the letters Va, Śa, Śa, and Sa are the **Ātmā and Bījas of the four Vedas,**³ **of the four Yugas,**⁴ **of the four oceans,**⁵ which are therefore called ChaturVarṇatmaka, or in the self of the four letters. It is true that the four Vedas are in, and issue from, Para-śabda, the seat of which is the Mūlādhāra. For Veda in its primary sense is the world as idea in the mind of the creative Brahman, portions of which have been revealed to the Rishis (seers) and embodied in the four Vedas. But. why should Va be the seed of the Rigveda, Śa of the Yajurveda, and so forth? The ritual explanation, as given in the Rudrayamala (xiv. 73, xv.2, xvi.1,2) is that the petal Va is Brahmā (RajoGuṇa), and is the Bīja of Rik; Śa is Viṣṇu (Sattva-Guṇa), and in the Śa, being Puṇḍarikātma, and is the Bīja of Yajus; Śa is Rudra (Tamo-guṇa), and is the Bīja of Sāma, Sa is the Bīja of Atharva, as it is **the Bīja of Śakti .**⁶ These four are in Para-śabda in Mūlādhāra. It seems to me (so far as my studies in

1 I am informed that the subject is dealt with in detail Kuṇḍalinī-kalpataru and in particular in the Adiyātma-s{gara, neither of which MSS, have I yet seen.
2 See. Author's "Garland of Letters" (Kalās of the Śakti s). Samāna-Vāyu is also located here.

3 Va of Ṛk, Śa of Yajus, Śa of Sama and Sa of Atharva-Veda.

4 The four ages - Satya, Treta, Dvāpara and Kali.

5 Of Sugarcane juice, wine, ghee (Ghṛita), milk,

6 See Rudra-yāmala XVII, where priority is given to Atharva as dealing with Ācāra of Śakti . From Atharva arose Sāma, from Sāma, Yajus, and from the latter Ṛk.

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It seems to me (so far as my studies in the Śāstra have yet carried me) that the details of the descriptions of the centres are of two kinds. There are, firstly, certain facts of objective and universal reality. Thus, for example, there are certain centres (Cakra) in the spinal column. The principle of solidity (Pṛthivī Tattva) is in the lowest of such centres, which as the centre of the body contains the static or potential energy called Kuṇḍalinī-Śakti . **The centre as a lotus is said to have four petals, because of the formation and distribution of the Yoga-nerve**¹ (Nādi) at that particular point. Solidity is denoted aptly by a cube, which is the diagram (Yantra) of that centre. **The consciousness of that centre as Devatā is also aptly borne on an elephant, the massive solidity of which is emblematical of the solid earth principle (Pṛthivī).** The forces which go to the making of **solid matter may, by the Yogi, be seen as yellow.** It may be that particular substances (Dhātu) of the body and particular Vṛtti qualities) are connected with particular Cakras, and so forth.

There are, however, another class of details which have possibly only symbolical reality, and which are placed before the Sādhaka for **the purposes of instruction and meditation only.**² The letters as we know them - that is, as outer speech - are manifested only after passing through the throat. They cannot therefore exist as such in the Cakras. But they are said to be there. They are there, not in their gross, but in their subtle and causal forms. It is these subtle forms which are called Mātrikā. But as such forms they are Śabda of and as ideating movements, or are the cause thereof. Consciousness, which is itself (Svarūpa) soundless (Nih-śabda), in its supreme form (Para-śabda)

1 The term "nerve" is used for default of another equivalent. These Nādis, called Yogā-Nādis, are not, like the Nādis of physiology, gross things, but subtle channels along which the life-force works in bodies.

2 See the Demchog Tantra, published as the seventh volume of "Tāntrik Texts".

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Consciousness, which is itself (Svarūpa) soundless (Nih-śabda), in its supreme form (Para-śabda) **assumes** a general undifferentiated movement (Sāmānya-spanda), then a differentiated movement (Viśeṣa-spanda), issuing in clearly articulate speech (Spaṣṭa-tara-spanda). The inner movement has outer correspondence with that issuing from the lips by the aid of Dhvani. This is but the Mantra way of saying that Consciousness moves as Śakti , and appears as subject (Śabda) and object (Artha) at first in the subtle form of Mind and its contents generated by the Saṁskāras, and then in the gross form of language as the expression of ideas and of physical objects (Artha), which the creative or Cosmic Mind projects into the world of sensual experience to be the source of impressions to the individual experiencer therein.

It is true that in this sense the letters, as hidden speech or the seed of outer speech, are in the Cakras, but the allocation of particular letters to particular Cakras is a matter which, if it has a real and not merely symbolical significance, must receive the explanation given in my "Śakti and Śakta".

In each of the Cakras there is also a Bīja (seed) Mantra of each of the Tattvas therein. They are the seed of the Tattva, for the latter springs from and re-enters the former. **The Natural Name of anything is the sound which is produced by the action of the moving forces which constitute it. He therefore, it is said, who mentally and vocally utters with creative force the natural name of anything, brings into being the thing which bears that name. Thus "Ram" is the Bīja of fire in the Maṇipūra-Cakra.** This Mantra "Ram" is said to be the expression in gross sound (Vaikharī-Śabda) of the subtle sound produced by the forces constituting fire. The same explanation is given as regards "Lam" in the Mūlādhāra, and the other Bījas in the other Cakras. **The mere utterance,¹ however, of "Ram" or any other Mantra is nothing but a movement of the lips.**

¹ The mind must in worship with form (Sākāra) be centred on the Deity of Worship (Iṣṭadevatā); and in Yoga on the light form (Jyotir- Maya-Rūpa). It is said, however, that mere repetition of a Mantra without knowing its meaning will produce some benefit or that which arises from devotion. The subject of natural Name is dealt with in the author's "Garland of Letters".

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When, however, **the Mantra is "awakened"¹** (Prabudha) - that is, when there is Mantra-caitanya (Mantra-consciousness) - then the Sādhaka can make the Mantra work. Thus in the case cited the Vaikharī Śabda, through its vehicle Dhvani, is the body of a power of Consciousness which **enables the Mantrin to become the Lord of Fire.²** However this may be, in all cases it is the creative thought which ensouls the uttered sound which works now in man's small "magic," just as it first worked in the "grand magical display" of the World creator. His thought was the aggregate, with creative power, of all thought. Each man is Śiva, and can attain His power to the degree of his ability to consciously realize himself as such. **For various purposes the Devatas are invoked. Mantra and Devatā are one and the same. A Mantra-Devatā is Śabda and Artha, the former being the name, and the latter the Devatā whose name it is. By practice (Japa) with the Mantra the presence of the Devatā is invoked, Japa or repetition of Mantra is compared to the action of a man shaking a sleeper to wake him up. The two lips are Śiva and Śakti . Their movement is the coition (Maithuna) of the two. Śabda which issues therefrom is in the nature of Seed or Bindu. The Devatā thus produced is, as it were, the "son" of the Sādhaka.**

¹ Thought is not then only in the outer husk, but is vitalized through its Conscious centre.

² Some attain these powers through worship (Upāsana) of Agni Vetāla, a Devayoni; some of Agni Himself. The former process, which requires 12,000 Japa, is given in Śābara-tantra. In the same way objects are said to be moved, though at a distance from the operator, by the worship of Madhumatī-Devī. A higher state of development dispenses with all outer agents.

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It is not the Supreme Devatā (for it is actionless) who appears, but in all cases an emanation produced by the Sādhaka for his benefit only.¹ In the case of worshippers of Śiva a Boy-Śiva (Bāla Śiva) appears, who is then made strong by the nurture which the Sādhaka gives to his creation. The occultist will understand all such symbolism to mean that the Devatā is a form of the consciousness of the Sādhaka which the latter arouses and strengthens, and gains good thereby. It is his consciousness which becomes the boy Śiva, and when strengthened the full-grown Divine power itself. **All Mantras are in the body as forms of consciousness (Vijñāna-rūpa).** When the Mantra is fully practised it enlivens the Saṁskāra, and the Artha appears to the mind. Mantras are thus a form of the Saṁskāra of Jivas, the Artha of which becomes manifest to the consciousness which is fit to perceive it. The essence of all this is - concentrate and vitalise thought and will power. But for such a purpose a method is necessary - namely, language and determined varieties of practice according to the end sought. These, Mantravidya (which explains what Mantra is) also enjoins.

The causal state of Śabda is called Śabda-Brahman - that is, the Brahman as the cause of Śabda and Artha.

The unmanifest (Avyakta) power or Śabda, which is the cause of manifested Śabda and Artha, **uprises on the differentiation of the Supreme Bindu from Prakṛti in the form of Bindu through the prevalence of Kriyā² Śakti .**

Avyakta Rava or Śabda (unmanifested sound) is the principle of sound as such (Nāda-Mātrā) that is, undifferentiated sound not specialized in the form of letters, but which is, through

¹ If Sūrya (Sun-God) be invoked, it is an emanation which comes and then goes back to the sun.

² See, v.12 : Śāradā.

KriyāŚakti pradhanayah ŚabdaŚabdārtha-Kāraṇam

Prakṛiter bindu rupinyah Śabda-brahmābhavat param.

In plain English this means, in effect, that increasing activity in the Consciousness about to create (Bindu) produces that state in which it is the cause of subject and object, as mind and matter.

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creative activity, the cause of manifested Śabda and Artha.¹ It is the Brahman considered as all-pervading Śabda, undivided, unmanifested, whose substance is Nāda and Bindu, the proximate creative impulse in Para-Śiva and **proximate cause of manifested Śabda and Artha.**² It is the **eternal partless Sphota**³ which is not distinguished into Śabda and Artha, but is the Power by which both exist and are known. Śabda-Brahman is thus the kinetic ideating aspect of the undifferentiated Supreme Consciousness of philosophy, and the Saguṇa Brahman of religion. It is Cit-Śakti vehicled by undifferentiated Prakṛti - Śakti - that is, the creative aspect of the one Brahman who is both transcendent and formless (Nirguṇa), and immanent and **with form (Saguṇa).**⁴ As the **Haṭha-Yoga pradīpikā** **says:**⁵ "Whatever is heard in the form of sound Śakti . The absorbed state (Laya) of the Tattvas (evalutes of Prakṛti)ia.that in **which no form exists.**⁶ So long as there is the notion of Ether, so long is sound heard. The sound. less is called

1 Tena Śabdārtharūpa-viśiṣṭasya Śabda-Brahmātvam avadhāritam (Prāṇa-toṣinī13).

2 See Prāṇa-toṣinī, p.10; Raghava Bhatta, Comm. v.12, Ch. I, Śāradā.

Srishtyunmukha-paramaŚiva-prathamollasamatram akhandō vyak-
to nadabinduMāyā eva vyapako Brahmātmakah Śabdah.

3 Sphota, which is derived from Sphut, to open (as a bud does), is that by which the particular meaning of words is revealed. The letters singly, and therefore also in combination, are non-significant. A word is not the thing, but that through which, when uttered, there is cognition of the thing thereby denoted. That which denotes the thing denoted is a disclosure (Sphota) other than these letters, This Sphota is eternal Śabda.

4 It is to be noted that of five Bhūtas, Ākāśa and Vāyu belonging to the formless division (Amūrta), and the remaining three to the form division (Mūrta). The first is sensed by hearing. Śabda is vibration for the ear as name. Agni, the head of the second division, is sensed as form (Rūpa). Artha is vibration to the eye (mental or physical) as form.

5 Ch. IV, vv.101,102.

6 Yatkinchin nadarupena Shruyate Śakti r eva sa
Yas tattvanto nirakarah sa eva parameshvarah.

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The soundless is called Para-brahman or Paramātma.¹ Śabda-Brahman thus projects itself for the purpose of creation into two sets of movement - namely, firstly, the Śabda (with mental vibrations of cognition) which, passing through the vocal organs, become articulate sound; and, secondly, Artha movements denoted by Śabda in the form of all things constituting the content of mind and the objective world. These two are emanations from the same Conscious Activity (Śakti) which is the Word (Vāk or "Logos"), and are in consequence essentially the same. Hence the connection between the two is permanent. It is in the above sense that the universe is said to be composed of the letters. **It is the fifty**² **letters of the Sanskrit alphabet** which are denoted by the garland of severed human heads which **the naked**³ **Mother, Kali,** dark like a threatening raincloud, wears as She stands amidst bones and carrion beasts and birds in the burning-ground on the white corpse-like (Śavarūpā) body of Śiva. For it is She who "slaughters" - that is, withdraws all speech and its objects into Herself at the time of the **dissolution of all things (Mahāpralaya).**⁴ Śabda-Brahman is the Consciousness (Chaitanya) in all creatures. It assumes the form of Kuṇḍali, and abides in the body of all breathing creatures (Prāṇī), manifesting itself by **letters in the form of prose and verse.**⁵ In the sexual

1 Tavad Akāśasamkalpo yavachchhabdah pravartate
NihŚabdām tatparam Brahmā paramatmeti giyate.

2 Sometimes given as fifty-one.

3 She is so pictured because She is beyond Māyā (Māyātītā). She is the "Bewilderer of all" by Her Māyā, but is Herself unaffected thereby.

This Kālī symbolism is explained in the Svarūpa-vyākhyā of the "Hymn to Kālī" (Karpūrādi Stotra) which I have published as Vol. IX of Tantrik Texts,

4 The same symbolism is given in the description of the Heruka in the Buddhist Demchog Tantra.

5 Caitanyam sarvaBhūtanam Śabdabrahmeti me matih
Tat prapya kundalirūpām praninam dehamadhyagam
Varnatmanavirbhavati gadyapadyadi-bhedatah. (Śāradā-Tilaka,
Ch. I.)

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In the sexual symbolism of the Śākta Tantras, seed (Bindu)¹ issued upon the reversed union² of Mahākala and Mahākālī, which **seed, ripening in the womb of Prakṛiti, issued as Kuṇḍalī in the form of the letters (AKṣara)**. Kuṇḍalī as Mahāmāṭṛikā-sundari has fifty-one coils, which are the Māṭṛikās or subtle forms of the gross letters or Varṇa which is the Vaikharī form of the Śabda at the centres. Kuṇḍalī when with one coil is Bindu; with two, Prakṛti -Puruṣa; with three, the three Śakti s (Icchā, Jñāna, Kriyā) and three Guṇas (Sattva, Rajas, Tamas); with the three and a half She is then actually creative with Vikṛiti ; with four She is the Devī Ekajātā, and so on to Śrīmāṭṛikotpattisundarī **with fifty-one coils³** In the body, unmanifested Para-śabda is in Kuṇḍalī-Śakti . That which first issues from it is in the lowest Cakra, and extends upwards through the rest as Paśyantī, Madhyama and Vaikharī Śabda. **When Śakti first "sees"⁴** She is **Paramā Kalā⁵** in the mother-form (Ambikārūpā), which is supreme speech (Parā vāk) and supreme peace (Paramā Śāntā). She "sees" the manifested Śabda from Paśyantī to Vaikharī. **The Paśyantī⁶** state of Śabda is that in which Icchā Śakti (Will) in the **form of a goad⁷** (Amkuśākāra) is about to display the universe, then

1 The term Bindu also means a drop as of semen.

2 Viparītamāithuna. Śakti is above Śiva, and moving on and in coition with Him because She is the active and He the inert Consciousness.

3 Śakti saṃgama Tantra, first Ullasa Utpattikhanda. When with the ten coils She is the well-known DaśaMahāvidya.

4 The first movement in creation, called IḶṣana ("seeing") in Veda. To see is to ideate.

5 Parama = supreme or first. Kala = Vimarśa -Śakti of Ātmā. She is, as such, the first cause of all the letters.

6 Paśyantī = She who "sees" (IḶṣana).

7 Here the crooked line (Vakrarekha) comes first, and the straight second. Possibly this may be the line rising to form the triangular pyramid.

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in seed (Bīja) form. **This is the Śakti Vāmā.¹** Madhyama Vāk, which is Jñāna (knowledge), and in form of a straight line (Rijurekhā), is Jyesthā Śakti . Here there is the first assumption of form as the Māṭṛikā (Māṭṛikātvam upapannā), for here is particular motion (Viśeṣa- spanda). The Vaikharī state is that of Kriyā Śakti , who is the Devī Raudri, whose **form is triangular²** and that of the universe. As the former Śakti produces the subtle letters of Māṭṛikā which are the **Vāsanā,³** so this last is the Śakti of the **gross letters of words and their objects.⁴** These letters are the Garland of the Mother issuing from Her in Her form as Kuṇḍalinī Śakti , and absorbed by Her in the Kuṇḍalinī-yoga here described.

1 So called because she "vomits forth" the universe (Vamanāt vāmā iti).

2 Śrīṅgātaka - that is, a triangular pyramIdāl figure of three dimensions.

3 That is, Saṃskāra or revived impression, which is the seed of the ideating Cosmic Consciousness.

4 Yoginīhrdaya Tantra. Saṃketa I.

End Chapter on Mantra

Chapter V THE CENTRES OR LOTUSES (CAKRA, PADMA)

At this stage we are in a position to pass to a consideration of the Cakras, which may shortly be described as subtle centres of operation in the body of the Śakti s or Powers of the various Tattvas or Principles which constitute the bodily sheaths. Thus the five lower Cakras from Mūlādhāra to Viśuddha are centres of the Bhūtas, or five forms of sensible matter. The Ājñā and other Cakras in the region between it and the Sahasrāra are centres of the Tattvas constituting the mental sheaths, whilst, **the Sahasrāra or thousand-petalled lotus at the top of the brain, is the blissful abode of Parama Śiva-Śakti which is the state of pure Consciousness.**

A description of the Cakras involves, in the first place, an account of the Western anatomy and physiology of the central and sympathetic nervous systems; secondly, an account of the Tantrik nervous system and Cakras; and, lastly, the correlation, so far as that is possible, of the two systems on the anatomical and physiological side, for the rest is in general peculiar to Tantrik occultism.

The Tantrik theory regarding the Cakras and Sahasrāra is concerned on the physiological side, or Bhogāyatna aspect, with the central spinal system, comprising the brain or encephalon, contained within the skull, and the spinal cord, contained within the vertebral column (Merudaṇḍa). It is to be noted that, just as there are five centres (Cakras)

into five regions, which, commencing from the lowest, are the coccygeal, consisting of four imperfect vertebrae, often united together into one bone called the coccyx; the sacral region, consisting of five vertebrae united together to form a single bone, the sacrum; the lumbar region, or region of the loins, consisting of five vertebrae; the dorsal region, or region of the back, consisting of twelve vertebrae; and the cervical region, or region of the neck, consisting of seven vertebrae. As exhibited by segments, the cord shows different characteristics in different regions. Roughly speaking, these correspond to the regions which are assigned to the governing control of the Mūlādhāra, Svādhiṣṭhāna, Maṇipūra, Anāhata and Viśuddha centres, or Cakras or Lotuses (Padma).

The central system has relation with the periphery through the thirty-one spinal and twelve cranial nerves, which are both afferent and efferent or sensory and motor, arousing sensation or stimulating action. Of the cranial nerves, the last six arise from the spinal bulb (medulla), and the other six, except the olfactory and optic nerves, from the parts of the brain just in front of the bulb. Writers of the Yoga and Tantra schools use the term Nāḍī, by preference, for nerves. They also, it has been said, mean cranial nerves when they speak of Sirās, never using the latter for arteries, as is done **in the medical literature.**¹ It must, however, be noted that the Yoga Nāḍīs are not the ordinary material nerves, but subtler lines of direction along which the vital forces go. The spinal nerves, after their exit from the intervertebral foramina, enter into communication with the gangliated cords of the sympathetic nervous system, which lie on each side of the vertebral column. The spinal cord extends in

¹ Dr. Brojendranath Seal, p. 887, Appendix to Professor Benoy Kumar Sarkar's "Positive Background of Hindu Sociology". The word Dhamanī is also used for nerve. It is to be noted, however, that the present work uses Sirās for other than cranial nerves, for in v. I it calls Iḍa and Piṅgalā Nāḍīs or Sirās.

THE CENTRES OF LOTUSES (CHAKRA, PADMA)¹⁰⁵

the case of man from the upper border of the atlas, below the cerebellum, passing into the medulla, and finally opening into the fourth ventricle of the brain, and descends to the second lumbar vertebra, where it tapers to a point, called the filum terminale. I am told that microscopic investigations by Dr. Cunningham have disclosed the existence of highly sensitive grey matter in the filum terminale which was hitherto thought to be mere fibrous cord. This is of importance, having regard to the position assigned to the Mūlādhāra and the Serpent Power. It is continued in this for a variable distance, and there ends blindly. Within the bony covering is the cord, which is a compound of grey and white brain matter, the grey being the inner of the two, the reverse of the position on the encephalon. The cord is divided into two symmetrical halves, which are connected together by a commissure in the centre of which there is a minute canal called the central spinal canal (**wherein is the Brahmanāḍī**), which is said to be the remnant of **the hollow tube from which the cord and brain were developed.**¹ This canal contains cerebro-spinal fluid. The grey matter viewed longitudinally forms a column extending through the whole length of the cord, but the width is not uniform. There are special enlargements in the lumbar and cervical regions which are due mainly to the greater amount of grey matter in these situations. But throughout the whole cord the grey matter is specially abundant at the junctions of the spinal nerves, so that a necklace arrangement is visible, which is more apparent in the lower vertebrates, **corresponding to the ventral ganglionic chain of the invertebrates.**² The white matter consists of tracts or columns of nerve fibres. At the upper border of the atlas, or first cervical vertebra, the spinal cord passes into the medulla oblongata below the cerebellum.

¹ See Ferrier's "Functions of the Brain".

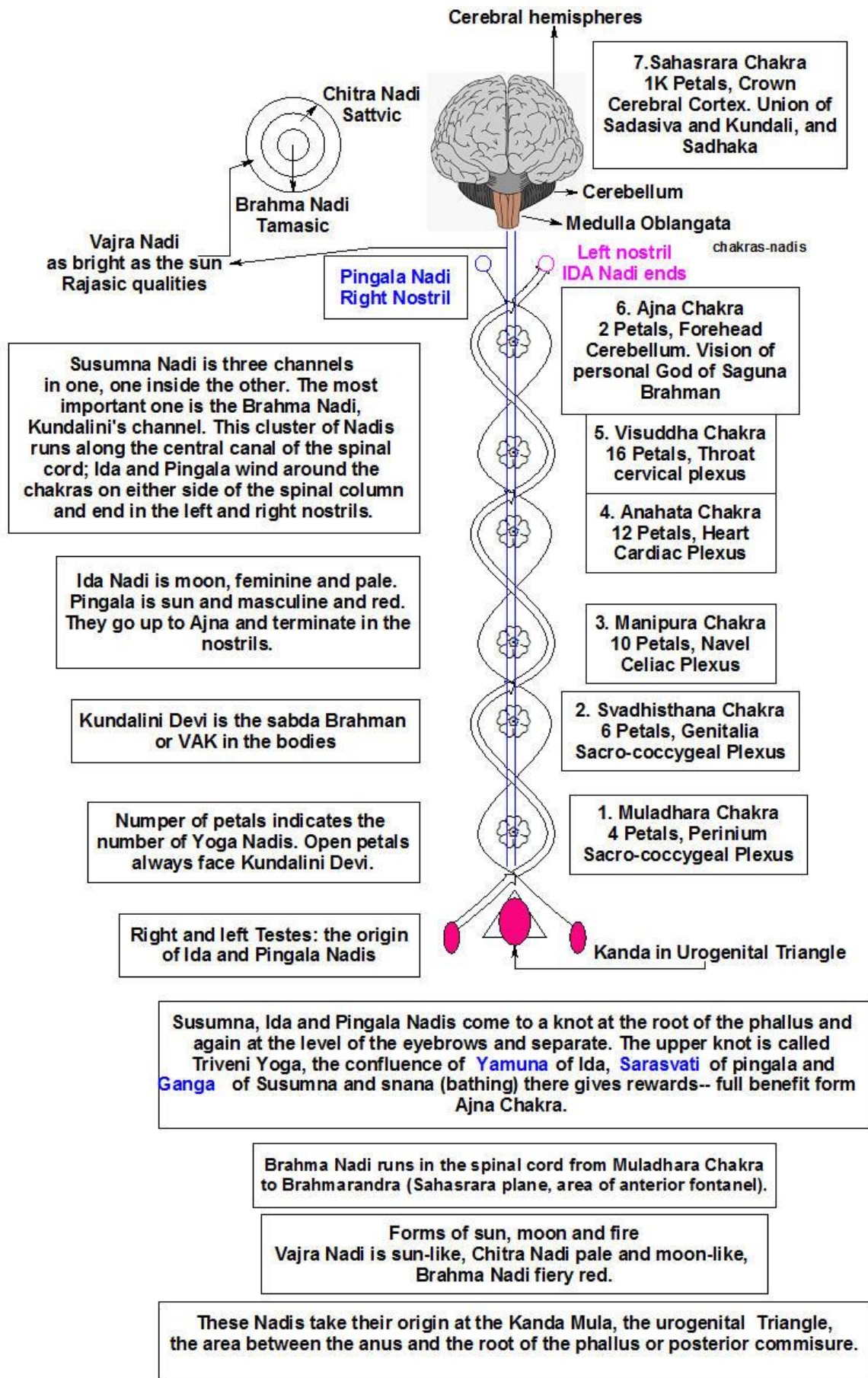
² *Ib.*, 7.

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The centre canal opens into the fourth ventricle of the brain. The cerebellum is a development of the posterior wall of the hindermost of the three primary dilatations of the embryonic cerebro-spinal tube, the fourth ventricle constituting the remnant of the original cavity. Above this is the cerebrum, which with the parts below it is an enlarged and greatly modified upper part of the cerebrospinal nervous axis. The spinal cord is not merely a conductor between the periphery and the centres of sensation and volition, but is also an independent centre or group of centres. There are various centres in the spinal cord which, though to a considerable extent autonomous, is connected together with the higher centres by **the associating and longitudinal tracts of the spinal cord.**¹ All the functions which are ascribed primarily to the spinal centres belong also in an ultimate sense to the cerebral centres. Similarly, all the "Letters" which exist distributed on the petals of the lotuses exist in the Sahasrāra. The centres influence not only the muscular combinations concerned in volitional movements, but also the functions of vascular innervation, secretion, and the like, which have their proximate centres in the spinal cord. The cerebral centres are said, however, to control these functions only in relation with the

manifestations of volition, feeling, and emotion; whereas the spinal centres and the subordinate sympathetic system are said to constitute the mechanism of unconscious adaptation, in accordance with the varying conditions of stimuli which are essential to the continued existence of the organism.

Chakras and Nadis



The medulla, again, is also both a path of communication between the higher centres and the periphery and an independent centre regulating functions of the greatest importance in the system. It is to be noted that the nerve fibres which carry motor impulses descending from the brain to the spinal cord cross over

1 See Ferrier's "Functions of the Brain," p. 80.

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rather suddenly from one side to the other on their way through the spinal bulb (medulla), a fact which has been noted in the Tantras in the description of the Mukta Triveni. The latter is connected by numerous afferent and efferent tracts with the cerebellum and cerebral ganglia. Above the cerebellum is the cerebrum, the activity of which is ordinarily associated with conscious volition and ideation and the origination of voluntary movements. The notion of Consciousness, which is the introspective subject-matter of psychology, must not, however, be confused with that of physiological function. There is therefore no organ of consciousness, simply because "Consciousness" is not an organic conception, and has nothing to do with the physiological conception of energy, **whose inner introspective side it presents.**¹ Consciousness in itself is the Ātmā. Both mind and body, of which latter the brain is a part, are veiled expressions of Consciousness, which in the case of matter is so veiled that it has the appearance of unconsciousness. The living brain is constituted of gross sensible matter (MahāBhūta) infused by Prāṇa or the life-principle. Its material has been worked up so as to constitute a suitable vehicle for the expression of Consciousness in the form of Mind (Antahkaraṇa). As Consciousness is not a property of the body, neither is it a mere function of the brain. The fact that mental consciousness is affected or disappears with disorder of the brain proves the necessity of the latter for the expression of such consciousness, and not that consciousness is inherent alone in brain or that it is the property of the same. On each side of the vertebral column there is a chain of ganglia connected with nerve fibre, called the sympathetic cord (Iḍa and Piṅgalā), extending all the way from the base of the skull to the coccyx.

1 Auguste Forel's "Hygiene of Nerves and Mind." p. 95.

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This is in communication with the spinal cord. It is noteworthy that there is in the thoracic and lumbar regions a ganglion of each chain corresponding with great regularity to each spinal nerve, though in the cervical region many of them appear to be missing; and **that extra large clusters of nervous structure are to be found in the region of the heart, stomach and lungs, the regions governed by the Anāhata, Maṇipūra, and Viśuddha, respectively,** the three upper of the five Cakras hereinafter described. From the sympathetic chain on each side nerve fibres pass to the viscera of the abdomen and thorax. From these, nerves are also given off which pass back into the spinal nerves, and others which pass into some of the cranial nerves; these are thus distributed to the blood-vessels of the limbs, trunk, and other parts to which the spinal or cranial nerves go. The sympathetic nerves chiefly carry impulses which govern the muscular tissue of the viscera and the muscular coat of the small arteries of the various tissues. It is through the sympathetic that the tone of the blood vessels is kept up by the action of the vaso-motor centre in the spinal bulb. The sympathetic, however, derives the impulses which it distributes from the central nervous system; these do not arise in the sympathetic itself. The impulses issue from the spinal cord by the anterior roots of the spinal nerves, and pass through short branches into the sympathetic chains. **The work of the sympathetic systems controls and influences the circulation, digestion and respiration.**¹

The anatomical arrangement of the central nervous system is excessively intricate, and the events which take place in that tangle of fibre, cell and fibril, are, **on the other hand, even now almost unknown.**² And so it has been admitted that in the description of the physiology of the

1 See Poster and Shore's "Physiology," pp.206,207.

1 "Manual of Physiology," by Q.N. Stewart, 5th edition, p. 657 (1906).

2 Ibid.

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central nervous system we can as yet do little more than trace the paths by which impulses may pass between one portion of the system and another, and from the anatomical connections deduce, with more or less probability, the **nature of the physiological nexus which its parts form with each other and the rest of the body.**¹ In a general way, however, there may (it is said) be reasons to suppose that there are nervous centres in the central system related in a special way to special mechanisms, sensory, secretory, or motor, and that centres, such as the alleged genito-spinal centre, for a given physiological action exist in a definite portion of the spinal cord. It is the subtle aspect of such centres as expressions of Consciousness (Caitanya) embodied in various forms of Māyā-Śakti which is here called Cakra. These

are related through intermediate conductors with the gross organs of generation, micturition, digestion, cardiac action, and respiration in ultimate relation with the [Mūlādhāra](#), [Svādhiṣṭhāna](#), [Maṇipūra](#), [Anāhata](#), and [Viśuddha Cakras](#) respectively, just as tracts have been assigned in the higher centres as being in special, even if not exclusive, relation with various perceptive, volitional, and ideative processes.

With this short preliminary in terms of modern Western physiology and anatomy, I pass to a description of the Cakras and Nāḍīs (nerves), and will then endeavour to correlate the two systems.

The conduits of Prāṇik or vital force are the nerves called Nāḍī, which are reckoned to exist in thousands in the body. "As in the leaf of the Ashvattha tree (*Ficus religiosa*), there are minute fibres, so **is the body permeated by Nāḍīs.**"² Nāḍī is said in v.2 to be derived from the root *nad*, or motion.

¹ *Ibid*

² Śāṅḍilya Up., Ch. I, where the Nāḍīs are given and their purification spoken of; Dhyāna-bindu Up.; and as to Suṣumnā see Maṇḍala-Brāhmaṇa Up., First Brāhmaṇa.

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For here the Prāṇa or Life Principle moves. The Bhūtaśuddhi Tantra speaks of 72,000, the Prapanchasara Tantra of 300,000, and the Śiva-Saṁhitā of 350,000; but of these, whatever be their total extent, only a limited number are of importance. Some are gross Nāḍīs, such as the physical nerves, veins and arteries, known to medical science. But they are not all of this gross or physical and visible character. They exist, like all else, in subtle forms, and are known as [Yoga Nāḍīs](#). The latter may be described as subtle channels ([Vivara](#)) of Prāṇik or vital energy. The Nāḍīs are, as stated, the conduits of Prāṇa. Through them its solar and lunar currents run. Could we see them, the body would present the appearance of those maps which delineate the various ocean currents. They are the paths along which Prāṇa-Śakti goes. They therefore belong to the vital science as life-element, and not to the medical Śāstra (Vaidya-Śāstra). Hence the importance of the Sādhana, which consists of the physical purification of the body and its Nāḍīs. Purity of body is necessary if purity of mind is to be gained in its extended Hindu sense. Purification of the Nāḍīs is perhaps the chief factor in the preliminary stages of this Yoga; for just as their impurity impedes the ascent of Kuṇḍalī Śakti, their purity facilitates it. This is the work of Prāṇayāma (v. post).

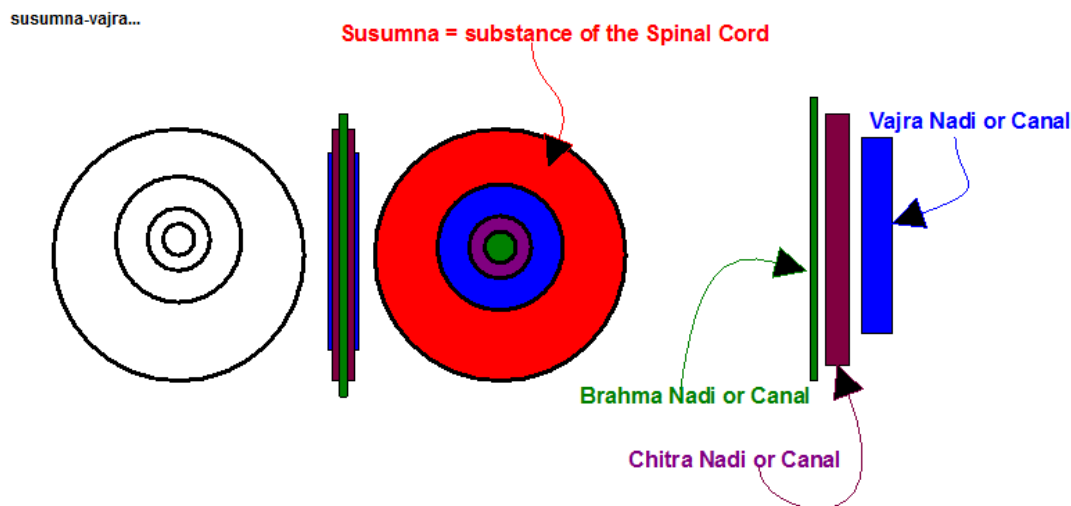
Of these Nāḍīs, the principal are fourteen, and of these fourteen Iḍā, Piṅgalā, and Suṣumnā are the chief. Of these three, again, Suṣumnā is the greatest, and to it all others are subordinate; for by the power of Yoga (Yogabala) Prāṇa is made to go through it, and, passing the Cakras, leave the body through the Brahmā-randhra. It is situated in the interior of the cerebro-spinal axis, the Meru-daṇḍa, or spinal column, in the position assigned to its interior canal, and extends from the basic plexus, the Tattvik centre called the Mūlādhāra, to the twelve-petalled lotus in the pericarp of the Sahasrāra Padma, or thousand-petalled lotus.

THE CENTRES OR LOTUSES (CAKRA, PADMA) 111

Susumna Nadi

Substance of the Spinal Cord is Susumna.
The three Canals inside the substance are Vajra, Chitra and Brahma NADis.
Generally the three Canals are collectively called Susumna Nadi since it is in the substance of Susumna or spinal cord. Of the three, kundali ascends through Brahma Nadi, the Central Canal.

Susumna Nadi consists of the substance of the spinal cord (Fiery Red) within which there are three tubes, tube within a tube. From outside to inside is
Vajra Nadi = Sun and lustrous, the Outer Canal
Chitra Nadi = Moon, Sattvic, Pure Intelligence and Pale, the Middle Canal
Brahma Nadi = the Central Canal



Within the fiery red Tāmasik Suṣumnā is the lustrous Rājasik Vajrā or Vajriṇī Nāḍī, and within the latter the pale nectar- dropping Sāttvik Citrā or Citriṇī. The interior of the latter is called the Brahmā Nāḍī. The first is said to be fire-like (Vahni-svarūpā), the second sun-like (Sūrya-svarūpā), and the **third moon-like (Candra-svarūpa).**¹ These are the **threefold aspect of the Śabdabrahman.** The opening at the end of the Citriṇī Nāḍī is called the door of Brahman (**Brahmā-dvāra**), for through it the **Devī Kuṇḍalī enters to ascend.**² It is along this last-mentioned Nāḍī, known as the Kula-Mārga and the "Royal Road," that the Śakti Kuṇḍalinī is led in the process hereafter described. Outside this nerve are the two Nāḍīs, the pale Iḍa or Śaśī (Moon) and the red Piṅgalā or Mihira (Sun), which are connected with the alternate breathing **from the right to the left nostril and vice versa.**³ The first, which is "feminine" (Śakti -rūpā) and the embodiment of nectar (Amṛta-vigrahā), is on the left; and the second, which is "masculine" as being in the nature of Rudra (Raudrāmikā), is on the right. They both indicate Time or Kāla, and Suṣumnā devours Kāla. For on that path entry is made into timelessness. The three are also known as Ganga (Iḍā), Yamuna (Piṅgalā) and Sarasvatī (Suṣumnā), after the names of the three sacred rivers of India.

¹ Hence She is called in the Lalitā-Sahasranāma (v.106) MūlĀdhārambujarudha. Fire, Sun and Moon are aspects of the differentiated Parabindu or Kāmakalā (v. ante). See the Chapter on Sun, Moon and Fire in "Garland of Letters".

² The sun generally represents poison, and the moon nectar (Śāṅḍilya Up., Ch. I). Both were obtained at the churning of the ocean, and represent the upbuilding and destructive forces of Nature.

³ The Hindus have long known that breathing is done through one nostril for a period of time and then through the other. In Prāṇayāma to make the breathing change one nostril is closed. But the skilled Yogi can shift the breathing at his will without closing a nostril with his fingers. At the moment of death breathing is through both nostrils at one and the same time.

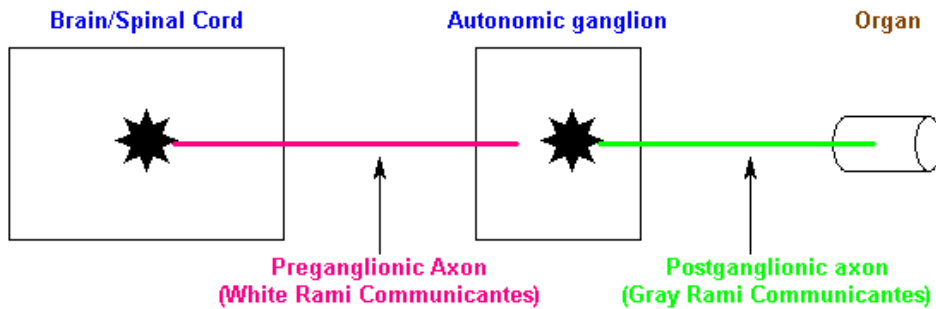
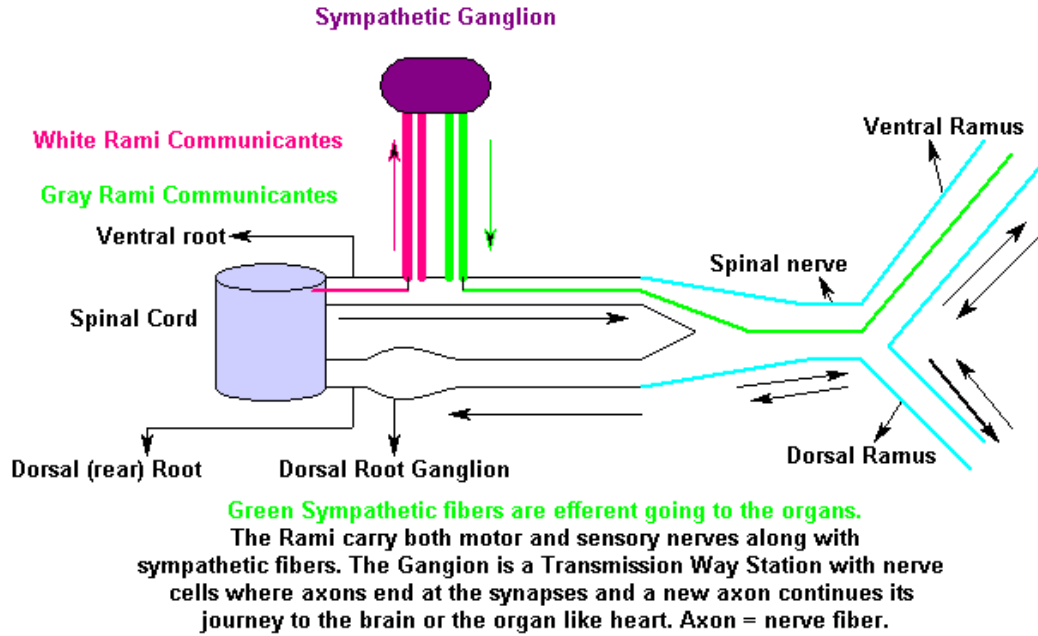
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The Mūlādhāra is the meeting-place of the three "rivers," and hence is called Yukta-triveṇī. Proceeding from the Ādhāra lotus, they alternate from right to left and left to right, thus going round the lotuses. According to another account, their position is that of two bows on either side of the spinal cord. An Indian medical friend tells me that these are not discrepant accounts, but represent different positions according as Iḍa and Piṅgalā exist inside or outside the spinal cord. When they reach the space between the eyebrows known as the Ājñā Cakra, they enter the Suṣumnā, making a plaited knot of three called Muktatriveṇi. The three "Rivers," which are again united at this point, flow separately therefrom, and for this reason the Ājñā Cakra is called Mukta-triveṇī. After separation, the Nāḍī which proceeded from the right testicle goes to the left nostril, and that from the left testicle to the right nostril. It has been said that the distinction made between the heating "Sun" and cooling "Moon" is that which exists between the positive and negative phases of the same subject-matter, positive and negative forces being present in every form of activity. Piṅgalā is thus,

according to this view, the conduit of the positive solar current, and Iḍa of the negative lunar current. **There are also, as we have seen, interior solar and lunar Nāḍīs in the fiery Suṣumnā where the two currents meet.**¹ These are all but microcosmic instances of the vaster system of cosmic matter, every portion of which is composed of three Guṇas (Triguṇātmaka) and the threefold Bindus, which are Sun, Moon, and Fire.

As regards nerve cords and fibres, cranial and spinal nerves, and the connected sympathetic nerves, Dr. Bro-jendranath Seal says: "With the writers on the Yoga, all the Sirās, and such of the Dhamaṇīs as are not vehicles of vital current, metabolic fluid, lymph, chyle, or blood, are cranial nerves, and proceed from the heart through the spinal cord to the cranium.

¹ Similarly, there are three Nāḍīs which in Latāsādhanā are worshipped in the Madanāgāra-viz., Cāndri, Saurī, Āgneyī, representing the sun, moon and fire.



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These cranial nerves include pairs for the larynx and the tongue, for the understanding and use of speech, for the raising and lowering of the eyelids, for weeping, for the sensations of the special senses, etc., a confused and unintelligent reproduction of Sushruta's classification. But the enumeration of the spinal nerves with the connected **sympathetic chain and ganglia is a distinct improvement on the old anatomists.**¹

He then continues: "The Suṣumnā is the central cord in the vertebral Column (Brahmāḍanda or Meru). The two chains of sympathetic ganglia on the left and right are named Iḍa and Piṅgalā respectively. The sympathetic nerves have their main connection with Suṣumnā at the solar plexus (Nabhi Cakra). Of the seven hundred nerve cords of the sympathetic spinal system (see Sangitaratna-kara), **the fourteen most important are:2**

¹ 1. Suṣumnā, in the central channel of the spinal cord.2. Iḍā, the left sympathetic chain, stretching from under the left nostril to below the left kidney in the form of a bent bow.3. Piṅgalā, the corresponding chain on the right.4. Kuhu, the pudic nerve of the sacral plexus, to the left of the spinal cord.5. Gandhari, to the back of the left sympathetic chain, supposed to stretch from below the corner of the left eye to the left leg. It was evidently supposed that some nerves of the cervical plexus came down through the spinal cord and joined on to the great sciatic nerve of the sacral plexus.

1 P. 840, Appendix to Professor Sarkar's "Positive Background of Hindu Sociology," subsequently published in his "Positive Sciences of the Hindus". The author annexes a plan which attempts to give a rough idea of the relative position of the principal nerves of the sympathetic spinal system.

2 Some of these are referred to in the present work: see v.1.

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6. Hasti-jihvā, to the front of the left sympathetic chain, stretching from below the corner of the left eye to the great toe of the left foot, on the same supposition as before. Pathological facts were believed to point to a special nerve connection between the eyes and the toes. 7. Sarasvatī, to the right of Śuṣumnā, stretching up to the tongue (the hypoglossal nerves of the cervical plexus). 8. Pūṣā, to the back of the right sympathetic chain, stretching from below the corner of the right eye to the abdomen (a connected chain of cervical and lumbar nerves). 9. Payasvinī, between Pūṣā and Sarasvatī, auricular branch of the cervical plexus on the left. 10. Śāṅkhinī, between Gāndhārī and Sarasvatī, auricular branch of the cervical plexus on the left. 11. Yaśasvinī, to the front of the right sympathetic chain, stretching from the right thumb to the left leg (the radial nerve of the brachial plexus continued on to certain branches of the great sciatic). 12. Vāruṇā, the nerves of the sacral plexus, between Kuhū and Yaśasvinī, ramifying over the lower trunk and limbs. 13. Viśvodārā, the nerves of the lumbar plexus, between Kuhū and Hasti-jihvā, ramifying over the lower trunk and limbs. **14. Alāmbuṣā, the coccygeal nerves, proceeding from the sacral vertebrae to the urino-genital organs.**¹ The Tattvas in the body pervaded by Prāṇa have certain special centres of predominance and influence therein, which are the Cakras (centres or circles or regions) or Padmas (lotuses) of which this work is a description. Inside the Meru, or spinal column, are the six main centres of Tattvik operation, called Cakras or Padmas, which are the seats of Śakti, as the **Sahasrāra above is the abode of Śiva.**²

1 Citing Sanghataratnakara, Shlokas 144-156; also the Yogarnava Tantra. This account has in parts been criticized by an Indian medical friend, who tells me that it is in those parts influenced too much by Western physiology,

2 Varāha Up., Ch. V.

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These are the Mūlādhāra, Svādhiṣṭhāna, Maṇipūra, Anāhata, Viśuddha and Ājñā, which in the physical body are said to have their correspondences in the principal nerve plexuses and organs, commencing from what is possibly the sacro-coccygeal plexus to the "space between the eyebrows," which some identify with the pineal gland, the centre of the third or spiritual eye, and others with the cerebellum. **The Cakras**¹ themselves are, however, as explained later, centres of Consciousness (Chaitanya) as extremely subtle force (Śakti); but the gross regions which are built up by their coarsened vibrations, which are subject to their influence, and with which loosely and inaccurately they are sometimes identified, have been said to be various plexuses in the trunk of the body and the lower cerebral centres mentioned. In the portion of the body below the Mūlādhāra are the seven lower worlds, Pātāla and others, together with the Śakti s which support all in the universe.

The first centre, or Mūlādhāra Cakra, which is so called from its being the **root of Suṣumnā where Kuṇḍalī rests,**² is at the place of meeting of the Kaṇḍa (root of all the Nāḍīs) and the Suṣumnā Nāḍī, and is in the region midway between the genitals and the anus. **It is thus the centre of the body for men.**³ By this and similar statements made as regards the other lotuses, it is not meant that the Cakra proper is in the region of the gross body described, but that it is the subtle centre of that gross region, such centre existing in the spinal column which forms its axis. The reader must bear this observation in mind in the descriptions of the Cakras, or an erroneous notion will be formed of them.

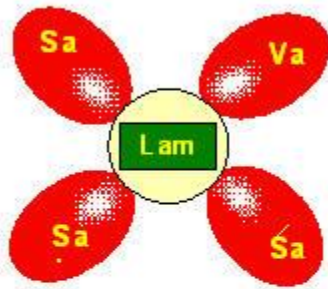
1 See Ch. V, Varāha Up. and Dhyānabindu Up. and Ch. III, Yogakuṇḍalī Up.

2 Derived from Mūla (root) and Adhārā (support),

3 Śāṅḍilya Up., Ch. I, where also the centres for birds and other animals are given. In some diagrams (Kashmir "Nāḍī-Cakra") Kuṇḍalī is represented above the position given in the Text.

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Muladhara letters on the lotus petals with DharA bija Mantra, Lam



Muladhara Chakra
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This crimson Mūlādhāra lotus¹ is described as one of four petals, the Vṛttis of which are the four forms of bliss known as **Paramānanda, Sahajānanda, Yogānanda and Virānanda.**² On these four petals are the **golden letters** **Vam̐ (वं) Śam (शं), Ṣam (षं), and Sam (सं).**³ (Each letter in its Vaikharī form is a gross manifestation of inner or subtle Śabda. On the petals are figured the letters, which are each a Mantra, and as such a Devatā. The petals are configurations made by the position of the Nāḍīs at any particular centre, and are in themselves Prāṇa-Śakti manifested by Prāṇa-vāyu in the living body. When that Vāyu departs they cease to be manifest. Each letter is thus a particular Śabda or Śakti and a surrounding (Āvaraṇa) Devatā of the Principal Devatā and its Śakti of the particular Cakra. As Śakti they are manifestations of Kuṇḍalī and in their totality constitute Her Mantra body, for Kuṇḍalī is both light (Jyotirmayī) and Mantra (Mantramayī). The latter is the gross or Sthūla aspect of which Japa is done. The former is the Sūkṣma or subtle aspect which is led up to in Yoga. Their specific enumeration and allocation denote the differentiation in the body of the total Śabda. This Lotus is the centre of the yellow Pṛthivī, or "Earth" Tattva, with **its quadrangular Maṇḍala, the Bija or Mantra of which Tattva is Lam̐ (लं).**⁴

1 This and other lotuses hang head downwards except when Kuṇḍalī passes through them, when they turn upwards.

2 These Vṛttis or qualities (see post) denoting four forms of bliss are not given in the text here translated, but in Tarkalankara's Commentary to the MahāNirvāṇa Tantra.

3 In this and other cases meditation is done from the right (Dakshinavartena). See v. Śat-Cakra -nirūpāna cited as S,N.

4 The Dhyānabindu Up. associates the Bījas with the five Prāṇas. Thus "Lam̐" is associated with Vyāna.

THE CENTRES OR LOTUSES (CAKRA, PADMA)117

At this centre is the **Pṛthivī Tattva**, the Bija of which is "La," with Bindu or the Brahmā-consoiousness presiding **over this centre or "Lam̐"** which is said to be the expression in gross (Vaikharī) sound of the subtle sound made by the vibration of the forces of this centre. So, again, the subtle Tejas Tattva and its Bija **Ram̐ is in the Manipūra Cakra**, and the gross fire known as Vaiśvānara is in the physical belly, which the subtle centre governs. This Bija represents in terms of Mantra the Tattva regnant (reigning) at this centre, and its essential activity. With the symbolism used throughout this work, Bija is said to be seated on the elephant Airāvata, which is here located. **This and the other animals figured in the Cakras are intended to denote the qualities of the Tattvas there regnant. Thus, the elephant is emblematic of the strength, firmness, and solidity, of this Tattva of "Earth".** They are, further, the vehicles (Vahana) of the Devatas there. Thus in this Cakra there is the seed-mantra (Bija) of Indra, whose vehicle is the elephant Airāvata. The Devatā of this centre is, according to the Text, **the creative Brahmā, whose Śakti is Savitrī.**¹ There also is the **Śakti known as Dakinī,**² who, as also the other Śakti s, Lākinī and the rest, which follow, are the Śakti s of the Dhātus **or bodily substances**³ assigned to this and the other centres. Here is the "female" triangle or Yoni known as Traipura, which is the Śakti pīṭha, in which is set the "male" Śiva-linga known as Svayambhu, of the Shape and colour of a

young leaf, representing, as do all Devis and Devas, the Māyā-Śakti and Cit-Śakti, aspects of the Brahman as manifested in the particular centres (vv.4-14). The Lingas are four - Svayāmbhu, Bāṇa, Itara, Parā.

1 The Creator is called Savitā because He creates.

2 Who, according to Sammohana-Tantra, Ch. II, acts as keeper of the door.

3 Viz. chyle, blood, flesh, fat, bone, marrow, seed.

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According to the **Yoginī-hṛdaya Tantra**¹ (Ch. I), they are so called because they lead to Cit. They are the, Kamarūpā and the rest because they reflect Cit (Citsphurattādhāratvāt). They are Vṛttis of **Manas, Ahaṁkāra, Buddhi, Citta**. To the first three are assigned certain forms and colours - namely, yellow, red, white, triangular, circular; as also certain letters - namely, the sixteen vowels, the consonants Ka to Ta (soft), and Tha to Sa. Para is formless, colourless and letterless, being the collectivity (Samaṣṭi) of all letters in the form of bliss. The Traipura is the counterpart in the Jīva of the Kāmakalā of the Sahasrāra. The Devī Kuṇḍlinī, luminous as lightning, shining in the hollow of this lotus like a chain of brilliant lights, the **World-bewilderer who maintains all breathing creatures,**² lies asleep coiled **three and a half times**³ round the Liṅga, **covering with Her head the Brahmā-dvāra.**⁴ **The Svadhsthana Cakra is the second lotus proceeding upwards**, and is, according to the commentary, so called after Sva or the **Param Liṅga.**⁵ It is a vermilion lotus of six petals placed in the spinal centre of the region at the root of the genitals. On these petals are the letters like lightning: **Baṁ, Bhaṁ, Maṁ, Yaṁ, Raṁ, Laṁ** (बं भं मं यं रं लं). "Water" (Ap) is the Tattva of this Cakra, which is known as the white region of Varuṇa. **The Tattvik Maṇḍala is in the Shape of a crescent moon**⁶ (Ardhendurūpalasitam).

1 Yoginīhṛdaya Tantra, Ch. I.

2 See v.49, S. N.

3 These correspond with the three and a half Bindus of which the Kubjika Tantra speaks. See ante.

4 Entrance to the Suṣumnā.

5 For another definition see Dhyānabindu Up., where all the Cakras are named. Another derivation is "own abode" (of Śakti).

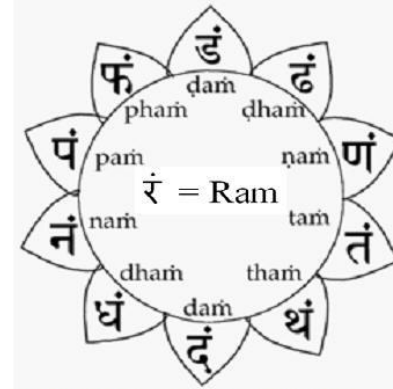
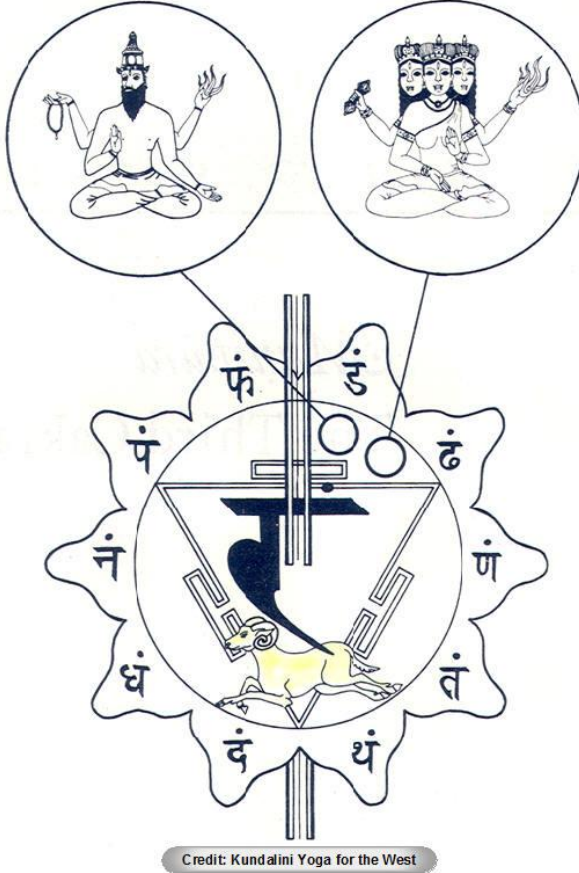
6 The diagrams or Maṇḍalas symbolic of the elements are also given, as here stated, in the first chapter of the Śāradā-Tilaka and in the Viśvasara Tantra, cited at p.25 of the Prānatoshini, with the exception that, according to the Vishvasara Tantra, the Maṇḍala of water is not a, crescent, but eight-cornered (Ashtasra). Different Tantras give different descriptions. See Śāradā, Ch. I.

Manipura Chakra

The centre of the region of the navel, is the lotus Manipura (Nābhi padma), & owing to the presence of the fiery Tejas, it is lustrous as a gem (Mani). It is a lotus of ten petals on which are the letters Dam-डं, Dham-ढं, Nam-णं, Tam-तं, Tham-थं, Dam-दं Dham-धं, Nam-नं Pam-पं, Pham-फं. The triangle has three Svastikas. The red Bija of fire, "Ram" is seated on a ram, the carrier of Agni, the Lord of Fire. Here is the old red Rudra smeared with white ashes, and the Śakti Lākinī who as the Devatā of this digestive centre is said to be "fond of animal food, and whose breasts are ruddy with the blood and fat which drop from Her mouth". --Woodroffe

GOD: Viṣṇu

GODDESS: Lākinī



<http://www.shrifreedom.com/yogachakrabijas.shtml>

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THE CENTRES OR LOTUSES (CAKRA, PADMA)119 Manipūra Chakra

The Bija of water (Varuna) is "Vam". This, the Varuna Bija, is seated on a white Makara with a noose in his hand. Hari (Viṣṇu) and Rakini Śakti of furious aspect, showing Her teeth fiercely, are here (vv.14 -18).

Above it, at the centre of the region of the navel, is the **lotus Manipūra (Nābhi-padma)**, so called, according to the Gautamīya-Tantra, because, owing to the presence of the fiery Tejas, it **is lustrous as a gem (Mani).**² It is a lotus of ten petals on which are the letters **Dam-डं, Dham-ढं, Nam-णं, Tam-तं, Tham-थं, Dam-दं Dham-धं, Nam-नं Pam-पं, Pham-फं.** This is the triangular region of the Tejas Tattva. The triangle has three Svastikas. The red Bija of fire, "Ram" is seated on a ram, the carrier of Agni, the Lord of Fire. Here is the old red Rudra smeared with white ashes, and the Śakti Lākinī who as the Devatā of this digestive centre is said to be "fond of animal food, and whose breasts are ruddy with the blood and fat which drop from Her mouth". Lākinī and the other special Śakti s of the centres here named are the Śakti s of the Yogi himself - that is, Śakti s of the Dhātus assigned to each of his bodily centres, and concentration on this centre may involve the satisfaction of the appetites of this Devatā. The Śakti s of the higher centres are not meat-eaters. From these three centres the gross Vīrat, waking body, is evolved (vv.19 -21).


Next above the navel lotus (Nabhipadma) is the Anahata, in the region of the heart, which is red like a Bandhuka flower, and is so called because it is in this place that Munis (continued)

1 An animal like an alligator. See Plate 8.


2 For another derivation, derived from Samayaworship, see Commentary on the Lalita-Sahasranāma, vv. 88, 89.

Anahata Chakra

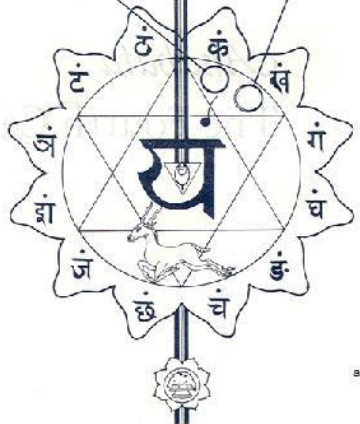
GOD: Īśa



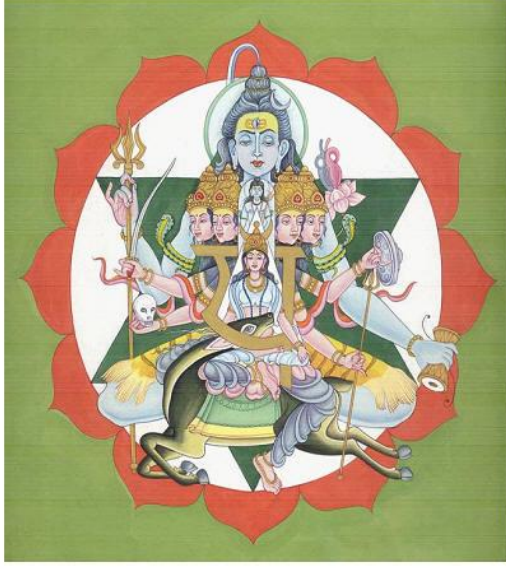
GODDESS: Kākinī

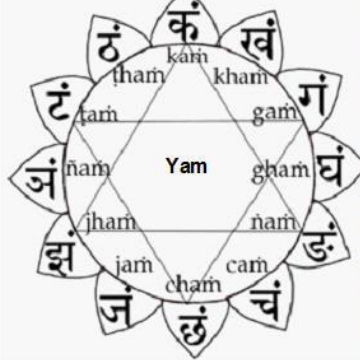


Anahata Chakra HV5, Exoticindia.com



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http://www.shrifreedom.com/yogachakra/rahas_sitmi

Anāhata Cakra: This is a lotus of twelve petals with the vermilion letters Kam-कं, Kham-खं, Gam-गं Gham-घं, Nam-ङं, Cam-चं, Cham-छं, Jam-जं, Jham-झं, Jñam-ञं, Tam-टं, Ṭham-ठं. This is the centre of the Vāyu Tattva. The region of Vāyu is six-cornered (that is formed by two triangles, of which one is inverted), and its colour that of smoke by reason of its being surrounded by masses of vapour. Its Bija "Yam."

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or Sages hear that "sound (Anāhata Śabda) which comes without the striking of any two things together," or the "sound" of the Śabdabrahman, which is here the Pulse of Life. For it is here that the Puruṣa (Jīvātmā) dwells. This lotus is to be distinguished from the Heart Lotus of eight petals, which is represented in the place below it, where in mental worship the Patron Deity (Iṣṭa-devatā) is meditated upon. (See Plate V.) Here is the Tree which grants all desires (Kalpataru) and the jewelled Altar (Maṇi-piṭha) beneath it. As the Viśvasāra Tantra cited in the Prāṇatoṣini says: "Śabda-Brahman is said to be Deva Sadāśiva. That Śabda is said to be in the Anāhata Cakra. **Anāhata is the great Cakra in the heart of all beings. Omkara is said to be there in association with the three Guṇas.**" **The Mahā-svac-chandra Tantra says:2** "The great ones declare that Thy blissful form, O Queen, manifests in Anāhata, and is experienced by the mind invard-turned of the Blessed Ones, whose hairs stand on end and whose eyes weep with joy." This is a lotus of twelve petals with the vermilion letters **Kam-कं, Kham-खं, Gam-गं Gham-घं, nam-ङं, Cam-चं, Cham-छं, Jam-जं, Jham-झं, Jñam-ञं, Tam-टं, Ṭham-ठं.** This is the centre of the Vāyu Tattva.

According to v.22, the region of Vāyu is six-cornered (that is formed by two triangles, of which one is inverted), and its colour that of smoke by reason of its being surrounded by **masses of vapour.**³ Its Bīja "Yam"

1 P.10.

Śabdabrahmeti tam praha sakṣad devah eadaśivah
 Anabateshu chakreshu sa Śabdah parikirtnate
 Anāhata m MahāCakra m hrīḍāye sarvajantushu
 Tatra omkara ityukto Guṇatraya-samanvitah.

2 Cited by Bhaskararaya's Comm. on Lalita, v,121, on the title of the Devī as Nadarūpā; and in v.218, where she is described as Nāda-rupini, referring also to Yoginīhrḍāya Tantra.

3 According to the Śārādā, Ch. I (and to the same effect Prapan- chasara Tantra), the colours of the Bhūtas are as follows : Ākāśa (ether) is transparent (Svachchha); Vāyu (air) is black (Krishna); Agni (fire) is red (Bakta); Ap (water) is white (Sveta); and Pṛthivī (earth) is yellow (Pita).

अ अः क ङ च ज ट ण त न प म य व श क्ष ळ

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is seated on a black antelope which is noted for its fleetness, and is the Vahana of "Air" (Vāyu), with its property of motion. Here are Īśā, the Overlord of the first three Cakras; the Śakti Kākinī garlanded with human bones, whose "heart is softened by the drinking of nectar"; and the Śakti in the form of an inverted triangle (Trikoṇa), wherein is the golden Bāṇa Linga, joyous with a rush of desire "(Kāmodgamollasita), and the Haṁsa as Jīvātmā, like "the steady flame of a lamp in a windless place" (vv.22 -27). The Ātmā is so described because, **just as the flame is undisturbed by the wind, so the Ātmā is in itself unaffected by the motions of the world.**¹

The seventeenth verse of the Ānanda-Laharī mentions that the Devatās and others are to be worshipped in the two last-mentioned Cakras. **Vaśinī and others are eight in number.**²

(1) Vaśinī, (2) Kāmeśvarī, (3) Modinī, (4) Vimalā, (5) Aruṇā, (6) Jayinī, (7) Sarveāvarī, and (8) Kālī or Kaulinī. These are respectively the Presiding Deities of the following eight groups of letters; (1) अ to अः, 16 letters; (2) क to ङ, 5 letters; (3) च to ज, 5 letters; (4) ट to ण, 5 letters; (5) त to न, 5 letters; (6) प to म, 5 letters; (7) य to व, 4 letters; (8) श to क्ष to ळ or 5 letters. **See the diagram below.**

The other beings in v.17 of Ānanda-Lahari refer to the twelve Yoginīs, who are (1) Vidyayoginī, (2) Rechikā, (3) Mochikā, (4) Amṛitā, (5) Dipikā, (6) Jñānā, (7) Āpyāyanī, (8) Vyapinī, (9) Medhā, (10) Vyoma-rūpā, (11) Siddhi-rūpā, and (12) LakṣmiYoginī.

¹This steady, still, state is that of the Ātmā as such. See Maṇḍala-Brahman a Up., Brahman as II, III.

²"Saundarya Laharī", Ganesh & Co (Madras) Private Ltd.,

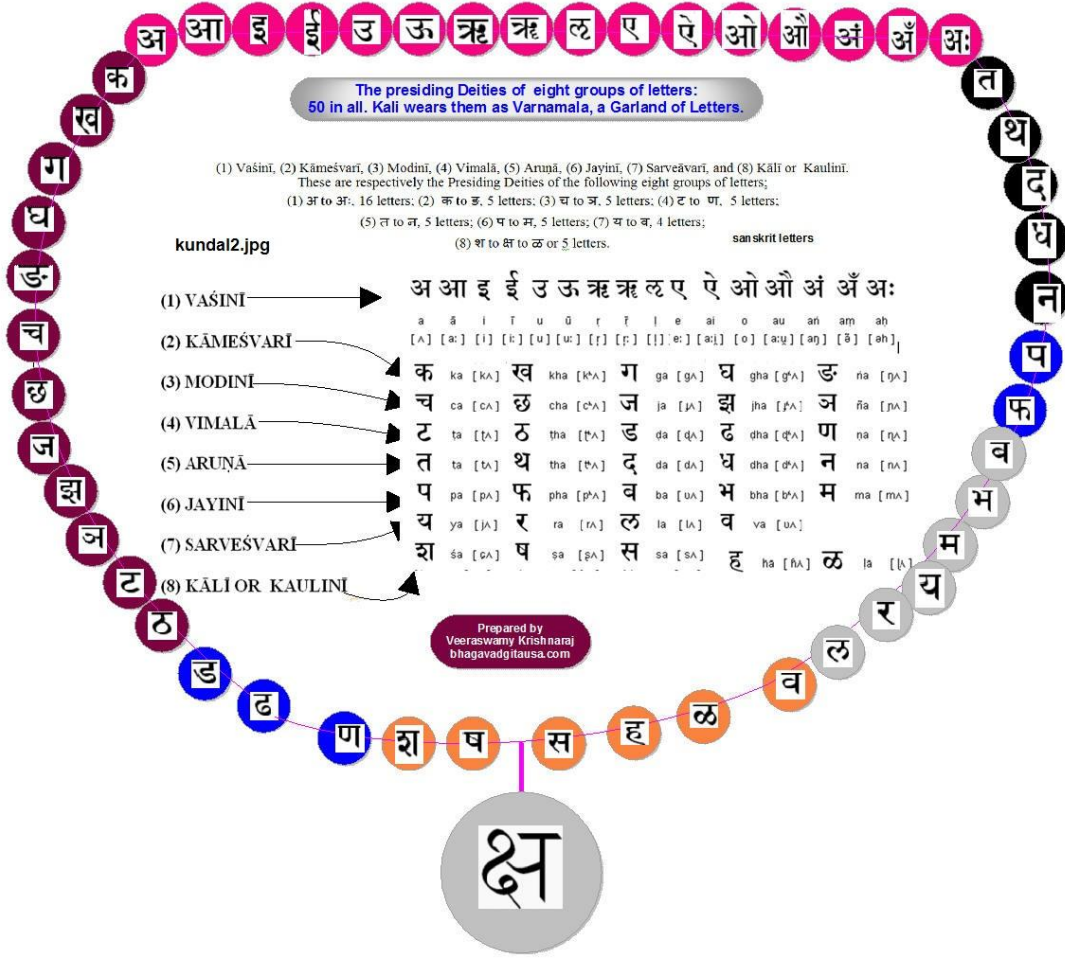
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These twenty Deities (eight Vaśinīs and twelve Yoginīs) are to be worshipped in Maṇipūra and Anāhata centres.

In respect of this, the Commentator quotes a verse from the Tāittirīyāraṇyaka, and gives a description of these Deities, their respective colours, place, and so forth.

At the spinal centre of the region at the base of the throat (Kaṇṭha-Mūla) is the Viśuddha Cakra or Bhāratīsthāna,¹ with sixteen petals of a smoky purple hue, on which are the sixteen vowels with Bindu thereon -

Goddess wears 51 letters as Garland: Varnamala.
The garland of skulls is made of letters.
Each skull bears a letter on it.
Mother Goddess has many names; Kali is one of Her names.

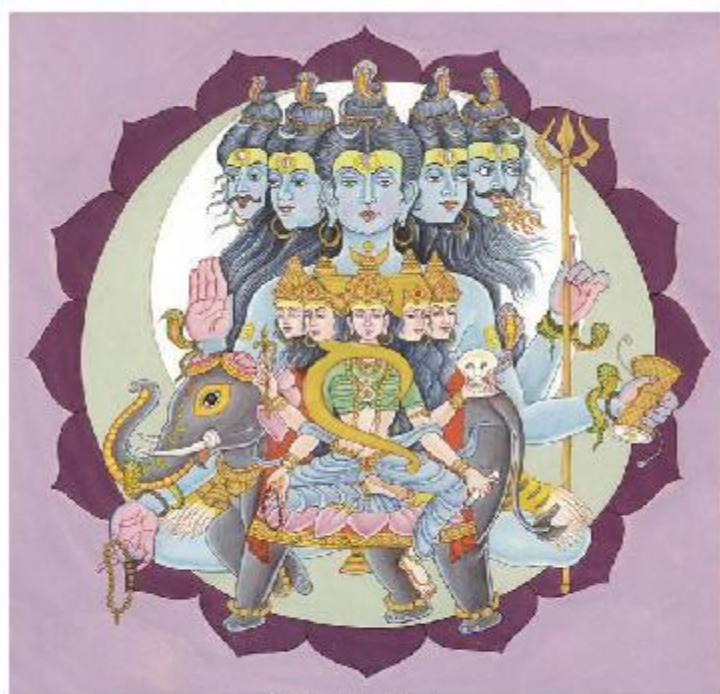


that is, Aṁ = अं; Āṁ = आं; Īṁ = इं; Īṁ = ईं; Uṁ = उं; Ūṁ = ऊं; Ṛṁ = ऋं; ṚŪṁ = ॠं; Lṛim̄ = लृं; Lṛīm̄ = लृं; Eṁ = एं; Aim̄ = ऐं ; Om = औं ; Aum̄ = औं and the two breathings Aṁ = अं, Ah = अः. According to the Devī-Bhāgavata (VII.35), the Cakra is so called because the Jīva is made pure (Viśuddha) by seeing the Haṁsa. Here is the centre of the white circular Ākāśa or Ether Tattva, the Bīja of which is "Ham". Ākāśa is dressed in white and mounted on a white elephant. Its **Maṇḍala is in the form of a circle.2** Here is Sadāśiva in his androgyne or Ardhanarīśvara Murti, in which half the body is white and the other half gold. Here also is the white Śakti Śakinī, whose form is light (Jyoti-svarūpa). Here, too, is the lunar region, "the gateway of the great Liberation". It is at this place that the Jñānī "sees the three forms of time" (Trikāladarśī). As all things are in the Ātmā, the Jñānī who has realized the Ātmā has seen them (vv.28-31). Above the Viśuddha, at the root of the palate, is a minor Cakra called Lalana, or in some Tantras Kalā-Cakra, which is not mentioned in the works here translated. It is a red lotus with twelve petals bearing...

At the spinal centre of the region at the base of the throat (Kaṇṭha-Mūla) is the Viśuddha Cakra or Bhāratīsthāna,1 with sixteen petals of a smoky purple hue, on which are the sixteen vowels with Bindu.							
Aṁ = अं	Āṁ = आं	Īṁ = इं	Īṁ = ईं	Uṁ = उं	Ūṁ = ऊं	Ṛṁ = ऋं	ṚŪṁ = ॠं
Lṛim̄ = लृं	Lṛīm̄ = लृं	Eṁ = एं	Aim̄ = ऐं	Om = औं	Aum̄ = औं	Aṁ = अं	Ah = अः

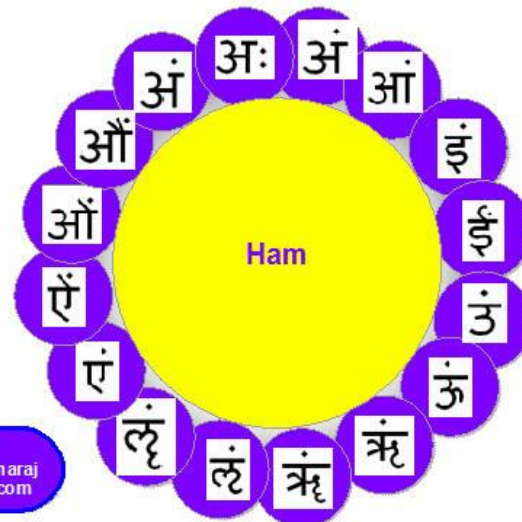
1 That is, abode of the Devī of speech.

2 This is sometimes represented as a circle with a number of dots in it, for, as the Prapanchasara Tantra says, Ākāśa has innumerable Sushira - that is, Chidra, or spaces between its substance. It is because of its interstitial character that things exist in space.



Vishuddha Chakra
HT98
Exoticindia.com

Visuddha Chakra with 16 Petals
inscribed with 16 vowels & Bindu.



Prepared by
Veeraswamy Krishnaraj
bhagavadgitausa.com

Visuddha Chakra with 16 Petals with vowels & Bindu (= dot).
Bindu gives the terminal 'm' sound.

At the spinal centre of the region at the base of the throat (Kaṇṭha-Mūla) is the **Visuddha Cakra** or **Bhā-ratīsthāna**,¹ with **sixteen petals of a smoky purple hue**, on which are the sixteen vowels with Bindu. **Woodroffe**

Am = अं	Ām = आं	Im = इं	Īm = ईं	Um = उं	Ūm = ऊं	Rm = ऋं	ṚUm = ॠं
Lrim = लं	Lrīm = लृं	Em = एं	Aim = ऐं	Om = औं	Aum = औं	Aṁ = अं	Aḥ = अः

the following Vṛtti or qualities: Śraddhā (faith), Saṁtoṣa (contentment), Aparādha (sense of error), Dama (self-command), **Māna (anger),¹ Sneha (affection),² Śuddhatā- (purity), Arati (detachment), Saṁbhrama (agitation),³ Ūrmi (appetite).⁴** (V. post.)

Before summarising the previous description, it is to be here observed that the Commentator Kālīcharaṇa states the principle of this Yoga to be that that which is grosser is merged into that which is more subtle (Sthulānām sukṣhme layah). The grosser are lower in the body than the more subtle. The gross which are in and below the Mūlādhāra or connected with it are - (1) the Pṛthivī Tanmātra; (2) the Pṛthivī Mahā-bhūta; (3) the nostrils with their sense of smell, which is the grossest of the senses of knowledge (Jñānendriya), and which is the quality (Guṇa) of the Pṛthivī Tanmātra; and (4) the feet, which are the grossest of the senses of action (Karmendriya), and "which have Pṛthivī (earth) for their support". Here the nostrils are classified as the grossest of the Jñānendriyas, because therein is the sense which perceives the quality (Guṇa) of smell of the grossest Tanmātra (Gandha), from which is derived the Pṛthivī Sthūla Bhūta. Thus the Jñānendriyas have a relation with the Tanmātras through their Guṇas (qualities), for the perception of which these senses exist. In the case, however, of the senses of action (Karmendriya), no such relation appears to exist between them and the Tanmātras. In the order of successive merging or Laya, the feet occur in the

1 This term is generally applied to cases arising between two persons who are attached to one another, as man and wife.

2 Usually understood as affection towards those younger or lower than oneself.

3 Through reverence or respect.

4 Or it may refer to the six which are technically called ūrmi - that is, hunger, thirst, sorrow, ignorance (moha), decay, and death.

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same grade as earth, hands in the same grade as water, anus in the same grade as fire, penis in the same grade as air, and mouth in the same grade as ether; not, apparently, because there is any direct relation between earth and feet, water and hands, fire and anus, and so forth, but because these organs are in the same order of comparative subtlety as earth, water, and fire, and so forth. Hands are supposed to be subtler agents than feet; **the anus a subtler agent than the hands**; the penis a subtler agent than the anus; and the mouth a subtler agent than the penis. This is also the order in which these agents are situated in the body, the hands coming second because they find their place between the feet and the anus when the arms are given their natural vertical positions. It is to be remembered in this connection that the Tantras here follow the Sāṁkhya, and state the scheme of creation as it occurs also in the Purāṇas, according to which the Jñānendriyas and Karmendriyas and the Tanmātras issue from different aspects of the threefold Ahankāra. There is a relation between the senses and the Tanmātras in the created Jīva, according to the Vedānta, for the senses are related to the Tanmātras, but the order, in that case, in which the senses occur is different from that given in this work. For, **according to the Vedāntik scheme, earth is related to the sense of smell and penis; water to the sense of taste and anus; fire to the sense of sight and feet; air to the sense of touch and hands; and ether to the sense of hearing and mouth.** Another explanation, seemingly artificial, however, which has been given, is as follows: **The feet are associated with "Earth" because the latter alone has the Power of support, and the feet rest on it.**

1 At first sight this might appear not to be so, but the importance of the anus is well known to medical experts, its sensitivity having even given rise to what has been called a "Psychology of the anus".

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Power of support, and the feet rest on it. "Water" is associated with the hands because in drinking water the hand is used. The word Pāṇi, which means hands, is derived from the root Pā, to drink (Pīyate anena iti pāṇi). "Fire" is associated with the anus because what is eaten is consumed by fire in the stomach, and the residue is passed out through the anus, whereby the body becomes pure. "Air" is associated with the penis because in procreation the Jīvātmā as Prāṇa Vāyu throws itself out through the penis. And so the Śruti says: "Ātmā itself is reborn in the son" (Ātmāvai jāyate putrah). "Ether" is associated with the mouth because by the mouth sound is uttered, which is the Guṇa (quality) of ether (Ākāśa).

Hitherto we have dealt with the comparatively gross Tattvas. According to this work, the twenty grosser Tattvas are associated (4 X5) as in the following table:

Centre in which dissolved	Grosser Tattvas
1. Mūlādhāra	Gandha (smell) Tanmātra; Pṛthivī Tattva (earth); the Jñānendriya of smell; the Karmendriya of feet.
2. Svādhiṣṭhāna	Rasa (taste) Tanmātra; Ap Tattva (water); the Jñānendriya of taste; the Karmendriya of hands.
3. Maṇipūra	Rūpa (sight) Tanmātra; Tejas-Tattva (fire); the Jñānendriya of sight; the Karmendriya of anus.
4. Anāhata	Sparśa (touch) Tanmātra; Vāyu Tattva (air); the Jñānendriya of touch; the Karmendriya of penis.
5. Viśuddha	Śabda (sound) Tanmātra; Ākāśa Tattva (ether); the Jñānendriya of hearing; the Karmendriya of mouth.

1 The nose is a centre at which sexual excitement may be aroused or subdued. Though the reproductive organ is higher up than the Mūlādhāra the sexual force ultimately proceeds from the latter

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It will be observed that with each of the elements is associated an organ of sensation (Jñānendriya) and action (Karmendriya). In Chapter II of the Prapanchasara Tantra it is said: "Ether is in the ears, air in the skin, fire in the eye, water in the tongue, and earth in the nostrils." The Karmendriyas are possibly so arranged because the Tattvas of the respective centres in which they are placed are, as above stated, of similar grades of subtlety and grossness. As explained below, each class of Tattvas is dissolved in the next higher class, commencing from the lowest and grossest centre, the Mūlādhāra. So far the Tattvas have been those of the "matter" side of creation.

Progress is next made to the last or Ājñā Cakra, in which are the subtle Tattvas of Mind and Prakṛiti. The Cakra is so called because it is here that the command (Ājñā) of the Guru is received from above. It is a lotus of two white petals between the eyebrows, on which are the white letters Ham (हं) and Kṣam (क्षं). This exhausts the fifty letters. It will have been observed that there are fifty petals and fifty letters in the six Cakras. In the pericarp is the great Mantra "Om". Each Lotus has either two or four more petals than the one immediately below it, and the number of the petals in the Viśuddha Cakra is the sum of the preceding differences. Here are Paramaśiva in the form of Haṃsa (Haṃsa-Rūpa), Siddha-kāli, the white Hākinī-Śakti "elated by draughts of ambrosia," the inverted triangle or Yoni (Trikoṇa), and the Itara Liṅga, shining like lightning, which is set in it. The three Liṅgas are thus in the Mūlādhāra, Anāhata, and Ājñā Cakras respectively; for here at these three 'Knots' or Brahmā-granthis the force of Māyā Śakti is in great strength. And this is the point at which each of the three groups of Tattvas associated with Fire, Sun, and Moon, converge. 1 The 1 V.post.

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phrase "opening the door's" refers to passage through these Granthis. Here in the Ājñā is the seat of the subtle Tattvas, Mahāt and Prakṛiti. The former is the Antahkaraṇa with Guṇas - namely, Buddhi, Citta, Ahankāra and its product Manas (Sasankalpa-vikalpaka). Commonly and shortly it is said that Manas is the Tattva of the Ājñā Cakra. As, however, it is the mental centre, it includes all the aspects of mind above stated, and the Prakṛiti whence they derive, as also the Ātmā in the form of the Prāṇava (Om) its Bīja. Here the Ātmā (Antarātma) shines lustrous like a flame. The light of this region makes visible all which is between the Mūla and the Brahmā-randhra. The Yogi by contemplation of this lotus gains further powers (Siddhi), and becomes Advaitācāravādī (Monist). In connection with this Padma, the text (S. N., v.36) explains how detachment is gained through the Yoni Mudrā. It is here that the Yogi at the time of death places his Prāṇa, and then enters the supreme primordial Deva, the Purāṇa (ancient) Puruṣa, "who was before the three worlds, and is known by the Vedānta". The same verse describes the method (Prāṇāropana-prakāra). From the last centre and the causal Prakṛiti is evolved the subtle body which individually is known as Taijas, and collectively (that is, the Īśvara aspect) as Hiranya-garbhā. The latter term is applied to the manifestation of the Paramātma in the Antahkaraṇa; as displayed in Prāṇa it is Sūtrātmā; and when manifested through these two vehicles without differentiation it is known as the Antar-yāmin. The Cakras are the bodily centres of the world of differentiated manifestation, with its gross and subtle bodies arising from their causal body, and its threefold planes of consciousness in waking, sleeping, and dreamless slumber.

Above the Ājñā-Cakra (vv.32-39) there are the minor Cakras called Manas and Soma, not mentioned in the texts here translated. The Manas Cakra is a lotus of six petals,

on the petals of which are (that is, which is the seat of) the sensations of hearing, touch, sight, smell, taste, and centrally initiated sensations in dream and hallucination. Above this, again, is the Soma Cakra, a lotus of sixteen petals, with **certain Vṛttis which are detailed later.**¹ In this region are "the house without support" ([Niralambapurl](#)), "where Yogis see the radiant Īśvara," the seven causal bodies (v.39) which are intermediate aspects of Ādyā Śakti, the white twelve-petalled lotus by the pericarp of the Sahasrāra (vv.32 -39), in which twelve-petalled lotus is the A-ka-ṭha triangle, which surrounds the jewelled altar (Maṇi-piṭha) on the isle of gems (Manidvipa), set in the Ocean of Nectar,² with Bindu above and Nāda below, and the Kāmakaḷā triangle and the Guru of all, or Parama-Śiva. Above this, again, in the pericarp, are the Sūrya and Candra Maṇḍalas, the Parabindu surrounded by the sixteenth and seventeenth digits of the moon circle. In the Candra Maṇḍala there is a triangle. Above the Moon is Mahā-Vāyu, and then the Brahmā-randhra with MahāŚamkhini.

The twelve-petalled lotus and that which is connected with it is the special subject of the short book Padukapan-ohaka Stotra here translated, which is a hymn by Śiva in praise of the "Fivefold Footstool", with a commentary by Śrī Kalicharana. The footstools are variously classified as follows: According to the first classification they are - (1) The white twelve-petalled lotus in the pericarp of the Sahasrāra lotus. Here there is (2) the inverted Triangle the abode of Śakti called "A-ka-ṭha". (3) The region of the altar (Maṇi-piṭha), on each side of which are Nāda and

¹ V.post.

² In mental worship the jewelled altar of the Īṣṭa-devatā is in the eight-petalled lotus below Anāhata (see Plate V). The Isle of Gems is a supreme state of Consciousness, and the Ocean of Nectar is the infinite Consciousness Itself. As to the causal bodies, see "Garland of Letters".

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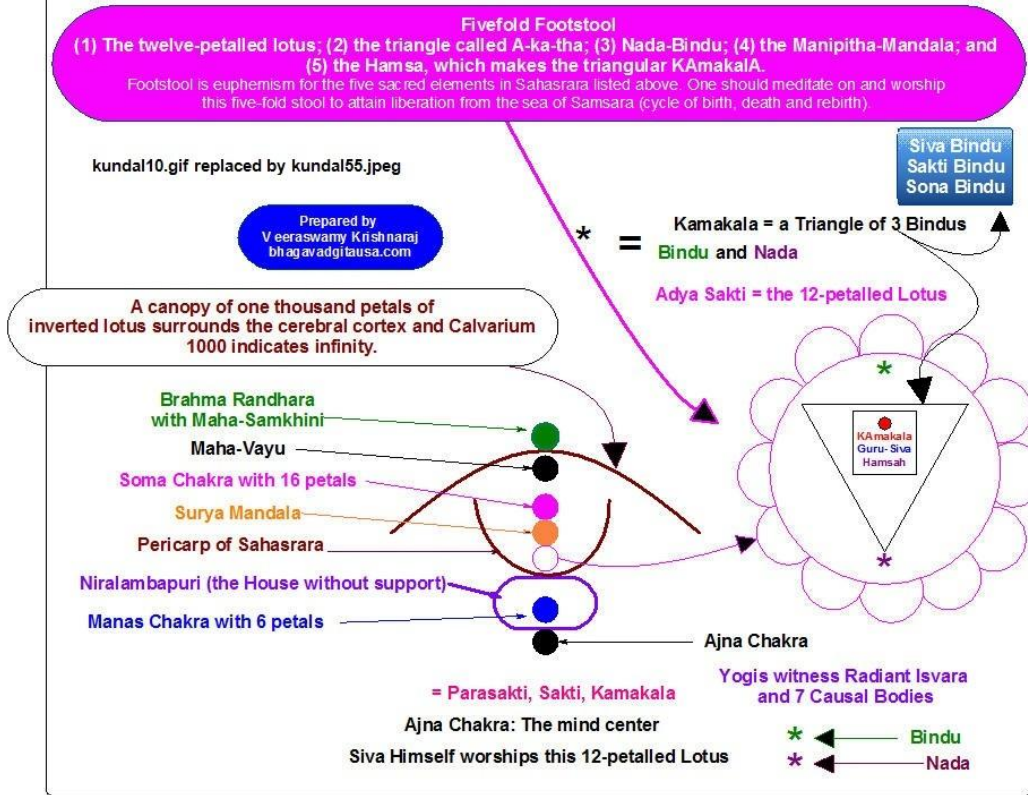
Bindu. The eternal Guru, "white like a mountain of silver," should be meditated upon, as on the Jewelled Altar (Maṇi-piṭha). (4) The fourth Paduka is the Haṁsa below the Antaratma; and (5) the Triangle on the Piṭha. The differences between this and the second classification are explained in the notes to v. 7 of the Paduka. According to this latter classification they are counted as follows: (1) The twelve-petalled lotus; (2) the triangle called A-ka-ṭha; (3) Nāda-Bindu; (4) the Maṇi-piṭha-Maṇḍala; and (5) the Haṁsa, which makes the triangular Kāmakaḷā. This Triangle, the Supreme Tattva, is formed by the three Bindus which the text calls Candra (Moon), Sūrya (Sun), and Vahni (Fire) Bindus, which are also known as PrAkāśa, **Vimarśa**,¹ and Mīśra Bindu. This is the Haṁsa known as the triangular Kāmakaḷā, the embodiment of Puruṣa-Prakṛiti. The former is the Bindu Haṁkāra at the apex of the triangle, and the two other Bindus called Visarga or Sa are Prakṛiti. This Kāmakaḷā is the Mūla (root) of Mantra.

The Śabda-Brahman with its threefold aspect and energies is represented in the Tantras by this Kāmakaḷā, which is the abode of Śakti (Abalālayam). This is the Supreme Triangle, which, like all Yonī-piṭhas, is inverted. It may be here noted that Śakti is denoted by a triangle because of its threefold manifestation as Will, Action, and Knowledge (Icchā, Kriyā, Jñāna). So, on the material plane, if there are three forces, there is no other way in which they can be brought to interact except in the form of a triangle in which, while they are each separate and distinct from one another, they are yet related to each other and form part of one whole. At the corners of the Triangle there are two Bindus, and at the apex a single Bindu. These are the Bindus of Fire (Vahnibindu), Moon

¹ As to this term see "Mahāmāyā" and Kāmakaḷāvilasa in "Tantrik Texts", Ed. A, Avalon.

Empirical diagram of various Śaktis: Mandalas, A-Ka-Tha Śakti or power

A-ka-Tha-surya-soma_01 -04122011



Above the Ajna -Cakra, there are the minor Cakras called Manas and Soma. The Manas Cakra is a lotus of six petals, on the petals of which are (that is, which is the seat of) the sensations of hearing, touch, sight, smell, taste, and centrally initiated sensations in dream and hallucination. Soma Cakra, a lotus of sixteen petals. A-ka-tha triangle, which surrounds the jewelled altar (Manipitha) on the isle of gems (Manidvipa), set in the Ocean of Nectar, with Bindu above and Nada below, and the Kamakala triangle and the Guru of all, or Parama-Siva. In the pericarp, are the Surya and Candra Mandalas, the Parabindu surrounded by the sixteenth and seventeenth digits of the moon circle. In the Candra Mandala there is a triangle. Above the Moon is Maha-vayu, and then the Brahma-randhara with Mahasamkhini. The twelve-petalled lotus is the "Fivefold Footstool" in the pericarp of Sahasrara Lotus.
 Text by Woodroffe

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These are the Bindus of Fire (Vahnibindu), Moon (Candrabindu), and Sun (Sūryabindu).¹ Three Śakti s emanate from these Bindus, denoted by the lines joining the Bindus and thus forming a triangle. These lines are the line of the Śakti Vāma, the line of the Śakti Jyesthā, and the line of the Śakti Raudri. These Śakti s are Volition (Ichhā) Action (Kriyā), and Cognition (Jñāna). With them are Brahmā, Viṣṇu, and Rudra, associated with the Guṇas, Rajas, Sattva, and Tamas.

The lines of the triangle emanating from the three Bindus or Hamsah are formed by forty-eight letters of the alphabet. The sixteen vowels beginning with A form one line; the sixteen consonants beginning with Ka form the second line; and the following sixteen letters beginning with Tha form the third line. Hence the triangle is known as the A-ka-tha triangle. In the inner three corners of the triangle are the remaining letters Ha, Lla, Kṣa. The Yamala thus speaks of this abode, "I now speak of Kāma- kala," and, proceeding, says: "She is the eternal One who is the three Bindus, the three Śakti s, and the three Forms (Trimurti)." The Brihat-Shrl-krama, in dealing with Kāmakalā, says: "From the Bindu (that is, the Parā- bindu) She has assumed the form of letters (Varṇa vayavarupini)." The Kālī Urdhvamnaya says: "The threefold Bindu (Tribindu) is the supreme Tattva, and embodies in itself Brahmā, Viṣṇu, and Śiva."² The triangle which is composed of the letters has emanated from the Bindu. These letters are known as the Mātrikā Varṇa.

¹ The Kāmakalāvīlāsa says: "Bindu-trayaMāyā s tejas-tritayah" (three Bindus and three fires). "Tripura-sundarī sits in the Cakra which is composed of Bindus (Bindumaye chakre), Her abode being the lap of Kameshvara, whose forehead is adorned by the crescent moon. She has three eyes, which are Sun, Moon, and Fire."

² The Mahesvarī Saṁhitā says: "Sūrya, Candra, and Vahni, are the three Bindus; and Brahmā, Viṣṇu, and Śambhu are the three lines."

These form the body of KulaKuṇḍalinī the Śabda- Brahman, being in their Vaikharī state various manifestations of the primal unmanifested "sound" (Avyaktanada).

They appear as manifested Śabda on the self-division of the Parā-bindu; for this self-division marks the appearance of the differentiated Prakṛiti.

The commentary on the Pādukā-pañcaka (v.3) says that **the Bindu is Parā-Śakti itself, and its variations are called Bindu, Nāda, and Bīja, or Sun, Moon, and Fire; Bindu, the sun, being red, and Nāda, the moon, being white.**² These form the Cinmaya or Ānandamaya-Kośa or sheaths of consciousness and bliss (Pādukā-pañcaka , v.3).

The two Bindus making the base of the triangle are the Visarga (ib., v.4). In the Āgamakalpadruma it is said: "Haṁkāra is Bindu or Puruṣa, and Visarga is Sah or Prakṛiti. Haṁsah is the union of the male and female, and the universe is Haṁsah." The triangular Kāmakaḷā is thus formed by Haṁsah (ib.). The Haṁsa-pītha is composed of Mantras (ib., v. 6).

As this subject is of great importance, some further authorities than those referred to in the work here translated are given. In his commentary to v.124 of the Lalitā, in which the Devī is addressed as being in the form of Kāmakaḷā (Kāmakaḷārūpā), Bhāskaraṛāya says: "There are three Bindus and **the Hārdha-kalā.**³ Of these Bindus the first is called Kāma, and the **Hakārārdha is named Kalā.**"⁴ He adds that the nature of Kāmakaḷā is set forth in the

1 The Kāmakaḷāvilasa says : "EkapanchaśadaKṣaratma" (She is in the form of the 51 letters). See A. Avalon's edition and translation of this text, Vol. 9, "Tantrik Texts".

2 This appears to be in conflict with the previous statement of Raghava Bhatta, that Bindu is Moon and Nāda the Sun.

3 Also called **Hakārārdha** - that is, half the letter Ha (ह).

4 Bindu-trayam **Hārdha-kalā** cha ityatra prathamam binduh Kāma- khyash Charama kala cha iti Pratyāhāraṇyayena kamakaḷeṭyuchyate.

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in the Kāmakaḷāvilasa in the verses commencing "Supreme Śakti (Parā Śakti) is the manifested union of Śiva and Śakti in the form of seed and sprout," and ending with the lines "Kāma (means) desire, and Kalā the same.

The two Bindus are said to be the Fire and Moon.¹ **Kāma, or creative Will, is both Śiva and Devī, and Kalā is their manifestation. Hence it is called Kāmakaḷā.** This is explained in the Tripurā-siddhantā: "O, Pārvati, Kalā is the manifestation of Kāmeśvara and Kāmeśvarī. Hence **She is known as Kāmakaḷā.**"² Or She is the manifestation (Kalā) of **desire (Kāma)**³ **that is, of Icchā.** The Kālikā-Purāṇa says: "Devī is called Kāma because She came to the secret place on the blue peak of the great mountain (Kailāsa) along with Me for the sake of desire (Kāma): thus Devī is called Kāma. As She is also the giver or fulfiller of desire, desiring, desirable, beautiful, **restoring the body of Kāma (Manmatha) and destroying the body of Kāma, hence She is called Kāma.**"⁴ After Śiva (with whom She is one) had destroyed Kāma, when he sought by the instilment of passion to destroy His Yoga; so She (with whom He is one) afterwards gave a new body to the "Bodiless One" (Anaṅga). They destroy the worlds and take them to themselves through the cosmic Yoga path,

1 Tasyah svarūpām sphutaŚivaŚakti -samagamaBījamkurarupini Parā Śakti rityarabhya kamah kamaniyataya kala cha dahanendu- vighrahaḥ bindu ityantena nimitam Kāmakaḷāvilase tadrupetyarthaha (ib).

2 Kamayoh kaleti va, taduktam, tripurasiddhante :

Tasya kameshvarakhyasya kameshvarayash cha parvati Kalakhyā salila sa cha khyata kamakaleti sa.

3 Kamash chasau kalarūpā ceti va.

4 Kamapadamatra-vachyatayah Kallpurane pratipadanat.

Kamartham agata yasman Mayā sardham Mahāgīrau

Kamakhyā prochyate Devī nilakutarahogata Kamada Kāminī kamyā kanta kamangadayini

Kamanganashini yasmāt kamakhyā tena kathyate Iti ŚadaKṣaramIḍām Nāma (ib.).

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and again by Their desire and will (Icchā) recreate them. These Bindus and Kalā are referred to in the celebrated Hymn "**Waves of Bliss**" (Āandalaharī).¹

This Devī is the great Tripura-sundarī. Bhāskaraṛāya's Guru Nṛsimhānandanātha wrote the following verse, on which the disciple commentates: "**I hymn Tripura, the treasure of Kula,**² who is red of beauty; Her limbs like unto those of Kāmarāja, **who is adored by the three Devatas**³ **of the three Guṇas;** who is the desire (or will) **of Śiva;**⁴ who dwells in the Bindu and who manifests the universe." **She is called (says the commentator cited)**⁵ **Tripurā,** as She has three (Tri) Puras (lit., cities), but, here meaning Bindus, angles, lines, syllables, etc. The Kālikā Purāṇa says: "She has three angles (in the triangular Yoni) as well as three circles (the three Bindus), and her **Bhūpura**⁶ has three lines. Her Mantra

1 Mukham bindum kritva kuchayugam adhas tasya tadadho
Hakarardham dhyayet haramahishi te manmathakalam (v.19).

(Let him contemplate on the first Bindu as the face of the Devī, and on the other two Bindus as Her two breasts, and below that on the half Ha.) Half Ha is the Yoni, the womb, and origin of all. See Lalita, v.206.

2 Kulanidhi. In its literal ordinary sense Kula means race or family, but has a number of other meanings: Śakti (Akula is Śiva), the spiritual hierarchy of Gurus, the Mūlādhāra, the doctrine of the Kaula Tantriks, etc.

3 Viṣṇu, Brahmā and Rudra of the Sattva, Rajas and Tamas qualities respectively.

4 This is the Commentator's meaning of Ekām taṁ. Ekā - a+i = e. According to the Viśva Dictionary, "A" has among other meanings that of Īśa or Śiva, and, according to the Anekarthadhvanimanjarī Lexicon, I=Manmatha - that is, Kāma, or desire. Eka is therefore the spouse or Śiva, or Śivakama, the desire or will of Śiva.

5 Introduction to Lalita.

6 The portion of the Yantra which is of common form and which encloses the particular design in its centre. Reference may, however, also be here made to the three outer lines of the Śrī-cakra.

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is said to be of **three syllables,**¹ and She has three aspects. The Kuṇḍalinī energy is also threefold, in order that She may create the three Gods (Brahmā; Viṣṇu, Rudra). Thus, since She the supreme energy is everywhere triple, She is Called **Tripura-sundarī."**² These syllables are said by the commentator **last cited**³ to be the three Bījas of the three divisions (of the Pañcadaśī) - viz., Vāgbhava, Kāmarāja, and Śakti, which according to the Vamakeśvara Tantra are the Jñāna-Śakti which confers salvation, and the Kriyā and Icchā Śakti s.

Three "Pāda" are also spoken of as **Tripura - white, red, and mixed.**⁴ Elsewhere, as in the Varāha Purāṇa, the Devī is said to have assumed three forms - white, red, and black; that is, **the Supreme energy endowed with the Sāttvik, Rājasik, and Tāmasik qualities.**⁵ The one Śakti becomes three to produce effects.

1 V. post. The Kāma Bīja is Klīm. Klimkara is Śivakama. Here Im means the Kāmakalā in the Turiya state through which Mokṣa is gained, and hence the meaning of the saying (ib., v.176) that he who hears the Bīja without Ka and La does not reach the place of good actions - that is, he does not go to the region attained by good actions, but to that attainable by knowledge alone (see ib., v.189, citing Vamakeshvara Tantra).

2 Other instances may be given, such as the Tripurānava, which says that the Devī is called Tripura because She dwells in the three Nāḍīs (Suṣumnā, Piṅgalā, and Idā; v. post) and in Buddhi Manas

Citta (v. post).

3 V.177.

4 According to a note of R. Anantakrishna Śāstri, translator of the Lalita, p.218, the three "feet" are explained in another work of Bhaskararaya as follows : White, the pure samvit (Consciousness) untainted by any Upadhis; red, the Parahanta (Supreme Individuality), the first Vṛtti (modification) from the Samvit; and the mixed - the above-mentioned as one inseparable modification (the Vṛtti) of "I". These are known as the "three-feet" (Charana-tritaya), or Indu (white), Agni (red); Ravi (mixed).

5 So also the Devī Bhagavata Pr, says : "The Śāmbhavī is white; Śrīvidya, red; and Shyama, black." The Yantra of Śrīvidya is the Śrī-cakra mentioned.

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In the Kāmakalā meditation (Dhyāna) the three Bindus and Hārdha-kalā are thought of as being the body of the Devī Tripura-sundarī. The Commentator on the verse of the **Ānandalaharī cited says:**¹ "In the fifth sacrifice (Yajñā) let the Sādhaka think of his Ātmā as in no wise different from, but as the one only Śiva; and of the subtle thread-like Kuṇḍalinī which is all Śakti s, extending from the Ādhāra lotus to Parama-Śiva. Let him think of the three Bindus as being in Her body (Tripura-sundarī), which Bindus indicate Icchā, Kriyā, Jñāna - Moon, Fire, and Sun; Rajas, Tamas, Sattva; Brahmā, Rudra, Viṣṇu; and then let him meditate on the **Cit-kalā who is Śakti**

below it."²

The Bindu which is the "face" indicates Viriñci³ (Brahmā) associated with the Rajas Guṇa. The **two Bindus which are the "breasts,"** and upon which meditation should be done in the heart, **indicate Hari**⁴ (Viṣṇu) and **Hara**⁵ (Rudra) associated with the Sattva and Tamas Guṇas. Below them meditate in the Yoni upon the subtle **Cit-kalā**, which indicates all three Guṇas, and which is **all these three Devatas.**⁶ The meditation given in the Yoginī-Tantra is as

1 Śankaracharyagrathavali (Vol. II), ed. Śrī Prasanna Kumara Śāstri. The editor's notes are based on the Commentary of Achyuta-nanda Svami.

2 Atha panchaMāyā ge abhedabuddhya atmanam Śivarūpām ekat- manam vibhavya Ādhārat paramaŚivantam sutrarūpām Sūkṣmam Kuṇḍalinīm sarvaŚakti rūpām vibhavya sattvarajastamoGuṇasuchakam BrahmāViṣṇuŚivaŚaktyatmakam SūryagniCandarūpām bindutrāyam tasya ange vibhavya adhash Citkalam dhyayet (Comm. to v.19).

3 That is, He who creates, from Vi +rich.

4 He who takes away or destroys (harati) all grief and sin.

5 The same.

6 Mukham bindum kritva rajoGuṇasuchakam virinchyatmakam bin- dum mukham kritva, tasyadho Hṛdaya sthane sattvatamoGuṇasuehakam

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follows: "Think of three Bindus above Kalā, and then that from these a young girl sixteen years old springs forth, shining with the light of millions of rising suns, illuminating every quarter of the firmament. Think of Her body from crown to throat as springing from the upper Bindu, and that her body from throat to middle, with its two breasts and three belly lines of beauty (Trivali), arise from the two lower Bindus, Then imagine that the rest of Her body from genitals to feet is born from Kāma. Thus formed, She is adorned with all manner of ornaments and dress, and is adored by Brahmā, Īśa, and Viṣṇu. Then let the **Sādhaka think of his own body as such Kāmakaḷā.**"¹ The Śrītattvārṇava says: "The glorious men who worship in **that body in Samarasya**² are freed from the waves of poison in the untraversable sea of the world (Saṁsāra)."

To the same effect are the Tāntrik works the **Śrī-krama**³ and **Bhāva-cūdāmaṇi**⁴ cited in the Commentary to the Ānandalaharī. The first says: "Of the three Bindus, O Mistress of the Devas, let him contemplate the first as the mouth and in the heart the two Bindus as the two breasts. Then let him meditate upon the subtle Kalā **Hakārārdha** (half letter of Ha) in the Yoni." And the second says: "The face in the form of Bindu, and below twin breasts, and below them the

1 See p.199, et seq., Nityapujapaddhati, by Jaganmohana Tarka-lamkara.

2 That is equal, feeling; or being one with; union of Śiva and Śakti .

3 Tatha cha Śrīkrame :

Bindutrayasya deveshi prathamam Devī vaktrakam
Bindudvayam stanadvandvam hriḍi sthane niyojayet.
Hakarardham kalam Sūkṣmam yonimadhye vichintayet.

4 Taduktam Bhavachudamanau :

Mukham binduvadakaram
Tadadhah kuchayugmakam
Tadadhashcha hakarardham
SuparishkritaMaṇḍalam.

The third line of this verse is also printed Tadadhah saparardham cha. But this means the same thing. Sapara is Hakara, as Ha follows Sa. For further Dhyānas and mode of meditation, see p.199 of the Nityapujapaddhati of Jaganmohana Tarkalamkara.

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beauteous form of the Hakārārdha." The three Devatas **Brahmā, Viṣṇu, and Rudra, with their Śakti s, are said to take birth from the letters A, U, M, of the Omkara or Prāṇava.**¹ Ma, as the **Prapañcasāra Tantra**² says, is the Sun or Ātmā among the letters, for it is Bindu. From each of these ten Kalas arise.

Verse 8 of the first work translated says that in the Mūlādhāra centre there is the Triangle (Trikoṇa) known as Traipura, which is an adjective of Tripura. It is so called because of the presence of the Devī Tripura within the Ka inside the triangle. **This Ka is the chief letter of the Kāma Bīja, and Kaṁ3 is the Bīja of Kāminī,** the aspect of Tripurasundarī in the Mūlādhāra. Here also, as the same verse says, there are the three lines Vāmā, Jyesthā, and Raudrī and, as the Śaṭcakra-vivṛti adds, **icchā, Jñāna, and Kriyā.**⁴ Thus the Traipura-Trikoṇa is the gross or Sthūla aspect of that subtle (Sūkṣma) Śakti which is below the Sahasrāra, and is called Kāmakaḷā. It is to this Kāminī that in worship the essence of Japa (Tejo-rūpajapa) is offered, the external Japa being offered to the Devatā worshipped in order that the **Sādhaka may retain the fruits of his worship.**⁵ There are also two other Liṅgas and Trikoṇas at the Anāhata and Ājñā centres, which are two of the Knots or Granthis, and which are so called because Māyā is strong

1 Phetkarini Tantra, Ch. I:

Tebhya eva samutpanna Varṇa ye Viṣṇu-shulinoh Murtayah Śakti sajnuyukta uchyante tah kramena tu.

And so also Viśvasara Tantra (see Prāṇatoshini, 10) :

Shivo Brahmā tatha Viṣṇuronkkare cha pratishthitah Akarash cha bhaved Brahmā ukarah sachCIḍātmakah Makaro rudra ityukta iti tasyarthakalpana.

2 Ch. III.

3 Nityapujapaddhati, p. 80, by Jaganmohana Tarkalamkara.

4 See p.117, Vol. II, of Tantrik Texts, where that Commentary is printed.

5 Nityapujapaddhati, loc. cit.

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at these points of obstruction, at which each of the three groups converge. The Traipura-Trikoṇa is that, however, in the Mūlādhāra which is the grosser correspondence of the Kāmakaḷā, which is the root (Mūla) of all Mantras below the Sahasmra, and which, again, is the correspondence in Jīvaof the Tribindu of Īśvara. Before, however, dealing in detail with the Sahasrāra, the reader will find it convenient to refer to the tables on pp.141 and 142, which summarises some of the details above given upto and including the Sahasrāra.

In the description of the Cakras given in this work, no mention is made of the moral and other qualities and things (Vṛtti) which are associated with the Lotus in other books, such as the **Adhyātmaviveka**,¹ commencing with the root-lotus and ending with the Soma Cakra. **Thus, the Vṛttis, Praśraya, Aviśvāsa, Avajñā, Mūrchā, Garvanāśa, Krūratā**,² are assigned

1 Quoted in the Dipika to v. 7 of the Hamsopanisad and see Saṅgītaratnakara, Ch. I, Prakaraṇa ii.

- (1) Mūlādhāra--Parama, Sahaja, Vīrānanda, Yogānanda.
- (2) Svādhīsthana-- Praśraya, Krūratā, Garvanāśa, Mūrchā, Avajñā, Aviśvāsa.
- (3) Manipūra---Susupti, Tṛṣṇā, Piśunatā, Lajja, Bhaya, Ghrṇā, Moha, Kaṣāya, Viśādītā.
- (4) Anāhata---Lauḷyapraṇāśa, Prakata, Vitarka, Anutāpitā, Āśā, Prakāśa, Cintā, Samūhā, Samatā, Dambha, Vaikalya, Viveka, Ahakṛti,
- (5) Viśuddhi---Prāṇava, Udgītha, Humphat, Vaṣat, Svadhā, Svāhā, Namaḥ, Amṛta, Sadja, Rṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata, Niśāda, Viṣa.
- (6) Lalanā -Cakra---Mada, Māna, Sneha, Śoka, Khedla, Lubdhātā, Arati, Sambhrama, Ūrmi, Śraddhā, Toṣa, Uparodhitā,
- (7) Ājñā-Cakra---Sattva āvirbhāva, Rāja āvirbhāva, Tama āvirbhāva.
- (8) Manas-Cakra--Svapna, Rasopabhoga, Ghrāṇa, Rūpopalambha, Sparśa, Śabdabodha.
- (9) Sahasrāra or Soma-Cakra--- kṛpā, Kṣamā, Ārjava, Dhairya, Vairāgya, Dhṛti, Sammada, Hāsyā, Romāñcācāya, Dhyānāśru, Sthiratā, Gāmbhīrya, Udyama, Acchatva, Audārya, Ekāgratā.

2 Credulity, suspicion, disdain, delusion. (or disinclination), false knowledge (lit., destruction of everything which false knowledge leads to), pitilessness.

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to Svādhiṣṭhāna; **Lajjā, Piśunatā, Īrśa, Tṛṣṇā, Suṣupti, Viśāda, Kaṣāya, Moha, Ghrṇā, Bhaya**,¹ to the Manipūra; **Āśa, Cintā, Ceṣṭā, Samatā, Dambha, Vikalatā, Ahāmkāra, Viveka, Lolatā, Kapaṭatā, Vitarka, Ānutāpa to Anāhata**;² **Kṛpā, Mṛduta, Dhairya, Vairāgya, Dhṛti, Saṃpat, Hāsyā, Romāñca, Vinaya, Dhyāna, SuSthiratā, Gāmbhīrya, Udyama, Akṣobha, Audārya, Ekāgratā**,³ to the secret Soma-cakra; and so forth.

In the Mūlādhāra, which has been described as the "source of a massive pleasurable aethesia," there are the four forms of bliss already mentioned; in the Viśuddha the seven subtle "tones," Niśāda, Rīṣaba, Gāndhāra, Ṣadja, Madhyama, Dhaivata, Pañcama; certain Bījas, Humphat, Vauṣat, Vaṣat, Svadhā, Svāhā, Namaḥ; in the eight petal "venom," and in **the sixteenth "nectar"**;⁴ and in the petals and pericarp of the Ājñā the three Guṇas and in the former the Bījas, Haṃ and Kṣaṃ; and in the six-petalled Manas Cakra above the Ājñā are Śabda-jñāna, Sparśa-jñāna, Rupa-jñāna, Āghrāṇopalabdhi, Rasopabhoga, and Svapna, with their opposites, denoting the sensations of the sensorium - hearing, touch, sight, smell, taste, and centrally initiated sensations in dream and hallucination. It is stated that particular Vṛttis are assigned to a particular lotus, because of a connection between such Vṛtti and the operation of the Śakti s of the Tattva at the centre to which it is assigned. That they exist at any particular Cakra is said to

1 Shame, treachery, jealousy, desire, supineness, sadness, world-liness, ignorance, aversion (or disgust), fear.

2 Hope, care or anxiety, endeavour, mineness (resulting in attachment), arrogance or hypocrisy, sense of languor, egoism or self-conceit, discrimination, covetousness, duplicity, indecision, regret.

3 Mercy, gentleness, patience or composure, dispassion, constancy, prosperity, (spiritual) cheerfulness, rapture or thrill, humility or sense of propriety, meditateness, quietude or restfulness, gravity (of demeanour), enterprise or effort, emotionlessness (being undisturbed by emotion), magnanimity, concentration.

4 Both were extracted at the churning of the ocean, and, as so spoken of, represent the destructive and upbuilding forces of the world.

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be shown by their disappearance when Kuṇḍalī ascends through the Cakra. Thus the bad Vṛttis of the lower Cakras pass away in the Yogi who raises Kuṇḍalī above them.

Moral qualities (Vṛtti) appear in some of the lower Cakras in the secret twelve-petalled lotus called the Lalanā (and in some Tantras Kalā) Cakra, situate above the Viśuddha, at the root of the palate (Tālumūla), as also in the sixteen-petalled lotus above the Manas-cakra, and known as the Soma-Cakra. It is noteworthy that the Vṛtti of the two lower Cakras (Svādhiṣṭhāna and Manipūra) are all bad; those of the **Anāhata centre are mixed**,¹ those of the Lalanā Cakra are predominantly good, and those of the Soma Cakra wholly so; thus indicative of an advance as we proceed from the

to the higher centres, and this must be so as the Jīva approaches or lives in his higher principles. In the twelve-petalled white lotus in the pericarp of the Sahasrāra is the abode of Śakti, called the Kāmakaḷā, already described.

Between Ājñā and Sahasrāra, at the seat of the Kāraṇa Śarīra of Jīva, are the Varṇāvalī-rupā Viloma-Śakti s, descending from Unmanī to Bindu. Just as in the Īśvara or cosmic creation there are seven creative Śakti s from Sakala Parameśvara to Bindu; and in the microcosmic or Jīva creation seven creative Śakti s from Kuṇḍalinī, who is in the **Mūlādhāra, to Bindu, both of which belong to what is called the Anuloma order:² so in the region between the Ājñā Cakra and Sahasrāra, which is the seat of the causal body (Kāraṇa Śarīra) of Jīva, there are seven Śakti s,³ which,**

1 E.g., with Dambha (arrogance), Lolatā (covetousness), Kapatata (duplicity), we find Aśa (hope), Cheshta (endeavour), Viveka (discrimination).

2 That is, the ordinary as opposed to the reversed (viloma) order.

Thus, to read the alphabet as A to Z is anumola; to read it backwards, Z to A, is viloma. In the above matter, therefore anuloma is evolution (Sṛṣṭi) or the forward movement, and viloma (nivṛtti) the path of return.

3 See Garland of Letters or Studies in Mantra Śāstra, Chapter on "Causal Śakti s of the Prāṇava".

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commencing with the lowest, are Bindu (which is in Īśvara Tattva), Bodhini, Nāda, Mahānada or Nādānta (in Sādākhya Tattva), Vyāpikā, Samani (in Śakti Tattva), and Unmanī (in Śiva Tattva). Though these latter Śakti s have a cosmic creative aspect, they are not here co-extensive with and present a different aspect, from the latter. They are not co-extensive, because the last-mentioned Śakti s are,

CAKRA	SITUATION	NUMBER OF PETALS	LETTERS ON SAME	REGNANT TATTVA AND ITS QUALITIES	COLOUR OF TATTVA
Mūlādhāra	Spinal centre of region below genitals	4	va, Śa, Ṣa, sa	Prthivī; cohesion, stimulating sense of smell	Yellow
Svādhiṣṭhāna	Spinal centre of region above the genitals	6	ba, bha, ma, ya, ra, la	Ap; contraction, stimulating sense of taste	White
Maṇipūra	Spinal centre of region of the navel	10	da, dha, na, ta, tha, da, dha, na, pa, pha	Tejas; expansion, producing heat and stimulating sight-sense of colour and form	Red
Anāhata	Spinal centre of region of the heart	12	ka, kha, ga, gha, nga, cha, chha, ja, jha, nya, ta, tha	Vāyu; general movement, stimulating sense of touch	Smoky
Vīśuddha	Spinal centre of region of the throat	16	the vowels: a, a, i, I, u, a, ri, ri, lri, lri, e, ai, o, au, am, ah	Ākāśa; space-giving, stimulating sense of hearing	White
Ājñā	Centre of region between the eyebrows	2	ha and Kṣa	Manas (mental faculties)	...

Above the Ājñā is the causal region and the Lotus of a thousand petals, with all the letters, wherein is the abode of the Supreme Bindu Para-Śiva.

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Table by Woodroffe

SHAPE OF Maṇḍala	BĪJA AND ITS VĀHANA (CARRIER)	DEVATĀ AND ITS VĀHANA	ŚAKTI OF THE DHATU	LINGA AND YONI	OTHER TATTVAS HERE DISSOLVED
Square	Laṃ on the A i r ā v ata elephant	Brahmā on Haṃsa	Ḍākinī	Svayambhu and Traipura-Trikoṇa	Gandha (smell) Tattva; smell (organ of sensation); feet (organ of action)
Crescent	Vaṃ on Makara	Viṣṇu on Garuda	Rakinī	...	Rasa (taste) Tattva; taste (organ of sensation); hand (organ of action)
Triangle	Raṃ on a ram	Rudra on a bull	Lākinī	...	Rūpa (form & colour; sight) Tattva; sight (organ of sensation); anus (organ of action)
Six-pointed hexagon	Yaṃ on an antelope	Īśa	Kākinī	Bāna and Trikoṇa	Sparśa (touch and feel) Tattva; touch (organ of sensation); penis (organ of action)
Circle	Haṃ on a white elephant	S ad āśiva	Śākinī	...	Śabda (sound) Tattva; hearing (organ of sensation); mouth (organ of action)
...	Om	Śambhu	Hākinī	Itara and Trikoṇa	Mahāt, the Sūkṣma Prakṛti called Hir-anyagarbha (v.52)

as here mentioned, Śakti s of the Jīva. Haṁsa, Jīva or Kuṇḍalī is but an infinitesimal part of the Parabindu. The latter is in the **Sahasrāra**, or thousand-petalled lotus, the abode of Īśvara, who is Śiva-Śakti and is the seat of the aggregate Kuṇḍalī or Jīva. **And hence it is said that all the letters are here twentyfold (50 x20 =1,000). In the Sahasrāra are Para-bindu the supreme Nirvāṇa-Śakti , Nirvāṇa-Kalā, Amākalā,¹** and the fire of Nibodhikā. **In the Parabindu is the empty void (Śūnya) which is the supreme Nirguṇa Śiva.**

Another difference is to be found in the aspect of the Śakti s. Whilst the cosmic creative Śakti s are looking outwards and forwards (Unmukhī), the Śakti s above the Ājñā, are, in Yoga, looking backwards towards dissolution. The Īśvara of the Sahasrāra is not then the creative aspect of Īśvara. There He is in the Nirvāṇa mood, and the Śakti s leading up to Nirvāṇa Śakti are "upward moving" that is, liberating Śakti s of the Jīva.

These seven states or aspects of Bindumaya-paraŚakti (S. N., v.40) leading up to Unmanī, which are described in this and other Tantrik books, are called causal forms (Kāraṇa-rūpā). **The commentary to the Lalita² apparently enumerates eight, but this seems to be due to a mistake,** Śakti and Vyāpikā being regarded as distinct Śakti s instead of differing names for the third of this series of Śakti s.

Below Visarga (which is the upper part of the Brahmā-randhra, in the situation of the fontenelle) and the exit of Śaṅkhini Nāḍī is the Supreme White (or, as some call it, variegated) Lotus of a thousand petals (S. N., vv.40 -49) known as the Sahasrāra, on which are all the letters of the Sanskrit alphabet, omitting according to some the cerebral Lakara, and according to others Kṣa. These are repeated

¹ See Garland of Letters, Chapter on "Kalas of the Śakti s".

² V.121, Lalita-Sahasranāma.

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twenty times to make the 1,000, and are read from beginning to end (Anuloma), going round the Lotus from right to left. **Here is Mahāvayu and the Candra-maṇḍala, in which is the Supreme Bindu (O), "which is served in secret by all the Devas". Bindu implies Guṇa, but it also means the void of space, and in its application to the Supreme Light, which is formless, is symbolical of its decaylessness.** The subtle Śūnya (Void), which is the Ātmā of all being (Sarvatma), is spoken of in S. N., vv.42 -49. **Here in the region of the Supreme Lotus is the Guru, the Supreme Śiva Himself.** Hence the Śaivas call it Śivasthana, the abode of bliss where the Ātmā is realised. Here, too, is the Supreme Nirvāṇa Śakti , the Śakti in the Parabindu, and the Mother of all the three worlds. He who has truly and fully known the Sahasrāra is not reborn in the Saṁsāra, for he has by such knowledge broken all the bonds which held him to it. His earthly stay is limited to the working out of the Karma already commenced and not exhausted. He is the possessor of all Siddhi, is liberated though living (Jīvanmukta), and attains bodiless liberation (Mokṣa), or Videha-Kaivalya, on the dissolution of his physical body. In the fourteenth verse and commentary thereon of the **Ānandalaharī the Deity in the Sahasrāra is described.¹**

"She is above all the Tattvas. Every one of the six centres represents a Tattva. Every Tattva has a definite number of rays. The six centres, or Cakras, are divided into three groups. Each of these groups has a knot or apex where converge the Cakras that constitute that group. The names of the groups are derived from those of the Presiding Deities. The following table clearly puts the above :

¹ See Pandit R. Anantakṛṣṇa Śāstrī, "Saundarya Lahari", p.36 (Ganesh & Co., The passage within quotation marks is taken from that work.

See "Wave of Bliss," by A. Avalon.

THE CENTRES OR LOTUSES (CAKRA, PADMA)145 Table by Woodroffe

NAME OF CAKRA	NAME OF TATTVA	NO. OF RAYS OF TATTVA	NAME OF GROUP	NAME OF CONVERGING POINT	REMARKS
1. Mūlādhāra 2. Svadhishthana	Bhū Agni	56 62	Agni Khaṇḍa	Rudragranthi	In Sahasrāra the rays are numberless, eternal and unlimited by space.
3. Maṇipūra 4. Anāhata	Apas Vāyu	52 54	Sūrya	Viṣṇu granthi	There is another Candra here whose rays are countless and over-shining.
5. Viśuddhi 6. Ājñā	Ākāśa Manas	72 64 360 Total	Candra	Brahmā granthi	

a"Lakṣmīdhara quotes the Taittirīyāranyaka in support of his commentary, from which we have taken the notes above given. The extracts which he makes from 'Bhairava Yāmala' are very valuable. In discoursing about Candra,

Śiva addresses (vv.1 -17, Chandra-jñāna-vidyā-prākaraṇa) Parvati, his consort, thus:

"Welcome, O Beauty of the three worlds, welcome is Thy question. This knowledge (which I am about to disclose) is the secret of secrets, and I have not imparted it to anyone till now. (But I shall now tell thee the grand secret. Listen, then, with attention:)

"**Śrī-cakra (in the Sahasrāra) is the form of Parā-Śakti . In the middle of this Cakra is a place called Baindava, where She, who is above all Tattvas, rests united with Her Lord Sadāśiva. O Supreme One, the whole Cosmos is a Śrī-cakra formed of the twenty-five Tattvas -5 elements +5 Tanmātras+10 Indriyas+Mind+Māya, Śuddhavidya Maheśa, and Sadāśiva.**¹ Just as it is in Sahasrāra, so

¹ Māyā to Sadāśiva are the Śiva Tattvas described in "Garland of Letters".

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cosmically, also, Baindava is above all Tattvas. Devī, the cause of the creation, protection, and destruction, of the universe, rests there ever united with Sadāśiva, who as well is above all Tattvas and ever-shining. Uncountable are the rays that issue forth from Her body; O good one, they emanate in thousands, lakhs - nay, crores. But for this light there would be no light at all in the universe...360 of these rays illumine the world in the form of Fire, Sun, and Moon. These 360 rays are made up as follows : Agni (Fire) 118, Sun 106, Moon 136. **O Śaṅkari, these three luminaries enlighten the macrocosm as well as the microcosm, and give rise to the calculation of time - the Sun for the day, the Moon for the night, Agni (Fire) occupying a mean position between the two.**¹

"Hence they constitute (or are called) Kāla (time), and the 360 days (rays) make a year. The Veda says: 'The year itself is a form of the Lord. The Lord of time, the Maker of the world, first created Marīci (rays), etc., the Munis, the protectors of the world. Everything has come to exist by the command of Parameśvarī.'

"Diṇḍima takes a quite different view of this verse. He interprets it as meaning that, having already described the Antaryāga (inner worship), the author recommends here the worship of the Āvaraṇa-Devatās i.e.. Deities residing in each of the Cakras or centres without propitiating whom it is impossible for the practitioner to lead the Kuṇḍalinī through these Cakras. He enumerates all the 360 Deities and describes the mode of worshipping each of them.

"There are other commentators who understand the 360 rays esoterically, and connect the same with the 360 days of the year, and also with the human body. Every commentator quotes the Taittirīyāraṇyaka, first chapter, to

¹ See "Wave of Bliss," ed. A. Avalon.

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support his views. Thus it seems that Taittirīyāraṇyaka contains much esoteric matter for the mystic to digest. The first chapter of the Āraṇyaka referred to is chanted in worshipping the Sun. **It is called Āruṇam because it treats of Aruṇā (red-coloured Devī).**¹

An Indian physician and Sanskritist has expressed the **opinion that better anatomy is given in the Tantras than in the purely medical works of the Hindus.**² It is easier, however, to give a statement of the present and ancient physiology than to correlate them. Indeed, this is for the present a difficult matter. In the first place, the material as regards the latter is insufficiently available and known to us, and those native scholars and Sadhakas (now-a-days, probably not numerous) who are acquainted with the subject are not conversant with Western physiology, with which it is to be compared. It is, further, possible to be practically acquainted with this Yoga without knowing its physiological relations. Working in what is an unexplored field, I can only here put forward, on the lines of the Text and such information as I have gathered, explanations and suggestions which must in some cases be of a tentative character, in the hope that they may be followed up and tested by others.

It is clear that the Meru-daṇḍa is the vertebral column, which as the axis of the body is supposed to bear the same relation to it as does Mount Meru to the earth. It extends from the Mūla (root) or Mūlādhāra to the neck. It and the connected upper tracts, spinal bulb, cerebellum, and the like, contain what has been described as the central system ¹

P.38 of Pandit Anantakrishna Śāstri's Saundaryalahari, Ganesh & co (Madras) Private LTD.

² Dr. B. D. Basu, of the Indian Medical Service, in his Prize Essay on the Hindu System of Medicine, published in the Guy's Hospital Gazette (1889), cited in Vol. XVI, "Sacred Books of the Hindus," by Professor Benoy Kumar Sarkar.

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of spinal nerves (Nāḍī) and cranial nerves (Śiro-Nāḍī). **The Suṣumnā, which is undoubtedly a Nāḍī within the vertebral column, and as such is well described by the books as the principal of all the Nāḍīs, runs along the length of the Meru-daṇḍa, as does the spinal cord of Western physiology, if we include therewith the filum terminale. If we include the filum, and take the Kaṇḍa to be between the anus and penis, it starts from practically the same (sacro-coccygeal) region, the Mūlādhāra, and is spoken of as extending to the region of the Brahmā-randhra,¹ or to a**

point below the twelve-petalled lotus (v.1) - that is, at a spot below but close to the **Sahasrāra, or cerebellum**, where the nerve Citriṇī also ends. The position of the Kaṇḍa is that stated in this work (v.1). It is to be noted, however, that according to the Haṭha-yoga-pradīpikā the **Kaṇḍa is higher up, between the penis and the navel.**² The place of the union of Suṣumnā and Kaṇḍa is known as the "**Knot**" (Granthi-ṣṭhāna), and the petals of the Mūla lotus are on four sides of this (v.4). It is in this Suṣumnā (whatever for the moment we take it to be) that there are the centres of **Prāṇa Śakti or vital power which are called Cakras or Lotuses**. The spinal cord ends blindly in the filum terminale, and is apparently closed there. The Suṣumnā is said to be closed at its base, called the "gate of Brahman" (Brahmā-dvāra), until, by Yoga, Kuṇḍalī makes its way through it. **The highest of the six centres called Cakra in the Suṣumnā is the Ājñā, a position which corresponds frontally with the space between the eyebrows** (Bhrumadhya), and at the back with the pineal gland, the pituitary body, and the top of the cerebellum. Close by it is the Cakra called Lalanā, and in some Tantras Kalā

1 Saramohana Tantra, II, 7, or, according to the Tripurā-sāra- samuccaya, cited in v.1, from the head to the Ādhāra.

2 V. post.

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Cakra which is situate (sic) at the root of - that is, just above -the palate (Tālumūla). Its position as well as the nature of the **Ājñā would indicate that it is slightly below the latter.**¹ The Suṣumnā passes into the ventricles of the brain, as does the spinal cord, which enters the fourth ventricle.

Above the Lalanā are the **Ājñā Cakra with its two lobes and the Manas Cakra with its six lobes**, which it has been suggested are represented in the physical body by the Cerebellum and Sensorium respectively. **The Soma Cakra above this, with its sixteen "petals", has been said to comprise the centres in the middle of the Cerebrum above the Sensorium.** Lastly, the thousand-petalled lotus **Sahasrāra corresponds to the upper Cerebrum** of the physical body, with its cortical convolutions, which will be suggested to the reader on an examination of the Plate VIII, here given of that centre. Just as all powers exist in the seat of voluntary action, so it is said that all the **fifty "letters" which are distributed throughout the spinal centres of the Suṣumnā exist here in multiplied form - that is, 50x20.** The **nectar-rayed moon**² is possibly the under part of the brain, the convolutions or lobes of which, resembling half-moons, are called Candrakala, and the mystic mount Kailasa is undoubtedly the upper brain. **The ventricle connected with the spinal cord is also semilunar in Shape.**

As above stated, there is no doubt that the Suṣumnā is situated in the spinal column, and it has been said that it represents the central canal. It is probable that its general position is that of the central canal. But a query may be raised if it is meant that the canal alone is the Suṣumnā. For the latter Nāḍī, according to this work, contains within it two

1 Vide "introduction to Tantra-Śāstra" pp.49-51 for a brief description of the Cakras, including Lalanā and kalā Cakras.

2 See Śiva-Saṁhitā, II, 6.

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others - namely, Vajriṇī and Citriṇī. There is thus a threefold division. It has been suggested that the Suṣumnā when not considered with its inner Nāḍīs as a collective unit, but as distinguished from them, is the white nervous matter of the spinal cord, **Vajriṇī the grey matter, and Citriṇī the central canal, the inner Nāḍī of which is known as the Brahmā-nāḍī**, and, **in the Śiva-Saṁhitā, Brahmā-randhra.**¹ But as against such suggestion it is to be noted that v.2 of this work describes Citriṇī as being as fine as a spider's thread (Lūtā-tantūpameya), and the grey matter cannot be so described, but is a gross thing. We must therefore discard this suggestion, and hold to the opinion either that the central canal is the Suṣumnā or that the latter is in the canal, and that within or part of it are two still more subtle and imperceptible channels of energy, called Vajriṇī and Citriṇī.

I incline to the latter view. The true nature of the Citriṇī Nāḍī is said in v.3 to be pure intelligence (Śuddha-bodha-svabhāvā) as a force of Consciousness. As v.1 says, the three form one, but considered separately they are distinct. They are threefold in the sense that Suṣumnā, "who is tremulous like a woman in passion," is as a whole composed of "Sun," "Moon," and "Fire," and the three Guṇas. It is noteworthy in this connection that the Kshurika Upaniṣad,² which speaks of the Suṣumnā, directs the Sādhaka "to get into the white and very subtle Nāḍī, and to drive Prāṇavayu through it." These three, Suṣumnā, Vajriṇī, and Citriṇī, and the central canal, or Brahman adi, through which, in the Yoga here described, Kuṇḍalīnī, passes, are all, in any case, part of the spinal cord. And, as the Śiva-Saṁhitā and all other Yoga

1 Ch. II, v.18.

2 Ed. Ānandashrama Series XXIX, p.145. Prāṇa does not here mean gross breath, but that which in the respiratory centres appears as such and which appears in other forms in other functions and parts of the body.

works say, the rest of the body is dependent on Suṣumnā, as being the chief spinal representative of the central nervous system. There seems also to be some ground to hold that the Nāḍīs, Iḍa and Piṅgalā, or "moon" and "sun," are the left and right sympathetic cords respectively on each side of the "fiery" Suṣumnā. It is to be noted that, according to one and a common notion reproduced in this work, these Nāḍīs, which are described as being pale and ruddy respectively (v.1), do not lie merely on one side of the cord, but cross it alternating from one side to the other (see v.1), thus forming with the Suṣumnā and the two petals of the Ājñā Cakra the figure of the Caduceus of Mercury, which according to some represents them. Elsewhere (v.1), however, it is said that they are Shaped like bows. That is, one is united with Suṣumnā and connected with the left scrotum. It goes up to a position near the left shoulder, bending as it passes the heart, crosses over to the right shoulder, and then proceeds to the right nostril. Similarly, the other Nāḍī connected with the right scrotum passes to the left nostril. It has been suggested to me that Iḍa and Piṅgalā are blood-vessels representing the Inferior Vena Cava and Aorta. But the works and the Yoga process itself indicate not arteries, but nerves. Iḍa and Piṅgalā when they reach the space between the eyebrows make with the Suṣumnā a plaited threefold knot called Triveni and proceed to the nostrils. This, it has been said, is the spot in the medulla where the sympathetic cords join together or whence they take their origin.

There remains to be considered the position of the Cakras. Though this work speaks of six, there are, according to some, others. This is stated by Viśvanātha in his Ṣatcakra-Vivṛti. Thus we have mentioned Lalanā, Manas, and Soma Cakras. The six here given are the principal ones. Indeed, a very long list exists of Cakras or Ādhāras, as some call them. In a modern Sanskrit work called "Advaitamārtaṇḍa" the

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In a modern Sanskrit work called "Advaitamārtaṇḍa" the author¹ gives twenty, numbering them as follows: (1) Ādhāra, (2) Kuladīpa, (3) Vajra or Yajña, (4) Svādhiṣṭhāna, (5) Raudra, (6) Karāla, (7) Gahvara, (8) Vidyāprada, (9) Trimukha, (10) Tripada, (11) Kāla-daṇḍaka, (12) Ukāra, (13) Kāla-dvāra, (14) Karamgaka, (15) Dīpaka, (16) Ānanda-lalitā, (17) Maṇipūraka, (18) Nākula, (19) Kāla-bhedana, (20) Mahotsāha. Then for no apparent reason, many others are given without numbers, a circumstance, as well as defective printing, which makes it difficult in some cases to say whether the Sanskrit should be read as one word or two.² They are apparently Parama, Pādukaṁ, Padaṁ (or Pādakaṁ-padaṁ), Kalpa-jāla, Poṣaka, Lolama, Nādāvarta, Triputa, Kamkālaka, Putabhedana, Mahā-granthivirākā, Bandha-jvalana (printed as Bandhe-jvalana), Anāhata, Yantraputa (printed Yatro), Vyoma-cakra, Bodhana, Dhruva, Kalākandalaka, Krauñca-bheruṇḍa-vibhava, Dāmara, Kula-phīṭhaka, Kula-kolāhala, Hālavarta, Mahd-bhaya, Ghorābhairava, Viśuddhi, Kanṭham, Uttamaṁ (quaere Viśuddhikantham or Kanthamuttamam), Pūrṇakaṁ, Ājñā, Kāka-puttaṁ, Śṛṅgātaraṁ, Kāmarūpa, Pūrṇagiri, Mahā-vyoma, Śakti rūpa. But, as the author says, in the Vedas (that is, Yoga-cūdamanī, Yogaśikha Upaniṣads, and others) we read of only six Cakras - namely, those italicised in the above list, and described in the works here translated - and so it is said : "How can there be any Siddhi for a man who knows not the six Adhvās, the sixteen Ādhāras, the

¹ Brahman anda Svami, a native of Palghat, in the Madras Presidency, late Guru of H. H. the late Mahārāja of Kashmir. The work is printed at Jummo. I am not sure that the author himself was aware of this in all cases. He may have been quoting himself from some lists without other knowledge on the subject. The list has, to my eyes, in some respects an uncritical aspect - e.g., apart from bracketed notes in the text, Kamarūpa and Pūrṇagiri are Pīṭhas the others, Jālaṁdhara and Auddiyāṇa, not being mentioned. The last quotation he makes draws a distinction between the Cakras and Ādhāras.

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three Liṅgas and the five (elements) the first of which is Ether?"¹ I have already pointed out that the positions of the Cakras generally correspond to spinal centres of the anatomical divisions of the vertebrae into five regions, and it has been stated that the Padmas or Cakras correspond with various plexuses which exist in the body surrounding those regions. Various suggestions have been here made. The Author of the work cited² identifies (commencing with the Mūlādhāra and going upwards) the Cakras with the sacral, prostatic, epigastric, cardiac, laryngeal (or pharyngeal), and cavernous plexuses, and the Sahasrāra with the Medulla. In passing it may be noted that the last suggestion cannot in any event be correct. It is apparently based on verse 120 of chapter V of the Śiva Saṁhitā.³ But this work does not in my opinion support the suggestion. Elsewhere the Author cited rightly identifies Mount Kailāsa with the Sahasrāra, which is undoubtedly the upper cerebrum. The anatomical position of the Medulla is below that assigned to the Ājñā Cakra. Professor Sarkar's work contains some valuable appendices by Dr. Brojendra-nath Seal on, amongst others, Hindu ideas concerning plant

1 The six Adhvās (paths) are Varṇa, Pada, Kalā, Tattva, Bhuvana and Mantra. The sixteen Ādhāras are named in the commentary to verse 33 of the text, the elements are also described in the text. The three Liṅgas are Svayambhu, Bānā and Itara also dealt with in the text.

2 "The Positive Background of Hindu Sociology," by Professor Benoy Kumar Sarkar.

3 P.54 of the translation of Srīś- Candra-Vasu, to which I refer because the author cited does so. The rendering, however, does not do justice to the text, and liberties have been taken with it. Thus, a large portion has been omitted without word or warning, and at p.14 it is said, that Kuṇḍalinī is "of the form of electricity". There is no warrant for this in the text, and Kuṇḍalinī is not, according to the Śāstra, mere electricity.

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Professor Sarkar's work contains some valuable appendices by Dr. Brojendra-nath Seal on, amongst others, Hindu ideas concerning plant and animal life, physiology, and biology, **including accounts of the nervous system in Charaka and in the Tantras.**¹ After pointing out that the cerebo-spinal axis with the connected sympathetic system contains a number of ganglionic centres and plexuses (Cakras, Padmas), from which nerves (Nāḍī, Sirā, and Dhamaṇī) radiate over the head, trunk, and limbs, the latter says, as regards the ganglionic centres and plexuses consisting the sympathetic spinal system: "Beginning with the lower extremity, the centres and plexuses of the connected spinal and sympathetic systems may be described as follows:

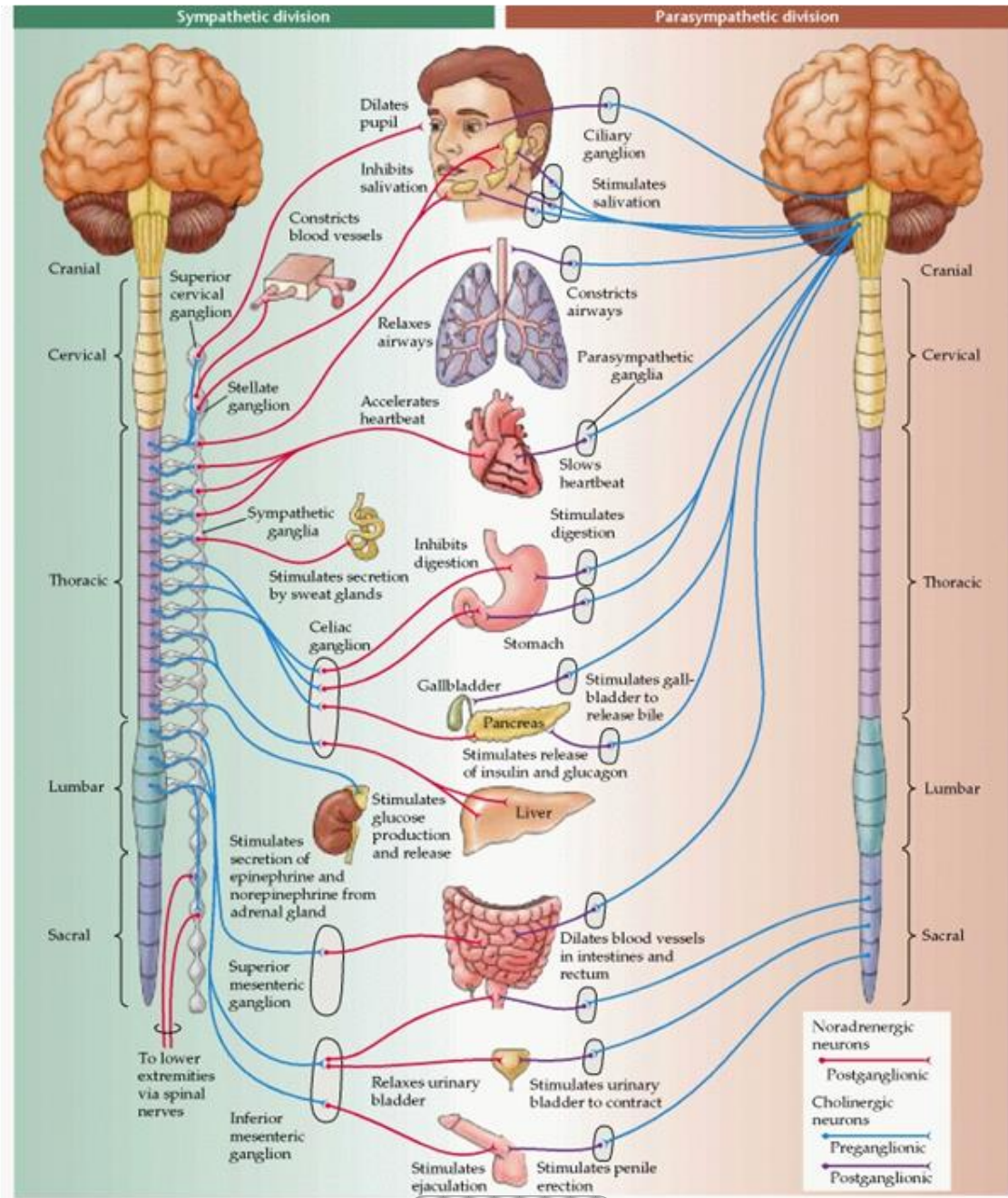
"(1) The Ādhāra Cakra, the sacro-coccygeal plexus with four branches, nine Angulis (about six inches and a half) below the solar plexus (Kaṇḍa, Brahmagranthi); the source of a massive pleasurable aesthesia; voluminous organic sensations of repose. An inch and a half above it, and the same distance below the membrum virile (Mehana), is a minor centre called the Agni-śikhā. (2) The Svādhiṣṭhāna Cakra, the sacral plexus, with six branches (Dalāni - petals) concerned in **the excitation of sexual feelings, with the accompaniments of lassitude, stupor, cruelty, suspicion, contempt.**² (3) The Nābhi-kaṇḍa (corresponding to the solar plexus, Bhānu-bhavanam), which forms the great junction of the right and left sympathetic chains (Piṅgalā and Idā) with the cerebro-spinal axis. Connected with this is the Mani-pūraka, the lumbar plexus, with **connected sympathetic nerves, the ten branches**³ of which are concerned in the

1 Both the work of Professor Sarkar and the Appendices of Dr. Seal are of interest and value, and gather together a considerable number of facts of importance on Indian Geography, Ethnology, Mineralogy, Zoology, Botany and Hindu Physiology, Mechanics, and Acoustics. These Appendices have since been republished separately as a work entitled "Positive Sciences of the Hindus".

2 These and other Vṛttis, as they are called, are enumerated in the Introduction to my first edition of the MahāNirvāṇa Tantra. (Translation.)

3 That is, petals.

Plexus



Google Images

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production of sleep and thirst, and the expressions of passions like jealousy, shame, fear, stupefaction. (4) The Anāhata Cakra, possibly the cardiac plexus of the sympathetic chain with twelve branches, connected with the heart, the seat of the egoistic sentiments, hope, anxiety, doubt, remorse, conceit, egoism, etc. (5) The Bharatisthana, the junction of the spinal cord with the medulla oblongata, which, by means of nerves like the pneumogastric, etc., regulate the larynx and other organs of articulation. (6) The Lalanā Cakra, opposite the uvula, which has twelve leaves (or lobes), supposed to be the tract affected in the production of ego-altruistic sentiments and affections, like self-regard, pride, affection, grief, regret, respect, reverence, contentment, etc. (7) The sensorimotor tract, comprising two Cakras : (a) the Ājñā Cakra (lit., the circle of command over movements) with its two lobes (the cerebellum); and (b) the Manas Cakra, the sensorium, with its six lobes (five special sensory for peripherally initiated sensations, and one common sensory for centrally initiated sensations, as in dreams and hallucinations). The Ājñā vaha Nāḍīs, efferent or motor nerves, communicate motor impulses to the periphery from this Ājñā Cakra, this centre of command over movements; and the afferent or sensory nerves of the special senses, in pairs, the Gandhavaha Nāḍī (olfactory sensory), the Rūpāvaha Nāḍī (optic), the Śabdavaha Nāḍī (auditory), the Rasavaha Nāḍī (gustatory), and the Sparśavaha Nāḍī

(tactile), come from the periphery (the peripheral organs of the special senses) to this ManasCakra, a sensory tract at the base of the brain. The ManasCakra also receives the Manovahā Nāḍī, a generic name for the channels

² This is a name for the Viśuddha Cakra as abode of the Goddess of Speech (Bharati).

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along which centrally initiated presentations (as in dreaming or hallucination) come to the sixth lobe of the Manas Cakra. (8) The Soma Cakra, a sixteen-lobed ganglion, comprising the centres in the middle of the cerebrum, above the sensorium; the seat of the altruistic sentiments and volitional control - e.g., compassion, gentleness, patience, renunciation, meditateness, gravity, earnestness, resolution, determination, magnanimity, etc. And lastly, **(9) the Sahasrāra Cakra, thousand-lobed, the upper cerebrum with its lobes and convolutions, the special and highest seat of the Jīva, the soul.**¹ Then, dealing with the cerebro-spinal axis and the heart, and their respective relations to the conscious life, the Author cited says: "Vijñānabhikṣu, in the passage just quoted, identifies the Manovahā-Nāḍī (vehicle of consciousness) with the cerebro-spinal axis and its ramifications, and compares the figure to an inverted gourd with a thousand-branched stem hanging down. The Suṣumnā, the central passage of the spinal cord, is the stem of this gourd (or a single branch), The writers on the Yoga (including the authors of the various Tantrik systems), use the term somewhat differently. On this view, the Manovahā-Nāḍī is the channel of the communication of the Jīva (soul) with the Manas Cakra (sensorium) at the base of the brain. The sensory currents are brought to the sensory ganglia along afferent nerves of the special senses. But this is not sufficient for them to rise to the level of discriminative consciousness. A communication must now be established between the Jīva (in the Sahasrāra Cakra, upper cerebrum) and the sensory currents received at the sensorium, and this is done by means of the Manovahā-Nāḍī. When sensations are centrally initiated, as

¹ The author cited refers to the Jñāna Samkalini Tantra, Saṁhitā-ratnakāra. and for functions of Ājñā vaha Nāḍī and Manovahā Nāḍī to Śankara Mishra's Upaskara.

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in dreams and hallucinations, a special Nāḍī (Svapnavahā-Nāḍī), which appears to be only a branch of the Manovahā Nāḍī, serves as the channel of communication from the Jīva (soul) to the sensorium. In the same way, the Ājñāvahā-Nāḍī brings down the messages of the Soul from the Sahasrāra (upper cerebrum) to the Ājñā Cakra (motor tract at the base of the brain), messages which are thence carried farther down, along efferent nerves, to various parts of the periphery. I may add that the special sensory nerves, together with the Manovahā Nāḍī, are sometimes generally termed Jñānavahā Nāḍī - lit., channel of presentative knowledge. There is no difficulty so far. The Manovahā Nāḍī and the Ājñā-vahā Nāḍī connect the sensori-motor tract at the base of the brain (Manas Cakra and Ājñā Cakra) with the highest (and special) seat of the soul (Jīva) in the upper cerebrum (Sahasrāra), the one being the channel for carrying up the sensory and the other for bringing down the motor messages. But efforts of the will (Ājñā, Prayatna) are conscious presentations, and the Manovahā Nāḍī must therefore co-operate with the Ājñā vahā in producing the consciousness of effort. Indeed, attention, the characteristic function of Manas, by which it raises sense-presentations to the level of discriminative consciousness, implies effort (Prayatna) on the part of the soul (Ātmā, Jīva), an effort of which we are conscious through the channel of the Manovahā Nāḍī. But how to explain the presentation of effort in the motor nerves? Śankara Mishra, the author of the Upaskāra on Kaṇḍa's Sūtras, argues that the Nāḍīs (even the volitional or motor nerves) are themselves sensitive, and their affections are conveyed to the sensorium by means of the nerves of the (inner) sense of touch (which are interspersed in minute fibrillae among them). The consciousness of effort, then, in any motor nerve, whether Ājñāvahā (volitional motor) or Prāṇavahā (automatic motor), depends on the

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tactile nerves or nerves of organic sensation) mixed up with it. Thus the assimilation of food and drink by the automatic activity of the Prāṇas implies an (automatic) effort (Prayatna) accompanied by a vague organic consciousness, which is due to the fact that minute fibres of the inner touch-sense are interspersed with the machinery of the automatic nerves (the Prāṇavahā Nāḍīs)." **To a certain extent the localizations here made must be tentative. It must, for instance, be a matter of opinion whether the throat centre corresponds with the carotid, laryngeal, or pharyngeal, or all three; whether the navel centre corresponds with the epigastric, solar, or lumbar, the Ājñā with the cavernous plexus, pineal gland, pituitary body, cerebellum, and so forth. For all that is known to the contrary each centre may have more than one of such correspondences. All that can be said with any degree of certainty is that the four centres, above the Mūlādhāra, which is the seat of the presiding energy, have relation to the genito-excretory, digestive, cardiac, and respiratory functions, and that the two upper centres (Ājñā and Sahasrāra) denote various forms of cerebral activity, ending in the Repose of pure Consciousness. The uncertainty which prevails as regards some of**

those matters is indicated in the Text itself, which shows that on various of the subjects here debated differing opinions have been expressed as individual constructions of statements to be found in the Tantras and other Śāstras. There are, however, if I read them correctly, statements in the above-cited accounts with which, though not uncommonly accepted, I disagree. It is said, for instance, that the Ādhāra Cakra is the sacro-coccygeal plexus, and that the Svādhiṣṭhāna is the sacral plexus, and so forth. This work, however, not to mention others, makes it plain that the Cakras are in the Suṣumnā. Verse1 speaks of

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Verse1 speaks of the "Lotuses inside the Meru (spinal column); and as the Suṣumnā supports these (that is, the lotuses) She must needs be within the Meru." This is said in answer to those who, on the strength of a passage in the Tantra-cūḍāmani, erroneously suppose that Suṣumnā is outside the Meru. In the same way the Commentator refutes the error of those who, relying on the Nigama-tattva-sāra, suppose that not only Suṣumnā, but Idā, and Piṅgalā, are inside the Meru. Verse2 says that inside Vajrā (which is itself within Suṣumnā) is Citriṅī, on which the lotuses are strung as it were gems, and who like a spider's thread pierces all the lotuses which are within the backbone. The Author in the same place combats the view, based on the Kalpa-sūtra, that the lotuses are within Citriṅī. These lotuses are in the Suṣumnā; and as Citriṅī is within the latter, she pierces but does not contain them. Some confusion is raised by the statement in v.51, that the lotuses are in or on the Brahmā-Nāḍī. But by this is meant appertaining to this Nāḍī, for they are in Suṣumnā, of which the Brahmā-Nāḍī is the central channel. The commentator Viṣvanātha, quoting from the Māyā Tantra, says that all the six lotuses are attached to the Citriṅī Nāḍī (Citriṅī grathitam). One conclusion emerges clearly from all this namely, that the Lotuses are in the vertebral column in Suṣumnā, and not in the nerve plexuses which surround it. There in the spinal column they exist as extremely subtle vital centres of Prāṇa-Śakti and centres of consciousness. In this connection I may cite an extract from an article on **the "Physical Errors of Hinduism,"**¹ for which I am indebted to Professor Sarkar's work: "It would indeed excite the surprise of our readers to hear that the Hindus, who would not even touch a dead body, much less dissect it, should possess any anatomical knowledge at all... It is the Tantras that furnish us with some extraordinary pieces of information concerning the human body....

¹ Published in Vol. XI, pp.486 -440, of the Calcutta Review.

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with some extraordinary pieces of information concerning the human body.... But of all the Hindu Śāstras extant, the Tantras lie in the greatest obscurity.... The Tantrik theory, on which the well-known Yoga called 'Śaṭcakra bheda' is founded, supposes the existence of six main internal organs, called Cakras or Padmas, all bearing a special resemblance to that famous flower, the lotus. These are placed one above the other, and connected by three imaginary chains, the emblems of the Ganges, the Yamuna, and the Saraswati.... Such is the obstinacy with which the Hindus adhere to these erroneous notions, that, even when we show them by actual dissection the non-existence of the imaginary Cakras in the human body, they will rather have recourse to excuses revolting to common sense than acknowledge the evidence of their own eyes. **They say, with a shamelessness unparalleled, that these Padmas exist as long as a man lives, but disappear the moment he dies.**"¹ This, however, is nevertheless quite correct, for conscious and vital centres cannot exist in a body when the organism which they hold together dies. A contrary conclusion might indeed be described as **"shameless" stupidity.**² The Author of the work from which this citation is made says that, though these Cakras cannot be satisfactorily identified, the Tāntriks must nevertheless have obtained their knowledge of them by dissection. By this he must refer to the physical regions which correspond on the gross plane to, and are governed by, the Cakras proper, which as subtle, vital, and conscious centres in the spinal cord are invisible

¹ "Physical Errors of Hinduism," Calcutta Review, Vol XI, pp.486 -440.

² This reminds one of the story of a materialistic doctor who said he had done hundreds of post-mortem examinations, but had never yet discovered the trace of a soul.

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to **any but a Yogi's vision,**¹ existing when the body is alive and disappearing when vitality (Prāṇa) leaves the body as part of the Liṅga Śarīra. It is a mistake, therefore, in my opinion, to identify the Cakras with the physical plexuses mentioned. These latter are things of the gross body, whereas the Cakras are extremely subtle vital centres of various Tattvik operations. In a sense we can connect with these subtle centres the gross bodily parts visible to the eyes as plexuses and ganglia. But to connect or correlate and to identify are different things. Indian thought and

the Sanskrit language, which is its expression, have a peculiarly penetrative and comprehensive quality which enables one to explain many ideas for which, except by paraphrase, there is no equivalent meaning in English. It is by the Power or Śakti of the Ātmā or Consciousness that the body exists. It is the collective Prāṇa which holds it together as an individual human unit, just as it supports the different Principles and Elements (Tattva) of which it is composed. These Tattvas, though they pervade the body, have yet various special centres of operation. These centres, as one might otherwise suppose, lie along the axis, and are the Sūkṣma Rūpa, or subtle forms of that which exists in gross form (Sthūla Rūpa) in the physical body which is gathered around it. They are manifestations of Prāṇa-Śakti or Vital Force. In other words, from an objective standpoint the subtle centres, or Cakras, vitalize and control the gross bodily tracts which are indicated by the various regions of the vertebral column and the ganglia, plexuses, nerves, arteries, and organs, situate in these respective regions. It is only therefore (if at all) in the sense of being the gross outer

1 So it is said: Tani vastuni tanmatradini pratyaKṣaViṣayani (Such things as the Tanmātra and others are subject to immediate perception by Yogins only). A Yogi "sees" the Cakras with his mental eye (Ājñā). In the case of others they are the matter of inference (Anumāna).

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representatives of the spinal centres that we can connect the plexuses and so forth with the Cakras spoken of in the Yoga books. In this sense only the whole tract, which extends from the subtle centre to the periphery, with its corresponding bodily elements, may be regarded as the Cakra. As the gross and subtle are thus connected, mental operation on the one will affect the other. Certain forces are concentrated in these Cakras, and therefore and by reference to their function they are regarded as separate and independent centres. There are thus six subtle centres in the cord with grosser embodiments within the cord itself, with still grosser sheaths in the region pervaded by the sympathetics Iḍa and Piṅgalā, and other Nāḍīs. Out of all this and the gross compounded elements of the body are fashioned the organs of life, the vital heart of which is the subtle Cakra by which they are vivified and controlled. The subtle aspects of the six centres according to Tantrik doctrine must not be overlooked whilst attention is paid to the gross or physiological aspect of the body. As previously and in the Commentary to the thirty-fifth verse of the Ānandalaharī explained, there are six Devas - viz., Śambhu, Sadāśiva, Īśvara, Viṣṇu, Rudra, Brahmā - whose abodes are the six Lokas or regions: viz., Mahārloka, Tapoloka, Janaloka, Svarloka, Bhuvanloka, and Bhūrloka (the Earth). It is these Divinities who are the forms of Consciousness presiding over the Ṣaṭcakra. In other words, Consciousness (Cit), as the ultimate experiencing principle, pervades and is at base all being. Every cell of the body has a consciousness of its own. The various organic parts of the body which the cells build have not only particular cell-consciousness, but the consciousness of the particular organic part which is other than the mere collectivity of the consciousness of its units. Thus there may be an abdominal consciousness. And the consciousness of such bodily region is its Devatā -

Devas	Śambhu	Sadāśiva	Īśvara	Viṣṇu	Rudra	Brahmā
Regions	Mahārloka	Tapoloka	Janaloka	Svarloka	Bhuvanloka	Bhūrloka

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And the consciousness of such bodily region is its Devatā - that is, that aspect of Cit which is associated with and informs that region. Lastly, the organism as a whole has its consciousness, which is the individual Jīva. Then there is the subtle form or body of these Devatas, in the Shape of Mind - supersensible "matter" (Tanmātra); and sensible "matter" - namely, ether, air, fire, water earth, with their centres at the Ājñā, Viśuddha, Anāhata, Maṇipūra, Svādhiṣṭhāna and Mūlādhāra. Of these six Tattvas, not only the gross human body, but the vast macrocosm, is composed. The six Cakras are therefore the divine subtle centres of the corresponding physical and psychical sheaths. The seventh or supreme centre of Consciousness is ParamaŚiva, whose abode is Satyaloka, the Cosmic aspect of the Sahasrāra in the human body. The Supreme, therefore, descends through its manifestations from the subtle to the gross as the six Devas and Śakti s in their six abodes in the world-axis, and as the six centres in the body-axis or spinal column. The special operation of each of the Tattvas is located at its individual centre in the microcosm. But, notwithstanding all such subtle and gross transformations of and by Kula-Kuṇḍalinī, She ever remains in Her Brahman or Svarūpa aspect the One, Sat, Cit, and Ahanda, as is realized by the Yogi when drawing the Devī from Her world-abode in the earth centre (Mūlādhāra) he unites Her with ParamaŚiva in the Sahasrāra in that blissful union which is the Supreme Love (Ānanda).

In a similar manner other statements as regards these Cakras should be dealt with, as, for instance, those connected with the existence of the "Petals", the number of which in each 'case has been said to be determined by characteristics of the gross region which the particular Cakra governs. The centres are said to be composed of petals designated by certain letters, **Professor Sarkar**¹ expresses the opinion that these

1 Op. cit, p.292.

petals point to either the nerves which go to form a ganglion or plexus, or the nerves distributed from such ganglion or plexus. I have been told that **the disposition of the Nāḍīs at the particular Cakra in question determines the number of its petals.**¹ In the five lower Cakras their characteristics are displayed in the number and position of the Nāḍīs or by the lobes and sensory and motor tracts of the higher portions of the cerebro-spinal system. As I have already explained, the Cakra is not to be identified with the physical ganglia and plexuses, though it is connected with, and in a gross sense represented by them. **The lotuses with these petals are within the Suṣumnā and they are there represented as blooming upon the passage through them of Kuṇḍalī.** The letters are on the petals.

The letters in the six Cakras are fifty in number - namely, the letters of the Sanskrit alphabet less Kṣa, according to the Kamkalamalini Tantra cited in v.40, or the second or cerebral La (ib.). All these letters multiplied by 20 exist potentially in the Sahasrāra, where they therefore number 1,000, giving that Lotus its name. There are, on the other hand, 72,000 Nāḍīs which rise from the Kaṇḍa. Further, that these letters in the Cakras are not gross things is shown by vv.28 and 29, which say that the vowels of the Viśuddha are visible to the enlightened mind (Dīptabuddhi) only - that is, the Buddhi which is free of impurity resulting from worldly pursuits, as the effect of the constant practice of Yoga. Verse 19 and other verses speak of the letters there mentioned as being coloured. Each object of perception, whether gross or subtle, has an aspect which corresponds to each of the senses. It is for this reason that the Tantra

1 See my Introduction to Tantra Śāstra". My reference there to the lotus as a plexus of Nāḍīs is to the gross sheath of the subtle centre, which gross sheath is said to contain the determinant, though in another sense it is the effect, of the characteristics of the subtle centre.

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It is for this reason that the Tantra correlates sound, form and colour. Sound produces form, and form is associated with colour. Kuṇḍalī is a form of the Supreme Śakti who maintains all breathing creatures. She is the source from which all sound or energy, whether as ideas or speech, manifests. That sound or Mātrikā when uttered in human speech assumes the form of letters and prose and verse, which is made of their combinations. And sound (Śabda) has its meaning - that is, the objects denoted by the ideas which are expressed by sound or words. By the impulse of Ichā-Śakti acting through the Prāṇavāyu (vital force) of the Ātmā is produced in the Mūlādhāra the sound power called Parā, which in its ascending movement through other Cakras takes on other characteristics and names (Paśyantī and Madhyamā), and when uttered by the mouth appears as Vaikharī in the form of the spoken letters which are the gross aspect of the sound in the Cakras themselves (see vv.10 and 11). Letters when spoken are, then, the manifested aspect in gross speech of the subtle energy of the Śabda-Brahman as Kuṇḍalī. The same energy which produces these letters manifesting as Mantras produces the gross universe. In the Cakras is subtle Śabda in its states as Parā, Paśyantī, or Madhyama Śakti, which when translated to the vocal organ assumes the audible sound form (Dhvani) which is any particular letter. Particular forms of energy of Kuṇḍalī are said to be resident at particular Cakras, all such energies existing in magnified form in the Sahasrāra. Each manifested letter is a Mantra, and a Mantra is the body of a Devatā. There are therefore as many Devatās in a Cakra as there are petals which are surrounding (Āvaraṇa) Devatas or Śaktis of the Devatā of the Cakra and the subtle element of which He is the presiding Consciousness. Thus, **Brahmā is the presiding Consciousness of the Mūlādhāra lotus**, indicated by the Bindu of the Bīja La (Lam = लं), which is the body of the earth Devatā; and around and

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associated with these are the subtle forms of the Mantras, which constitute the petals and the bodies of associated energies. **The whole human body is in fact a Mantra, and is composed of Mantras.** These sound powers vitalize, regulate, and control, the corresponding gross manifestations in the regions surrounding them. Why, however, particular letters are assigned to particular Cakras is the next question. Why, for instance, should Ha (= ह) be in the Ājñā and La (= ल) in the Mūlādhāra? It is true that in some places in the Tantras certain letters are assigned to particular elements. Thus, there are certain letters which are called Vāyava Varṇa, or letters pertaining to the Vāyu Tattva; but an examination of the case on this basis fails to account for the position of the letters as letters which are assigned to one element may be found in a Cakra the predominant Tattva of which is some other element. It has been said that in the utterance of particular letters the centres at which they are situated are brought into play, and that this is **the solution of the question why those particular letters were at their particular centre. A probable solution is that given by me in my "Śakti and Śakta".**¹ Apart from this one can only say that it is either Svabhava or the nature of the thing, which in that case is as little susceptible of ultimate explanation as the disposition in the body of the gross organs themselves; or **the arrangement may be an artificial one for the purpose of meditation**, in which case no further explanation is necessary. The four Bhavas, or states of sound, in the human body are so called as being states in which

sound or movement is produced or becomes, evolving from Parā Śakti in the body of Īśvara to the gross Vaikharī Śakti in the body of Jīva. As already stated, in the bodily aspect (Adhyatma) the

1 See Chapter, "Kuṇḍalī-yoga".

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As already stated, in the bodily aspect (Adhyatma) the Kāraṇa Bindu resides in the Mūlādhāra centre, and is there known as the **Śakti -Piṇḍa¹ or Kuṇḍalinī.²** Kuṇḍalī is a name for Śabda-Brahman in human bodies. The Ācharya, speaking of Kuṇḍalinī, says: "There is a Śakti called Kuṇḍalinī who is ever engaged in the work of creating the universe. He who has known Her never again enters the mother's womb as a child or suffers old age." That is, **he no longer enters the Samsāra of world of transmigration.³ This Kāraṇa Bindu exists in a non-differentiated condition.⁴**

The body of Kuṇḍalī is composed of the fifty letters or sound-powers. **Just as there is an apparent evolution⁵** in the cosmic body of Īśvara, represented in the seven states preceding

1 She is so called because all the Śakti s are collected or "rolled into one mass" in Her. Here is the Kendra (centre) of all the Śakti s. The Svachchhanda as also the Śāradā say :

Pindam Kuṇḍalinī-Śakti h
Padam Hamsah prakirtitah
Rūpām bindur iti khyatam
Rūpātitas tu chinmayah.

[Kuṇḍalinī Śakti is Pinda; Hamsah is Pada; Bindu is Rūpa, but Cinmaya (Cit) is formless.] The first, as potentiality of all manifested power, is in the Mūlādhāra Cakra : the second, as Jīvātmā, is in Anāhata, where the heart beats, the life-pulse. Bindu, the causal form body, as Supreme Śakti , is in Ājñā, and the formless Consciousness passing through Bindu Tattva manifesting as Hamsa, and again resting as Kuṇḍalinī, is in the Brahmā-randhra (see Tika of first Samketa of Yoginīhrḍāya Tantra).

2 Adhyātman tu Kāraṇa-binduh Śakti -PiṇḍakundalyadiŚabdavachyo Mūlādhāra sthah (Bhaskararaya, Comm. Lalita, v.132).

3 Śakti h Kuṇḍalinīti viśva-jananavyaparabaddhodyamam Jnatva ittham na punar viŚanti jananigarbhe 'rbhakatvam narah" ityadirityacharyair vyavahritah (ib.).

4 So'yam avibhagAvasthāh Kāraṇa-binduh (ib.).

5 Vikara or Vikṛiti is something which is really changed, as curd from milk. The former is a Vikṛiti of the latter. Vivarta is apparent but unreal change, such as the appearance of what was and is a rope as a snake. The Vedānta-sāra thus musically the two terms:

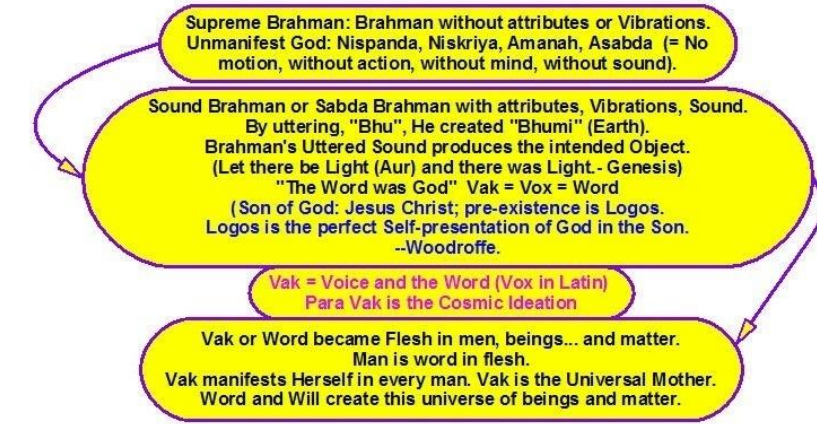
Satattvato 'nyathaprathā vikara ityudiritah

Atattvato 'nyathaprathā vivarta ityudahritah.

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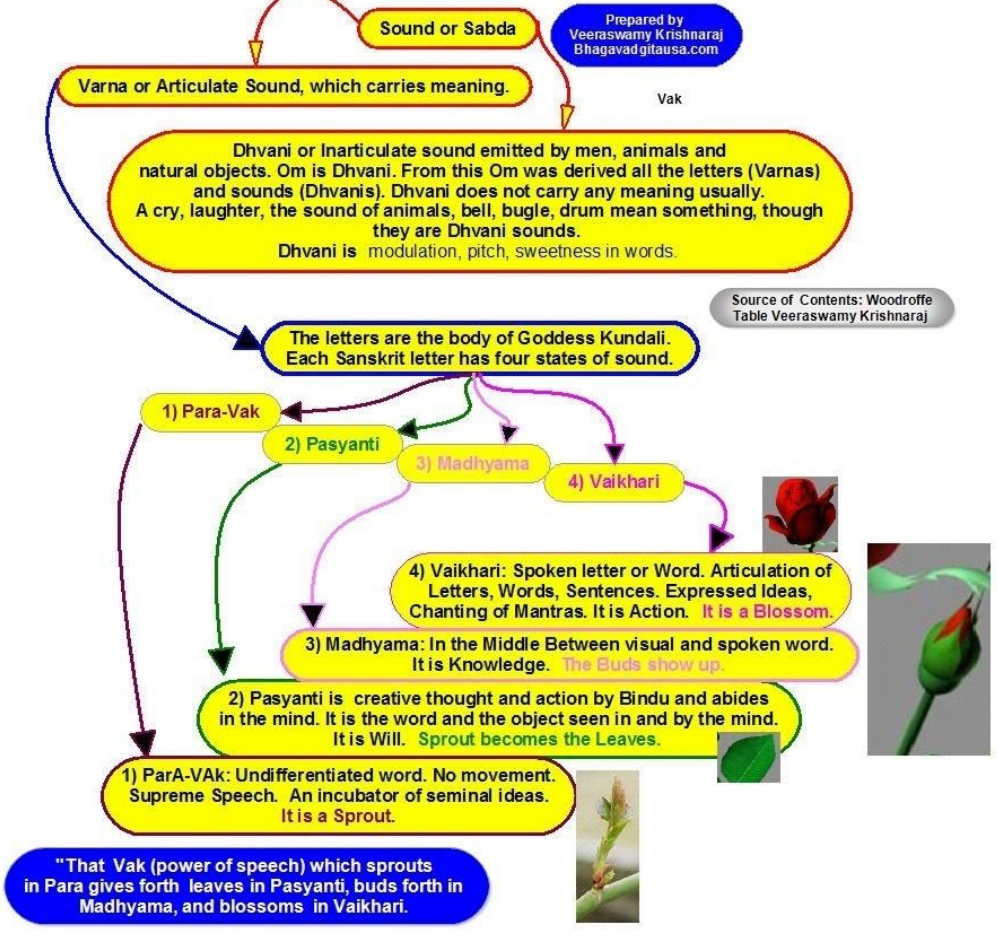
from Sakala-Parameśvara to Bindu, so there is a similar development in the human body in Kuṇḍalī who is the Īśvarī, therein. There are evolved the following states, corresponding with the cosmic development - viz., **Śakti , Dhvani, Nāda, Nirodhikā, Ardhendū, Bindu.** These are all states of Kuṇḍalī Herself in the Mūlādhāra, and are known as Parā sound. Each one of the letters composing the body of Kuṇḍalī exists in four states as **Parā Śakti** , or in the succeeding states of sound, **Paśyantī, Madhyamā, and Vaikharī**, to which reference is later made. The first is a state of undifferentiated sound, which exists in the body of Īśvara; the second and third as existing in the body of Jīva are stages towards that complete manifestation of differentiated sound in human speech which is called Vaikharī Bhāva. In the cosmic aspect these four states are Avyakta, Īśvara, Hiranyagarbha, and Vīrat. The ArthaSṛṣṭi (object creation) of Kuṇḍalinī are the Kalas, which arise from the letters such as the Rudra and Viṣṇu Murtis and their Śakti s, the Kamas and Ganeśas and their Śakti s, and the like. In the Sakala Parameśvara or Śabda-Brahman in bodies - that is, Kuṇḍalinī Śakti - the latter is called Cit Śakti or Śakti simply, "when Sattva enters" - a state known as the ParamAkāśAvasthā. When She into whom Sattva has entered is next "pierced" by Rajas, She is called Dhvani, which is the AKṣarAvasthā. When She is again "pierced" by Tamas, she is called Nāda. This is the AvyaktAvasthā, the Avyakta Nāda which is the Parabindu. Again, She in whom Tamas abounds is, as Raghava Bhatta says, called Nirodhikā; She in whom Sattva abounds is called Ardhendū; and the combination of the two (Icchā and Jñāna) in which Rajas as Kriyā Śakti works is called Bindu. Thus it has been said: "Drawn by the force of Icchā Śakti (will), illumined by Jñāna Śakti (knowledge), Śakti the Lord appearing as male creates (Kriyā Śakti , or action)."

What is Sound?



SOUND.1.jpg

Kuṇḍali in the Mūlādhāra is Parā Sound



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See table on Sound and excerpts from *The Garland of Letters* by Woodroffe at the end of the article.

When the Kāraṇa-Bindu "sprouts" in order to create the three (Bindu, Nāda, and Bīja) there arises that **Unmanifested Brahman -word or Sound called the Śabda-Brahman (Sound Brahman)**.¹ It is said: "From the differentiation of the Kāraṇa Bindu arises the unmanifested 'Sound' which is called **Śabda-Brahman by those learned in Śruti.**"² It is this Śabda-Brahman which is the immediate cause of the universe, which is sound and movement manifesting as idea and language. This sound, which is one with the Kāraṇa Bindu, and is therefore all-pervading, yet first appears in man's body in the Mūlādhāra. "It is said in the Mūlādhāra in the body the 'air' (Prāṇa-vāyu) first appears. That 'air' acted upon by the effort of a person desiring to speak, **manifests the all-pervading Śabdabrahman.**"³ The Śabda-Brahman which is in the form of the Kāraṇa Bindu when it

¹ Ayam eva cha yada karyabindvaditrayajananonmukho bhidyate taddaŚayam avyaktah ŚabdaBrahmābhidheyo ravas tatrotpadyate (ib.).

When this (Kāraṇa-bindu) inclines to produce the three Bindus of which is Kārya-bindu and divides itself (Bhidyate, then at that stage there arises the indistinct (Avyakta) sound (Rava) which is called Śabdabrahman.

2 Tadapyuktam:

Bindos tasmad bhidyamanad avyaktatma ravo 'bhavat, Sa ravah shrutisampannaih Śabdabrahmeti giyate (ib.).

So it has been said: - From the bursting Bindu there arises the indistinct sound which is called Śabda-Brahman by those versed in Śruti.

3 So'yam ravah Kāraṇa-bindutadatmyapannatvat sarvagato'pi vyan- jakayatnasamskritapavanavaŚat praninam Mūlādhāra eva abhivyajyate. Taduktam:

Dehe'pi Mūlādhāre'smin samudeti samiranah,

Vivakshorlchchāyotthena prayatnena susamskritah. Sa vyanjayati tatraiva ŚabdaBrahmāpi sarvagam (ib.).

This sound again being one with the Kāraṇa-bindu and, therefore, everywhere, manifests itself in the Mūlādhāra of animals, being led there by the air purified by the effort made by the maker of the sound. So it is said: In the body also in the Mūlādhāra air arises; this (air) is purified by the effort and will of the person wishing to speak and manifests the Śabda which is everywhere.

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remains motionless (Niṣpanda) in its own place (that is, in Kuṇḍali, who is Herself in the Mūlādhāra) is called Parā Śakti or speech. The same Śabda-Brahman manifested by the same "air" proceeding as far as the navel, united with the Manas, possessing the nature of the manifested Kārya Bindu with general (Sāmānya-spanda) motion, is named **Paśyantī speech.**¹ Paśyantī, which is described as Jñānatmaka and Bindvātmaka (in the nature of Cit and Bindu), extends from the Mūlādhāra to the navel, or, according to some accounts, the Svadishthana.

Next, the Śabda-Brahman manifested by the same "air" proceeding as far as the heart, united with the Buddhi, possessing the nature of the manifested Nāda and endowed with special motion (Viśeṣa-spanda) is called **Madhyama speech.**² This is Hiranyagarbha sound, extending from the region of Paśyantī to the heart. **Next,**³ the same Śabda-Brahman manifested by the same air proceeding as far as

1 Tad Idām Kāraṇabindvatmakam abhivyaktam ŚabdaBrahmā-svapratiśthātaya niṣpandam tadeva cha Parā vag ityuchyate. Atha tadeva nabhiparyantamagachchata tena pavanabhivyaktam Vimarśa - rupena manasa yuktam Sāmānya-spandaprAkāśārūpākārya-binduMāyā m sat Paśyantī vag uchyate (ib.).

This evolved Śabda-Brahman which is one with the Kāraṇa-bindu when it is in itself and vibrationless (motionless) is called Parā-Vāk; when that again is, by the same air going up to the navel, further evolved and united with mind, which is Vimarśa then it becomes Kārya-bindu slightly vibrating and manifest. It is there called Paśyantī Vāk.

2 Atha tad eva ŚabdaBrahmā tenaiva vayuna Hṛdaya paryanta-

mabhivyajyamanam nishchayatmikaya buddhya yuktam Viśeṣa-spanda- prAkāśārūpānadaMāyā m sat Madhyama vagityuchyate (ib.).

Thereafter the same Śabda-Brahman as it is led by the same air to the heart is in a state of manifestation and united with Buddhi which never errs and becomes possessed of Nāda whose vibration is perceptible. It is called Madhyama Vāk.

3 Atha tad eva vadanaparyantam tenaiva vayuna kanthadistha- neshvabhivyajyamanam akaradiVarṇārūpām parashrotra-grahanayog- yam

spashtataraprAkāśārūpāBījātmakam sat Vaikharī vag uchyate (ib.).

Thereafter the same (Śabda-Brahman when led by the same air to the mouth is in a state of manifestation, in the throat and other places and becomes capable of hearing by others, being more manifest as the letters A and others. It is then called Vaikharī-vāk.

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the mouth, developed in the throat, etc., articulated and capable of being heard by the ears of others, possessing the nature of the manifested Bīja with quite distinct articulate (Spashtatara) motion, is called **Vaikharī speech.**¹ This is the Viṛāt state of sound, so called because it "comes out".

This matter is thus explained by the Ācharya: "That sound which first arises in the Mūlādhāra is called Parā; next Paśyantī; next, when it goes as far as the heart and is joined to the Buddhi, it is called 'Madhyamā.'" This name is derived from the fact that She abides "in the midst". She is neither like Paśyantī nor does She proceed outward like Vaikharī, with articulation fully developed. But She is in the middle between these two.

The full manifestation is Vaikharī of the man wishing to cry out. In this way **articulated sound is produced by air.**² The Nitya Tantra also says: "The Parā form rises in the Mūlādhāra produced by 'air'; the same 'air' rising upwards,

1 That is, Śabda in its physical form. Bhaskararaya, in the commentary to the same verse (132) of the Lalita, gives the following derivations: Vi = much; khara=hard. According to the Saubhagya

Sudhodaya, Vai = certainly; kha = cavity (of the ear); ra=to go or enter. But according to the Yoga Śāstras, the Devī who is in the form of Vaikharī (Vaikharī-rūpā) is so called because she was produced by the Prāṇa called Vikhara..

2 Taduktamacharyaih :

Mūlādhāra t prathamam udito yash cha bhavah parakhyah,

Pashchat pashyanty atha Hṛdaya go buddhiyug Madhyama khyah,

Vakre vaikharī atha rurudishor asya jantoh Suṣumnā,

Baddhas tasmāt bhavati pavanaprerita Varṇasamjña (Bhaskararaya, op. cit.).

So it has been said by the great teacher (Śamkara : Prapanchasara II.44): - When the child wishes to cry the first state of sound attached to the Suṣumnā as it arises in the Mūlādhāra is called Parā, driven (upward) by air, it next becomes Paśyantī and in the heart united with Buddhi it gets the name of Madhyama and in the mouth it becomes Vaikharī and from this arise the letters of the alphabet.

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manifested in the Svādhiṣṭhāna, attains the Paśyanti¹ state. The same slowly rising upwards and manifested in the Anāhata united with the understanding (Buddhi), is Madhyamā. Again rising upwards, and **appearing in the Viśuddha, it issues from the throat as Vaikharī².** As the **Yogakuṇḍali Upaniṣad³** says: "That Vāk (power of speech) which sprouts in Parā gives forth leaves in Paśyantī, buds forth in Madhyamā, and blossoms in Vaikharī. By reversing the above order sound is absorbed. Whosoever realizes the great Lord of Speech (Vāk) the undifferentiated illuminating Self is unaffected by any word, be it what it may."

Thus, though there are four kinds of speech, **gross-minded men (Manuṣyāh sthūladṛśah)⁴** who do not understand the first three (Parā, etc.), think speech to be

1 Bhaskararaya cites Her other name, Uttīrṇā (risen up) and the Saubhagya-Sudhodaya, which says: "As She sees all in Herself, and as She rises (Uttīrṇā) above the path of action, this Mother is called Paśyantī and Uttīrṇā."

2 Nitya-tantre'pi:

Mūladhare samutpannah parakhyo nadasambhavaḥ.
Sa evordhvam taya nitah svadhisthane vijrimbhitah,
Pashyantyakhyam avapnoti tathavordhvam Śanaih Śanaih,
Anahate buddhi-tattvasameto Madhyama bhidhah,
Tatha tayordhvam nunnah san Viśuddha u kanthadeŚatah
Vaikharyakhya ityadi (Bhaskararaya, op. cit.).

The Nitya-tantra also says : - From the Mūlādhāra first arises sound which is called Parā. The same led upwards becomes manifest in the Svādhiṣṭhāna and gets the name of Paśyantī. Gently led upward again in the same manner to the Anāhata (in the heart) it becomes united with Buddhittva and is called Madhyama and led up in the same manner to the Viśuddhi in the region of the throat it gets the name of Vaikharī and so forth.

See also Ch. II, Prapanchasara Tantra, Vol. III of Tantrik Texts, ed. A. Avalon.

3 Ch. III.

4 That is, men who see and accept only the gross aspect of things.

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Vaikharī alone,¹ just as they take the gross body to be the Self, in ignorance of its subtler principles. Śruti says: "Hence men think that alone to be speech which is imperfect" - that is, imperfect in so far as it does not possess the **first three forms,² Śruti also says:³ "Four are the grades of speech** - those Brahman as who are wise know them: **three are hidden and motionless; men speak the fourth.**" The Suta Saṁhitā also says: "Apada (the motionless Brahman) becomes Pada (the four forms of speech), and Pada may become Apada. He who knows the distinction **between Pada⁴ and Apada, he really sees (i.e., himself becomes) Brahman."⁵**

Thus, the conclusions of Śruti and Smṛiti are that the "That" (Tat) in the human body has four divisions (Parā etc.). But even in the Parā form the word Tat only denotes the Avyakta with three Guṇas, the cause of Parā, and not the **unconditioned Brahman who is above Avyakta.** The word "Tat" which occurs in the transcendental sayings means the Śabdabrahman, or Īśvara endowed with the work of creation, maintenance, and "destruction", of the Universe. The same word also indicates indirectly

1 Ittham chaturvidhasu Mātrikāsu paraditrayam ajananto manushyah sthuladrisho vaikharim eva vacham manvate (Bhaskararaya, ib).

2 Tatha cha shrutih: Tasmad yadvacho' naptam tanmanushya upajivanti iti, anaptam aPūrṇam tisribhir Vīra hitam ityartha iti veda- bhashye.

3 Shrutyantare'pi -

Chatvari vakparimita padani tani vidur Brahman a ye manishinah.

Guha trini nibita nengayanti, turiyam vacho manushya vadanti (ib.).

4 The Pada, or word, is that which has a termination. Pāṇini says (Sutra I, iv,14): "That which ends in Sup (nominal endings) and in Tin (verbal terminations) is called Pada." Again, the Sup (termination) has five divisions.

5 Bhaskararaya, loc. cit.

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(Lakṣanayā) the unconditioned of supreme Brahman who is without attributes. The relation between the two Brahman is that of sameness (Tādātmya). Thus, the Devī or Śakti is the one consciousness-bliss (Cidekarasarūpiṇī) - that is, She is ever inseparable from Cit. The relation of the two Brahman is possible, as the two are one and the same. Though they appear as different (by attributes), yet at the same time they are one.

The commentator cited then asks, How can the word Tat in the Vaikharī form indicate Brahman and replies that it only does so indirectly. **For sound in the physical form of speech (Vaikharī) only expresses or is identified with the physical form of Brahman (the Vīrat), and not the pure Supreme Brahman.**

The following will serve as a summary of correspondences noted in this and the previous Chapter. There is first the **Nirguṇa Brahman, which in its creative aspect is Saguṇa Śabdabrahman,** and assumes the form of Para-bindu, and then of the threefold (Tri-bindu); and is the four who are represented in the sense above stated by the four forms of speech, sound are state (Bhāva).

The causal (Kāraṇa) or Supreme Bindu (Parabindu) is unmanifest (Avyakta), undifferentiated Śiva-Śakti, whose powers are not yet displayed, but are about to be displayed from out the then undifferentiated state of Mūlaprakṛiti. This is the state of **Supreme Speech (Parā-Vāk), the Supreme Word or Logos,** the seat of which in the individual body is the Mūlādhāra Cakra. So much is clear. There is, however, some difficulty in co-ordinating the accounts of the

threefold powers appearing upon the differentiation of the Great Bindu (Mahā-bindu). This is due in part to the fact that the verses in which the accounts appear are not always to be read in the order of the words (Śabda-krama), but according to the actual order in fact, whatever that may be

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(Yathāsarībhavaṁ).¹ Next, there is some apparent variance in the commentaries. Apart from names and technical details, the gist of the matter is simple and in accordance with other systems. There is first the unmanifested Point (Bindu), as to **which symbol St. Clement of Alexandria says**² that if from a body abstraction be made of its properties, depth, breadth, and length, that which remains is a point having position, from which, **if abstraction be made of position,**³ there is the state of primordial unity. There is one Spirit, which appears three-fold as a Trinity of Manifested Power (Śakti). As so manifesting, the one (Śiva-Śakti) becomes twofold, Śiva and Śakti, and the relation (Nāda) of these two (Taylor mithah samavāyah) makes the threefold Trinity common to so many religions. The One first moves as the **Great Will (Icchā)**, then as the **Knowledge or Wisdom (Jñāna)** according to which Will acts, and then as **Action (Kriyā)**. This is the order of Śakti s in Īśvara. **So, according to the Paurāṇik account, at the commencement of creation Brahmā wakes. The Samskāras then arise in His mind. There arises the Desire to create (Icchā Śakti); then the Knowledge (Jñāna Śakti) of what He is about to create; and, lastly, the Action (Kriyā) of creation. In the case of Jīva the order is Jñāna, Icchā, Kriyā. For He first considers or knows something. Informed by such knowledge, He wills and then acts.**

1 As pointed out by the author of Prāṇatoshini, p.2 when citing the verse from the Gorakṣa Saṁhitā:

Icchā Kriyā tatha Jñānam gauri brahmi tu vaiṣṇavi
Tridha Śakti h sthita yatra tatparam jyotir Om iti.

According to this account of the Devas of different Ādhāras of Prāṇa-Śakti Upāsana the order is (according to sequence of words): Icchā = Gauri; Kriyā = Brahmi; Jñāna = Vaiṣṇavi.

2 Stromata, Book V, Ch. II, in Vol. IV, Antenicene Library. So

also in "Les Mysteres de la Croix," an eighteenth-century mystical work, we read: "Ante omina punctum exstitit; non mathematicum sed diffusivum."

3 See "Garland of Letters" or Studies in the Mantra-Śāstra.

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The three powers are, though counted and spoken of as arising separately, inseparable and indivisible aspects of the One. Wherever there is one there is the other, though men think of each separately and as coming into being - that is, manifested in time - separately. According to one nomenclature the Supreme Bindu becomes three-fold as Bindu (Kārya), Bīja, Nāda. Though Śiva is never separate from Śakti, nor Śakti from Śiva, a manifestation may predominantly signify one or another. So it is said that Bindu is in the nature of Śiva (Śivātmaka) and Bīja of Śakti (Śaktyātmaka), and Nāda is the combination of the two (Taylor mithah samavāyah). These are also called Mahābindu (Parabindu), Sitabindu (White Bindu), Ṣoṇabindu (Red Bindu), and Miśrabindu (Mixed Bindu).

These are supreme (Parā), subtle (Sūkṣma), gross (Sthūla). There is another nomenclature - viz., Sun, Fire, and Moon. There is no question but that Bīja is Moon, that from Bīja issues the Śakti Vāmā, from whom comes Brahmā, who are

in the nature of the Moon and Will-Power (Icchā Śakti).¹ Icchā Śakti in terms of the Guṇas of Prakṛti is Rajas Guṇa, which impels Sattva to self-display. This is Paśyantī Śabda, the seat of which is in the Svādhiṣṭhāna Cakra. From Nāda similarly issue Jyesthā Śakti and Viṣṇu, and from Bindu Raudrī and Rudra, which are Madhyama and Vaikharī Śabda, the seats of which are the Anāhata and Viśuddha Cakras respectively. **According to one account**² **Bindu is "Fire" and Kriyā Śakti (action), and Nāda is "Sun" and Jñāna Śakti**, which in terms of the

1 Raudrī bindos tato nadaj Jyesthā Bījad ajayata

Varṇa tabhyah samutpanna rudraBrahmāramadhipah SamjnanechchhaKriyātmano vahnindvarka-svarupinah.

(Śāradā-Tilaka, Ch. I.)

2 Yoginīhrḍāya Tantra; Commentary already cited referring to

Saubhagyasudhodaya and Tattvasandoha. See also Tantraloka, Ch. VI.

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Guṇas are Tamas and Sattva respectively.¹ Rāghava-bhatta, however, in his Commentary on the Śāradā, says that the **Sun is Kriyā** because, like that luminary, it makes all things visible, and **Jñāna is Fire** because knowledge burns up all creation. When Jīva through Jñāna knows itself to be Brahman it ceases to act, so as to accuMulate Karma, and attains Liberation (Mokṣa). It may be that this refers to the Jīva, as the former represents the creation of Īśvara.

In the Yoginīhrḍāya Tantra it is said that **Varṇa and Icchā Śakti are in the Paśyantī body; Jñāna and Jyesthā are called Madhyamā; Kriyā Śakti is Raudri; and Vaikharī is in the form of the universe.**² The **evolution of the Bhavas is given in the Śāradā-Tilaka**³ as follows: the all-pervading Śabda-Brahman or Kuṇḍalī emanates Śakti, and then follow Dhvani, Nāda, Nirodhikā, Ardhendu, Bindu. **Śakti is Cit with Sattva (Paramākāśāvasthā); Dhvani is Cit with Sattva and Rajas (Akṣarāvasthā); Nāda is Cit with Sattva, Rajas, Tamas (Avyaktāvasthā); Nirodhikā is the same with abundance of**

Tamas (Tamah-prācuryāt); Ardhendu the same with abundance of Sattva; and Bindu the combination of the two. This Bindu is called by the different names of Parā and the rest, according as it is in the different centres, Mūlādhāra and the rest. In this way Kuṇḍali, who is Icchā, Jñāna, Kriyā, who is both in the form of consciousness (Tejorūpā) and composed of the Guṇas (Guṇatmika), creates the Garland of Letters (Varṇamala).

1 The following shows the correspondence according to the texts cited:

Blja Sonabindu = Śakti , Moon, Varṇa, Brahmā, Bharati, Icchā, Rajas, Paśyantī, Svādhiṣṭhāna.

Nāda Miśrabindu = Śiva-Śakti , Sun, Jyesthā, Viṣṇu, Viśvarṇbhara, Jñāna, Sattva, Madhyamā, Anāhata.

Bindu Sitabindu = " Śiva, Fire, Raudri, Rudra, Rudrani, Kriyā, Tamas, Vaikharī, Viśuddha.

2 IcchāŚakti s tatha Varṇa pashyantivapuṣa sthita JñānaŚakti s tatha Jyesthā Madhyama vag udirita KriyāŚakti s tu Raudriyam Vaikharī viśvavagraha.

(Cited under v.22, Comm. Kāmakalāvīlāsa.)

3 Chap. I.

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(Tejorūpā) composed of the Guṇas (Guṇatmika), creates the Garland of Letters (Varṇamala).

The four Bhāvas have been dealt with as coming under Nāda, itself one of the following nine manifestations of Devī.

Pandit Anantakṛṣṇa-Śāstri, referring to Lakshmīdhara's commentary on v.34 of **Ānandalaharī**, says:¹

"Bhagavati is the word used in the text to denote Devī. One that possesses Bhaga is called a Bhagavati (feminine). **Bhaga** signifies the knowledge of (1) the creation, (2) destruction of the universe, (3) the origin of beings, (4) the end of beings, (5) real knowledge or divine truth, and (6) Avidya, or ignorance. He that knows all these six items is qualified for the title Bhagavan. Again, Bha = 9. "Bhagavati" refers to the nine-angled Yantra (figure) which is used in the Candrakalā-vidya.'

"According to the Agamas, Devī has nine manifestations which are:

"1. **Kāla** group - lasting from the twinkling of an eye to the Pralaya time. The sun and moon are included in this group. TIME.

"2. **Kula** group - consists of things which have form and colour. FORM.

"3. **Nāma** group - consists of things which have name. NAME.

"4. **Jñāna** group - Intelligence. It is divided into two branches: Savikalpa (mixed and subject to change, and Nirvikalpa (pure and unchanging). CIT.

"5. **Citta** group - consists of (1) Ahaṁkāra (egoism), (2) Citta, (3) Buddhi, (4) Manas, and (5) Unmanas. MIND.

"6. **Nāda** group - consists of (1) **Rāga (desire),**² (2) **Icchā (desire² strengthened, or developed desire),**

¹Ananta Śāstri, op. cit., pp.63-66.

²Rāga should be translated as "interest," as in Rāga-kañcuka. Icchā is the will towards action (Kriyā) in conformity therewith. Desire is a gross thing which comes in with the material world.

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(3) Kṛti (action, or active form of desire), and (4) Prayatna (attempt made to achieve the object desired). These correspond, in order, to (1) Parā (the first stage of sound, emanating from Mūlādhāra), (2) Paśyantī (the second stage), (3) Madhyama (the third stage), and (4) Vaikharī (the fourth stage of sound as coming out of the mouth). SOUND.

"7. **Bindu** group - consists of the six Cakras from Mūlādhāra to Ājñā. PSYCHIC ESSENCE, THE SPIRITUAL GERM.1

"8. **Kalā** group - consists of fifty letters from Mūlādhāra to Ājñā. KEYNOTES.2

"9. **Jīva** group - consists of souls in the bondage of matter.

"The Presiding Deities or Tattvas of the four constituent parts of Nāda are Māyā, Śuddhavidya, Maheśa, and Sadāśiva. The Commentator deals with this subject fully, quoting extracts from occult works. The following is a translation of a few lines from **Nāma-kalā-vidyā.**³ a work on phonetics, which will be of interest to the reader:

"Parā is Ekā (without duality); its opposite is the next one (Paśyantī); Madhyama is divided into two, gross and subtle forms; the gross form consists of the nine groups of letters; and the subtle form is the sound which differentiates the nine letters.... One is the cause, and the other the effect; and so there is no material difference between the sound and its gross forms.'

¹ I cite the passage as written, but these terms are not clear to me.

² I do not know what the Pandit means by this term.

³ "This work is not easily available to Pandits or scholars; we do not find this name in any of the catalogues prepared by European or Indian scholars. The make-secret policy has spoiled all such books.

Even now, if we find any MS. dealing with occult matters in the houses of any ancient Pandits, we will not be allowed even to see the book; and actually these works have for a long time become food for worms and white ants" (Ananta Śāstri).

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"Com. 'Eka': **When the three Guṇas, Sattva, Rajas, and Tamas, are in a state of equilibrium (Sāmya), that state is called Parā. Paśyantī is the state when the three Guṇas become unequal (and consequently produce sound).** The next stage is

called Madhyamā; the subtle form of this is called Sukṣma-madhyamā, and the second and gross form is called Sthūla-madhyamā, which produces nine distinct forms of sound represented by nine groups of letters: viz., (and all the other vowels), (क Kavarga,5 in number), (च Cavarga,5), (ट Ṭavarga,5), (त Tavarga,5), (प Pavarga,5), (य Ya, Ra, La and Va), (श Śa, Ṣa, Sa and Ha), and (क्ष Kṣa). These letters do not in reality exist, but represent only the ideas of men. Thus all the forms and letters originate from Parā, and Parā is nothing but Caitanya (Consciousness).

"The nine groups or Vyūhas (manifestations of Devī) above enumerated are, again, classed under the following three heads: (1) Bhoktā (enjoyer) - comprises No. 9, Jīva-vyūha. (2) Bhogyā (objects of enjoyment) - comprises, groups Nos.1,2,3,5, 6, 7, and 8. (3) Bhoga (enjoyment) - comprises No.4, Jñāna-vyūha.

"The above is the substance of the philosophy of the Kaulas as expounded by Śrī Śaṅkarācārya in this śloka of Ānandalaharī (No.34). In commenting on this, Lakṣmīdhara quotes several verses from the KaulaĀgamas, of which the following is one:

"The blissful Lord is of nine forms. This God is called Bhairava. It is He that confers enjoyment (bliss) and liberates the souls (from bondage). His consort is Ānandabhairavī, the ever-blissful consciousness (Caitanya). When these two unite in harmony, the universe comes into existence.'

"The Commentator remarks here that the power of Devī predominates in creation, and that of Śiva in dissolution."

End Chapter V

VI PRACTICE (YOGA: LAYA-KRAMA) 181

YOGA is sometimes understood as meaning the result and not the process which leads to it. According to this meaning of the term, and from the standpoint of natural dualism, **Yoga has been described to be the union of the individual spirit with God.**

But if Jīva and Paramātma are really one, there can be no such thing in a dualistic system as union, which term is strictly applicable to the case of the coming together of two distinct beings. **Samādhi (ecstasy) consists in the realization that the Jīvātmā is Paramātma ; and Yoga means, not this realization, but the means by which it is attained.** Yoga is thus a term for those physical and psychical processes which are used to **discover man's inner essence, which is the Supreme.**

It is thus not a result, but the process, method, or practice, by which this result is attained. This result is possible, according to Advaita Vedānta, because pure Cit, as the essential being of every Jīva, is not in itself fettered, but appears to be so. Where Ātmā as such not truly free, Liberation (Mokṣa) would not be possible. Liberation or Mokṣa therefore is potentially in the possession of every Jīva. His identity with Paramātma exists now as then, but is not realized owing to the veil of Māyā, through which Jīvātmā and Paramātma appear as separate. As ignorance of the identity of the

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As ignorance of the identity of the Jīvātmā and Paramātma is due to Avidyā, the realization of such identity is attained by Vidya or Jñāna.

The latter alone can immediately produce Liberation (Sadyomukti). Jñāna is used in a twofold sense - namely, **Svarūpa-Jñāna and Kriyā-Jñāna. The first is Pure Consciousness, which is the end and aim of Yoga; the second is those intellectual processes which are the means taken to acquire the first.** Jñāna considered as means or mental action (Manasi Kriyā) is an intellectual process that is the **discrimination between what is and what is not Brahman ;** the right understanding of what is meant by Brahman, and the fixing of the mind on what is thus understood until the Brahman wholly and permanently occupies the mind to the displacement of all else. Mind is then absorbed into Brahman as pure Consciousness, which alone remains; this is realization or the attainment of the state of pure consciousness, which is Jñāna in its Svarūpa sense. Liberating Yoga short of perfect Jñāna effects what is called Kramamukti - that is, the Yogi attains Sāyujya or union with Brahman in Satya-loka, which is thence perfected into complete Mukti through the Devatā with whom he is thus united. What the Siddha (complete) Jñānayogi or Jīvanmukta himself accomplishes in this life is thereafter attained as the sequel to Brahmā-sāyujya. But man is not only intellect. He has feeling and devotion. He is not only these, but has a body. Other processes (Yogas) are therefore associated with and in aid of it, such as those belonging to worship (UpĀsana) and the gross (Sthūla Kriyā) and subtle processes (Sūkṣma Kriyā) of Hathyoga.

Mind and body are the instruments whereby the ordinary separatist worldly experience is had. As long, however, as they are so used they are impediments in the way of attainment of the state of pure Consciousness (Cit). For such attainment; all screenings (Āvaraṇa) of Cit must be cleared away.

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cleared away. Yoga therefore is the method whereby mental intellection and feeling (Citta-vṛitti) and **Prāṇa are first controlled and then stayed.** When the Citta, Vṛtti, and Prāṇa are stilled, then Cit or Paramātma stands revealed. It supervenes without further effort on the absorption of matter and mind into the primordial Power (Śakti) whence they

sprang, of whom they are manifested forms, and who is Himself as Śiva one with Him who is Śiva or Consciousness. Yoga thus works towards a positive state of pure consciousness by the negation of the operation of the principle of unconsciousness which stands in the way of its uprising. This pruning action is well illustrated by the names of a Śakti which in this work is variously described as Nibodhikā and Nirodhikā. The first means the Giver of Knowledge, and the second That which obstructs - that is, obstructs the affectation of the mind by the objective world through the senses. It is by the prohibition of such impressions that the state of pure consciousness arises. The arising of such state is called Samādhi - that is, the ecstatic condition in which the "equality" that is identity of Jīvātmā and Paramātmā is realized. The experience is achieved after the absorption (Laya) of Prāṇa and Manas and the cessation of all ideation (Samkalpa). An unmodified state (Samarasatvam) is thus produced which is the natural state (Sahajāvasthā) of the Ātmā. Until then there is that fluctuation and modification (Vṛtti) which is the mark of the **conditioned consciousness, with its self-diremption of "I" and "Thou"** **The state of Samādhi is "like that of a grain of salt, which mingled in water becomes one with it".²** It is, in the words of the KulārṇavaTantra, "that form

1 The Tattva (Reality) is revealed when all thought is gone (KulārṇavaTantra, IX,10).

2 Haṭha-yoga-pradīpikā, IV,5 - 7. The same simile is used in the Buddhist Demchog Tantra. See Vol. VII Tantrik Texts.

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of **contemplation (Dhyāna) in which there is neither 'here' nor 'not here,' in which there is illumination and stillness as of some great ocean, and which is the Void Itself.**¹

The all-knowing and venerable Teacher has said, "One who has attained complete knowledge of the Ātmā reposes like the still waters of the deep" (v.31). The Māyā Tantra defines **Yoga as the unity of Jīva and Paramātmā** (v.51); that by which oneness is attained with the Supreme (Paramātmā), and Samādhi, or ecstasy, is this unity of Jīva and Ātmā (ib.).² Others define it as the knowledge of the identity of Śiva and Ātmā. The Āgamavādis proclaim that the knowledge of Śakti (Śaktyātmakam Jñānam) is Yoga. Other wise men say that the knowledge of the "Eternal Puruṣa" (Purāṇa-Puruṣa) is Yoga, and others, again, the Prakṛti vādis, declare that the knowledge of the union of Śiva and Śakti is Yoga (ib.). All such definitions refer to one and the same thing - the realization by the human spirit that it is in essence the Great Spirit, the Brahman, who as the Ruler of the worlds is known as God. **As the Haṭha-yoga-pradīpikā says:³ "Rājayoga, Samādhi, Unmanī,⁴ Manonmanī,⁴ Amaratvaṁ (Immortality), Śunyaśūnya (=Śunya-aśūnya = void yet non-void),⁵ Paramapada⁶ (the Supreme State), Amanaska (without Manas - suspended operation of mental functioning),⁷ Advaita (non-dual),**

1 IX, 9.

2 As water poured into water the two are undistinguishable (Kulārṇava Tantra, IX,15).

3 Ch. IV, vv. 8,4.

4State of mindlessness. See Nadabindu Up.

5 See Haṭha-yoga-pradīpikā, IV, v. 87. The Yogi, like the Consciousness with which he is one, is beyond both.

6 The root pad = "to go to," and Padam therefore is that to which one has access (Comm, on v.1, Ch. IV, of Haṭha-yoga-pradīpikā).

7 See MaṇḍalaBrahman a Up., II, III.

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Nirālambā (without support - i.e., **detachment of the Manas from the external world**),¹ **Niranjana (stainless),² Jivanmukti (liberation in the body), Sahajāvasthā (natural state of the Ātmā), and Turīya (Fourth State), all mean one and the same thing** - that is, the cessation of both mental functioning (Citta) and action (Karma), on which there arises freedom from alternating joy and sorrow and a **changeless (Nirvikāra) state**. This on the dissolution of the body is followed by bodiless (**Videha-kaivalya**) or supreme Liberation (Paramamukti), which is the permanent state (**Svarūpāvasthānam**). Whilst the aim and the end of Yoga is the same, the methods by which it is attained vary.

There are, it is commonly said, four forms of Yoga, called **Mantra-yoga, Haṭha-yoga, Laya-yoga, and Rāja-yoga.**³ These are all various modes of practice (Sādhana) whereby **the feelings and intellectual activities of the mind (Citta-Vṛtti) are brought into control and the Brahman is in various ways realized (Brahmāsakṣātkāra)**. Each of these forms has the same eight subservients, which are called the "eight limbs" (Aṣṭāṅga). Each of these has the same aim - namely, the experience which is realization of Brahman; they differ, however, as to the means employed and, it is said, in degree of result. **The Samādhi of the first has been described as Mahābhāva, of the second as Mahābodha, of the third as**

1 This is the Niralambapuri referred to in the Text.

2 Anjana=Mayopadhi (the Upadhi, or apparently limiting condition produced by Māyā, or appearance); therefore Niranjana destitute of that (Tadrahitam, or Śuddham (pure) - that is, the Brahman. Comm. Haṭha-Yoga pradīpika, IV, v.1.

3 Varāha Upaniṣad, Ch. V, II; Yoga-tattva Up. A useful analysis of Yoga will be found in Rajendra Ghose's "Śaṅkara and Ramanuja". Mention is also made of a threefold division corresponding to the three Vaidik Kandas, viz., Karma Yoga (Karma Kaṇḍa), Bhakti Yoga (Upāsana Kaṇḍa), Jñāna or Rāja Yoga (Jñāna Kaṇḍa). Karma Yoga is good action without desire for its fruit. Bhakti Yoga is devotion to God.

	Prāṇayāma, Pratyāhāra, Dhāraṇā, Dhyāna, and Samādhi. Morality, religious disposition and practice, and discipline (Sādhana), are essential pre-requisites of all Yogas			
Yoga	Mantra-yoga	Haṭha-yoga	Laya-yoga	Rāja-yoga Jñāna-Yoga
Samādhi	Mahābhāva	Mahābodha	Mahālaya	Kaivalyamukti
	Worship and Devotion	Physical: Breathing...		Intellective
		Kriyā-jñāna		Svarūpa-Jñāna
		Jñāna through Kuṇḍalinī		
Yoga	Kuṇḍalī Yoga			
Samādhi	Perfect Samādhi: Union of mind and body with Śiva			

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Mahālaya, and by Rāja-yoga and Jñāna-yoga, it is said, the liberation called Kaivalyamukti is obtained.

It is to be noted, however, that in the estimation of the practitioners of Kuṇḍalī Yoga it is the highest Yoga in which a perfect Samādhi is gained by the union with Śiva of both mind and body, as hereafter described. In Rāja and Jñāna Yoga intellective processes are the predominant where they are not the sole means employed. In Mantra Yoga, worship and devotion predominate. In Haṭha-Yoga there is more stress on physical methods, such as breathing. Each, however, of these Yogas employs some methods of the others. Thus, in Haṭha-Laya-yoga there is Kriyā-jñāna. But whereas the Jñāna Yogi attains Svarūpa-Jñāna by his mental efforts without rousing Kuṇḍalinī, the Haṭhayogi gets this Jñāna through Kuṇḍalinī Herself. For Her union with Śiva in the Sahasrāra brings, and in fact is, Svarūpa Jñāna.

It will be convenient, therefore, to deal with the general subservients (**Aṣṭāṅga**) which are common to all forms of Yoga, and then follow with an account of Mantra and the lower Haṭha-Yoga s as a preliminary to that form of Laya-

yoga which is the subject of this work, and includes within itself elements to be found both in Mantra and such Haṭha-Yoga s.

The pre-requisites of all Yoga are the eight limbs or parts, **Yama, Niyama, and others. Morality, religious disposition and practice, and discipline (Sādhana), are essential pre-requisites of all Yoga** which has as its aim **the attainment of the Supreme Experience.**¹ Morality (Dharma) is the expression of the true nature of being. The word Dharma,

¹ There are forms of Yoga, such as that with the elements giving "powers" (Siddhi) over them, to which different considerations apply. This is a part of Magic, and not of religion. So the uniting of Prāṇa with the Tejas Tattva in the navel (AgneyiDhāraṇā Mudrā) is said to secure immunity from fire.

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The word Dharma, which includes both ethics and religion, but has also a wider context, comes from the root dhri, to sustain, and is therefore both the sustainer and the act of sustaining. The Universe is sustained (Dhāryate) by Dharma, and the Lord who is its Supreme Sustainer is embodied in the eternal law and is the Bliss which its fulfilment secures. Dharma is thus the law governing the universal evolution, or the path of outgoing (Pravṛtti), and involution, or the path of return (Nivṛtti).¹ And only those can attain the liberation to which the latter path leads who by adherence to Dharma co-operate in the carrying out of the universal scheme. For this reason it is finely said, "Doing good to others is the Supreme Duty" (Paropakāro hi paramo dharmah).

In this scheme the Jīva passes from Śabda-vidyā, with its Tapas involving egoism and fruit attained through the "Path of the Gods," its Karma (rites), which are either Sakāma (with desire for fruit) or Nişkāma (disinterested), to Brahma-vidyā (knowledge of the Brahman) or Theosophy as taught by the Upaniṣads. This transition is made through Nişkāma-Karma. By Sakāma-Karma is attained the "Path of the Fathers" (Pitṛ), Dharma, Artha (wealth), Kāma (desire and its fulfilment). But Nişkāma-Karma produces that purity of mind (Citta-Śuddhi) which makes man competent for **Brahma-vidyā, or Theosophy, which leads to, and in its completest sense is, Liberation (Mokṣa).**

It is obvious that before the pure blissful state of the Ātmā can be attained the Jīvamust first live that ordered life which is its proper expression on this plane.

This grand concept, therefore, is a name for all those laws (of which "religion" is but one) which hold the universe together. It is the inherent law of all manifested being.) It is thus the Law of Form, the essence of which is beyond both Dharma or Adharma. As pain follows wrong-doing, the Vaiṣeṣika Darśana describes Dharma as "that by which happiness is attained in this and the next world, and birth and suffering are brought to an end (Mokṣa-dharma)

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To use theological language, only those who follow, Dharma can go to its Lord. The disorder of an immoral life is not a foundation on which such a Yoga, can be based. I do not use the term "immorality" in the absurdly limited meaning which ordinary English parlance gives it, but as the infringement of all forms of moral law. All such infringements are founded on selfishness. As the object of Yoga is the surpassing of the limited self even in its more ordered manifestation, its doctrines clearly presuppose the absence of a state governed by the selfishness which is the grossest obstacle to its attainment. **The aim of Yoga is the achievement of complete detachment from the finite world! and realization of its essence.** In a life governed by Dharma, there is that natural attachment to worldly objects and sense of separateness even in acts of merit which must exist until by the absorption of Manas the Unmanī or mindless state is attained. Where, however, there is unrighteousness (Adharma), attachment (Rāga) exists in its worst and most injurious form, and the sense of separateness (Dvaitabhāva) which Yoga seeks to overcome is predominantly present in sin. (The body is poisoned by the secretion of passions' poisons, and vitality or Prāṇa is lessened and injured.) **The mind under the influence of anger,1 lust, malice, and other passions,** is first distracted, and then, on the principle what a man thinks that he "becomes," is centred on, and is permanently moulded into and becomes, the expression of Adharma (unrighteousness) itself. In such a case the Jīva is not merely bound to the world by the Māyā which affects both him and the virtuous Sakāma Sādhaka, but suffers Hell (Naraka), and "goes down" in the scale of Being. Dharma in its devotional aspect is also necessary. **Desire to achieve the highest aim of Yoga can only spring from**

1 According to Indian notions, anger is the worst of sins.

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Desire to achieve the highest aim of Yoga can only spring from a religious disposition, and such a disposition and practice (Sādhana) furthers the acquisition of those qualities which Yoga requires. Indeed, by persevering devotion to the Mother, Samādhi may be achieved.

Therefore is it that the Commentator in v.50 of the first of these works says:

"He alone whose nature has been purified by the practice of Yama and Niyama and the like (referring to the Sādhana hereinafter described) will learn from the mouth of the Guru the means whereby the way to the great Liberation is discovered." He adds, however, that the practice of Yama and the like is only necessary for those whose minds are disturbed by anger, lust, and other evil propensities. If, however, a man through merit acquired in previous births is by good fortune of a nature which is free of these and other vices, then he is competent for Yoga without this preliminary preparation.

All forms of Yoga, whether Mantra, Haṭha, or Raja, have the same eight limbs (Aṣṭāṅga) or preparatory subservients:

Yama, Niyama, Āsana, Prāṇayāma, Pratyāhāra, Dhāraṇā, Dhyāna, and Samādhi.¹ Yama is of ten kinds:

avoidance of injury to all living creatures (Ahimsa); truthfulness (Satyam); restraint from taking what belongs to another, or covetousness (Asteyam); **sexual continence in mind, speech, or body (Brahmacarya);**² forbearance, the

1 Varāha Up., Ch. V. The preliminaries are necessary only for those who have not attained. For those who have, Niyama, Āsana, and the like, are needless. KulārṇavaTantra, XI,28,29.

2 As the Haṭha-yoga-pradīpikā says: "He who knows Yoga should preserve his semen. For the expenditure of the latter tends to death, but there is life for him who preserves it."

Evam samraKṣayet bindum mṛityum jayati yogavit
Maranam bindupatena jivanam binduDhāraṇāt.

See also Yoga-tattva Up., which says that Haṭha-Yogasecures such personal beauty to the Yogi that all women will desire him, but they must be resisted. And see also v. 90, which shows the **connection between semen, mind, and life.** In the early stages of Haṭha-Yoga Sādhana the heat goes upwards, the penis shrinks, and sexual powers are largely lost. Coition with emission of semen at this stage is likely to prove fatal. But a Siddha regains his sexual power and can exercise it. For if as is said fire and the other elements cannot hurt him, what can a woman do? Presumably, however, the dictum cited applies, for continence must in all cases tend to strength and longevity. It may, however, be that the physical perfection assumed negatives the ill effects observed in ordinary men.

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[bearing patiently of all things pleasant or unpleasant (Kṣama); fortitude in happiness or unhappiness (Dhṛiti); mercy, kindness (Dayā); simplicity (Ārjavam); moderation¹ in and regulation² of diet (Mitāhāra); suited to the development of the Sattva-Guṇa; and purity of body and mind (Śaucam). The first form of purity is the external cleansing of the body, particularly dealt with by Haṭha-Yoga(v. post); and the second is gained through the science of the Self (Adhyātma-vidyā).³

Niyama is also of ten kinds: Austerities, such as fasts and the like, in the nature of purifactory actions (Tapah); contentment with that which one has unasked (Santoṣa); belief in Veda (Āstikyam); charity (Dānam) - that is gifts to the deserving of what one has lawfully acquired; worship of the Lord or Mother (Īśvara-pūjanam) according to His or Her various forms; hearing of Śāstric conclusion, as by study of the Vedānta (Siddhānta-vākya-śravaṇam); modesty and shame felt in the doing of wrong actions (Hrī); a mind rightly directed towards knowledge revealed and practice enjoined by the Śāstra (Mati); recitation of Mantra (Japa);⁴

1 Yoga-yājñā valkyā (Ch. I) says: "32 mouthfuls for a forest recluse, and 8 for a Muni."

2 For foods detrimental to Yoga, see Yoga-tattva Up., Yoga- Kuṇḍalī Up.

3 Śāṇḍilya Up., Ch. I; see also Maṇḍala-Brahmaṇa Up.

4 Which is either spoken (which, again, is loud or soft) or mental (Śāṇḍilya Up.).

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and **Homa sacrifice (Hutaṁ)1** - that is, religious observances in general (**Vrata**). The Pātañjala-Sūtra mentions only five Yamas - the first four and freedom from covetousness (**Aparigraha**). **Ahimsa** is the root of those which follows. Śaucaṁ, or cleanliness, is included among the Niyama. Five of the latter are stated - namely, cleanliness (**Śaucaṁ**), contentment (**Samtoṣa**), purificatory action (**Tapah**), study of the Scriptures leading to liberation (**Svādhyāya**), and devotion to the **Lord (Īśvara-praṇidhāna).2**

The statement of such obvious truths would hardly be necessary were it not that there are still some who see; in all Yoga mere "Shamanism," feats of breathing, "acrobatic posturing," and so forth. On the contrary, no country since the Middle Ages and until our own has laid greater stress on the necessity of the association of morality and religion with all forms of human activity, than **India has done.3**

The practice of Yama and Niyama leads to renunciation of, and detachment from, **the things of this world and of the next,4** arising from the knowledge of the permanent

1 See Ch. I, vv.16,17, Haṭha-yoga-pradīpikā, and p.133,2nd vol. of Tantrik Texts, ed. A. Avalon. The Śāṇḍilya Up., Ch. I, gives Vrata as the last, which is described as the observance of actions enjoined and refraining from actions prohibited. See also Ch. V, Varāha Up,

2 Patañjali's Yoga-Sūtra, Ch. II,30,32.

3 So, as was the case in our Mediaeval guilds, religion inspires Indian Art; and Indian speculation is associated with religion as was the Western scholastic philosophy. In modern times in the West, the relevancy of religion in these matters has not been generally considered to be apparent, craftsmanship in the one case and intelligence in the other being usually thought to be sufficient.

4 Such as the Sudhā (nectar) which is gained in the heavens (Haṭha-yoga-pradīpikā, Comm. to v. 9, Ch. I). Renunciation may doubtless be practised by giving up what one wants, but renunciation or abandonment (Tyāga) here means the want of desire of enjoyment (Tyāgah=bhogech-chābhāvah) (ib.). Those who seek the joys of any heaven can never attain the end of monistic Yoga.

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and impermanent, and intense desire for and incessant striving after emancipation, which characterises him who is Mumukshu, or longs for Liberation.

Yama and Niyama are the first two of the eight accessories of Yoga (Aṣṭāṅga-yoga). These accessories or limbs may be divided into **five exterior methods1** (Bahiraṅga), chiefly concerned with the subjugation of the body, and three **inner methods2** (Antaraṅga), or states affecting the development of the mind.

Attention is paid to the physical body, which is the vehicle of the Jīva's existence and activity. Purity of mind is not possible without purity of the body in which it functions and by which it is affected. Purity of mind is here used in the Hindu sense. According to English parlance, such purity merely connotes absence of irregular sexual imaginations. This, though creditable, particularly in a civilization which almost seems designed to fan every desire, is yet obviously insufficient for the purpose in hand. Proper thought and conduct in all its forms is but the alphabet of a school in which they are merely the first step to the conquest of greater difficulties to follow. What is here meant is that state of the mind or approach thereto which is the result of good functioning, clear thinking, detachment, and concentration.

By these the Manas is freed of all those mental modifications (Vṛtti) which enshroud the Ātmā from Itself.

It is turned inward on the Buddhi which becomes dissolved (Laya) in Prakṛiti, and the Ātma-tattva or Brahman.

Provision therefore is made in respect both of Āsana (posture) and Prāṇayāma or breath development, both of (which are shortly dealt with later in connection with Haṭha-yoga, of which they are particular processes. Pratyāhāra

1 Yama, Niyama, Āsana, Prāṇayāma, Pratyāhāra.

2 Dhyāna, Dhāraṇā, Samādhi which is both incomplete (Savikalpa or Samprajñā ta) and complete (Nirvikalpa or Asamprajñā ta),

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is the restraint of and subjection of the senses to the **mind, which is thereby steadied.1** The mind is withdrawn from the objects of the senses. The mind is by nature unsteady, for it is at every moment being affected by the sight, sounds, and so forth, of external objects which Manas through the agency of the senses (Indriyas) perceives. It must therefore be detached from the objects of the senses, withdrawn from whatsoever direction it may happen to tend, freed from all distraction, and kept under the control of the dominant self. Steadiness (**Dhairya**) therefore is the aim and **result of**

Pratyāhāra.² The three processes known as the "inner limbs" (*Antaraṅga*) - namely, *Dhāraṇā*, *Dhyāna*, and *Savi-kalpa Samādhi* - complete the psychic and mental discipline. These are concentration of the mind on an object; unity of the mind with its object by contemplation; resulting in the last or consciousness of the object only. The first is the "holding by" - that is, fixing the Citta, or thinking principle, on - a particular object of thought or concentration (*Dhāraṇā*). **The mind, having been drawn away from the objects of the senses by Pratyāhāra, is fixed on one object, such as the Devatas of the Bhūtas, alone.** Uniform contemplation on the subject which the Citta holds in *Dhāraṇā* is *Dhyāna* (meditation). **Dhyāna has been defined to be the state of the Antahkaraṇa (mind) of those whose Caitanya holds to and is occupied by the thought of one object, having**

1 See Gheraṇḍa -Sāṁhitā, Fourth Upadeśa; Śāṅḍilya Up., Ch. I; Amṛitanada Up.; MaṇḍalaBrahmaṇa a Up., First Brāhmaṇa. The Śāradā Tilaka defines *Pratyāhāra* as "the forcible obstruction of the senses wandering over their objects" (*Indriyānām vicharatām viṣayeṣu balād āharaṇam tebhyaḥ Pratyāhārah vidhīyate*). The Śāṅḍilya Up. (loc. cit.) speaks of five kinds of *Pratyāhāra*, the last of which is *Dhāraṇā* on eighteen important points of the body.

2 Śāṅḍilya Up., Ch. I; Amṛitanada Up.; Maṇḍala-brahmaṇa Up., First Brāhmaṇa.

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first cast away thought of all other objects.¹ Through *Dhyāna* is acquired the quality of mental realization (*Pratyakṣa*). It is of two kinds: *Saguṇa*, or meditation of a form (*Murti*); and *Nirguṇa*, in which the self is its **own object.**²

Samādhi or ecstasy has been defined to be the identification of *Manas* and **Ātmā as salt in water,**³ that state in **which all is known as one (equal)**⁴ and the "nectar of equality" (*oneness*).⁵ Complete *Samādhi* is thus the state of *Parā-saṁvit* or Pure Consciousness. Of *Samādhi* there are two degrees, in the first of which (*Savikalpa*) the mind in a lesser degree, and in the second (*Nirvikalpa*) in a complete degree, continuously and to the exclusion of all other objects, assumes the nature and becomes one with the subject of its contemplation.

There are in *Advaita Vedānta* three states (*Bhumika*) of *Samprajñāta* (*Savikalpa*) *Samādhi* - namely, *Ritambhara*, *Prajñā loka*, **Praśāntavahita.**⁶ In the first the content of the mental *Vṛtti* is *SachCidĀnanda*. There is still a separate knower. The second is that in which every kind of *Avarana* (screening) is cast away, and there is *Sākṣātkāra* *Brahmajñāna* passing into the third state of Peace in which the mind is void of all *Vṛtti* and the self exists as the **Brahman alone;**⁷ "On which being known everything is known"

1 *Vijāṭīya-pratyaya-tiraskāra-pūrvaka-sajātīya-vṛttikabhiḥ niranantara* (*vyāpti-viṣayīkṛta-caitanyam yasya, tat tādrśam Cittaṁ antahkaraṇam yeśām* (Comm, on v.35 of the *Triśatī*, on the title of the *Devī* as *Ekāgra-citta-nirdhyātā*).

Those from whose Citta or *Antahkaraṇa* (inner sense) have been removed all impressions of a conflicting nature and are constantly realizing or experiencing *Caitanya*.

2 Śāṅḍilya Up., Ch., I; Maṇḍala-brāhmaṇa Up., First brāhmaṇa .

3 *Varāha* Up.. Ch. II.

4 *Amṛitanada* Up.

5 *Yogakuṇḍalī* Up., Ch. III.

6 Comm. v. 85 of *Triśatī*.

7 Comm. *ibid.*, *Manaso vṛttisūnyasya Brahmākarataya sthitiḥ*. The mind has always *Vṛtti* (modifications) - that is, *Guṇa*. If the *Jīva*'s mind is freed of these, he is *Brahman*.

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(*Yasmin vijñāte sarvaṁ Iḍam vijñātaṁ bhavati*). Entrance is here made into *Nirvikalpa-Samādhi* by *Rājayoga*. These three -, *Dhyāna*, *Savikalpa-Samādhi* -called *Sāmyama*, are merely stages in the mental effort of concentration, though, as later stated, according to the *Haṭha-Yoga* aspect, they are progressions in *Prāṇayāma*, each stage being a **longer period of retention of Prāṇa.**¹ Thus by *Yama*, *Niyama*, *Āsana* , the body is controlled by these and *Prāṇayāma* the *Prāṇa* is controlled; by these and *Pratyāhāra* the senses (*Indriyas*) are brought under subjection. Then through the operation of *Dhāraṇā*, *Dhyāna* and the lesser *Samādhi* (*Savikalpa* or *Samprajñāta*), the modifications (*Vṛtti*) of the *Manas* cease and *Buddhi* alone functions. By the further and long practice of dispassion or indifference to both joy and sorrow (*Vairāgya*) *Buddhi* itself becomes *Laya*, and the *Yogi* attains the true unmodified state of the *Ātmā*, in which the *Jīva* who is then pure *Buddhi* is merged in *Prakṛti* and the *Brahman*, as salt in the waters of ocean and as camphor in the flame.

Passing then to **the processes**² peculiar to the different Yogas, Mantra-Yoga comprises all those forms of Sādhanā in which the mind is controlled by the means of its own object - that is, the manifold objects of the world of name and form (Nāma-rūpa). The whole universe is made up of names and forms (Nāma-rūpātmaka) which are the objects (Viśaya) of the mind. The mind is itself modified into the form of that which it perceives. These modifications are called its Vṛtti, and the mind is not for one moment devoid of ideas and feelings. It is the feeling or intention

1 See Yoga-tattva-Upaniṣad.

2 See two publications by the Śrī Bharata-dharma-mahāMaṇḍala – Mantra-yoga and Haṭha-Yoga in the Dharma-Pracāra Series. (Benares.) The latter in a short compass explain the main essentials of each of the four systems.

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(that is, Bhāva) with which an act is done which determines its moral worth. It is on this Bhāva that both character and the whole outlook on life depend. It is sought therefore to render the Bhāva pure. As a man who falls on the ground raises himself by means of the same ground, so to break worldly bonds the first and easiest method is to **use those bonds as the means of their own undoing.**¹ The mind is distracted by Nāma-rūpa, but this Nāma-rūpa may be utilized as the first means of escape therefrom. In Mantrayoga, therefore, a particular form of Nāma-rūpa, productive of pure Bhāva, is given as the object of contemplation. This is called **Sthūla or Saḡuṇa Dhyāna of the five Devatas**, devised to meet the requirements of different natures. Besides **the ordinary "eight limbs" (Aṣṭāṅga)**² **common to all forms of Yoga**, certain modes of training and worship are prescribed. In the latter material media are utilized as the first steps whereby the formless One is by Jñāna-yoga attained - such as images (**Murti**),³ **emblems (Līṅga, Sālagrāma)**, pictures (Citra), mural markings (Bhitti-rekhā), Maṇḍalas and **Yantras (diagrams)**,⁴ **Mudrās**,⁵ **Nyasa**.⁶ With this the prescribed Mantra is said (Japa) either aloud or softly only. The source of all Bīja-Mantras (Seed-Mantra), the Prāṇava (Om), or Brahman, is the articulate equivalent of that primal "Sound" which issued from the first vibration of the Guṇas of MūlaPrakṛiti,

1 This is an essentially Tantrik principle. See Kulārṇava, Ch. II,

2 Vide ante, p.192.

3 "The Deva of the unawakened (Aprabuddha) is in Images; of the Vipras in Fire; of the wise in the Heart. The Deva of those who know the Ātmā is everywhere"(KulārṇavaTantra, IX,44). "O Beautiful-Eyed! Not in Kailāsa, Meru, or Mandara, do I dwell. I am there where the knowers of the Kula doctrine are" (ib., v. 94).

4 See Introduction, MahāNirvāṇa Tantra.

5 lb. These ritual Mudrās are not to be confused with the Yoga Mudrās later described.

6 See Introduction. MahāNirvāṇa Tantra.

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and the other Bīja-Mantras are the same equivalents of the various Saḡuṇa forms, Devas and Devis, which thereafter appeared when Prakṛiti entered the Vaiśaṃyāvastā state. In Mantra-yoga the state of Samādhi is called Mahābhāva. This is the simplest form of Yoga practice, suited for those whose powers and capacities are not such as to qualify them for either of the other methods.

Haṭha-Yogacomprises those Sādhanas, or prescribed (methods of exercise and practice, which are concerned primarily with the gross or physical body (Sthūla-Śarīra). As the latter is connected with the superphysical or subtle body (Sūkṣma Śarīra), of which it is the outer sheath, control of the gross body affects the subtle body with its intellection, feelings, and passions. In fact, the Sthūla-Śarīra is expressly designed to enable the Sūkṣma-Śarīra to work out the Karma it has incurred. As the former is constructed according to the nature of the latter, and both are united and interdependent, it follows that operation in and upon the gross body affects the subtle body; the physical processes of this Yoga have been prescribed for particular temperaments, in order that, that physical body being first mastered, **the subtle body with its mental functioning may be brought under control.**¹ These merely physical processes are auxiliary to others. **As the KulārṇavaTantra says:**² "Neither the lotus seat nor fixing the gaze on the tip of the nose are Yoga. **It is the identity of Jīvātmā and Paramātmā, which is Yoga.**" The special features of this Yoga may be first contrasted with Mantra-Yoga. In the latter there is concern with things outside the physical body, and special attention is given to outward observances of ceremonials. Due regard must be paid to the laws of the caste and stages

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of life (Varṇāśrama-Dharma), and the respective duties of men and women (Kula Dharma). So the Mantra which is given to the male initiate may not be given to a woman. Nor is the Mantra given to a Brahman a suitable for a Shudra. The objects of contemplation are Devas and Devis in their various manifestations and concrete symbols, and the Samādhi called Mahābhāva is attained by contemplation of and by means of Nāma-rūpa. In Haṭha-Yoga, on the other hand, the question of the fitness or otherwise of a novice is determined from the physical point of view, and rules are prescribed to procure and increase health and to free the body of disease. In Haṭha-Yoga, contemplation is on the "Light," and the Samādhi called Mahā-bodha is attained by the aid of control of breath and other vital Vāyus (Prāṇayāma), whereby the mind is also controlled. As already observed, **Āsana and Prāṇayāma, which are parts of Haṭha-Yoga, are also parts of Mantrayoga.** Those who practise the latter will derive benefit from taking advantage of some of the other exercises of Haṭha-Yoga, just as the followers of the latter system will be helped by the exercises of Mantrayoga.

The word Haṭha is composed of the syllables Ha and Tha, which mean the "Sun" and "Moon" - that is, the Prāṇa and Apāna Vāyus. In v. 8 of the Śaṭ-cakra-nirūpaṇa it is said that the Prāṇa (which dwells in the heart) draws Apāna (which dwells in the Mūlādhāra), and Apāna draws Prāṇa, just as a falcon attached by a string is drawn back again when he attempts to fly away. These two by their disagreement prevent each other from leaving the body, but when they are in accord they leave it. Both their union or Yoga in the Suṣumnā and the process leading thereto is called Prāṇayāma. **Haṭha-Yoga or Haṭhavidya is therefore the science of the Life-Principle,**¹ using that

¹ See my volume on "Power as Life" (Prāṇa-Śakti).

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word in the sense of the various forms of vital Vāyu into which Prāṇa is divided. **Prāṇa in the body of the individual is a part of the Universal Breath (Prāṇa), or the "Great Breath".** An attempt, therefore, is first made to harmonize the individual breath, known as Pinda or Vyāṣṭi Prāṇa, with the cosmic or collective breath, or the Brahmāṇḍa or Samaṣṭi-Prāṇa. Strength and health are thereby attained. The regulation of the harmonized breath helps to the regulation and steadiness of mind, and therefore concentration.

In correspondence with the threefold division Adhyātmā, Adhibhūta, Adhidāiva, Mind (Manas), Prāṇa (vitality), and Vīrya (semen), are one. Therefore the subjection of Manas causes the subjection of Prāṇa or Vāyu and Vīrya. Similarly, by controlling Prāṇa, Manas and Vīrya are auto-matically controlled. **Again, if the Vīrya is controlled, and the substance which under the influence of sexual desire develops into gross seed,¹ is made to flow upwards (Urdhva-varetas), control is had over both Manas and Prāṇa.** With Prāṇayāma the semen (Shukra) dries up. The seminal force ascends and comes back as the nectar (Amrita) of Śiva-Śakti.

Prāṇayāma is recognized as one of the "limbs" of all the (Aṣṭāṅga) forms of Yoga. But whereas it is used in Mantra, Laya and Rāja-Yoga, as an auxiliary, the Haṭha-yogi as such regards this regulation and Yoga of breath as the chief means productive of that result (Mokṣa), which is the common end of all schools of Yoga. This school, proceeding on the basis that the Vṛtti or modification of the mind

¹ According to Hindu ideas semen (Shukra) exists in a subtle form throughout the whole body. Under the influence of the sexual will it is withdrawn and elaborated into a gross form in the sexual organs. To be ūrdhvaretas is not merely to prevent the emission of gross semen already formed but to prevent its formation as gross seed, and its absorption in the general system. The body of a man who is truly ūrdhvaretas has the scent of a lotus. A chaste man whose gross semen has formed may, on the other hand, smell like a buck goat.

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always **follows Prāṇa,**¹ and on the sufficiency of that fact, held that by the aid of the union of Ha and Tha in the Suṣumnā, and the **leading of the combined Prāṇas therein to the Brahmā-randhra, Samādhi was attained,** Though the reciprocal action of matter and mind is common knowledge, and bodily states influence psychic or mental states as the latter the former, the Haṭha-Yogamethod is preponderantly a physical one, though the gross physical acts of the preparatory stages of this Yoga are succeeded by Kriyā-jñāna and subtle vital processes which have Prāṇa as their subject.

Under the heading of gross physical training come provisions as to the place of residence, mode of life as regards eating, drinking, sexual function, exercise, and so forth.

The practice and exercises connected with Haṭha-Yoga are divided into seven parts or stages - namely, cleansing (Śodhana) by the six processes (Ṣaṭ-karma); the attainment of strength or firmness (Dṛḍhatā) by bodily postures (Āsana); of fortitude (Sthiratā) by bodily positions (Mudrā); of steadiness of mind (Dhairya) by restraint of the senses (Pratyāhāra); of lightness (Lāghavā) by Prāṇayāma; of realization (Pratyakṣa) by meditation (Dhyāna); and of detachment (Nirliptatva) in Samādhi.

Those who suffer from **inequality of the three "humours"**² are required to practise the "six acts" (Ṣaṭkarma) which purify the body and facilitate Prāṇayāma. For others who are free from these defects they are not necessary in such case, and according to some teachers the practice of Prāṇayāma alone is sufficient. These form the first steps in the Haṭha-Yoga. On this cleansing (Śodhana)

1 Citta has two causes - Vāsānā and Prāṇa. If one is controlled, then both are controlled (Yoga Kuṇḍalī Up., Ch. I).

2 Vata, Kapha and Pitta. These will be found described in my Introduction to the Prapanchasara Tantra, Vol. III of Tantrik Texts, and in my volume on "Power as Life".

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of the body and Nāḍīs, health is gained, the internal fire is rendered more active, and restraint of breath (Kumbhaka) is facilitated. Recourse is also had, if necessary, to **Oṣadhi-yoga, in which herbal preparations are administered to cure defective health.**

Cleansing (Śodhana) is effected by the six processes known as the Ṣaṭkarma. Of these, the first is Dhauti, or washing, which is fourfold, or inward washing (Antar-dhauti), cleansing of the teeth, etc. (Dantadhauti), of the "heart," that is, throat and chest (Hriḍ-dhauti), and of the anus (Mūla-dhauti). Antardhauti is also fourfold - namely, **Vāta-sāra**, by which air is drawn into the belly and then expelled; **Vāri-sāra, by which the body is filled with water, which is then evacuated by the anus**¹; Vahni-sāra, in which the Nābhi-granthi is made to touch the spinal column (Meru); and **Bahiṣkṛita, in which the belly is by Kākini-Mudrā**² **filled with air**, which is **retained half a Yāma**,³ and then sent downward. Danta-dhauti is fourfold, consisting in the cleansing of the root of the teeth and tongue, the ears, and the "hollow of the skull" (Kapāla-randhra). By Hṛd-dhauti, phlegm and bile are removed. This is done by a stick (Danda-dhauti) or cloth (Vāso-dhauti) pushed into the throat, or swallowed, or by vomiting (Vamana-dhauti). Mūla-dhauti is done to cleanse the exit of the Apānavāyu,

1 The intestines are depleted of air and then by the action of the anal muscles water is sucked in. It naturally flows in to fill the void created by the depletion of air in the intestines. Another feat which I have seen is the drawing in of air and fluid into the urethra, and out again. Apart from its suggested medical value as a lavement of the bladder it is a Mudrā used in sexual connection whereby the Haṭhayogi sucks into himself the forces of the woman without ejecting any of his force or substance - a practice which (apart from any other ground) is to be condemned as injurious to the woman who "withers" under such treatment.

2 Gheraṇḍa Samhitā, Third Upadeśa (v. 8G); see also Haṭha-yoga-pradīpikā, II.21 - 88.

3 A Yāma is three hours.

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either with the middle finger and water or the stalk of a turmeric plant.

Vasti, the second of the Ṣaṭ-karma, is twofold, and is either of the dry (Śuṣka) or watery (Jala) kind. In the second form the **Yogi sits in the Utkatāsana**¹ **posture in water up to the navel**, and the anus is contracted and expanded by Aśvinī-Mudrā; or **the same is done in the Paścimottānāsana**,² and the abdomen below the navel is gently moved. In Neti the nostrils are cleansed with a piece of string. Lāulikī is the whirling of the belly from side to side (see Plate X). In Trātaka the Yogi, without winking, gazes at some minute object until the tears start from his eyes. By this the "celestial vision" (Divya-Dṛṣṭi) so often referred to in the Tāntrik-Upāsana is acquired. **Kapālabhāti is a process for the removal of phlegm**, and is threefold: Vāta-krama, by inhalation and exhalation; Vyūtkrama, by water drawn through the nostrils and ejected through the mouth; and Śitkrama, the reverse process.

These are the various processes by which the body is cleansed and made pure for the Yoga practice to follow.

Āsana , or posture, is the next, and when the Śaṭ-karma are dispensed with, is the first stage of Haṭha-Yoga .

Dṛḍhatā, or strength or firmness, the acquisition of which is the second of the above-mentioned processes, is attained by Āsana.

The Āsanas are postures of the body. The term is generally described as modes of seating the body, but

1 Gheraṇḍa Saṁhitā, Second Upadeśa (v.28). That is, squatting resting on the toes, the heels off the ground, and buttocks resting on heels. A Haṭha-yogi can, it is said, give himself a natural enema by sitting in water and drawing it up through the anus. The sphincter [muscles are opened and shut, and suction established.

2 Ibid., v.20.

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the posture is not necessarily a sitting one; for some Āsanas are done on the belly, back, hands, etc. **It is said¹ that the Āsanas are as numerous as living beings,** and that there are 8,400,000 of these; 1,600 are declared to be excellent, and out of these thirty-two are auspicious for men, which are described in detail. Two of the commonest of these are **Mukta-padmāsana²** (the loosened lotus seat), the ordinary position for worship, and **Baddha-padmāsana³**. Kundaliyoga is ordinarily done in an Āsana and Mudrā in which the feet press upon the region of the genital centre and close the anal aperture, the hands closing the others - nostrils, eyes, ears, mouth (Yoni-Mudrā). The right heel is pressed against the anus and the left against the region of the genital centre and in order to close the aperture of the penis, it is contracted and withdrawn into the **pubic arch so that it is no longer seen.⁴** The tongue is turned back in Khecari Mudrā so as to close the throat also where these two Mudrās are combined.

There are certain other Āsanas which are peculiar to the Tantras, such as Muṇḍāsana , Citāsana , and Śavāsana ,

1 Gheraṇḍa Saṁhitā, Second Upadeśa. In the Śiva Saṁhitā (Ch. III, vv. 84 - 91) eighty-four postures are mentioned, of which four are recommended - viz., Siddhāsana , Ugrāsana , Svastikāsana and Padmāsana . Another account given me added four more – Baddha-padmāsana , Trikoṇāsana , Mayūrāsana , Bhujangāsana .

2 The right foot is placed on the left thigh, the left foot on the right thigh, and the hands are crossed and placed similarly on the thighs; the chin is placed on the breast, and the gaze fixed on the tip of the nose (see also Śiva Saṁhitā, Ch. I, v.52).

3 The same, except that the hands are passed behind the back, and the right hand holds the right toe and the left hand the left toe. By this, increased pressure is placed on the Mūlādhāra, and the nerves are braced with the tightening of the body. The position is figured in Plate XVII.

4 Some Yogis can make both the penis and testes disappear in the pubic arch so that the body has the appearance of that of a woman.

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in which **skulls, the funeral pyre, and a corpse,¹** respectively, form the seat of the Sādhaka. These, though they have other ritual and magical objects, also form part of the discipline for the conquest of fear and the attainment of indifference, which is the quality of a Yogi. And so the Tantras prescribe as the scene of such rites the solitary mountain-top, the lonely empty house and riverside, and the cremation ground. The interior cremation ground is there where the **Kāmik or desire body and its passions are consumed in the fire of knowledge.²**

Patanjali, on the subject of Āsana , merely points out what are good conditions, leaving each one to settle the details for himself according to his own requirements.

Āsana is an aid to clear and correct thought. The test of suitability of Āsana is that which is steady and pleasant, [a matter which each will settle for himself. Posture becomes perfect when effort to that end ceases, so that there is no more movement of the body.³ The Rajas Guṇa, the action of which produces fickleness of mind, is restrained. A suitable steady Āsana produces mental equilibrium. Haṭha-Yoga ,

1 In successful Śavāsana the Devī, it is said, appears to the Sādhaka. In Śava-Sādhana the Sādhaka sits astride on the back of a corpse (heading the north), on which he draws a Yantra and then does Japa of Mantra with Śodhānyāsa and Puja on its head. A corpse is selected as being a pure form of organized matter, since the Devatā which is invoked into it is the Mahā-vidya whose Svarūpa is Nirguṇa-Brahman, and by such invocation becomes Saguṇa. **The corpse is free from sin or desire. The only Vāyu in it is the Dhananjaya, "which leaves not even a corpse".** The Devatā materializes by means of the corpse. There is a possession of it (Aveśa) - that is, entry of the Devatā into the dead body. At the conclusion of a successful rite, it is said, that the head of the corpse turns round, and, facing the Sādhaka, speaks, bidding him name his boon, which may be spiritual or worldly advancement as he wishes. This is part of Nīla Sādhana done by the "Hero" (Vīra), for it and Śavāsana are attended by many terrors.

2 As the Yogakuṇḍali Upaniṣad says (Ch. III), the outer burning is no burning at all.

3 Pātanjala Yogasūtra, 46, 47 (Sthira-sukhaṁ āsanam).

however, prescribes a very large number of, to each of which a peculiar effect is ascribed. These are more in the nature of a gymnastic than an Āsana in its sense of a seated posture. Some forms of this gymnastic are done seated, but others are not so, but standing upright, bending, lying down, and standing on the head. This latter is **Vṛik-śāsana**. Thus, again, in **Cakrāsana** the Yogi stands and bends and touches his feet with his hand, a familiar exercise, as is also **Vāma-dakṣina-pādāsana**, a kind of goose step, in which, however, the legs are brought up to right angles with the body. **These exercises secure a fine physical condition and freedom from disease.**¹ They also bring different portions of the body into such a position as to establish a direct contact of Prāṇa-Vāyu between them. They are also said to assist in Prāṇayāma, and to help to effect its object, including the rousing of Kundalin. The author of the work last cited says that as among the Niyamas the most important is **Ahimsa**, and among Yamas **Mitāhāra**, or a moderate diet (a significant choice), so is Siddhāsana (in which the Mūlādhāra is firmly pressed by the heel and the Svādhiṣṭhāna region by the other foot) among the Āsanas. (See Plates XI, XII). Mastery of this helps to secure the Unmanī Avasthā, and the three Bandhas (v. post) are achieved without difficulty.

Sthiratā, or **fortitude, is acquired by the practice of the Mudrās.**³ The Mudrā dealt with in works of Haṭha-Yoga are **positions of the body.**⁴ They are gymnastic, health-giving, and destructive of disease and of death, such as the

1 See Ch. II of Gheraṇḍa Samhitā, and Hatha-yoga-pradīpikā, I, vv.19 - 85; Śāṅḍilya Upaniṣad, Ch. I.

2 Ch. I, v. 89.

3 According to the Commentary on the Hatha-yoga-pradīpikā (Ch. IV, v. 87), Mudrā is so called because it removes pain and sorrow (Mudrāyati kleśam iti Mudrā). See Ch. III of Gheraṇḍa Samhitā.

4 Gheraṇḍa Samhitā, Third Upadeśa.

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Jālamdhara¹ and other Mudrās. They also preserve from injury by fire, water, or air. Bodily action and the health resulting therefrom react upon the mind, and by the union of a perfect mind and body, Siddhi is by their means attained. The Mudrā is also described as the key for opening of the door of Kuṇḍalinī Śakti. It is not (as I understand it) that all keys are necessarily to be employed in each case, but only such as are necessary to accomplish the purpose in that particular case; what is necessary in one case may not be necessary in another. The Gheraṇḍa Samhitā describes a number of Mudrās, of which (with the eight Āsanas mentioned at p.205) ten are said to be of importance in Kuṇḍalī Yoga, of which Khecari is the chief as Siddhāsana is chief amongst Āsanas. **In Yoni-mudrā, the Yogi in Siddhāsana stops with his fingers the ears, eyes, nostrils, and mouth, so as to shut out all external impressions.** As already stated he presses with his heel the Sivānī or centre of the perinaeum thus closing the anal aperture and withdrawing the penis into the pubic arch. See Plate XV.) He inhales by **Kākinī-mudrā**,² and unites it with Apānavāyu. Meditating their order upon the six Cakras, **he arouses the sleeping Kula-Kuṇḍalinī by the Mantra "Hum Haṁsah"**³. With

1 Ibid., v.12.

2 The lips are formed to resemble the beak of a crow, and the air gently drawn in (Gheraṇḍa Samhitā, III. 86, 87).

3 Hum is called Kūrca-Bīja. Huṁ is Kavaca-Bīja = "May I be protected." Hum stands for Kāma (desire) and Krodha (anger). **Kāma here means creative will (Śṛṣṭi), and Krodha its reverse, or dissolution (Laya).** So-called "angry" Devatas are not angry in the ordinary sense, but are then in that aspect in which they are Lords of Dissolution an aspect which seems angry or terrible to the worldly minded. It is said of the Tarā-mantra that the Hūm in it is the sound of the wind as it blew with force on the Cola lake to the west of Meru what time She manifested. Haṁsah=Prakṛti (Sah) and Puruṣa (Haṁ) or Jīvātmā. This Mantra is used in taking Kuṇḍalinī up, and So'ham (He I am) in bringing Her down. Haṁ also=Sun (Sūrya), and Sah=Moon (Indu)= Kāma=Icchā.

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"Ham," or the Sun, heat is produced, and this heat is made to play on Kuṇḍalī-Śakti. By "Sah" the Kāma or will (Icchā), is made active. The vital air (Vāyu) in the Mūlādhāra is in the form of both Moon and Sun (Soma-Sūrya-rūpi). With "Haṁsah" She is roused, Ham rousing Her with his heat, and Sah lifting Her upwards. He raises Her to the Sahasrāra; then deeming himself pervaded with the Śakti, and in blissful union (Saṅgama) with **Śiva, he meditates upon himself as, by reason of that union, Bliss Itself and the Brahman.**¹ Aśvinī-mudrā consists of the repeated contraction and expansion of the anus for the purpose of Śodhanā, or of contraction to restrain the Apānavāyu in Ṣaṭ-cakra bheda. Śakti-cālana employs the latter Mudrā, which is repeated until Vāyu manifests in the Suṣumnā. (Śakti-cālana is the movement of the abdominal muscle from left to right and right to left; the object being to arouse Kuṇḍalinī by this spiralline movement. **The process is accompanied by inhalation and the**

Yoni Mudrā is accompanied by Śakti -cālana Mudrā,³ which should be well practised first before the Yoni Mudrā is done. The rectal muscle is contracted by Aśvinī-mudrā until the Vāyu enters the Suṣumnā, a fact which is indicated by a peculiar sound which is heard there.⁴ And with the Kumbhaka the Serpent goes upwards to the Sahasrāra roused by the Mantra "Huṁ Haṁsah". The Yogi should then think himself to be pervaded with Śakti and in a state of blissful union (Saṅgama) with Śiva. He then contemplates:

1 Gheraṇḍa Samhitā, Third Upadeśa.

2 Ibid., vv. 87,49, 82.

3Ibid., III, vv.49 - 61.

4 Haṭha-yoga-pradīpikā, Commentary to Ch. II, v. 72.

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"I am the Bliss Itself," "I am the Brahman".¹ Mahā-Mudrā² and Mahā-vedha are done in conjunction with Mahā-bandha, already described. (In the first the Yogi presses the Yoni (Mūlādhāra) with the left heel, and stretching out the right leg, takes hold of the two feet with both hands.) (See Plate XVI.) Jālamdhara-Bandha is then done. When Kuṇḍalinī is awakened, the Prāṇa enters the Suṣumnā, and Iḍa and Piṅgalā, now that Prāṇa has left them, become lifeless. Expiration should be done slowly, and the Mudrā should be practised an equal number of times on the left and right side of the body. This Mudrā, like other Haṭha-YogaMudrās, is said to ward off death and disease. In Mahā-vedha³ the Yogi assumes the Mahā-bandha posture, and, concentrating his mind, stops by methods already described the upward and downward course of the Prāṇa. Then, placing the palms of his hands on the ground, he taps the ground with his buttocks (Sphich),⁴ and the "Moon," "Sun," and "Fire" - that is, Iḍā, Piṅgalā, and Suṣumnā - become united upon the entry of the Prāṇa into the latter Nāḍī. Then the body assumes a death-like aspect, which disappears with the slow expiration which follows. According to another mode of rousing Kuṇḍalinī, the Yogi seated in Vajrāsana takes firm hold of his feet a little above the ankles, and slowly taps the Kanda (v. post) with them. Bhastrikā-Kumbhaka is done and the abdomen is contracted.⁵

1 The Mantra Haṁsah is the breath held in Kumbhaka.

2 Gheraṇḍa Samhitā, III. 87 -42. The Yoni Mudrā "which detaches the Manas from the objective world," is described in the Com. to v. 86 of work here first translated, post.

316., v.25. et seq.

4 See as to this tapping Plate IX which shows the position off the ground before or after it has been tapped.

5 Gheraṇḍa Samhitā, Ch. III, v.114 et seq.

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The Khecari Mudrā,¹ which, as well as the Yoni Mudrā, is referred to in the text translated, is the lengthening of the tongue until it reaches the space between the eyebrows. It is then turned back in the throat, and closes the exit of the breath previously inspired. The mind is fixed in the Ājñā² until with Siddhi this "path of the upward Kuṇḍalī" (Ūrdhva-Kuṇḍalinī) conquers the whole universe, which is realized in the Yogi's body as not different from Ātmā.³ It is said that sometimes the frenum is cut but others can do the Mudrā without doing a physical injury which interferes with the putting out and withdrawing the tongue without manual help. In Sāmbhavī-Mudrā is the mind kept free from Vṛtti or functioning in Siddhāsana .

The term Mudrā also includes⁴ what are called Bandha (bindings), certain physical methods of controlling Prāṇa. Three important ones which are referred to in the texts here translated are Uḍḍiyāna, Mūla and Jālamdhara.⁴ (See Plates XI, XII, XIV.) In the first, the lungs are emptied

1 So called, according to the Dhyāna-bindu Up., because Citta moves in Kha (Ākāśa), and the tongue through this Mudrā enters Kha.

2 Gheraṇḍa Samhitā, Ch. III, vv.25 -27. Suspension of breath and insensibility result, so that the Yogi may be buried in the ground without air, food, or drink, as in the case of the Yogi spoken of in the accounts of Dr. McGregor and Lieut. A. H. Boileau, cited in N. C. Paul's "Treatise on the Yoga Philosophy," p.46. In Ch. IV, v. 80, of the Haṭha-yoga-pradīpikā, it is said that concentration between the eyebrows is the easiest and quickest way of attainment of Unmanī Avasthā. See Śāṅḍilya Up., Ch. I; Dhyāna-bindu Up.

3Yoga-kunḍalī Up., Ch. II.

4 Ib., Ch. III, vv.55 - 76. There is also the Mahābandha. (See Plate XIII.), Ch. II, v.45, says that Jālaṁdhara should be done at the end of Pūraka; and Uḍḍiyāna-Bandha at the end of Kumbhaka and beginning of Rechaka. See also Yogakunḍalī Up., Ch. I.16., Ch. III, v.57; Yoga-tattva Up., Dhyāna-bindu Up. The Varāha Up., Ch. V, says that as Prāṇa is always flying up (Uddiyana), so this Bandha, by which its flight is arrested, is called Uddiyana-bandha. Yogakunḍalī Up., Ch. I, says, because Prāṇa uddīyate (goes up the Suṣumnā) in this Bandha, it is called Uḍḍiyāna.

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by a strong expiration, and drawn against the upper part of the thorax, carrying the diaphragm along with them, and Prāṇa is made to rise and enter the Suṣumnā. **Through Mūlabandha (see Plate XIV) the Prāṇa and Apāna unite**¹ and go into the Suṣumnā. Then the inner "sounds" are heard, that is, a vibration is felt, and Prāṇa and Apana, uniting with Nāda of the cardiac Anāhata Cakra, go to the heart, and are thereafter united with Bindu in the Ājñā. In Mūla-bandha the perineal region (Yoni) is pressed with the foot, the rectal muscle contracted (by Aśvinī Mudrā), and the **Apāna drawn up.**² The natural course of the Apāna is downwards, but by contraction at the Mūlādhāra it is made to go upwards through the Suṣumnā when it meets Prāṇa. **When the latter Vāyu reaches the region of fire below the navel,**³ **the fire becomes bright and strong, being fanned by Apana.** The heat in the body then becomes very powerful, and Kuṇḍalinī, feeling it, awakes from Her sleep "just as a serpent struck by a stick hisses and straightens itself". Then it enters the Suṣumnā. Jalaṁdhara Bandha is done by deep inspiration and then contraction of the thoracic region (wherein is situated the Viśuddha Cakra), **the chin being held firmly pressed against the root of the neck at a distance of about four fingers (Aṅguli) from the heart. This is said to bind the sixteen Ādhāras,**⁴ **or vital centres, and the nectar (Piyūṣa) which flows from the cavity above the palate,**⁵

1 The Śāṅḍilya Up., Ch. I, defines Prāṇayāma to be the union of Prāṇa and Apāna. Nāda and Bindu are thus united.

2 See Āgama-kalpadruma, cited in notes to S. N., v.50, post, comm., and Dhyāna-bindu Up., The Yoga-kunḍalī Up., Ch. I, says that the downward tendency of Apāna is forced up by bending down.

3 Vahner Maṇḍalam Trikoṇam nābher adhobhāge (Haṭha-yoga-pradīpikā, ib., v. 66).

4 See Commentary, post, v.33.

5 The "Moon" is situated in the palatal region near the Ājñā. Here is the Soma-Cakra under the Ājñā, and from the Soma-Cakra comes a stream of nectar which, according to some, has its origin above. It descends to the "Sun" near the navel, which swallows it. By the process of Viparīta-Kāraṇa these are made to change positions, and the internal fire (Jātharāgni) is increased. In the Viparīta position the Yogi stands on his head.

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and is also used to cause the breath to become Laya in the Suṣumnā. If the thoracic and perineal regions are simultaneously contracted, and **Prāṇa is forced downward and Apāna upward, the Vāyu enters the Suṣumnā.**¹ This **union of the three Nāḍīs, Iḍā, Piṅgalā and Suṣumnā, may be also effected by the Mahābandha,**² which also aids the fixation of the mind in the Ājñā. Pressure is done on the perineal region between the anus and penis with the left heel, the right foot being placed on the left thigh. Breath is inspired and the chin placed firmly on the root of the neck that is top of the breast-bone as in Jālaṁdhara (see position in Plate XVI) or alternatively the tongue is pressed firmly against the base of the front teeth; and while the mind is centered on the Suṣumnā the Vāyu is contracted. After the breath has been restrained as long as possible, it should be expired slowly. The breath exercise should be done first on the left and then on the right side. The effect of this Bandha is to stop the upward course of the breath through all the Nāḍīs except the Suṣumnā.

As the Dhyāna-bindu Upaniṣad says, the Jīva oscillates up and down under the influence of Prāṇa and Apāna and is never at rest, just as a ball which is hit to the earth with the palm of the hand uprises again, or like a bird which, tied to its perch by a string, flies away and is drawn back again.

1 Haṭha-yoga-pradīpikā, II, vv.46,47; Yoga-tattva Up., Dhyāna-bindu Up. Yoga-kunḍalī Up. (Ch. I) says that the contraction of the upper part of the body is an impediment to the passage of the Vāyu upwards.

2 Dhyāna-bindu Up., ib., III, v.19, done in conjunction with Mahā-Mudrā and Mahā-vedha, described post; ib., v.25, and Yoga-tattva Upaniṣad.

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These movements, like all other dualities, are stayed by Yoga, which unites the Prāṇas.

When the physical body has been purified and controlled, there follows Pratyāhāra to secure steadiness (Dhairya), as already described. With this the Yogi passes from the physical plane, and seeks to acquire the equipoise of, and control over, the subtle body. It is an advanced stage in which control is acquired over both mind and body.

From the fifth or Prāṇayāma arises lightness (Laghava) - that is, the levitation or lightening of the body.

The air which is breathed through the mouth and nostrils is material air (Sthūla Vāyu). The breathing is a manifestation of a vitalizing force called Prāṇa-Vāyu. By control over the Sthūla Vāyu the Prāṇa-Vāyu (Sūkṣma-

Vāyu or subtle air) is controlled; the process concerned with this is called Prāṇayāma.

Prāṇayāma is frequently translated "breath control". Having regard to the processes employed, the term is not altogether inappropriate if it is understood that "breath" means not only the Sthūla but the Sūkṣma-Vāyu. But the word does not come from Prāṇa (breath) and Yama (control), but from **Prāṇa and Āyāma**, which latter term, according to the Amarakośa, **means length, rising, extensity, expansion;**¹ in other words, it is the process whereby the ordinary and comparatively slight manifestation of Prāṇa is lengthened and strengthened and developed. This takes place firstly in the Prāṇa as it courses in Iḍa and Piṅgalā, and then by its transference to the Suṣumnā, when **it is said to bloom (Sphurati)**² or to display itself in its fulness. When the body has been purified by constant practice, Prāṇa forces its way with ease

1 Dairghyam ayama arohah parinaho viśalata (AmaraKośa Dictionary).

2 Comm. Haṭha-yoga-pradīpikā, III, v.27.

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through Suṣumnā in their middle,¹ From being the small path of, daily experience, it **becomes the "Royal Road"**² **which is the Suṣumnā.** Thus, Sūrya-bheda Kum̄bhaka is practised until Prāṇa is felt to pervade the whole of the body from head to toe; Ujjāyī until the breath, fills the body from throat to heart; and in Bhastrā the breath is inhaled and exhaled again and again rapidly, as the blacksmith works his bellows. The breath is controlled only in the sense that it is made the subject of certain initial process. These processes, however, do not control in the sense of confine, but expand. The most appropriate term, therefore, for **Prāṇayāma** is "breath control and development," leading to the union of Prāṇa and Apana. Prāṇayāma is first practised with a view to control and develop the Prāṇa. The latter is then moved into Suṣumnā by the stirring of Kuṇḍalinī, who blocks the entry (Brahmadvāra) thereto. With the disappearance of Prāṇa therefrom, **Iḍa and Piṅgalā "die,"**³ and the Prāṇa in Suṣumnā by means of the Śakti -Kuṇḍalinī pierces the six Cakras which block the passage in the Brahmanāḍī, and eventually becomes Laya in the Great Breath which is the final end and aim of this process. **Prāṇayāma**⁴ should be practised according to the instructions laid down by the Guru, the Sādhaka living on a nutritious but moderate diet, with his senses under control. As already stated, mind and breath react upon one another,

1 Śāṅḍilya Up., Ch. I.

2 Prāṇasya Śūnyapadavī tathā rājapathāyate (ib., vv.2,3).

3 That is, they are relaxed and devitalized, as every part of the body is from which the Prāṇa Śakti is withdrawn.

4 The Śāṅḍilya Up., Ch. I, says : "As lions, elephants and tigers are gradually tamed, so also the breath when rightly managed comes under control; else it kills the practitioner." It should not, therefore attempted without instruction. Many have injured themselves and some have died through mistakes made in the processes, which must be adapted to the needs of each person. Hence the necessity for an experienced Guru.

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and when the latter is regulated so is the mind, and therefore rhythmic breathing is sought. This Prāṇayāma is said to be successful **only when the Nāḍīs are purified, for unless this is so the Prāṇa does not enter the Suṣumnā.**¹ The Yogi, assuming the Padmāsana posture, inhales (Pūraka) and exhales (Rechaka) alternately through the left (Iḍā) and right (Piṅgalā) nostrils, retaining the breath meanwhile (Kum̄bhaka) for gradually increasing periods.) **The Devatas of these elements of Prāṇayāma are Brahmā, Rudra, and Viṣṇu.**² The Prāṇa enters Suṣumnā, and if retained sufficiently long goes, after the piercing of the Cakras, to the Brahmā-randhra. The Yoga manuals speak of various forms of Prāṇayāma according as commencement is made with Rechaka or Pūraka, and according as the breath is suddenly stopped without Pūraka and Rechaka. There are also various forms of Kum̄bhaka, such as Sahita-Kum̄bhaka, which resembles the first two above mentioned, and which should be practised until the Prāṇa enters the Suṣumnā; and **Kevala, in which the breath is restrained without Pūraka and Rechaka.**³ Then there are others **which cure excess of Vata, Pitta, and Kapha,**⁴ and the diseases arising therefrom; **and Bhastrā, which is an important Kum̄bhaka, as it operates in the case of all three Doṣas,**⁴ and aids the

1 Haṭha-yoga-pradīpikā, Ch. II, vv.1 - 6.

2 Dhyānabindu Up., and see Amritanada Up., Varāha Up., Ch.-V Maṇḍala-brahmaṇa Up.

3 The Śāṅḍilya Up., Ch. I, says that by Kevala the knowledge of Kuṇḍalī arises, and man becomes Ūrdhva-retas - that is, his seminal energy goes upward instead of developing into the gross seed which is thrown by Apāna downwards. Bindu (seminal energy) must be conquered, or the Yoga fails. As to the Bhedas associated with Sahita, see Ch. I, Yoga-kuṇḍalī-Upaniṣad.

4 See Introduction to Prapanchasara Tantra, Tantrik Texts, Vol. III, p.11, et seq.

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Prāṇa to break through the **three Granthis, which are firmly placed in the Suṣumnā.**¹

It will be observed that all the methods previously and subsequently described practically subserve one object, the making the Prāṇa enter Suṣumnā, and then become Laya in the Sahasrāra after the Prāṇa Devatā Kuṇḍalinī has pierced the intervening Cakras; for **when Prāṇa flows through the Suṣumnā the mind becomes steady.** **When**

Cit is absorbed in Suṣumnā, Prāṇa is motionless.² This object colour also the methods Pratyāhāra, Dhāraṇā, Dhya-
na, and Samādhi; for whereas in the Rajayoga aspect they are various mental processes and states, from the Haṭha-Yoga
point of view, which is concerned with "breathing" they are progressions in Prāṇayāma. Therefore it is that some
works describe them differently to harmonize them with the Haṭha theory and practice, and explain them as **degrees
of Kumbhaka varying according to the length of its duration.**³ Thus, if the Prāṇa is retained for a particular time
it is called Pratyāhāra, if for a longer time it is called Dhāraṇā, and so on until Samādhi is attained, which is equivalent
to its retention for the longest period.⁴

All beings say the Ajapa Gayatri,⁵ which is the expulsion of the breath by Haṁ-kāra, and its inspiration by
Sah-kāra, 21,600 times a day. Ordinarily the breath goes forth a distance of 12 fingers' breadth, but in singing, eating,
walking, sleeping, coition, the distances are 16, 20, 24, 30, and 36 breadths, respectively. In violent exercise these
distances are exceeded, the greatest distance being 96 breadths.

1 Haṭha-Yoga pradpika, II, 44 - 75. 2 Yogakuṇḍalī Up., Ch. I.

3 See Yoga Sutra, ed. Manilal Nabhubhai Dvivedi, Ap. VI.

4 See Comm. to Haṭha-Yoga pradpika, Ch. II, v. 12.

5 This is the Mantra-Haṁsah manifested by Prāṇa. See Dhyāna-bindu Up. Haṁsah is Jīvātmā, and Paramahāmsa is Paramātmā, See Haṁsa Upaniṣad.

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Where the breathing is under the normal distance, life is prolonged. Where it is above that, it is shortened. Pūraka
is inspiration, and Rechaka expiration. Kumbhaka is the retention of breath between these two movements. **Kumbhaka
is, according to the Gheraṇḍa-Saṁhitā, of eight kinds: Sahita, Sūrya-bheda, Ujjāyī, Śītālī, Bhastrikā,
Bhrāmārī, Mūrchā, and Kevalī.** Prāṇayāma similarly varies. **Prāṇayāma awakens Śakti, frees from disease, produces
detachment from the world, and bliss.** It is of varying values, viz., best (Uttama), middling (Madhyama), and
inferior (Adhama). **The value is measured by the length of the Pūraka, Kumbhaka, and Rechaka.** In Adhama Prāṇayāma
it is 4, 16, and 8 respectively = 28. In Madhyama it is double of that, viz., 8, 32, 16 = 56. In Uttama it is double
of the last, viz., 16, 64, 32 respectively = 112. The number given is that of the recitations of the Prāṇava Mantra. The
Sādhaka passes through three different stages in his Sādhana which are similarly named. In Adhama perspiration is
produced, in Madhyama tremor, and Uttama done for a 100 times is said to result in levitation.

It is necessary that the Nāḍī should be cleansed, for air does not enter those which are impure. Months or
years may be spent in the preliminary process of cleansing the Nāḍīs. **The cleansing of the Nāḍī (Nāḍī-śuddhi) is
either Samanu or Nirmanu - that is, with or without the use of Bīja Mantra.** According to the first form, the Yogi in
Padmāsana does Guru-nyāsa according to the directions of the Guru. Meditating in "Yam", he does Japa through
Iḍa of the Bīja 16 times, Kumbhaka with Japa of Bīja 64 times, and then exhalation through the solar Nāḍī and
Japa of Bīja 32 times. Fire is raised from Maṇipūra and united with Pṛthivī. Then follows inhalation by the solar
Nāḍī With the Vahni-Bīja 16 times, Kumbhaka with 64 Japa of the Bīja, followed by exhalation through the lunar

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Nāḍī and Japa of the Bīja 32 times. He then meditates on the lunar brilliance, gazing at the tip of the nose, and inhales
by Iḍa with Japa of the Bīja "Thaṁ" 16 times. Kumbhaka is done with the Bīja Vam 64 times. He then thinks
of himself as flooded by nectar, and considers that the Nāḍīs have been washed. He exhales by Piṅgalā with 32 Japa of
the Bīja Lam, and considers himself thereby as strengthened. He then takes his seat on a mat of Kuśa grass, a deerskin,
etc., and, facing east or north, does Prāṇayāma. For its exercise there must be, in addition to Nāḍī-Śuddhi (purification
of "nerves"), consideration of proper place, time, and food, Thus, the place should not be so distant as to induce
anxiety, nor in an unprotected place, such as a forest, nor in a city or crowded locality, which induces distraction. The
food should be pure and of a vegetarian character. It should not be too hot or too cold, pungent, sour, salt, or bitter.
Fasting, the taking of one meal a day and the like are prohibited. On the contrary, **the Yogi should not remain without
food for more than one Yama (three hours).** The food taken should be light and strengthening. Long walks and other
violent exercise should be avoided, as also - certainly in the case of beginners - sexual intercourse. The stomach should
only be half filled. Yoga should be commenced, it is said, in spring or autumn.) As stated, the forms of Prāṇayāma vary.
Thus, Sahita, which is either with (Sagarbha) or without (Nirgarbha) Bīja, is, according to the former form, as follows:
The Sādhaka meditates on Vidhi (Brahmā), who is full of Rajo-guṇa, red in colour, and the image of A-kāra. He inhales
by Iḍā, in six measures (Mātrā). Before Kumbhaka he does the Uḍḍiyāna-bandha-Mudrā. Meditating on Hari (Viṣṇu)
as Sattvamaya and the black Bīja U-kāra, he does Kumbhaka with 64 Japa of the Bīja; then, meditating on Śiva as
Tamomaya and his white Bīja Ma-kāra, he exhales through Piṅgalā with 32 Japa of the Bīja; then, inhaling by Piṅgalā

he does Kumbhaka, and exhales by Iḍa with the same Bīja. The process is repeated in the normal and reversed order. **Dhyāna, or meditation, is, according to the Gheraṇḍa-Saṁhitā, of three kinds: (1) Sthūla, or gross; (2) Jyotiḥ; (3) Sūkṣma, or subtle.**¹ In the first form the Devatā is brought before the mind. One form of Dhyāna for this purpose is as follows : Let the Sādhaka think of the great Ocean of nectar in his heart. In the middle of that Ocean is the Island of Gems, the shores of which are made of powdered gems. The island is clothed with a Kadamba forest in yellow blossom. **This forest is surrounded by Mālati, Champaka, Pārijāta, and other fragrant trees.** In the midst of the Kadamba forest there rises the beautiful Kalpa tree laden with fresh blossom and fruit. Amidst its leaves the black bees hum and the Koel birds make love. Its four branches are the four Vedas. Under the tree there is a great Mandapa of precious stones, and within it a beautiful couch, on which let him picture to himself his Iṣṭa-devatā. The Guru will direct him as to the form, raiment, Vāhana, and the title of the Devatā.

Jyotir-dhyāna is the infusion of fire and life (Tejas) into the form so imagined. **In the Mūlādhāra lies the snake-like Kuṇḍalinī. There the Jīvātmā, as it were the tapering flame of a candle, dwells.** The Sādhaka then meditates upon the Tejomaya (Light) Brahman, or, alternatively, between the eyebrows on the Prāṇavātmaka flame (the light which is Om) emitting its lustre.

¹ Gheraṇḍa-Saṁhitā, Sixth Upadeśa. It is said by Bhāskara-rāya, in the Lalitā (v.53), that there are three forms of the Devī which equally partake of both the Prakāśa and Vimarśa aspects - viz., the physical (Sthūla), the subtle (Sūkṣma), and the supreme (Parā) The physical form has hands, feet, etc., the subtle consists of Mantra, and the supreme is the Vāsanā, or, in the technical sense of the Mantra Śāstra, own form. The KulāṇavaTantra divides Dhyāna into Sthūla and Sūkṣma (IX, 8) beyond which, it says, is Samādhi.

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Sūkṣma-dhyāna is meditation on Kuṇḍalinī with Śāmbhavī-Mudrā after She has been roused. By this Yoga (*vide post*) the Ātmā is revealed (Ātma-sākṣātkāra).

Lastly, through Samādhi the quality of **Nirliptatva, or detachment**, and thereafter Mukti (Liberation) is attained. This Samādhi Yoga is, according to the Gheraṇḍa Saṁhitā, of six kinds:1 (1) DhyānayogaSamādhi, attained by **Śāmbhavī-Mudrā**,² in which, after meditation on the Bindu-Brahman and realization of the Ātmā (Ātmā-pratyakṣa), the latter is resolved into the Mahākāśa or the Great Ether. (2) Nāda-yoga, attained by **Khecari Mudrā**,³ **in which the tongue is lengthened until it reaches the space between the eyebrows, and is then introduced in a reversed position into the mouth. This may be done with or without cutting of the fraenam.** (3) Rasānanda-yoga, attained by **Kumbhaka**,⁴ in which the Sādhaka in a silent place closes both ears and does Pūraka and Kumbhaka until he hears Nāda in sounds varying in strength from that of the cricket's chirp to that of the large kettledrum. By daily practice the Anāhata sound is heard, and the Light (Jyotiḥ) with the Manas therein is seen, which is ultimately dissolved in the supreme Viṣṇu. (4) Laya-siddhi-yoga accomplished by the celebrated **Yoni-Mudrā already described.**⁵ The Sādhaka, thinking of himself as Śakti and the Paramātma as Puruṣa, feels himself in union (Saṅgama) with Śiva; and enjoys with Him the bliss which is **Śrīngāra-rasa**,⁶ and becomes

1 Seventh Upadeśa.

2 Ibid., Third Upadeśa, v. 65 et seq.

3 Ibid., v.25 et seq.

4 Ibid., Fifth Upadeśa, v. 77 et seq.

5 In the Lalitā(v.198) the Devī is addressed as Layakari - the cause of Laya or absorption.

6 Śrīngāra is the love sentiment or sexual passion and sexual union. Here Śrīngāra-rasa is the cosmic root of that. The first of the eight or nine Rasas (sentiments) - viz., Śrīngāra, Vīra (heroism), Karuṇa (compassion), Adbhūta (wondering), Hasya (humour), Bhayānaka (fear), Bībhatsa (disgust), Raudra (wrath), to which Mammata-bhatta, author of the Kāvya-prAkāśa, adds Śānti (peace). What the Yogi enjoys is that supersensual bliss which manifests on the earthly plane as material Śrīngāra.

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Bliss itself, or the Brahman. (5) Bhakti Yoga, in which meditation is made on the Iṣṭa-devatā with devotion (Bhakti) until, with tears flowing from the excess of bliss, the ecstatic condition is attained. (6) Rajayoga, accomplished by aid of the **Manomūrcchā Kumbhaka**.¹ Here the Manas, detached from all worldly objects, is fixed between the eyebrows in the Ājñā Cakra, and Kumbhaka is done. By the union of the Manas with the Ātmā, in which the Jñānī sees all things, Rāja-yoga-samādhi is attained.

The Haṭha-yoga-pradīpikā says that on perfection being attained in Haṭha the body becomes lean and healthy, the eyes are bright, the semen is concentrated, the Nāḍīs are purified, the internal fire is increased, and the Nāda sounds above-mentioned are heard.² These sounds (Nāda) issue from Anāhata Cakra in the cardiac region, for it is here that the Śabda-Brahman manifested by Vāyu and in association with Buddhi, and of the nature of manifested Nāda endowed with a special motion (Viśeṣa Spanda), exists as Madhyama speech. Though sound (Śabda) is not distinct and heard by the gross senses until it issues in the form of Vaikharī speech, the Yogi is said to hear this subtle Nāda when, through the various Bandhas and Mudrās described, Prāṇa and Apāna have united in the Suṣumnā. This combined Prāṇa and Nāda proceed upwards and unite with Bindu.

There is a particular method by which Laya (absorption) is said to be attained by hearing the various bodily sounds.³ The Yogi in Muktaśana and with Śāmbhavī-Mudrā

1 Ibid., Fifth Upadeśa, v. 82.

2 Ch. II, v. 78.

3 As the Nāḍabindu Up. says, the sound controls the mind which roves in the pleasure-garden of the senses.

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concentrates on the sounds heard in the right ear; then after closing the sense apertures by Śaṅmukhī-Mudrā and after Prāṇayāma a sound is heard in the Suṣumnā. In this Yoga there are four stages. When the Brahma-granthi has been pierced, the sweet tinkling sound of ornaments is heard in the ethereal void (Śūnya) of the heart; in the second stage the Prāṇa united with Nāda pierces the Viṣṇu-granthi. In this, the further void (Ati-śūnya) of the thoracic region, sounds are heard like those of a kettledrum. In the third stage a drum-like sound (Mardala) is heard in the Ājñā or Mahā-śūnya, the seat of all powers (Siddhis). Then the Prāṇa, having forced the Rudragranthi or Ājñā, goes to the abode of Īśvara. On the inseting of the fourth stage, when the Prāṇa goes to Brahmā-randhra, the fourth or Niṣpatti state occurs. During the initial stages the sounds are loud, and gradually become very subtle. The mind is kept off all external objects, and is centred first on the loud and then on the subtle sounds. The mind thus becomes one with Nāda, on which it is fixed. Nāda is thus like a snare for catching a deer, for like a hunter it kills the mind. It first attracts it and then slays it. The mind absorbed in Nāda is freed from Vṛttis.¹ The Antahkaraṇa, like a deer, is attracted to the sound of the bells, and, remaining immovable, the Yogi like a skilful archer kills it by directing his breath to the Brahmā-randhra through the Suṣumnā, which becomes one with that at which it is aimed. Cit exists within these sounds, which are its Śakti s, and by union with Nāda the self-effulgent Chaitanya (Consciousness) is said to be attained. As long as sound is heard the Ātmā is with Śakti .

1 As the Amṛtānada Upaniṣad says (v.24), the Akṣara (imperishable) is that which is Aghoṣa (without sound), which is neither vowel nor consonant and is not uttered.

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The Laya state is soundless.¹ There are also other methods² by which Laya is achieved, such as Mantra-Yoga, or the recitation of Mantras according to a particular method.

Laya-Yoga is the third and higher form of Haṭha-Yoga, which, in connection with other auxiliary Haṭha processes, is the subject-matter of the works here translated. Both Saccidānanda or Śiva and Saccidānanda or Śakti are present in the body, and Laya-Yoga consists in the control of Citta-vṛitti by merging the Prakṛti-Śakti in the Puruṣa-Śakti according to the laws which govern the Pinda (individual - Vyāṣṭi) and Brahmāṇḍa (cosmic - Samāṣṭi) bodies and thereby gaining Liberation (Mokṣa).

As in the case of the preceding systems, Laya-Yoga has special features of its own³ Speaking in a general way, ordinary Haṭha-Yoga is specially, though not exclusively, concerned with the physical body, its power and functions; and affects the subtle body through the gross body, Mantra-Yoga is specially, though not exclusively, concerned with the forces and powers at work outside, though affecting the body. Laya-yoga deals with the supersensible Pīṭhas (seats or centres) and the supersensible forces and functions of the inner world of the body. These Pīṭhas, or seats of the Devatas, are the Cakras already described, ranging from the Sahasrāra, the abode of the unattached (Nirlipta) Saccidānandamaya Paramātmā to the Mūlādhāra, the seat of Prakṛti-Śakti , called Kula-kunḍalinī in the Yoga Śāstras. The object of this Yoga is therefore to take and merge this Śakti in Puruṣa when Samādhi is attained. In Haṭha-Yoga the contemplation of "Light" is in particular prescribed, though, as already

1 Haṭha-yoga-pradīpikā, Ch. IV, vv. 65 -102.

2 Amṛtānada Upaniṣad, Ch. IV, v. 66. says that Śiva has given out a quarter of a crore (2,600,000) of ways for the attainment of Laya, though Nāda is the best of them all.

3 See Dharma Pracāra Series, 9.

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stated, its Dhyāna is threefold. In Mantra-Yoga the material forms in which Spirit clothes Itself are contemplated. After **Prakṛti-Śakti in the form of Kula-kuṇḍalinī** has, according to this method of Laya-yoga, been roused by constant practice, its reflection is manifested as a Light between the eyebrows, which when it is fixed by practice and contemplation becomes the subject of Bindu-Dhyāna. Kuṇḍalī is aroused by various Haṭha and other processes hereafter described. Methods are followed which are common to all the systems, such as Yama, Niyama, Āsana, though only a limited number of these and of the Mudrās of Haṭha-Yoga are used. These belong to the physical processes (Sthūla-Kriyā), and are followed by Prāṇa-yāma,¹ Pratyāhāra, Dhāraṇā, Dhyāna (on Bindu), which are super-physical exercises (Sūkṣma Kriyā). In addition to these are certain features peculiar to this Yoga. There are besides those already noted, Svarodaya, or the science relating to the Nāḍīs; Pañca-tattva-Cakra, Sūkṣma-prāṇa, and the like inner forces of nature; and the Laya-Kriyā, leading through Nāda and Bindu to the Samādhi, which is called Mahā-laya.

The hearing of the Nāda sounds is included under Pratyāhāra, and under Dhāraṇā the rousing of Kuṇḍalī. As Japa, or recitation of Mantra, is the chief element in Mantra-yoga, and Prāṇayāma in the ordinary Haṭha-Yoga, so Dhāraṇā is, with the last as a preliminary, the most important part of Laya-yoga. It is to be observed, however, that Prāṇayāma is only a preliminary method to secure mastery of the breath. It is the lower door at which the already perfect in this matter need not enter. Some processes described are for practice (Sādhana) only. An expert (Siddha) can, it is said, raise and lower Kuṇḍalī Śakti within an hour.

¹ Of the several forms of Prāṇayāma given in Haṭha-Yoga, it is said, that only two are employed in Laya-yoga.

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It is said that as Ananta, the Lord of Serpents, supports the whole universe, **so is Kuṇḍalinī, "by whom the body is supported,"**¹ the support of **all Yoga practice,**² and that "as one forces open a door with a key," so the Yogi should **force open the door of liberation (Mokṣa), by the aid of Kuṇḍalinī**³ (the coiled one), who is known by various names, such as the **Śakti, Īśvarī (Sovereign Lady), Kutilāṅgī (the crooked one), Bhujangi (serpent), Arundhati (unstayable helper to good action).**³ This Śakti is the Supreme Śakti (Parā-Śakti) in the human body, embodying all powers and assuming all forms. Thus the sexual force is one of such powers and is utilized. Instead, however, of descending into gross seminal fluid, it is conserved as a form of subtle energy, and rises to Śiva along with Prāṇa. It is thus made a source of spiritual life instead of one of the causes of physical death. **With the extinction of sexual desire, mind is released of its most powerful bond.**⁴ She the "Serpent Power" sleeps coiled up in the Mūladhara, closing with Her mouth the entry to the Suṣumnā called the "door of Brahman" (Brahmadvāra). She sleeps above what is called the Kaṇḍa or Kanda-yoni, which is four fingers in length and breadth, and is covered by a "soft

¹ Varāha Upaniṣad, Ch. V.

² Hatha-yoga-pradīpikā, Ch. III, v.1: Sarveṣam yoga-tantrāṅgāṁ tathādhārā hi Kuṇḍalī.

³ Haṭha-yoga-pradīpikā, Ch. III, v.105 :

Udghatayet kapatana tu yatha kunchikaya Haṭhat. Kundalinya tatha yogi Mokṣadvaram vibhodayet.

The same verse occurs in Ch. III, v.5, of the Gheraṇḍa Saṁhitā. The Yogakuṇḍalī Up., Ch. I, calls Sarasvatī Arundhati, saying that it is by arousing Her that Kuṇḍalī is aroused. When Kuṇḍalī wishes to go up nothing can stop Her. Therefore She is called Arundhati, which is also the name of a Nāḍī.

⁴ Yogakuṇḍalī Upaniṣad, Ch. I.

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white cloth" - that is, membrane like the egg of a bird. It is generally described as being **two fingers (Anguli) above the anus (Guda) and two fingers below the penis (Medhra).**¹ From this Kaṇḍa spring the 72,000 Nāḍīs which here both unite and separate. Kula-kuṇḍalinī is the Śabdabrahman, and all Mantras are Her manifestation (Svarūpa-Vibhūti). For this reason one of the names of this, the Mantra-devatā, whose substance is "letters" is Mātrikā- that is, the Genetrix of all the universes. **She is Mātrikā, for She is the Mother of all and not the child of any. She is the World-consciousness (Jagaccaitanya), the Virāṭ consciousness of the world as whole.**² Just as in space sound is produced by movements of air, so also in the ether within the Jīva's body currents flow, owing to the movements of the vital air (Prāṇa-vāyu), and its inward and outward passage as inhalation and exhalation. Verse12 describes **Kuṇḍalinī as the revered supreme Parameśvarī (Sovereign Lady), the Omnipotent Kala**³ **in the form of NadaŚakti.** She, the subtlest of the subtle, **holds within Herself the mystery of creation,**⁴ and the stream of Ambrosia which flows from the attributeless Brahman. **By Her radiance the universe is illumined, and by it eternal consciousness is awakened**⁵ - that is, She both binds as Creatrix

¹ As given by Yājñavalkya, cited in Commentary to v.113, Ch. III, of Haṭha-yoga-pradīpikā, which also refers to the Gorakṣaśataka. The verse itself appears to fix its position as between the penis and navel (Nabhi), twelve fingers (Vitasti) above the Mūla-sthāna. Kaṇḍa is also applied to the seat of Prāṇa, the heart (see Ṣaṭcakra nirūpāna, v. 8).

2 See Vol. II. "Principles of Tantra," Ch. XI, XII, et seq. It is because She is Mantra-devatā that She is roused by Mantra.

3 See "Garland of Letters" as to the Kalās.

4 She is creation itself (Sṛṣṭi-rūpā), vv.10,11, post, in Her are creation, maintenance, and dissolution (Sṛṣṭi-sthiti-layātmikā), ib.

5 For She is also beyond the universe (Viśvātītā), and is Consciousness itself (Jñānarūpā), ib. As such She is thought of as going upwards, as in descending She creates and binds.

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(Avidyā-Śakti) and is the means as Vidyā-Śakti whereby Liberation may be attained. For this reason it is said in the Haṭha-yoga-pradīpikā that She gives liberation to Yogis and bondage to the ignorant. For he who knows Her knows Yoga, and those who are ignorant of Yoga are kept in the bondage of this worldly life. As vv.10 and 11 of the Śatcakra-nirūpāna say: "She the World charmer is lustrous as lightning; Her sweet murmur is like the indistinct hum of swarms of love-mad bees.¹ She is the source of all Speech. It is She who maintains all the beings of the world by means of inspiration and expiration,² and shines in the hollow of the Mūla lotus like a chain of brilliant lights." Mantras are in all cases manifestations (Vibhūti) of Kula-kuṇḍalinī Herself, for She is all letters and Dhvani³ and the Paramātma Itself. Hence Mantras are used in the rousing of Kuṇḍalinī. The substance of Mantras is the Eternal Śabda or Consciousness, though their appearance and expression is in words. Words in themselves seem lifeless (Jada), but the Mantra power which they embody is Siddha - that is, the truth and capable of teaching it, because it is a manifestation of Chaitanya, which is Satya Itself. So Veda, which is the formless (Amūrti) Brahman in Veda-form (Vedamūrti), is the self-illuminated Principle of Experience⁴ (Cit) itself, and is displayed in words (Siddha-śabda) which are without human authorship

1 Viśvanatha the Commentator says that She makes this sound when awakened. According to the Commentator Śankara, this indicates the Vaikharī state of Kuṇḍalinī.

2 Thus, Prāṇa and Apāna are declared to be the maintainers of animate being (v. 8, post).

3 See "Principles of Tantra," Vol. II, Ch. XI and XII.

4 Veda is one with Caitanya. As Śankara says (comm. Triśatī, v.19), dealing with the Pañchadaśī Mantra: Sarve vedā yatrā ekam bhavanti, etc. Śruty vedasya ātmabhedena svaprakāśatayā.

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(Apauruṣeya),¹ incessantly revealing knowledge² of the nature of Brahman, or Pure Being, and of Dharma,³ or those principles and laws, physical and psychical and spiritual, by which the universe is sustained (Dhāryate). And so the Divine Mother is said to be Brahman-knowledge (Brahma-vidyā) in the form of that immediate experience⁴ which is the fruit of the realization of the great Vedantic sayings (Mahā-vākya).⁵ As, notwithstanding the existence of feeling-consciousness in all things, it does not manifest without particular processes, so, although the substance of Mantras is feeling-consciousness, that feeling-consciousness is not perceptible without the union of the Sādhaka's Śakti (derived from Sādhana) with Mantra-Śakti . Hence it has been said in the Śāradā-Tilaka: "Although Kula-Kuṇḍalinī whose substance is Mantras, shines brilliant as lightning in the Mūlādhāra of every Jīva, yet it is only in the lotuses of the hearts of Yogis that She reveals Herself and dances in Her own joy. (In other cases, though existing in subtle form), She does not reveal Herself. Her substance is all Vedas, all Mantras, and all Tattvas. She is the Mother of the three forms of energy, 'Sun,' 'Moon,' and 'Fire,' and Śabda-Brahman Itself." Kuṇḍalinī is therefore the mightiest manifestation of creative power in the human

1 And because it is without such authorship and is "heard" only, it is called Śruti ("what is heard") : Shruyate eva na tu kena Cit Kriyāte (Vachaspati Miśra in Sankhya Tattva Kaumudi); and see the Yamala cited in Prāṇatoshini, 19 : "Veda is Brahman ; it came out as His breathing."

2 The term Veda is derived from the root vid, to know.

3 Veda, according to Vedānta, is that word without human authorship which tells of Brahman and Dharma: DharmaBrahmāpratipadakam apaurusheyam vakyam.

4 Sākṣātkāra - that is, Nirvāṇa Experience (Aparokṣa-Jñāna) as opposed to indirect (parokṣa) or merely intellectual knowledge.

5 Vedānta-Mahā-vākya-janya-sākṣātkārarūpā-Brahma-vidyā (Śanka-ra's Comm. on Triśatī, v. 8). The Vedānta here means Upaniṣad, and not any particular philosophy so called. '

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body. Kuṇḍalī is the Śabda-Brahman - that is, Ātmā as manifested Śakti - in bodies, and in every power, person, and thing. The Six Centres and all evolved therefrom are Her manifestation. Śiva "dwells" in the Sahasrāra. The latter is the upper Śrī-Cakra, as the six centres are the lower. Yet Śakti and Śiva are one. Therefore the body

of Kuṇḍalinī Śakti consists of eight parts (Angas) - namely, **the six centres of psychic and physical force, Śakti , and Sadāśiva Her Lord.**¹ In the Sahasrāra Kuṇḍalī is merged in the Supreme Ātma-Śakti . Kuṇḍalinī is the great Prāṇa-devatā or Lord of Life which is Nādātmā, and if Prāṇa is to be drawn up through the "middle path," the Suṣumnā, towards the Brahmā-randhra, it must of necessity pierce the lotuses or Cakras which bar the way therein. Kuṇḍalinī being Prāṇa-Śakti , if She is moved Prāṇa is moved.

The Āsanas, Kum̄bhakas, Bandhas, and Mudrās, are used to rouse Kuṇḍalinī, so that the Prāṇa withdrawn from Iḍa and Piṅgalā may by the power of its Śakti , after entry into the Suṣumnā or void (Śūnya), go upwards towards the Brahmā-randhra.² The Yogi is then said to be free of the active Karma, and attains the natural state,³ The object, then, is to devitalize the rest of the body by getting the Prāṇa from Iḍa and Piṅgalā into Suṣumnā, which is for this reason regarded as the most important of all the Nāḍīs and "the delight of the Yogi," and then to make it ascend through the lotuses which "bloom" on its approach. The body on each side of the spinal column is devitalized, and the whole current of Prāṇa thrown into that column. The

1 See Lakṣmīdhara 's Comm. on v. 9, Ānandalaharī. Dindima on v. 85, ib. says that the eight forms are the six (Mind to "Earth"), the Sun and Moon.

2 Haṭha-yoga-praḍīpikā, Ch. IV, v.10.

3 Ib., v.11; upon What follows refer also to Ch. IV, ib. passim,

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Manonmanī state is said to arise with the dissolution (Laya) of Prāṇa, for on this ensues Laya of Manas, By daily practising restraint of Prāṇa in Suṣumnā the natural effort of the Prāṇa along its ordinary channels is weakened and the mind is steadied. For when there is movement (Pari-spanda) of Prāṇa there is movement of mind; that is, it feeds upon the objects (Viṣaya) of the objective world.

But when Prāṇa is in Suṣumnā "there is neither day nor night," for "Suṣumnā devours time".¹ When there is movement of Prāṇa (Prāṇa-spanda), there is no cessation of Vṛtti (mind functioning). And, as the Yoga-vāsiṣṭha says, so long as Prāṇa does not cease to exist there is neither Tattva-jñāna nor destruction of Vāsana, the subtle cause of the will towards life which is the cause of rebirth. **For Tattva-jñāna , or supreme knowledge, is the destruction of both Citta and Vāsana .**² Restraint of breath also renders the semen firm. For the semen fluctuates as long as Prāṇa does so. **And when the semen is not steady the mind is not steady.**³ The mind thus trained detaches itself from the world. These various results are said to be achieved by rousing Kuṇḍalinī, and by the subsequent processes for which She is the "key". "As one forces open a door with a key, **so the Yogi should force open the door of Liberation by Kuṇḍalinī.**"⁴ For it is She who sleeps in the Mūlādhāra, closing with Her mouth the channel (Suṣumnā) by which ascent may be made to the Brahmā-randhra. This must be opened when the Prāṇa naturally enters into it. "She, the 'young widow', is to be despoiled

1 lb., vv.16 and17, Commentary thereto.

2 lb., vv.19 -21, and Commentary (Tattva-jñāna m mano-nasho vĀsana Kṣaya eva cha).

3 See ante, and Varāha Up., Ch. V.

4 lb., Ch. III, v.106. See Bhūtaśuddhi Tantra cited under v.50,

post.

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"She, the 'young widow', is to be despoiled forcibly." **It is prescribed that there Shall be daily practice, with a view to acquiring power to manipulate this Śakti .**¹ **It generally takes years from the commencement of the practice to lead the Śakti to the Sahasrāra, though in exceptional cases it may be done in a short time.**² At first She can only be led to a certain point, and then gradually higher. He who has led Her to a particular centre can reach the same centre more easily at the next attempt. But to go higher requires further effort. **At each centre a particular kind of bliss (Ānanda) is experienced, and particular powers, such as the conquest of the elementary forms of sensible matter (Bhūta) are, it is said, gained, until at the Ājñā centre the whole universe is experienced.** In the earlier stages, moreover, there is a natural tendency of the Śakti to return. In the continued practice facility and greater control are gained. Where the Nāḍīs are pure it is easy to lead Her down even from the Sahasrāra. **In the perfection of practice the Yogi can stay as long as he will in the Sahasrāra, where the bliss is the same as that experienced in Liberation (subject in this case to return), or he may transfer himself into another body, a practice known to both the Indian and Tibetan Tantras, in the latter of which it is called Phowa.**

The principle of all the methods to attain Samādhi is to get the Prāṇa out of Iḍa and Piṅgalā. When this is achieved these Nāḍīs become "dead," because vitality has gone out of them. The Prāṇa then enters the Suṣumnā and, after piercing by the aid of Kuṇḍalinī, the six Cakras in the Suṣumnā becomes Laya or absorbed in the Sahasrāra. The means to this end, when operating from the Mūlādhāra, seem to vary in detail, but embody a common principle - namely, the forcing of Prāṇa downward and

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The means to this end, when operating from the Mūlādhāra, seem to vary in detail, but embody a common principle - namely, **the forcing of Prāṇa downward and Apāna upwards**¹ (that is, the reverse of their natural directions) by the Jālaṁdhara and Mūla-Bandha, or otherwise, when by their union the internal fire is increased. The position seems to be thus **similar to a hollow tube in which a piston is working at both ends without escape of the central air**, which thus becomes heated. Then **the Serpent Force, Kuṇḍalinī, aroused by the heat** thus generated, is aroused from Her potential state called "sleep," in which She lies curled up; She then **hisses** and straightens Herself, and **enters the Brahmadvāra, or enters into the Suṣumnā**, when by further repeated efforts the Cakras in the Suṣumnā are pierced. This is a gradual process which is accompanied by special difficulties at the three knots (Granthis) where Māyā-Śakti is powerful, particularly the abdominal knot, the piercing of which may, it is admitted, involve considerable pain, physical disorder, and even disease. As already explained, these "knots" are the points at which converge the Cakras of each of the three groups. Some of the above-mentioned processes are described in the present work, to which we now proceed, and which on this matter may be summarised as follows: **The preliminary verse (and in the reference to the verses I include the Commentary)** says that only those who are acquainted with the Six Lotuses can deal with them; and the first verse says that Yoga by means of the method here described cannot be achieved without knowledge of the Cakras and Nāḍīs. The first verse says that the Brahman will be realized. The next question is, How is this effected? The Commentator in the preliminary verse says that the very merciful Pūrṇānanda-Svāmī, being wishful to rescue the world sunk in the mire of misery, has undertaken the task firstly of instructing it as regards the union of the Śakti Kuṇḍalinī with the vital centres, or Cakras, and secondly of imparting that knowledge of Brahman (Tattva-Jñāna) which leads to Liberation.

1 See Varāha Upaniṣad, Ch. III.

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Śakti Kuṇḍalinī with the vital centres, or Cakras, and secondly of imparting that knowledge of Brahman (Tattva-Jñāna) which leads to Liberation. The former - that is, knowledge concerning the Cakras, and so forth - is the "first shoot" of the Yoga plant. Brahman, as the Commentator says, is the Supreme Consciousness which arises upon the acquisition of knowledge. The first cause of such knowledge is an acquaintance with and practice of the Tantrik Yoga Sādhana which is concerned with the Cakras, Nāḍīs, and Kuṇḍalinī; the next cause is the realization of that Sādhana by the rousing of Kuṇḍalinī; and the final result is experience as Brahman, which is the effect of the action of Kuṇḍalinī, who is the Śakti or power of Will (Icchā), Action (Kriyā), and Knowledge (Jñāna), and exists in forms both subtle and gross. Mind is as much one of the forms of Kuṇḍalī as is that which is called "matter". Both are equally products of **Prakṛti-Śakti, which is a grosser form of the Nādamayi-Śakti**. **Kuṇḍalī takes the form of the eight Prakṛtis**.¹ The Power which is aroused is in itself (Svarūpa) Consciousness, and when aroused and taken to the upper cerebral centre is the giver of true knowledge (Svarūpa-Jñāna), which is the Supreme Consciousness. The arousing of this force is achieved both by will and mind power (Yogabala), accompanied by suitable physical action. **The Sādhaka**² **sits himself in the prescribed Āsana and steadies his mind by the Khecari-Mudrā, in which concentration is between the eyebrows**. Air is inhaled (Pūraka) and then retained (Kumbhaka). **The upper part of the body is then contracted by Jālaṁdhara-bandha**,³ so that the upward breath (Prāṇa) is checked. **By this**

1 Śāṅḍilya Upaniṣad, Ch. I; Yogakuṇḍalī Up., Ch. I.

2 The account here given follows and amplifies the text. See Commentary to v.50, post.

3 Vide ante and Dhyānabindu Up.

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By this contraction the air so inhaled is prevented from escape. The air so checked tends downwards. When the Yogi feels that the air within him, from the throat to the belly, is tending downwards through the channels in the Nāḍīs, the escape of Vāyu as Apāna is again checked by the Mūla-bandha and Aśvinī-Mudrā, in which the anal muscle is

contracted. The air (Vāyu) thus stored becomes an instrument by which, under the direction of mind and will, the potentialities of the vital force in the Mūlādhāra may be forced to realization. The process of mental concentration on this centre is described as follows: With mental Japa of the Mantra prescribed and acquisition thereby of Mantra-Śakti, Jīvātmā (individual Consciousness), which is thought of as being in the Shape of the tapering flame of a lamp, is brought from the region of the heart to the Mūlādhāra. Jīvātmā here spoken of is the Ātmā of the subtle body - that is, the Antahkaraṇa or mind as Buddhī (including therein Ahamkāra) and Manas, the faculties of sense (Indriya) or mind operating to receive impression through the sense organs, and Prāṇa;¹ the constituents of the second, third, and fourth bodily sheaths. Following such concentration and impact of the retained Vāyu on this centre, the Vāyu is again raised with the Bija "Yam". A revolution from left to right is given to the "air of Kāma" or Kandarpa (Kāmavāyu).² This is a form of Icchā Śakti. This, the pressure of the Prāṇa and Apāna held in Kumbhaka, the natural heat arising therefrom, and the Vahni Bija (Fire Mantra) "Ram", kindle the fire of Kāma (Kāmāgni). The fire encircles and arouses the slumbering serpent Kuṇḍalinī, who is then, in the language of the Śāstra, seized with the passion of "desire" for Her Spouse, the Para-haṁsah or Paramaśiva. Śakti thus rendered

1 According to the Vedāntik definition; or the five Tanmātras, according to Sankhya. The Citta (mind) therefore enters Suṣumnā along with Prāṇa (Yoga-tattva Upaniṣad and Dhyānabindu Up.).

2 A form of Apāna Vāyu.

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active is drawn to Siva, as in the case of ordinary positive and negative electric charges, which are themselves but other manifestations of the universal polarity which affects the manifested world.

The Yogakundali-Upaniṣad¹ states the following methods and others mentioned: When Prana is passing through Idā, assume Padmasana and lengthen the Akasa of 12 points by 4--that is, as in exhalation Prana goes out in 16 measures, and in inhalation comes in 12, inhale for 16 and thus gain power. Then, holding the sides by each hand, stir up Kuṇḍalinī with all one's strength from right to left fearlessly for 48 minutes. Draw the body up a little to let Kuṇḍalī enter Susumna. The Yogi does a drawing-up-movement in which the shoulders are raised and dropped. Prana enters of itself with Her. Compressing above and expanding below, and vice versa, Prana rises.

In the commentary² on verse 32 of the Anandalahari it is said: "The sun and the moon, as they move always in Devayana and Pitr-yana (northern and southern orbs) in the Macrocosm, are travelling (incessantly in the Microcosm) by Idā and Pingala day and night. The moon, ever travelling by the left Nadi (Idā), bedews the whole system with her nectar. The sun, travelling by the right Nadi (Pingala), dries the system (thus moistened by nectar). When the sun and the moon meet at Mūlādhāra, that day is called Amavasya (new moon day) The Kuṇḍalī also sleeps in Ādhāra-kunda. . . . When a Yogi whose mind is under control is able to confine the moon in her own place, as also the sun, then the moon and sun become confined, and consequently the moon cannot shed its nectar nor the sun dry it. Next, when the place of nectar becomes dried by the fire with the help of Vayu, then the Kuṇḍalī wakes up for

1 Ch. I.

2 "Saundaryalahari," pp. 60, 61.

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want of food and hisses like a serpent. Afterwards, breaking through the three knots, She runs to Sahasrara and bites the Candra (moon), which is in the middle of the same. Then the nectar begins to flow, and wets the (other) Candra-Mandala in Ajñā-Cakra. From the latter the whole body becomes bedewed with nectar. Afterwards the fifteen eternal Kalas (part) of Candra (moon) in, Ajña go to Visuddhi and move thereon. The Candra-Mandala in Sahasrara is also called Baidava. One Kala remains there always. That Kala is nothing but Cit Itself, which is also called Atman. We call Her Tripurasundari. It is understood by this that, in order to rouse the Kuṇḍalī, one should practise in the lunar fortnight alone, and not in the solar one."

Kuṇḍalinī is led upwards "as a rider guides a trained mare by the reins," through the aperture hitherto closed by Her own coils, but now open, within the entrance of the Citrini-Nadi. She then pierces, in that Nadi, each of the lotuses, which turn their heads upwards as She passes through them. As 'Kuṇḍalinī united with the subtle Jivatma passes through each of these lotuses, She absorbs into Herself the regnant Tattvas of each of these centres, and all that has been above

described to be in them. As the ascent is made, each of the grosser Tattvas enters into the Laya state, and is replaced by the energy of Kuṇḍalinī, which after the passage of the Visuddha-Cakra replaces them all. The senses which operate in association with these grosser Tattvas are merged in Her, who then absorbs into Herself the subtle Tattvas of the Ajna. Kuṇḍalinī Herself takes on a different aspect as She ascends the three planes, and unites with each of the Lingas in that form of Hers which is appropriate to such union. For whereas in the Mūlādhāra She is the Śakti of all in their gross or physical manifested state (Vīrat), at the stage of Ajñā, She is the Śakti of the

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mental and psychic or subtle body (Hiraṇya-garbha), and in the region of the Sahasrāra She is the Śakti of the "spiritual" plane (Īśvara), which, though itself in its Śiva aspect undifferentiated, contains in its Power-aspect all lower planes in a concealed potential state. The Māyā Tantra (see v.51, post) says that the four sound-producing Śakti s - namely, Parā, Paśyantī, Madhyamā, and Vaikharī - are Kuṇḍalī Herself (Kundalinya-bhedarūpā). Hence, when Kuṇḍalī starts to go to Sahasrāra, She in Her form as Vaikharī bewitches Svayambhu Liṅga ; She then similarly bewitches Bāṇa Liṅga in the heart as Madhyamā and Itara-Liṅga in the eyebrows as Paśyantī. Then, when She reaches the stage of Para-bindu, She attains the state of Parā (Parā-bhāva).

The upward movement is from the gross to the more subtle, and the order of dissolution of the Tattvas is as follows: Pṛthivī with the Indriyas (smell and feet), the latter of which have Pṛthivī (the earth as ground) as their support, is dissolved into Gandha-Tattva, or Tanmātra of smell, which is in the Mūlādhāra ; Gandha-Tattva is then taken to the Svādhiṣṭhāna, and it, Ap, and its connected Indriyas (taste and hands), are dissolved in Rasa (Taste) Tanmātra; the latter is taken to the Maṇipūra and there Rasa Tattva, Tejas, and its connected Indriyas (sight and anus), are dissolved into Rūpa (Sight) Tanmātra; then the latter is taken into the Anāhata, and it, Vāyu, and the connected Indriyas (touch and penis), are dissolved in Sparśa (Touch) Tanmātra; the latter is taken to the Viśuddha, and there it, Ākāśa, and associated Indriyas (hearing and mouth), are dissolved in the Śabda (Sound) Tanmātra; the latter is then taken to the Ājñā, and, there and beyond, it Manas are dissolved in Mahāt, Mahāt in Sūkṣma Prakṛiti, and the latter is united with Parabindu in the Sahasrāra. In the case of the latter merger there are various stages

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which are mentioned in the text (v.52), as of into Nādānta, Nādānta into Vyāpikā, Vyāpikā into Samani, Samani into Unmanī, and the latter into Viṣṇu-vaktra or **Puṁ-bindu, which is also Paramaśiva**.¹ When all the letters have been thus dissolved, all the six Cakras are dissolved as the petals of the lotuses bear the letters. On this upward movement, Brahmā, Savitrī, Dakinī, the Devas, Mātrikās, and Vṛttis, of the Mūlādhāra, are absorbed in Kuṇḍalinī, as is also the Mahī-Manḍala or Prithivī, and the Pṛthivī Bīja "Lam" into which it passes. For these Bījas, or sound powers, express the subtle Mantra aspect of that which is dissolved in them. Thus "earth?" springs from and is dissolved in its seed (Bīja), which is that particular aspect of the creative consciousness, which propelled it. The uttered Mantra (Vaikharī Śabda) or "Lam" is the expression in gross sound of that.

When the Devī leaves the Mūlādhāra, that lotus, which by reason of the awakening of Kuṇḍalinī and the vivifying intensity of the Prāṇik current had opened and turned its flower upwards, again closes and hangs its head downwards. As Kuṇḍalinī reaches the Svādhiṣṭhāna, that lotus opens out and lifts its flower upwards. Upon Her entrance. Viṣṇu, Lakshmi, Sarasvatī, Rakinī, Mātrikās and Vṛtti, Vaikuṇṭhadhāma, Goloka, and the Deva and Devī residing therein, are dissolved in the body of Kuṇḍalinī. The Pṛthivī or Earth Bīja "Lam" is dissolved in the Tattva water, and water converted into its Bīja "Vam" remains the body of Kuṇḍalinī. When the Devī reaches the Maṇi-Pūra Cakra or Brahma-granthī, all that is in that Cakra merges in Her. The Varuna Bīja "Vam" is dissolved in fire, which remains in Her body as the Bīja "Ram". The Śakti next reaches the Anāhata Cakra, which is known as the Knot of Viṣṇu

¹ See as to all these Śakti s of the Prāṇava, the "Garland of Letters".

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(Viṣṇugranthi), where also all which is therein is merged in Her. The Bīja of Fire "Ram" is sublimed in air, and air converted into its Bīja "Yam" is absorbed in Kuṇḍalinī. She then ascends to the abode of Bharatī or Sarasvatī, the Viśuddha Cakra. Upon Her entrance, Ardha-nārīśvara Śiva, Śakini, the 16 vowels, Mantra, etc., are dissolved in Her. The Bīja of Air "Yam" is dissolved in ether, which, itself being transformed into the Bīja "Ham," is merged in the body of

Kuṇḍalinī. Piercing the concealed Lalanā Cakra, the Devī reaches the Ājñā known as the "Knot of Rudra" (Rudragranthi), where Paramaśiva, Siddhakali, the Devas, and all else therein, are dissolved in Her. At length the Bija of Vyoma (ether) or "Ham" is absorbed into the subtle Tattvas of the Ājñā, and then into the Devī. After passing through the Rudragranthi, Kuṇḍalinī unites with Paramaśiva. As She proceeds upwards from the two-petalled lotus, the Niralamba-puri, Prāṇava, Nāda, and so forth, are merged in the Devī. She has thus in Her progress upwards absorbed in Herself the twenty-three Tattvas, commencing with the gross elements, and then remaining Herself Śakti as consciousness, the cause of all Śakti s, unites with Paramaśiva whose nature is one with Hers.

By this method of mental concentration, aided by the physical and other processes described, the gross is absorbed into the subtle, each dissolving into its immediate cause and all into the Ciḍātma or the Ātmā which is Cit. In language borrowed from the world of human passion, which is itself but a gross reflection on the physical plane of corresponding, though more subtle, supersensual activities and bliss, the Śakti -Kuṇḍalinī who has been seized by desire for Her Lord is said to make swift way to Him, and, kissing the lotus mouth of Śiva, enjoys Him (S. N., v.51). By the term Sāmarasya is meant the sense of enjoyment arising from the union (Sāmarasya) of male and female.

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This is the most intense form of physical delight representing on the worldly plane the Supreme Bliss arising from the union of Śiva and Śakti on the "spiritual" plane. So Dakṣa, the Dharma-Śāstrakāra, says: "The Brahman is to be known by Itself alone, and to know It is as the bliss of knowing a virgin."¹ Similarly, the Sādhaka in Laya-siddhiyoga, thinking of himself as Śakti and the Parāmatma as Puruṣa, feels himself in union (Saṅgama) with Śiva, and enjoys with him the bliss which is Śrīngararasa, the first of the nine Rasas, or the love sentiment and bliss. This Ādirasa (Śrīngara) which is aroused by Sattva-Guṇa² is impartite (Akhaṇḍa), self-illuminating (Svaprakāśa), bliss (Ānanda) whose substance is Cit (Cinmaya).³ It is so intense and all-exclusive as to render the lover unconscious of all other objects of knowledge (Vedyāntara-sparśa-Śūnyah), and the own brother⁴ of Brahmā-bliss (Brahmāsvādasahodara).⁵ But as the Brahmā-bliss is known only to the Yogī, so, as the Alaṅkāra Śāstra last cited observes, even the true love-bliss of the mortal world "is known to a few knowers only" (Jneyah kaiścit pramāṭribhiḥ), such as poets and others. Sexual as well as other forms of love are reflections or fragments of the Brahman-bliss.

1 Svasaṁvedyaṁ etat Brahma kumārī-strī-sukhaṁ yathā, cited in Commentary to v.15 of Ch. I of the Haṭha-Yoga pradīpika.

2 So all the eight Bhāvas commencing with Sveda. Stambha, including the well-known Romāncha or thrill in which the hair stands on end (Pulaka), the choking voice (Sara-bhaṅga), pallor (Vaivarṇaya), and so forth, are all Sattvik. The objection of an Indian friend, that these Bhāvas could not be Sattvik inasmuch as Sattva was "spiritual," is an apt instance of the disassociation from Indian thought effected by English education and the danger of rendering the terms of Sanskrit into English.

3 It is not a Tāmasik thing such as dream or madness, etc.

4 Sahodara - that is, brothers born of the same mother. Sexual-bliss is the reflection (faint comparatively though it be) of formless-Brahman bliss of which it is a form.

5 Sāhitya-Darpana, Oh. III.

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This union of the Śakti -Kuṇḍalinī with Śiva in the body of the Sādhaka is that coition (Maithuna) of the Sattvika Panchatattva which the Yoginī-Tantra says is "the best of all unions for those who have already controlled their passions," and are thus Yati.¹ Of this the Bṛhat Śrīkrama (vide S. N., v.51, post) says: "They with the eye of knowledge see the stainless Kalā united with Ciḍānanda on Nāda. He is the Mahādeva, white like a pure crystal, and is the effulgent Cause (Bimba-rūpa-niḍāna), and She is the lovely woman of beauteous limbs which are listless by reason of Her great passion." On their union nectar (Amrita) flows, which in ambrosial stream runs from the Brahmā-randhra to the Mūlādhāra, flooding the Kṣudra-Brahmānda, or microcosm, and satisfying the Devatas of its Cakras. It is then that the Sādhaka, forgetful of all in this world, is immersed in ineffable bliss. Refreshment, increased power and enjoyment, follows upon each visit to the Well of Life.

In the Cintāmaṇi-stava, attributed to Śrī Śaṅkarācārya, it is said: "This family woman (i.e., Kuṇḍalinī), entering the royal road (i.e., Suṣumnā), taking rest at intervals in the sacred places (i.e., Cakras), embraces the Supreme Husband (Para-Śiva) and makes nectar to flow (i.e., from the Sahasrāra)."

The Guru's instructions are to go above the Ājñā Cakra, but no special directions are given : for after this Cakra has been pierced, the Sādhaka can, and indeed must, reach the Brahma-sthāna, or abode of Brahman, unaided by his own effort.

Above the Ājñā the relationship of Guru and Śiṣya (Master and disciple) ceases. Kuṇḍalinī having pierced the fourteen "Knots" (Granthi) - viz., three Liṅga s, six Cakras,

1 Ch. VI:

Sahasraropari bindau kundalya melanam shive.
Maithunam paramam dravyam yatinam parikirtitam.

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and the five Śivas which they contain, and then Herself drunk of the nectar which issues from Para-Śiva, returns along the path whence She came to Her own abode (Mūlādhāra).¹ As She returns She pours from Herself into the Cakras all that She had previously absorbed therefrom. In other words, as Her passage upwards was Layakrama, causing all things in the Cakras to pass into the Laya state (dissolution), so Her return is Sṛṣṭikrama, as She "recreates" or makes them manifest. In this manner She again reaches the Mūlādhāra, when all that has been already described to be in the Cakras appears in the positions which they occupied before Her awakening. In fact, the descending Jīvātmā makes for himself the idea of that separated multiple and individualized world which passed from him as he ascended to and became one with the Cause. She as Consciousness absorbs what She as conscious Power projected. In short, the return of Kuṇḍlinī is the setting again of the Jīvātmā in the phenomenal world of the lowest plane of being after he had been raised therefrom in a state of ecstasis, or Samādhi. The Yogi thus knows (because he experiences) the nature and state of Spirit and its pathway to and from the Māyik and embodied world. In this Yoga there is a gradual process of involution of the gross world with its elements into its Cause. Each gross element (Mahā-Bhūta), together with the subtle element (Tanmātra) from which it proceeds and the connected organ of sense (Indriya), is dissolved into the next above it until the last element, ether, with the Tanmātra sound and Manas, are dissolved in Egoism (Ahaṁkāra), of which they are Vikṛitis. Ahaṁkāra is merged in Mahāt, the first manifestation of creative ideation, and the latter into Bindu, which is the Supreme Being, Consciousness, and Bliss as the creative Brahman. Kuṇḍalī when aroused is felt as

¹ As to the Samaya practice, v. post, p.246 et seq.

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intense heat. As Kuṇḍalinī ascends, the lower limbs become as inert and cold as a corpse; so also does every part of the body when She has passed through and leaves it. This is due to the fact that She as the Power which supports the body as an organic whole is leaving Her centre. On the contrary, the upper part of the head becomes "lustrous," by which is not meant any external lustre (Prabha), but brightness, warmth, and animation. When the Yoga is complete, the Yogi sits rigid in the posture selected, and the only trace of warmth to be found in the whole body is at the crown of the head, where the Śakti is united with Śiva. Those, therefore, who are sceptical can easily verify some of the facts should they be fortunate enough to find a successful Yogi who will let them see him at work. They may observe his ecstasis and the coldness of the body, which is not present in the case of what is called the Dhyāna Yogi, or a Yogi operating by meditation only, and not rousing Kuṇḍalinī. This cold is an external and easily perceptible sign. Its progression may be seen, obviously denoting the passing away of something which supplied the previous heat. The body seems lifeless, indicating that its supporting power has (though not entirely) left it. The downward return of the Śakti thus moved is, on the other hand, indicated by the reappearance of warmth, vitality, and the normal consciousness. The return process is one of evolution from the highest state of attainment to the point of departure.

Though not dealt with in this work, reference may here be made to the Sādhana accompanying the return of Kuṇḍalinī to Her resting-place in the ritual practice called Bhūta-śuddhi, where the ascent and descent are imagined only. The Sādhaka thinking of the Vāyu Bija "Yam" as being in the left nostril, inhales through Idā, making Japa of the Bija sixteen times. Then, closing both nostrils, he

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makes Japa of the Bija sixty-four times. He then thinks of the "black man of sin" (Pāpa-Puruṣa)¹ in the left² cavity of the abdomen as being dried up (by the air), and so thinking he exhales through the right nostril Piṅgalā, making Japa of the Bija thirty-two times. The Sādhaka then, meditating upon the red-coloured Bija "Ram" in the Mani-pura, inhales, making sixteen Japa of the Bija, and then doses the nostrils, making sixteen Japa. Whilst making Japa he thinks that the body of the "man of sin" is being burnt and reduced to ashes (by the fire). He then inhales through the right nostril with thirty-two Japa, and then meditates upon the white Candra-Bija "Tham". He next

inhales through Idā, making Japa of the Bīja sixteen times, closes both nostrils with Japa done sixty-four times, and exhales through Piṅgalā with thirty-two Japa. During inhalation, holding of breath, and exhalation, he should consider that a new celestial body is being formed by the nectar (composed of all the Mātrikā-Varṇa, or sound-powers, embodied in their Vaikhārī form as lettered sound) dropping from the "Moon". In a similar way with the Bīja of water "Vam" the formation of the body is continued, and with the Bīja "Lam" of the cohesive Pṛthivī -Tattva it is completed and strengthened. Lastly, with the Mantra "So'hain" ("He I am") the Sādhaka leads the Jīvātmā into its place in the heart. Some forms of meditation are given in v.51.

Kuṇḍalī does not at first stay long in Sahasrāra. The length of stay depends on the strength of the Yogi's practice. There is then a natural tendency (Saṁskāra) on the part of Kuṇḍalī to return. The Yogi will use all effort at his disposal to retain Her above, for the longer this is done the nearer

1 See MahāNirvāṇa Tantra Ullasa, Ch. V, vv. 98, 99, where the Bhūtashuddhi process is shortly described. Also Devī-Bhāgavata, cited, post.

2 The worse or weaker side.

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approach is made to the time when **She can be in a permanent manner retained there.**¹ For it is to be observed that liberation is not gained by merely leading Kuṇḍalī to the Sahasrāra, and of course still less is it gained by stirring it up in the Mūlādhāra or fixing it in any of the lower centres. Liberation is gained only when Kuṇḍalī takes up Her permanent abode in the Sahasrāra, so that She only returns by the will of the Sādhaka. It is said that after staying in Sahasrāra for a time, some Yogins lead the Kuṇḍalinī back to Hṛdaya (heart), and worship Her there. This is done by those who are unable to stay long in Sahasrāra. If they take the Kuṇḍalinī lower than Hṛdaya - i.e., **worship Her in the three Cakras below Anāhata they no longer, it is said, belong to the Samaya group.**²

Thus, when by the preliminary Sādhana purity of physical and mental function is gained, the Sādhaka learns how to open the entrance of the Suṣumnā, which is ordinarily closed at the base. This is the meaning of the statement that the Serpent with its coil closes the gate of Brahmā. At the base of the Suṣumnā Nāḍī and in the Ādhāra lotus the Śakti - Kuṇḍalinī lies slumbering coiled round the Liṅga, the Śiva or Puruṣa aspect in that centre of the Śabda-Brahman, of which She is the Prakṛti aspect. Kuṇḍalī in the form of Her creative emanations as mind and matter is the whole moving body, but She Herself exists at the Mūlādhāra or earth centre as a gross aspect of Śakti in its sleeping form. This is the normal abode of the Śakti who is the Śabdabrahman. For having so completely manifested Herself She rests or sleeps in what is her grossest and concluding manifestation. The "residual" vital force in this centre there exists in a latent and potential state. If its aid

1 Great Power (Siddhi) is had by the man who can keep Kuṇḍalī- Śakti in the Sahasrāra three days and three nights.

2 Lakṣmīdhara, cited by Ananta Śāstri, op. cit., p. 71.

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towards Yoga is sought, the first process must be that by which the Serpent is aroused from its slumber. In other words, this force is raised from its latent potential state to one of activity, and **there reunited with Itself in its other aspect as the Static Light which shines**¹ **in the cerebral centre.**

Kuṇḍalī-Śakti is Cit, or Consciousness, in its creative aspect as Power. As Śakti it is through Her activity that the world and all beings therein exist. Prakṛti-Śakti is in the Mūlādhāra in a state of sleep (Prasuptā) - that is, latent activity looking outwards (Bahirmukhī). It is because She is in this state of latent activity that through Her all the outer material world functions of life are being performed by man. And it is for this reason that man is engrossed in the world, and **under the lure of Māyā takes his body and egoism to be the real Self,** and thus goes round the wheel of life in its unending cycle of births and deaths, **When the Jīva thinks the world to be different from himself and the Brahman, it is through the influence of Kuṇḍalinī who dwells within him. Her sleep in the Mūlādhāra, is, therefore, for the bondage of the ignorant.**² As long as She remains in the Mūlādhāra lotus - namely, in that state of Hers which is the concomitant of the cosmic appearance -so long must that appearance endure. **In short, when She is asleep, man is in the waking state (Jāgrat). Hence it is said**³ **that the Śakti of the initiate is awake, that of the Paśu asleep.** She is therefore aroused from sleep, and when awake returns to Her Lord, who is but Herself in another aspect; Her return is, in fact, the withdrawal of that activity of Hers which produces the world of

1 For this reason the Sahasrāra is also called Bhāloka (from the root bha, "to shine").

2 Śāṅḍilya Upaniṣad, Ch. I.

3 Tantra, Ch. V. MaṇḍalaBrahman a Up. Tamas is destroyed there.

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appearances, and which with such withdrawal disappears. For on Her upward Path She absorbs into Herself all the Tattvas which had emanated from Her. The individual consciousness of the Yogi, the Jīvātmā, being united with the world-consciousness in Her, or Kuṇḍali, then becomes the universal consciousness, or Paramātmā, from which it appeared to be different only by reason of the world-creating activity of Kuṇḍalī which is thus withdrawn. The establishment through Her of the pure state of Being-Consciousness-Bliss is Samādhi. In short, Kuṇḍalī is the individual bodily representative of the great Cosmic Power (Śakti) which creates and sustains the universe. When this individual Śakti manifesting as the individual consciousness (Jīva) is merged in the consciousness of the Supreme Śiva, the world is for such Jīva dissolved, and Liberation (Mukti) is obtained. Under, however, the influence of the Cosmic Śakti, the universe continues for those who are not liberated until the Great Dissolution (Mahāpralaya), at the close of which the universe again evolves into those Jivas whose Karma has not been exhausted, and who have therefore not been liberated. The rousing and stirring up of Kuṇḍalī or Kuṇḍalī Yoga is thus a form of that merger of the individual into the universal consciousness or union of the two which is the end of every system of Indian Yoga.

Pandit R. Ananta Śastri says¹ that "The Samaya method of worshipping Śakti, called the Samayācāra,² is dealt with in five treatises whose reputed authors are the great sages Sanaka, Sananda, Sanatkumāra, Vaśiṣṭha, and Śuka.

¹ Saundaryalahari, pp. 5-10

² This term is apparently of varying significance. It seems to be used here in a sense opposed to, some forms at least of, Kulācāra, and is yet used in the Kaula Śāstras to denote their worship with the Pañcatattva.

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The following is a summary of the teachings contained in these Samaya-Āgamas, each of which goes after the name of its author:

"The Śakti or energy, the development of which is the subject of these treatises, is called the Kuṇḍalinī. The place where it resides is called the Mūlādhāra (original abode). By a successful development and working of this Śakti, the liberation of the soul is attained. In the ordinary condition Kuṇḍalinī sleeps quietly at the Mūlādhāra.

The first purpose of the practitioners is to awaken this sleeping snake, and this is effected in two ways :

"(1) By Tapas. Here Tapas refers to the process of Prāṇayāma, which means the regulation of the breath and holding it for stated periods of time. This is also the course advocated by the Yoga-Śāstras.

"(2) By Mantras. The pupil is initiated in the chanting of certain Mantras which he has to repeat a fixed number of times at particular hours of the day, all the while having before his mind's eye the figure of the Murti or God connoted by the Mantra he chants. The most important of these Mantras is said to be the Pañcadaśī.

"When it is thus roused up, the Kuṇḍalinī ascends from (1) Mūlādhāra, where it was sleeping, to the next higher centre, called the (2) Svādhiṣṭhāna (own place). Thence with great effort this Śakti is carried to the following centres in regular ascending order: (3) Maṇipūra (full of rays); (4) Anāhata (sound, not emanating from the collision of bodies) - the Śakti here is transformed into sound; (5) Viśuddhi (place of purity) - here it becomes a pure Sattvic element; and (6) Ājñā (ājñā, a little knowledge). At this stage the practitioner may be said to have so far been successful in securing a command over this Śakti, which now appears to him, though only for a moment, in the form of a Sharp flash of lightning.

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"The passage of the Kuṇḍalinī from the Mūlādhāra through the above centres of energy up to Ājñā constitutes the first part of the ascent. The disciple who takes to this practice has to undergo a course of Upāsana (contemplation and worship of the prescribed Deity) and Mantra Japa (chanting of incantations),¹ into which he will be initiated by his Guru (teacher and guide). The six centres of energy above enumerated from Mūlādhāra to Ājñā, joined together by imaginary straight lines, form a double-faced triangle - a hexagon, the six-pointed star - which is called the Śrī-Cakra in Sanskrit. The Anāhata centre (the heart) is the critical point in the course of this ascent, and hence much is found written in the Āgamas about this centre.

"These centres in the body of man (Piṇḍāṇḍa) have their correspondence in the cosmic planes, and each of these has its own quality, or Guṇa, and a Presiding Deity. When the disciple ascends centre by centre, he passes through the corresponding Lokas, or cosmic planes. The following table gives the correspondences, Guṇa, and Presiding Deity:

Table by Woodroffe

No	PSYCHIC CENTRE IN MAN'S BODY	LOKA, OR COSMIC PLANE	GUṆA, OR QUALITY	PRESIDING DEITY
1	Mūlādhāra at the stage when Śakti is roused up	Bhuvārloka	Tamas	Agni (Fire)
2	Svādhiṣṭhāna	Svarloka	Tamas	Agni (Fire)
3	Maṇipūra	Mahārloka	Rajas	Sun
4	Anāhata	Janaloka	Rajas	Sun
5	Viśuddhi	Tapoloka	Sattva	Moon
6	Ājñā	Satyārloka	Sattva	Moon

1 In this and other citations from the Pandit the English equivalents of Sanskrit terms are unsuitable, as might be expected in one to whom English is not his own tongue.

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"If one should die after attaining any of these stages, he is born again having all the advantages of the stages gained; thus, a man dies after leading the Śakti to the Anāhata ; in his next birth he begins where he has last left, and leads the Śakti onwards from the Anāhata.

"This aspiration to unify one's soul with the Eternal One has been held by some to be an attempt of a Tamasa origin to rid itself of all Tamas and Rajas in it. Therefore the aspirant in the first and second stages is said to have more Tamas than in the succeeding stages, and to be therefore in the Tamasic stage, which is presided over by Agni. In the next two stages he is similarly said to be in the Rajasic stage, presided over by the Sun. In the next two he is in the Sattvic stage, presided over by the Moon, the Deity which is assigned a higher plane than the Sun and Agni. But it is to be noticed that the aspirant does not get at pure Sattva until he passes on to the Sahasrāra, and that Tamas, Rajas, and Sattva, referred to in the above table, are but relative, and bear no comparison with their common acceptance.

"Kuṇḍalinī is the grossest form of the Cit, the twenty-fourth Tattva, which lives in the Mūlādhāra ; later on we shall have to speak of it in detail in our treatment of the second part of the aspirant's ascent. This Kuṇḍalinī, as soon as it is awakened, is in the Kumāri (girl) stage. On reaching the Anāhata, it attains the Yoṣit stage (womanhood). Hence the indication that it is the most difficult and important step in the ascent. The next stage is in the Sahasrāra, of which we shall speak hereafter, and the Śakti in that stage is called Pativrātā (devoted to husband). See Taittirīyāraṇyaka , I.27.12.

"The second part of the ascent of Kuṇḍalinī consists of only one step; the Śakti should be taken into the Sahasrāra from the Ājñā, where we left her. The Sahasrāra (lit., a thousand-petalled lotus) forms in itself a Śrī-Cakra .

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The description of this place in Sanskrit is too difficult to be rendered satisfactorily into English. In the Sahasrāra there is a certain place of lustre known as Candra Loka (a world of nectar). In this place live in union the Sat (Sadāśiva) and the Cit, the twenty-fifth and the twenty-fourth Tattvas. The Cit, or Śuddha-Vidyā, is also called Sādākhya, the 16th Kalā of the moon. These two Tattvas are always in union, and this union itself is taken to be the twenty-sixth Tattva. It is this union of Sat and Cit that is the goal of the aspirant. The Kuṇḍalinī which has been led all the way to the Sahasrāra should be merged into this union; this is the end of the aspirant's journey; he now enjoys beatitude itself (Paramānanda).

"But this Kuṇḍalinī does not stay in the Sahasrāra for a long time. It always tends to return, and does return

to its original position. The process should be repeated again and again by the aspirant several times, until the Śakti makes a permanent stay with her Pati (husband) - namely, Sadāśiva, or until the union of Sadāśiva and Cit is complete, and becomes Pativratā, as already mentioned. The aspirant is then a Jivan-mukta, or pure Sattva. He is not conscious of this material limitation of the soul. He is all joy, and is the Eternal itself. See vv. 9 and 10. So much of Samayācāra.

"Now to the other methods of Śākta worship; the Kaulas worship the Kuṇḍalinī without rousing her from her sleep¹ in the Mūlādhāra, which is called Kula; and hence Kaulas (Sans. Ku = earth, Pṛthivī; so Mūlādhāra).

1 A statement by the same author at p. 75 is in apparent contradiction with this. He there says, citing Lakṣmīdhara; The Kaulas who worship Kuṇḍalinī in the Mūlādhāra have no other aim than awakening it from its sleep. When this is done, they think that they have attained their object, and there they stop. In their own words, the Kaulas have Nirvāṇa always near at hand.

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Beyond the Mūlādhāra they do not rise; they follow the Vāmācāra or black magic,¹ and gain their temporal objects and enjoy; they are not liberated from birth and death they do not go beyond this earth. Nay, more, the Kaulas are now so far degraded that they have left off altogether the worship of the Kuṇḍalinī in the Mūlādhāra, and have betaken themselves to practices most inhuman, which are far from being divine.² The Mishras are far above the Kaulas. They perform all Karmas, worship the Devī or Śakti in the elements, such as the sun, air, etc., and do Upāsana with Yantras made of gold or other metals. They worship the Kuṇḍalinī, awake her, and attempt to lead her on. Some of the Mīśra worshippers rise even as far as the Anāhata.

"We learn from the Commentators that this whole subject of Śakti-worship is treated of in detail in the 'Taittirīya Āraṇyaka' (1st chapter). Some of them even quote from that 'Āraṇyaka' in support of their explanations. This subject is vast and a very difficult one. It is not possible for one to go into the intricacies of the subject unless one be a great Guru of vast learning and much personal experience;³

1 Vāmācāra is not "black magic," the nearest Sanskrit equivalent for which is Abhicāra. There may have been, as the Mahākāla-Saṁhitā says (Ullāsa II), some Kaulas who, like the Vaidikas, sought enjoyment in this and the next world, and not Liberation (Aihikārtham kāmāyanti amṛte ratim na kurvanti). But to state baldly that Kaulas as a whole do not rouse Kuṇḍalinī and lead her to the Sahasrāra is incorrect. Pūrṇānanda-Swāmi, the author of the text here translated, was himself a Kaula, and the whole object of the work is to secure Liberation (Mokṣa).

2 The Pandit here apparently adopts the opinion of Lakṣmīdhara, a follower of the so-called Samaya School, and an opponent of the Kaulas. If (as is probably the case) "inhuman" is the Pandit's phraseology, it is inapt. But there have been different communities with very differing views and practice, e.g., a Brahma - Kaula and a Kāpālika. See as to the rituals to which the Pandit refers "Śakti and Śākta" (Secret Ritual).

3 Here I whole-heartedly agree with my distinguished friend the Paṇḍit.

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great works have been written on even single points in the ascent of the aspirant up the psychic centres."¹

"The followers of the Samaya group are prohibited from worshipping Devī in the Macrocosm. They should worship Her in any of the Cakras in the human body, choosing that centre which their practice and ability permits them to reach. They should contemplate on Devī and Her Lord Śiva as (1) having the same abode (Adhsthāna-sāmya), (2) occupying the same position (Avasthāna-sāmya), (3) performing the same functions (Anusthāna-sāmya), (4) having the same form (Rūpa), and (5) as having the same name (Nāma). Thus, in worshipping Devī in the Ādhāra-Cakra, Śiva and Śakti (1) have Mūlādhāra for their seat, (2) both of them occupy the position of dancers, (3) both together perform the function of creating the universe, (4) both are red in colour, (5) Śiva is called Bhairava, and Śakti Bhairavī.

"Similarly for other Cakras mentioned in the preceding Ślokas. This is the way how beginners have to practise. Advanced students worship Devī in the Sahasrāra. and not in the lower centres. How is the worship to be carried on in Sahasrāra?

"The worshipper should fix his attention on Baindava, which is the locality where the ever-existing 26th Tattva -the union of Śiva and Śakti - resides. It lies above all the 25 Tattvas, and is situated in Candra-maṇḍala (the sphere of the moon) in Sahasrāra. He should contemplate on the said union and identify himself with it. This shows that those who carry on Bāhya-Pūja, or worship in the external world, do not belong to the Samaya School. As regards the identification of oneself with the union of Śiva and Śakti at Baindava just spoken of, there are two ways of realizing it; one is known as the fourfold path, and the

1 See his edition, Āandalaharī. pp. 8 -13.

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other the sixfold path. These should be learnt from the Guru.

"A novitiate in the Samaya School has to go the following course:

"(1) He should cherish the utmost regard for and confidence in his Guru. (2) He should receive the Pañcadaśī

Mantra from his Guru, and chant (repeat) the same according to instructions, with a knowledge of its seer (Rṣi), metre (Chandas), and the Deity (Devatā).¹ (3) On the eighth day in the bright fortnight of Āśvayuja month,

Mahā-navamī, he should at midnight prostrate himself at his Guru's feet, when the latter will be pleased to initiate him in some Mantra and the real nature of the six Cakras and of the sixfold path of identification.

"After he is thus qualified, Lord Mahādeva² gives him the knowledge or capacity to see his inner soul.... Then the Kuṇḍalinī awakes, and, going up suddenly to Maṇipūra, becomes visible to the devotee-practitioner. Thence he has to take Her slowly to the higher Cakras one after another, and there performs the prescribed worship, and She will appear to him more and more clearly. When the Ājñā Cakra is crossed, the Kuṇḍalinī quickly darts away like a flash of lightning to Sahasrāra, and enters the Island of Gems surrounded by the Kalpa trees in the Ocean of Nectar, unites with Sadāśiva there, and enjoys with Him.

"The practitioner should now wait outside the veil³ until Kuṇḍalinī returns to Her own place, and on Her return

1 The Rishi of the Mantra is he to whom it was first revealed; the metre is that in which it was first uttered by Śiva; and the Devatā is the Artha of the Mantra as Śabda. The Artha is fivefold as Devatā, Ādhi-devatā. Pratyādhi-devatā, Varṇādhi-devatā, Mantrādhi-devatā.

2 Śiva initiates him in the knowledge of Brahman. Thus, Śiva is considered the Teacher of the Spiritual Gurus (Ādinātha).

3 This, as well as some other details of this description, I do not follow. Who is waiting outside the veil? The Jīva is, on the case stated, within, if there be a veil, and what is it?

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continue the process until She is joined for ever with Sada-Śiva in the Sahasrāra, and never returns.

"The process heretofore described and others of a similar nature are always kept secret; yet the commentator says he has, out of compassion towards his disciples, given here an outline of the method.

"Even in the mere expectation of the return of Kuṇḍalinī from Sahasrāra, the aspirant feels Brahmānanda (Brahmā bliss). He who has once taken Kuṇḍalinī to Sahasrāra is led to desire nothing but Mokṣa (Liberation), if he has no other expectation. Even if any of the Samaya practitioners have some worldly expectations, they must still worship in the microcosm only.

"Subhagodaya' and other famous works on Śrīvidyā say that the practitioner should concentrate his mind on Devī who resides in Sūryamaṇḍala (the sun's disc), and so on. This statement is not at variance with the teaching contained in this book, for the Sūrya-maṇḍala referred to applies to the Piṇḍāṇḍa (microcosm), and not to Brahmāṇḍa (macrocosm). Similarly, all the verses advocating outer worship are to be applied to the corresponding objects in the Piṇḍāṇḍa."¹

The last, highest and most difficult form of Yoga is Rāja-Yoga. By means of Mantra, Haṭha and Laya-Yoga the practitioner by gradual attainment of purity becomes fit for Savikalpa-Samādhi. It is through Rāja Yoga alone that he can attain to Nirvikalpa-Samādhi. The former Samādhi or Ecstasy is one in which, unless it perfects into the second kind, there is a return to the world and its experience. This is not so in the Samādhi of Rāja Yoga in which there is not the slightest seed of attachment to

1 Comm. on Ānandalaharī, pp.75-77 ending with: "For full particulars of these principles vide 'Śuka Samhitā,' one of the five Samhitās of the Samaya group."

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the world and in which therefore there is no return thereto but eternal unity with Brahman. The first three kinds of Yoga prepare the way for the fourth.¹ In the Samādhi of Mantra-Yoga the state of Mahābhāva is attained marked by immobility and speechlessness. In the Samādhi of Haṭha-Yoga respiration ceases and to outward experience the Yogi is without sign of animation and like a corpse. In the Samādhi of Laya-Yoga described in this book the Yogi has no outer consciousness and is also immersed in the Ocean of Bliss. The Samādhi of Rāja-Yoga is complete (Cit-Svarūpa-Bhāva) and final (Nirvikalpa) Liberation.² There are, it is said, four states of detachment (Vairāgya) from the world³ corresponding to the four Yogas, the mildest form of Vairāgya being the mark of the first or Mantra-Yoga and the greatest degree of detachment being the mark of the highest Yoga or Rāja-Yoga. Another mark of distinction is the prominence given to the mental side. All Yoga is concerned with mental practices but this is more specially so of Rāja-Yoga which has been described⁴ as the discrimination of the real from the unreal, that is the infinite and enduring from the finite and transient by reasoning with the help of the Upaniṣads and the recognized systems of Philosophy.

The English reader must not however identify it with mere philosophising. It is the exercise of Reason by the morally pure and intellectually great under the conditions and subject to the discipline above described with Vairāgya or Renunciation. In the man of Knowledge (Jñānī), Buddhi

1 Rāja-Yoga, by Swami Dayānanda, published by Śrī-Bhārata-Dharma Mahāmaṇḍala, Benares.

2 Ibid., 19, 20.

3 Mṛdu (intermittent, vague and weak), Adhimātra (high degree when worldly enjoyment even becomes a source of pain), Parā (highest when the mind is turned completely from worldly objects and cannot be brought back to them under any circumstances).

4 Ibid.,5.

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or Reason holds full sway. Rāja-Yoga comprises sixteen divisions. There are seven varieties of Vicāra (reasoning) in seven planes of knowledge (Bhūmika) called Jñānada, Sannyāsadā, Yogadā, Līlonmukti, Satpadā, Ānandapadā and Parātparā.¹ By exercise therein the Rāja-Yogi gradually effectively practises the two kinds of Dhāraṇā,² viz., Prakṛtyāśraya and Brahmāśraya dependent on Nature or Brahman respectively. There are three kinds of Dhyāna whereby the power of self-realization (Ātmapratyakṣa) is produced. There are four forms of Samādhi. There are three aspects of Brahman, viz., Its gross aspect as immanent in the universe known as the Viṛāt-Puruṣa, its subtle aspect as the creator, preserver and dissolver of all this as the Lord (Īśvara) and the supreme aspect beyond that is Sacchīdānanda. Rāja-Yoga lays down different modes of Dhyāna for the three aspects.³ Of the four Samādhis won by these exercises, in the two first or Savicāra, there is still a subtle connection with the conscious working or the power of Vicāra (reasoning, discernment), but the last two are without this or Nirvicāra. On reaching this fourth state the Rāja-Yogi attains Liberation even when living in the body (Jīvan-mukta) and is severed from the Karmāśraya.⁴ In the general view it is only by Rāja Yoga that this Nirvikalpa Samādhi is attained.

1 Similarly there are seven Bhūmikās or planes of Karma, viz., Vividiṣa or Subhecchā, Vicāranā. Tanumānasā, Sattāpatti, Asamsakti, Padārthābhāvini, Turyagā and also seven planes of Worship (Upāsana Bhūmikā), viz., Nāmapara, Rūpapara, Vibhūtipara, Śakti para, Guṇapara, Bhāvapara, Svarūpapara.

2 See p.207, ante.

3 Rāja-Yoga, by Dayānanda Swāmī, 19.

4 The mass of Karma Saṁskāras in their seed (Bija) state,.

VII

THEORETICAL BASES OF THIS YOGA

THIS Yoga has been widely affirmed. The following review does not profess to be exhaustive, for the literature relating to Kuṇḍalinī and Laya-Yoga is very great, but includes merely a short reference to some of the Upanisads and Purāṇas which have come under my notice, and of which I kept a note, whilst engaged in this work.¹ It will, however, clearly establish that this doctrine concerning the Cakras, or portions of it, is to be found in other Sastras than the Tantras, though the references in some cases are so curt that it is not always possible to say whether they are dealing with the matter in the same Yoga-sense as the work here translated or as forms of worship (Upasana). It is to be noted in this connection that Bhuta-suddhi is a rite which is considered to be a necessary preliminary to the worship of a Deva.² It is obvious that if we understand the Bhuta-suddhi to here mean the Yoga practice described, then, with the exception of the Yogi expert in this Yoga, no one would be competent for worship at all. For it is only the accomplished (Siddha) Yogi who can really take Kuṇḍalinī to the Sahasrara. In this ordinary daily Bhuta-suddhi, therefore, the process is purely a mental or imaginary one, and therefore forms part of worship or Upasana, and not Yoga. Further, as a form of worship the Sādhaka may,

1, There are many others. Some references kindly supplied to me by Mahamahopadhyaya Adityarama Bhattacharya have also been inserted.

2 See Taranga I of the Mantramahodadhi: Devarca-yogyata-praptyai bhitta-suddhim samacaret,

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and does, adore his Iṣṭa-devatā in various parts of his body. This, again, is a part of Upasana. Some of the Sastras however; next mentioned, clearly refer to the Yoga process, and others appear to do so.

In what are called the earliest Upanisads,¹ mention is made of certain matters which are more explicitly described in such as are said by Western orientalists to be of later date. Thus, we find reference to the four states of consciousness, waking, and so forth; the four sheaths; and to the cavity of the heart as a "soul" centre.

As already stated, in the Indian schools the heart was considered to be the seat of the waking consciousness. The heart expands during waking, and contracts in sleep. Into it, during dreaming sleep (Svapna), the external senses are withdrawn, though the representative faculty is awake; until in dreamless sleep (Susupti), it also is withdrawn. Reference is also made to the 72,000 Nadis; the entry and exit of the Prana through the Brahma-randhra (above the

foramen of Monro and the middle commissure); and "up breathing" through one of these Nadis. These to some extent probably involve the acceptance of other elements of doctrine not expressly stated. Thus, the reference to the Brahma-randhra and the "one nerve" imply the cerebro-spinal axis with its Susumna, through which alone the Prana passes to the Brahma-randhra; for which reason, apparently, the Susumna itself is referred to in the Siva-samhita as the Brahma-randhra. **Liberation is finally effected by "knowledge," which, as the ancient Aitareya-Aranyaka says,** ² "is Brahman".

1 For some references from the older Upanisads, see an article by Professor Rhys Davids in J.R.A.S., p. 71 (January, 1899) "Theory of Soul in Upanisads", See also my "Principles of Tantra," referring amongst others to Prasna Upanisad, III. 6, 7.

2 P. 236 (edited by Arthur Barriedale Keith) of "Anecdota Oxoniensia". •

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The Harhsa Upaniṣad ¹ opens with the statement that the knowledge therein contained should be communicated only to the Brahmachari of peaceful mind (Santa), self-controlled (Danta) and devoted to the Guru (Guru-bhakta). Narayana, the Commentator, who cites amongst other works the Tantrik Compendium the Sarada- Tilaka, describes himself as "one **whose sole support is Sruti**" ² (Narayanena srutimatropajivina). The Upaniṣad (§ 4) mentions by their names the six Cakras, as also the method of raising of Vayu from the MulĀdhāra--that is, the Kuṇḍalinī -Yoga. The Hamsa (that is, Jiva) is stated to be in the eight-petalled lotus below Anahata 3 (§ 7) where the Ista-devata is worshipped. There are eight petals, with which are associated certain Vrttis. With the Eastern petal is associated virtuous inclination (Punya matih); with the South-Eastern, sleep (Nidra) and laziness (Ālasya); with the Southern, badness or cruelty (Krūra-mati); with the South-Western, sinful inclination (Pape manisa); with the Western, various inferior or bad qualities (Krida); • with the North-Western, intention in movement or action (Gamanadau 'buddhih); with the Northern, attachment and pleasurable contentment (Rati and Priti); and with the North-Eastern petal, **manual appropriation of things (Dravyagrahana)** ⁴. In the centre of this lotus is dispassion (Vairagya), In the filaments is the waking state (Jagrad-avastha); in the pericarp the sleeping state (Svapna); in the stalk the state of

1 Upanisadam Samuccayah: Anandasrama Series, Vol. XXX, p. 593. 2 The Tantra, like every other Indian Sastra, claims to be based on Veda.

3 This lotus is commonly confused with the Anahata, The latter is a Cakra in the spinal column; the eight-petalled lotus is in the region of the heart (Hrd) in the body.

4 Lit., "taking of things". The translation of this and some of the , other Vrttis is tentative. It is not easy in every case to understand the , precise meaning or to find an English equivalent.

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dreamless slumber (Susupti). Above the lotus is "the place without support" (**Niralamba-pradesa**), which is the Turiya state. The Commentator Narayana says that the Vrtti of the petals are given in the Adhyatma-viveka which assigns them to the various lotuses. In the passage cited from the Hamsopanisad, they, or a number of these, appear to be collected in the centre of meditation upon the Ista-devata. In § 9 ten kinds of sound (Nada) are mentioned which have definite physical effects, such as perspiration; shaking, and the like, and by the practice of the tenth kind of Nada the Brahmopada is said to be attained.

The Brahma-Upaniṣad ¹ mentions in v. 2 the navel (Nabhi), heart (Hridaya), throat (Kantha), and head (Murdha), places (Sthana) "where the four quarters of the Brahman shine". The Commentator Narayana says that the Brahmopanisad, by the mention of these four, indicates that they are the **centres from which the Brahman may (according to the method there prescribed) be attained** ². Reference is made to the lotuses at these four places, and **the mind is spoken of as the "tenth door" the other nine apertures being the eyes, ears, nostrils, and so forth.**

The Dhyana-bindu-Upaniṣad ³ refers to the hearing of the Anahata sounds by the Yogi (v. 3). The Upaniṣad directs that with Puraka meditation should be done in the navel on the Great Powerful One (Maha-vira) with four arms and of the colour of the hemp flower (i.e., Visnu); with Kumbhaka meditate in the heart on the red Brahma seated on a lotus; and with Recaka think of the three-eyed one (Rudra) in the forehead. The lowest of these

1 Anandasrama Series, Vol. XXIX, p. 325.

2 It will be observed that the two lower Tamasic centres are not here mentioned.

3 Ibid., p. 262.

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lotuses has eight petals; and the third, which is compounded of all the Devatas (Sarvadevamaya), is like a plantain flower (vv. 9-12). In v. 13, meditation is directed on a hundred lotuses with a hundred petals each, and then on Sun, Moon, and Fire. It is Atma which rouses the lotus, and, taking the Bīja from it, goes to Moon, Fire, and Sun.

The Amrtanada-Upaniṣad¹ refers to the five elements and above them Ardha-matra--that is, Ajna (vv. 30, 31). The elements here are those in the Cakras, for v. 26 speaks of the heart entrance as the aerial entrance (for the Vayu-Tattva is here). Above this, it is said, is the gate of Liberation (Moksa-dvara), It is stated in v. 25 that Prana and Manas go along the way the Yogi sees (paśyati), which the Commentator says refers to the way Prana enters (and departs " from) MulĀdhāra, and so forth. He also gives some Haṭha processes.

The Ksurika-Upaniṣad² speaks of the 72,000 Nadis, and of Ida, Pingala and Susumna (vv. 14, 15). All these, with the exception of Susumna, can "be served by Dhyana-Yoga" (ib.): Verse 8 directs the Sādhaka "to get into the white and very subtle Nada (Qaere Nadi) and to drive Prana-Vayu through it" ; and Puraka, Recaka, Kumbhaka, and Haṭha processes are referred to. The Commentator Narayana on v. 8, remarks that Kuṇḍalī should be heated by the internal fire and then placed inside the Brahma-nadi, for which purpose the Jalandhara-Bandha should be employed.

The Nrsimha-purvatapaniya Upaniṣad 3 in Ch. V, v. 2, speaks of the Sudarsana (which is apparently here the MulĀdhāra) changing into lotuses of six, eight, twelve,

·1 Op. cit., 43. The Amrta-bindu-Upaniṣad at p. 71 deals generally with Yoga.

2 Ibid., Vol. XXIX, p. 145.

3 Anandasrama Edition, Vol. XXX, p. 61.

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sixteen, and thirty-two petals respectively. This corresponds with the number of petals as given in this work except as to the second. For, taking this to be the Svadhithana, the second lotus should be one of ten petals. Apparently this divergence is due to the fact that this is the number of letters in the Mantra assigned to this lotus. [For in the six-petalled lotus is the six-lettered Mantra of Sudarsana ; in the eight-petalled lotus the eight-lettered Mantra of Narayana.; and in the twelve-petalled lotus the twelve-lettered Mantra of Vasudeva.](#) As is the case ordinarily, in the sixteen-petalled lotus are the sixteen Kalas (here vowels) sounded with Bindu or Anusvara. The thirty-two-petalled lotus (Ajna) is really two-petalled because there are two Mantras here (each of sixteen letters) of Nrsimha and His Śakti ,

The sixth chapter of the Maitri-Upaniṣad¹ speaks of the Nadis; and in particular of the Susumna ; the piercing of the Mandalas Sun, Moon, and Fire (each of these [being within the other, Sattva in Fire, and in Sattva Acyuta](#)); and of [Amana, which is another name for Unmani.](#)

Both the Yoga-tattva-Upaniṣad,² and **Yoga-sikha Upaniṣad**³ refer to Hatha-yoga, and the latter speaks of the closing of the "inner door," the opening of the gateway of Susumna (that is, by Kuṇḍalinī entering the Brahma-dvara), and the piercing of the Sun. The **Rama-tapaniya-Upaniṣad**⁴ refers to various Yoga and Tantrik processes, such as Asana, Dvara-puja, Pitha-puja, and expressly mentions Bhuta-suddhi, which, as above explained, is the purification of the elements

1 Vol. XXIX of same edition, p. 345; see pp. 441, 450, 451, 458 and 460.

2 Same edition, Vol. XXIX, p. 477.

8 Ibid., p. 483; and as to the passage of Kuṇḍalinī through the Brahma-dvara, see p. 485.

4 Anandasrama Edition, Vol. XXIX, p. 520.

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in the Cakras, either as an imaginative or real process, by the aid of Kuṇḍalinī .

I have already cited in the Notes numerous passages on this Yoga from the Sandilya- Upaniṣad of the Atharva-veda, the Varaha and Yoga-Kuṇḍalinī -Upaniṣads of the KṛsnaYajurveda, the Mandala-Brahmana-Upaniṣad of the SuklaYajurveda, and [the Nada-bindu-Upaniṣad of the Rgveda.](#)¹

The great Devi-bhagavata-Purāṇa (VII. 35, XI. 8)' mentions in a full account the Six Cakras or Lotuses; the rousing of Kuṇḍalinī (who is called the Para-devata) in the Mūlādhāra by the manner here described, uniting Jiva therewith by the Hamsa-Mantra; Bhuta-suddhi ; the dissolution of the gross Tattvas into the subtle Tattvas, ending with Mahat in Prakṛti, Maya in Atma. The Dhara-mandala is mentioned, and it and the other Mandalas are described in the manner here stated. The Bījas of Prthivi and other Tattvas are given. Allusion is also made to the destruction of the " man of sin" (Papa-purusa), in terms similar to those to be found in the Maha-nirvana and other Tantras. A remarkable Dhyana of Prana-Śakti is to be found in this chapter, which reads very much like another which is given in the **Prapancasara-Tantra**.²

Linga-Purāṇa , Part I, Ch. LXXV, mentions the Cakras with their different petals, the names of which are given by the Commentator. Śiva is Nirguna, it says, but for the benefit of men He resides in the body with Uma, and Yogis meditate upon Him in the different lotuses.

Chapter XXIII of the Agni-Purāṇa , which is replete with Tantrik rituals, magic, and Mantras, also refers to the Bhuta-suddhi rite wherein, after meditation with the

1 These Yoga-Upanisads have been recently translated as part of "Thirty Minor Upanisads," by K. Narayanasvami Aiyar (Theosophical Society of Madras, 1914).

2 See Ch. XXXV, Vol. III of my "Tantrik Texts ".

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respective Bīja-Mantras on the navel, heart, and Ajna centres the body of the Sādhaka is refreshed by the flow of nectar.

Finally, an adverse critic of this Yoga whom I cite later invokes the authority of the great Samkara, though in fact, if tradition be correct, it is against him. Samkara, in whose Maths may be found the great Tantrik Yantra called the Sri Cakra, says in his Commentary on vv. 9 and 10 of Ch. VIII of the Bhagavad-Gita: "First the heart lotus (Anahata) is brought under control. Then, by conquering Bhumi (Mūlādhāra, etc.) and by the upward going Nadi (Susumna), after having placed Prana between the two eyebrows (see v, 38, Śaṭcakra-nirupana), the Yogi reaches the lustrous light-giving Purusa." On this the Tika of Anandagiri runs: "By the Susumna-Nadi between Ida and Pingala. The throat is reached by the same way-the space between the eyebrows. By conquering earth (Bhumi) is meant the process by which the five Bhutas are controlled." Sridhara-Svami says: "By the power of Yoga (Yoga- bala) Prana must be led along the Susumna." And Madhusudana Sarasvati says: "The upward-going Nadi is Susumna, and the conquest of Bhumi and the rest is done by following the path indicated by the Guru; and by the space between the eyebrows is meant the Ajna Cakra. By placing Prana there, it passes out by the Brahma-randhra, and the Jiva becomes one with the Purusa." The famous hymn called Anandalahari (" Wave of Bliss "), which is ascribed to Samkara, deals with this Yoga (Śaṭcakra-bheda) ; and in the thirteenth chapter of Vidyaranya's Samkara-vijaya the six lotuses are mentioned, as also the fruit to be gained by **worshipping the Devata in each Cakra**.¹

1 See also A.nandagiri's Samkaravijaya and Madhava's Samkaravijaya (Ch. XI; see also ib., where Sri-Cakra is mentioned).

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Pandit R. Anantakrsna-Sastri says:¹

"Many a great man has successfully worked the Kuṇḍalinī to the Sahasrara, and effected her union with

the Sat and Cit. Of these stands foremost the great and far-famed Samkaracarya, a humble pupil of one of the students of Gaudapadacarya, the author of the well-known 'Subhagodaya' (52 slokas). Having well acquainted himself with the principles contained in this work, Sri Samkaracarya received special instructions based upon the personal experience of his Guru. And adding his own personal experience to the above advantages, he composed his famous work on the Mantra-sastra, consisting of 100 slokas; the first forty-one of these forming the 'Ananda-Lahari,' and the rest forming the **Saundarya-Lahari** ; the latter apostrophizes the Devi as a being who is beautiful from head to foot.

"Ananda-Lahari' may be said to contain the quintessence of the Samayacara. The work is all the more valuable because the author teaches it from personal experience. Lengthy commentaries are written on almost every syllable of the text. . The value attached to the work may be adequately understood by the following theory. Some hold that Śiva is the real author of 'Ananda-Lahari,' and not Samkaracarya, who was but a Mantra-drasta or RSI, one who realized the process

and gave it to the world. No less than thirty-and-six commentaries on this work are now extant. Among them we find one written by our great Appaya-Diksita. The commentaries are not entirely different, but each has its own peculiar views and theories.

"As for the text of 'Ananda-Lahari,' it contains forty and-one slokas. According to some commentators the slokas are 35 in number; some recognize only 30, and

1 "Saundaryalahari," pp. 10-15.

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according to Sudha-vidyotini and others only the following slokas constitute the text of 'Ananda-Lahari': 1-2, 8-9, 10-11, 14-21, 26-27, 31-41. In my opinion, also, the last statement seems to be correct, as the other slokas treat only of Prayogas (applications of Mantras) for worldly purposes." Only a few of these Prayogas are recognized by all the commentators; while the rest are passed over as being entirely Karmic.

"As has been remarked already, 'Ananda-Lahari' is but an enlargement of the work called Subhagodaya by Gaudapada, who is the Guru of the author's Guru. That work gives only the main points, without any of the characteristic admixture of illustrations, etc., above noticed.

"Of all the commentaries on 'Ananda-Lahari' Laksmidhara's seems to be the most recent; yet in spite of this it is the most popular, and with reason, too. Other commentaries advocate this or that aspect of the various philosophical schools; but Laksmidhara collates some of the views of others, and records them side by side with his own. His commentary is in this way the most elaborate. He sides with no party; ² his views are broad and liberal. All schools of philosophers are represented in his commentaries. Laksmidhara has also commented on many other works on Mantra-Sastra, and is consequently of much high repute. So his commentaries are as valuable to both 'Ananda-Lahari' and 'Saundarya-Lahari' as Sayana's are to the Vedas.

"Laksmidhara seems to have been an inhabitant of Southern India; the observances and customs he describes all point to this conclusion; the illustrations he adduces

1 Thus, vv, 13, 18, 19 are said to treat of Madana-prayoga-that is, application for the third Purusartha or Kama (desire).

2 He seems to be adverse to the Uttara or Northern Kaula School. -A.A.

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smack invariably of the South, and even to this day his views are more followed in the South than in the North. He has also written an elaborate commentary on Gaudapada's Subhagodaya. The references to that in the commentary to this work, and the commentator's apology here and there for repeating what he has written on the former occasion, lead to the inference that the author had for his life-work the commentary on the original book.

"Acyutananda's commentaries are in Bengali characters, and are followed as authority in Bengal even to this day."¹

Various commentaries are followed in various places but few have risen to be universally accepted.

"There are only three or four works treating of Prayoga (application); I have had access to all of them. But here I have followed only one of them, as being the most prominent and important. It comes from an ancient family in Conjeevaram, It contains 100 slokas, The Yantras (figures) for the Mantras contained in the slokas, the different postures, of the worshipper, and similar prescriptions, are clearly described in it to the minutest detail.

"There seems to be some mystical connection between ' each sloka and its Bījaksara'² But it is not intelligible, nor has any of the Prayoga Karras³ explained the same.

"The following is a list of commentaries written upon 'Ananda-Lahari'; some of them include 'Saundarya-Lahari' also:

"1. 'Manorama' a Commentary. 2. A commentary by Appaya-Diksita (Tanjore Palace Library). 3. 'Visnu paksi.' Perhaps this may be the same as No. 11 given below. 4. By Kaviraja-sarman---about 3,000 granthas (Deccan- College Library). 5. 'Manju-bhasini,' by Krsnacarya, the son

1 I have followed this commentary also in my "Wave of Bliss".-A.A.

of Vallabhacarya---sloka about 1,700. He says in his Introduction that Srl-Saṁkaracarya praised the Brahma-Śakti called Kuṇḍalinī when he was meditating on the banks of the Ganges. He gives the purport of this work in his first sloka: 'I praise constantly the Kuṇḍalinī, who creates innumerable worlds continuously, though She is like a filament of the lotus, and who resides at the root of the tree (MulĀdhāra) to be roused and led (to Sahasrara).' This is popular in the Bengal Presidency. 6. Another Commentary, called "[Saubhagyavardhani](#)," by Kaivalyasrama, The Adyar Library has a copy of it. This is popular throughout India, so we can get as many MSS. of the same as we require from different places. It contains about 2,000 granthas. 7. By Kesava-bhatta. 8. 'Tattva-dipika,' by Gangahari, a small Commentary based on Tantra-Sastra. 9. By GangĀdhāra. 10. By Gopiramanatarkapravacana---granthas about 1,400. Seems to be of recent origin. 11. Gauri-kanta-satvabhauma-bhattacharyagranthas about 1,300. Of recent origin. 12. By Jagadisa. 13. By Jagannatha-Pancanana. 14. By Narasirhha---granthas 1,500. The chief peculiarity of this commentary is that it explains the text in two different ways, each sloka being applicable to Devi and Visnu at the same time. Though some commentators have given different meanings to some of the verses, yet all of them apply to the different aspects of Devi alone, and not to the different Devatas. 15. C [Bhavarthadīpa](#), by [Brahmananda](#)---granthas about 1,700. 16. By Malla-bhatta. 17. By Mahadeva-vidya-vagtsa. 18. By Madhavavaidya (Deccan College Library). 19. By Ramacandra-granthas about 3,000 (Deccan College Library). 20. By Ramananda-tirtha. 21. Laksmidhara's ; which is

1 This is the celebrated Bengali Parama-hamsa guru of Purnanandasvami, author of the Śaṭcakra-nirupana, Brahmananda was the author of the celebrated Śāktānanda-tarangini.-A.A.

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well known to the public, and needs no comment. This has been brought out excellently in Deva Nagara type by the Mysore Government lately. 22. By Visvarhbhara, 23. By Srikantha-bhatta. 24. Rama-Suri. 25. By Dindima (Adyar Library.) 26. By Ramacandra-Misra---granthas about 1,000 (Deccan College Library). 27. By Acyutananda (printed in Bengali characters). 28. SadaŚiva (Government Oriental Library, Madras). 29. Another nameless Commentary (Government Oriental Library, Madras). 30. By Srirangadasa, 31. By Govinda- Tarka-vagiSa-Bhattacharya-granthas 600. He seems to give the Yantra also for each verse. Further, he says that the [god Mahadeva specially incarnated as Samkaracarya to promulgate the Science of Sri-vidya](#). 32. Sudha-vidyotini, by the son of Pravarasena. This commentator says that the author of this famous hymn was his father, Pravarasena, Prince of the Dramidas. He tells us a story in connection with PravaraSena's birth which is very peculiar. As he was born in an inauspicious hour, Dramida, the father of Pravarasena, in consultation with his wise minister, by name Suka, threw him out in the forest, lest he, the (father) should lose his kingdom. . . . The child praised Devi by this hymn, and, pleased with it, the Devi fostered and took' care of him in the forest. The story ends by saying that the boy returned to his father's dominion and became King. By his command, his son, the present commentator, wrote Sudha-vidyotini, after being fully initiated into this mystic Sastra, Sri-vidya. The account, however, appears to be rather fantastic. This MS. I got from South Malabar, with much difficulty. It gives the esoteric meaning of the verses in 'Ananda-Lahari,' and seems to be a valuable relic of occult literature. 33. The book of Yantras with Prayoga. This is very rare and important.

"Besides the above commentaries, we do not know how , many more commentaries there are upon this hymn."

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The celebrity of" Ānanda-Laharī" and the great number of commentaries upon it are proof of the widespread and authoritative character of the Yoga here described.

[To conclude with the words of the Commentator on the Trīṣaṭī ; "It is well known in Yoga-Sāstras that nectar \(Amṛta\) is in the head of all breathing creatures \(Prani\), and that on Kuṇḍalī going there by the Yoga-path which is moistened by the current of that nectar Yogins become like Īsvara." ¹](#)

The Cakras, however, mentioned are not always those of the body above stated, as would appear from the following account, which, it will be observed, is peculiar, and which is taken from the [Śaṭcakra Upaniṣad of the Atharvaveda.](#)² Apparently reference is here made to cosmic centres in the worship of the Visnu Avatara called Nṛsimha.

"Om. The Devas, coming to Śatyaloka, thus spoke to Prajāpati, saying, "Tell us of the Nārasimha³ Cakras, (to which he replied): There are six Nārasimha Cakras. The first and second have each four spokes; the third, five; the fourth, six; the fifth, seven; and the sixth, eight spokes. These six are the Nārasimha Cakras. Now, what are their names (that is what you ask). They are Ācakra,⁴ Sucakra,⁵ Mahācakra,⁶ Sakalaloka-rakṣaṇa-cakra,⁷ Dyucakra,⁸ Asurāntaka-cakra.⁹ These are their respective names. [1]

1 Sarveśām prāninām shirasī amṛtam asti iti yogamārgena kuṇḍalinīgamane tatradya tatpravāhāplutena yoginām Īśarasāmyam jāyate iti yogaśāstreṣu prasiddham (Comm. v. 1).

2 Bibliotheca Indica, ed, Asiatic Society (1871). The notes are from the Commentary of Nārāyaṇa,

3 The man-lion incarnation of Viṣṇu,

4 Ānandātmaka; in the self of Ānanda (bliss).

5 Good, perfect.

6 Lustrous (Tejomaya).

7 The Cakra which by the Śaktis of Jñāna and Kriyā protects all regions (Loka).

8 The Cakra of the path reached by Yoga.

9 The Cakra which is the death of all Asuras, or liars.

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"Now, what are the three circles (Valaya)? These are inner, middle and outer.¹ The first is Bīja;² the second, Nārasimha-gāyatri;³ and the third, or outer, is Mantra. Now, what is the inner circle? There are six such (for each Cakra has one); these are the Nārasimha, Mahālākṣmya, Sārasvata, Kāmadeva, Praṇava, Krodha-daivata (Bījas), respectively.⁴ These are the six interior circles of the six Narasimha-Cakras. [2]

"Now, what is the middle circle? There are six such. To each of these belong Nārasimhāya, Vidmahe, Vajra-makhāya, Dhīmahi, Tannah, Simhah pracodayāt, respectively.⁵ These are the six circles of the six Nārasimha-Cakras. Now, what are the six outer circles? The first is Ānandātmā or Ācakra; the second is Priyātmā or Sucakra; the third is Jyotirātmā or Mahā-Cakra; the fourth is Māyātmā or Sakala-loka-rakṣaṇa-Cakra; the fifth is Yogātmā or Dyu-Cakra; and the sixth is Samāptātmā or Asurāntaka-Cakra. These are the six outer circles of the six Nārasimha -Cakras.⁶ [3]

1 That is, each Cakra has three divisions-inner, middle, and outer; or Bīja, Nārasimha -Gayatri, Mantra.

2 The root Mantra, which in this case are those given in the next note but one.

3 That is, the Mantra, Nārasimhāya vidmahe vajranakhāya dhīmahi, tannah simhah pracodayāt, (May we contemplate on Nārasimha, may we meditate on his Vajra-like claws. May that man-lion direct us.)

4 That is, the following Bījas: Kṣauri (in Ācakra); Sṛiṇ, His Śakti (in Sucakra); Aim (in Mahā-Cakra); Klīm (in Sakalaloka-rakṣaṇa-Cakra); Om (in Dyu-Cakra); and Hūm (in Asurāntaka-Cakra).

5 That is, to each of them is assigned the several parts of the Nārasimha-gāyatri above-mentioned. .

6 The Atmā as bliss, love, light or energy, Māyā, Yoga, and the concluding Cakra which is the destruction of all Asuras.

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"Now, where should these be placed?¹ Let the first be placed in the heart;² the second in the head;³ the third at the site of the crown-lock⁴ (Śikhāyaṁ); the fourth all over the body;⁵ the fifth in all the eyes⁶ (Sarveṣu netreṣu) and the sixth in all the regions⁷ (Sarveṣu deṣeṣu), [4]

"He who does Nyāsa of these Nārasimha-Cakras on two limbs becomes skilled Anustubh,⁸ attains the favour of Lord Nṛsimha, success in all regions and amongst all beings, and (at the end) Liberation (Kaivalya). Therefore should this Nyāsa be done. This Nyāsa purifies. By this one is made perfect in worship, is pious, and pleases Nārasimha. By the omission thereof, on the other hand, the favour of Nṛsimha is not gained nor is strength, worship, nor piety generated. [5]

"He who reads this becomes versed in all Vedas, gains capacity to officiate as priest at all sacrifices, becomes like one who has bathed in all places of pilgrimage, an adept in all Mantras, and pure both within and without. He becomes the destroyer of all Rākṣasas, Bhūtas, Piśācas, Sākinis, Pretas, and Vetālas, He becomes freed of all fear; therefore should it not be spoken of to an unbeliever." ¹⁰ [6]

1 That is, how should Nyāsa be done? That is explained in the text and following notes where the Nyāsa is given.

2 Kṣaum̐ Nārasimhāya ācakrāya ānandātmane svāhā hrdayāya namah.

3 Śrīm̐ vidmahe sucakrāya priyātmane svāhā sirase svāhā.

4 Aim̐ vajra-nakhāya mahā-cakrāya jyotirātmane svāhā śikhāyai vaṣat.

5 Klim̐ dhimahi sakala-loka-rakṣaṇa-cakraya mayatmane svāhā, kavacāya hum̐.

6 Om tanno dyu-cakrāya yogātmane svāhā netra-trayāya vaṣat,

7 Haur̐m̐ nṛsimhah pracodayāt asurāntaka-cakrāya satyātmane svāhā astrāya phat.

8 That is, he becomes capable of speech--a poet. He knows the beginning and end of all things and is able to explain all things.

9 Various forms of terrifying and malignant spiritual influences.

10 That is, not to one who is not competent (Adhikārī) to receive this knowledge. Here ends the Ātharvaṇīya Ṣaṭcakropaniṣad.

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Notwithstanding the universal acceptance of this Yoga, it has not escaped some modern criticism. The following passage in inverted commas is a summary ¹ of that passed by an English-educated ² Guru from one of whose disciples I received it. It was elicited by the gift of the Sanskrit text of the works here translated:

"Yoga as a means to liberation is attained by entry through the doors of Jñāna (Knowledge) and Karma (Action). Yoga is doubtless bliss, for it is the union of the Jīvātma with the Brahman who is Bliss (Ānanda). But there are various forms of Bliss. There is, for instance, physical bliss, gross or subtle as it may be. It is a mistake to suppose that because a method of Yoga procures bliss it therefore secures liberation. In order that we be liberated we must secure that particular Bliss which is the Brahman. Some centuries ago, however, a band of Atheists (i.e., the Buddhists) discovered the doctrine of the Void (Sūnyavāda), and by a false display of a new kind of Nirvāṇa-Mukti locked up these two doors which gave entry to liberation. To-day these doors are secured by three padlocks. The first is the doctrine that by faith one attains Kṛṣṇa, but where there is argument (Tarka) He is far away. The second is the error of the Brahmos, who in Western fashion think that they can control the formless, changeless Brahman by shutting their eyes in church and repeating that He is the merciful, loving Father who is ever occupied with our good, and that if He be flattered He will be pleased; for worship (Upāsana) is flattery. The third is the opinion of those to whom all religious acts are nothing but superstition; to whom self-interest

1 If my summary, taken from the Bengali, points the piteous acerbities of the original, the critic would, I am sure, not complain.

2 It is always important to record such a fact, for it generally influences the outlook on things. In some cases the mind is so westernized that it is unable to appreciate correctly ancient Indian ideas.

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is the only good, and whose pleasure it is to throw dust into the eyes of others and secure the praise of those whom they have thus blinded. Viṣṇu, in order to cause the disappearance of the Vedas in the Kali age, manifested as the atheist Buddha and allowed various false doctrines, such as that of the Arhatas, to be proclaimed. Rudra was affected by the sin of destroying the head of Brahma. Then he began to dance, and a number of Ucchiṣṭa (or low malignant) Rudras whose deeds are never good, issued from His body. Viṣṇu and Śiva asked each other, 'Can we do these people any good?' Their partial manifestations then promulgated Sastras opposed to the Vedas, fitted for the atheistic bent of their minds, that they might haply thereby rise through them to higher things. God fools the wicked with such Scriptures. We must now, however, discriminate between Śāstras. It is not because it is said in Sanskrit 'Śiva says' (Śiva uvāca) that we should accept all which follows this announcement. All that is opposed to Veda and Smṛti must be rejected. Of the enemies of the Vedas ¹ for whom such Sastras were designed, some became Vaiṣṇavas, and others Śaivas. One of such Scriptures was the Tantra with a materialistic Yoga system called Ṣaṭcakra-Sādhana, which is nothing but a trickery on the part of

the professional Gurus, who have not hesitated also to promulgate forged scriptures. 'The very mention of Tantrik Śāstra fills us with shame.' The Śaṭcakra-Sādhana is a mere obstruction to spiritual advancement. The Bliss which is said to be attained by leading Kuṇḍali to the Sahasrāra is not denied, since it is affirmed by those who say they have experienced it. But this Bliss (Ānanda) is merely a momentary superior kind of physical

1 This no Tantrik would, I think, admit. He would say that it is ignorance (Avidyā) which sees any differences between Veda and Āgama. The critic re-echoes some Western criticisms.

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Bliss which disappears with the body, and not the Bliss which' is Brahman and liberation. Mokṣa is not to be got by entering the Sahasrāra, but in leaving it by piercing the Brahma-randhra and becoming bodiless.¹

" The Tantrik seeks to remain in the body, and thus to obtain liberation cheaply, just as the Brahmos and Members of the Ārya-Samāja have become Brahmajñānis (knowers of the Brahman) at a cheap price. Nectar, too, is cheap with the Tantriks. But what is cheap is always worthless, and this shows itself when one attempts to earn some fruit from one's endeavours. 'And yet all men are attracted when they hear of Śaṭcakra.' Many are so steeped in Tāntrik faith that they can find nothing wrong with its Śāstras, And the Hindu now-a-days has been put in such a maze by his Tāntrik Gurus that he does not know what he wants. For centuries he has been accustomed to the Tāntrik Dharma,² and his eyes are therefore not clear enough to see that it is as truly unacceptable to a Hindu as it is to a Mussalman. In fact, these persons (for whose benefit this Guru makes these remarks) are full of Mlecchatā³ though, after all, it must be admitted to be some advance for such a creature as a Mleccha to adhere even to Tāntrik doctrine. For bad as it is, it is better, than nothing at all. All the same, the Gurus delude

1 It is true that complete Mukti or Kaivalya is bodiless (Videha). But there is a Mukti in which the Yogi retains his body (Jīvanmukti). In truth, there is no "leaving," for Ātmā, as Saṃkara says, does not come and go.

2 This, at any rate, attests its wide pervasiveness .

3 This is a contemptuous term which has descended from the days when the stranger was looked on as an object of enmity or contempt. Just as the Greeks and Chinese called anyone not a Greek or a Chinese a "barbarian," so Hindus of the Exoteric School call all non-Hindus, whether' aboriginal tribes or cultivated foreigner., Mlecchas. Mlecchatā is the state of being a Mleccha. It is to the credit of the Śākta-Tantra that it does not encourage such narrow ideas.

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them with their fascinating talk about Śaṭcakra. Like a lot of the present-day advertisers, they offer to show their so-called , Lotuses' to those who will join them. Men are sent to collect people to bring them to a Dīkṣā-guru (initiator). In this respect the Tantriks act just like coolie recruiters for the tea-gardens.¹ The Tantrik says there are really 'Lotuses' there; but if the Lotuses are really there, why are we not told how we may see them?² And there also are supposed to be Devatās, Dākinīs, Yoginīs, 'all ready at every moment for inspection '³ And, then, how material it all is! They speak of a Para-Śiva above Śiva, as if there was more than one Brahman.⁴ And, then, the nectar is said to be of the colour of lac. Well, if so, it is a gross (Sthūla) and perceptible thing; and as a doctor can then squeeze it out there is not need for a Guru." In short, the Tantrik Śaṭcakra is nothing but , a sweet in the hands of a child'.. A child who is wayward is given a sweet to keep him quiet. But if he has sense enough to know that the sweet is given to distract him, he throws it away, and finds the key to the locked doors of Yoga, called Karma and Jñāna. This process of Yoga was expelled from Hindu society centuries ago. For nearly 2,500 years ago Saṃkara,⁶ when destroying atheism, exterminated also

1 These wander about India persuading the villagers to go and work on the tea-gardens, to which they are then conveyed by means which, to say the least, are not always admirable. Truth makes it necessary to state that the allegation that the Gurus employ agents to secure followers is baseless. The Gurus of the right type as a matter of fact are very particular about the competency of the would-be disciple.

2 The books and the Gurus claim to do so.

3 It is not a peep-show open to any. Only those are said to see who have mastered the great difficulties in this path.

4 There is one Brahman with His aspects.

5 This nectar is in the body. What is perceptible is not always such a gross thing as those with which medicine is concerned.

6 This is the Indian tradition as to the philosopher's date.

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Saṭcakra- Yoga.¹ Saṅkara then summarized omitted to notice or perhaps was unaware that the Cakras are mentioned in the Upaniṣads, but endeavoured to meet the fact that they are also described in the Purāṇas by the allegation that the Paurāṇik Cakras are in conformity with the Vedas, whereas the Tāntrik Cakras are not. It is admitted that in the Śiva-Purāṇa there is an account of the six centres, but it is said that they are not there alleged to actually exist, nor is anything mentioned of any Sādhana in connection with them. They are, it is contended, to be imagined only for the purpose of worship. In external worship Devas and Devis are worshipped in similar Lotuses. The Purāṇas, in fact, according to this view, convert what is external worship into internal worship. If, according to the Purāṇa, one worships an interior lotus, it is not to be supposed that there is anything there. One is worshipping merely a figment of one's imagination, though it is curious to note that it is said that this figment secures certain advantages to the worshipper and the latter must commence, according to this critic, with the Cakra which he is qualified to worship. It is not obvious how any question of such competency arises when each of the Cakras is imagined only. Attention is drawn to the fact that in the Linga-Purāṇa there is nothing about the rousing of Kuṇḍalī, the piercing of the six centres, the drinking of nectar, and so forth. The Purāṇa merely says, "Meditate on Śiva and Devi in the different lotuses." There is, it is

¹ When disputed with the Kāpālika Krakaca, the latter invoked to his aid the fierce form of Śiva called Bhairava. But on Saṅkara's worshipping the God, the latter said to Krakaca, "Thy time has come," and absorbed His devotee into Himself. See Mādhava's Saṅkara-vijaya, Ch. XV.

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thus contended, a radical difference between the two systems. "In the Paurāṇik description of the Cakras everything is stated clearly; but with the Tāntrik all is mystery, or else how indeed, except by such mystification, could they dishonestly carry on their profession as Gurus? "

Buddhists may dispute this critic's understanding of their Sūnyavāda, as Tāntriks will contest his account of the origin of their Śāstra. The Historian will call in question the statement that Saṅkara¹ abolished the Tantra. For, according to the Saṅkara-vijaya, his action was not to abolish any of the sects existing at his time, but to reform and establish bonds of unity between them, and to induce them all through their differing methods to follow a common ideal. Thus, even though Krakaca was absorbed into his God, the extreme Tantrik sect of Kāpālikas which he represented is said to have continued to exist with Saṅkara's approval, though possibly in a modified form, under its leader Vatukanātha. The Brahmos, Āryasamāja, Vaiṣṇavas, and Śaivas, may resent this critic's remarks so far as they touch themselves. I am not here concerned with this religious faction, but will limit the following observations in reply to the subject in hand:

The criticism, notwithstanding its "pious" acerbity against forms of doctrine of which the writer disapproved, contains some just observations. I am not, however, here concerned to establish the reality or value of this Yoga method, nor is proof on either of these points available except through actual experiment and experience. From a doctrinal and historical point of view, however, some reply may be made. It is true that Karma and Jñāna are means for the attainment of Mokṣa. These and Bhakti (devotion) which may partake of the character of the first or the second,

¹ See ante, p. 277.

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according to the nature of its display,¹ are all contained in the eight processes of yoga. Thus, they include Tapas, a form of Karma-Yoga² and Dhyana, a process of Jñāna-Yoga. As has been pointed out, the "eight-limbed" Yoga (Aṣṭāṅga-Yoga) includes processes, such as Āsana and Prāṇayāma. What Haṭha-Yogis have done is to develop the physical or Haṭha processes and aspect. The true view of Haṭha-vidya recognizes that it is 'an auxiliary of Jñāna whereby Mokṣa is obtained. It is also obviously true that all Bliss is not Mokṣa. Ānanda (Bliss) of a kind may be secured through drink or drugs, but no one supposes that this is liberating Bliss. Similarly, Haṭha-Yoga processes may secure various forms of gross or subtle bodily Bliss which are not The Bliss. There is, however, a misunderstanding of the system here described when it is described as merely materialistic. It has, like other forms of Yoga, a material side or Haṭha aspect, since man is gross, subtle, and spiritual; but it has a Jñāna aspect also. In all Yoga there is mental exercise. As the Jīva is both material and spiritual, discipline and progress in both the aspects is needed. Kuṇḍalī is aroused by Mantra, which is a form of Consciousness (Caitanya). "It is he whose being is immersed in the Brahman," who arouses the Devi Kuṇḍalī by the Mantra Hūmkāra (v. 50). The Devi is Herself Suddha-Sattva³ (v. 51). "The wise and excellent Yogi, wrapt in

Samādhi and devoted to the Lotus Feet of his Guru, should lead Kula- Kuṇḍalī along with Jīva to Her Lord the Para-Śiva in the

1 Thus, the offering of flowers and the like to the Divinity partakes of the nature of Karma; whilst Bhakti in its transcendental aspect, in which by love of the Lord the devotee is merged in Him, is a form of Samādhi.

2 When, however, we deal with what are called the three Kāṇḍas: Karma, Upāsana, and Jñāna -Tapas and the like practices form part of Upāsana -Kāṇḍa, The above definition is for the purposes of Yoga classification only.

3 Sattva, Atisattva, Parama-sattva, Śuddha-sattva, and Viśuddha-sattva, are five different forms of Caitanya.

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abode of Liberation within the pure Lotus, and meditate upon Her who grants all desires as the Caitanyarūpā Bhagavatī (that is, the Devī whose substance is Consciousness itself); 'and as he leads Kula-kuṇḍalī he should make all things absorb in Her.' Meditation is made on every centre in which She operates., In the Ājñā centre Manas can only unite with and be absorbed into Kuṇḍalinī by becoming one with the Jñāna-Śakti which She is, for She is all Śaktis. The Laya-Yoga is therefore a combination of Karma and Jñāna. The former mediately and the latter directly achieves Moksa. In the Ājñā is Manas and Om, and on this the Sādhaka meditates (v. 33). The Sādhaka's Atma must be transformed into a meditation on this lotus (v. 34). His Atma is the Dhyana of Om, which is the inner Atma of those whose Buddhi is pure. He realizes that he and 'the Brahman' are 'one, and that Brahman is alone real (Sat) and all else unreal (Asat). He thus becomes an Advaitavadi or one who realizes the identity of the individual and universal Self (ib.). The mind (Cetas) by repeated practice (Abhyasa) is here dissolved, and such practice is mental operation itself (v. 36). For the Yogi meditating on the Mantra whereby he realizes the unity of Prana and Manas closes the "house which hangs without support". That is, he disengages the Manas from all contact with the objective world (v. 36), in order to attain the Unmani-Avastha. Here is Parama-Siva. **The Tantrik does not suppose that there are several Sivas in the sense of several distinct Deities. The Brahman is one. Rudra, Siva, Parama-Siva, and so forth, are but names for different manifestations of the One.** When it is said that any Devata is in any Cakra, it is meant, that that is the seat of the operation of the Brahman, which operation in its Daiva aspect is known as Devata. As these operations vary, so do the Devatas. **The Hamsah of the Sahasrara contains in Himself all Devatas** (v. 44). It is here in the Ājñā that the Yogi places at the time of death his Prana and enters

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the supreme Purusa, "who was before the three worlds, and who is known by the Vedanta" (v. 38). It is true that this action, like others, is accompanied by Haṭha processes. But these are associated with meditation. **This meditation unites Kuṇḍalinī and Jivatma with the Bindu which is Śiva and Śakti (Siva-Śakti maya), and the Yogi after such union, piercing the Brahma-randra is freed from the body at death and becomes one with Brahman (ib.).** The secondary causal body (Karanavantara Sarira) above Ājñā and below Sahasrara is to be seen only through meditation (v. 39), when perfection has been obtained in Yoga practice. V. 40 refers to Samadhi- Yoga.

Passing to the Sahasrara, it is said, "well concealed and attainable only by great effort, is that subtle 'Void' (Sūnya) which is the chief root of Liberation" (v. 42); **in Parama-Śiva are united two forms of Bliss (v. 42)-namely, Rasa or Paramananda-Rasa (that is, the bliss of Moksa) and Virasa** (or the bliss which is the product of the union of Śiva and Śakti). **It is from the latter union that there arise the universe and the nectar which floods the lesser world, (Ksudra-brahmanda), or the body.** The ascetic (Yati) of pure mind is instructed in the knowledge by which he realizes the unity of the Jivatma and Paramatma (v. 43). It is "that most excellent of men who has controlled his mind (Niyatanija-citta)-that is, concentrated the inner faculties (Antahkarana) on the Sahasrara, and has known it-who is freed from rebirth," and thus attains Mokṣa (v. 45). **He becomes Jivanmukta, remaining only so long in the body as is necessary to workout the Karma, the activity of which has already commenced--just as a revolving wheel will yet run a little time after the cause of its revolving has ceased.** It is the "Bhagavatī Nirvaṇa-Kalā who grants divine liberating knowledge--that is, Tattva-jñāna , or knowledge of the Brahman (v. 47). Within Her is Nityananda, which is

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"pure Consciousness itself" (v. 49), and" is attainable only by Yogis through pure jñāna " (ib.). It is this jñāna which secures liberation (ib.). The Maya-Tantra says: "Those who are learned in Yoga say that it is the unity of Jiva and Atma (in Samadhi). **According to the experience of others, it is the knowledge (jñāna) of the identity of Śiva and Atma. The Agamavadis say that knowledge (Jñāna) of Śakti is Yoga. Otherwise men say that the knowledge (Jñāna) of the Purāna -Purusa is Yoga; and others again, the Prakrtivadis declare that the knowledge of the union of Śiva and Śakti is**

Yoga" (v. 57). " The Devi, by dissolving Kuṇḍalinī in the Para-bindu, effects the liberation of some Sadhakas through their meditation upon the identity of Śiva and Atma in the Bindu. She does so in the case of others by a similar process and by meditation (Cintana) on Śakti . In other cases this is done by concentration of thought on the Paramapurusa and in other cases by the meditation of the Sādhaka on the union of Śiva and Śakti " (ib.). In fact, the worshipper of any particular Devata should realize that he is one with the object of his worship. In Pranava worship, for instance, the worshipper realizes his identity with the Omkara. In other forms of worship he realizes his identity with Kuṇḍalinī who is embodied by the different Mantras worshipped by different worshippers. In short, Jñāna is Kriya-Jñāna and Svarūpa-jñāna . The latter is direct spiritual experience. The former are the meditative processes leading to it. There is here Kriya-jñāna , and when Kuṇḍalinī unites with Śiva She gives Jñāna (Svarūpa), for Her nature (Svarūpa), as also His, is that.

After union with Siva, Kuṇḍalinī makes Her return journey. **After She has repeatedly ¹ gone to Him,** She

¹ This is necessary in order that the aptitude be attained. By repetition the act becomes natural, and its result in the end becomes permanent.

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makes a journey from which, at the will of the Yogi, there is no return. Then the Sādhaka is Jivanmukta. **His body is preserved until such time as the active Karma is exhausted, when he can achieve bodiless (Videha) or Kaivalya-Mukti (Supreme Liberation).** "The revered Lord Preceptor" that is, Samkaracarya---in his celebrated Ananda-Lahari thus hymns Her return (v. 10):

"Kuharīṇi , Thou sprinklest all things with the stream of nectar which flows from the tips of Thy two feet; and as Thou returneth to Thine own place, Thou vivifiest and makest visible all things that were aforesaid invisible; and on reaching Thy abode Thou resumest Thy snake-like coil and sleepest." That is, as Her passage upward was **Laya-krama** (dissolution of the Tattvas), so Her return is **Sristi-krama** (re-creation of the Tattvas). V. 54 says that the Yogi who has practised Yama and Niyama and the like (that is, the other processes of Astanga-Yoga, including Dhyana with its resulting Samadhi), and whose mind has been thus controlled, is never again reborn. Gladdened by the constant realization of the Brahman, he is at peace.

Whether the method above described be or be not effectual or desirable, it must be obvious upon a perusal of the text, which gives an explanation of it, that the Yoga which the author affirms to be the cause of Liberation is not merely material, but that it is the arousing of the Power (Jiva-Śakti) of the World-Consciousness (**Jagacaitanya**) which makes man what he is. The Yogi thus does claim to secure the bliss of Liberation by making entry thereto through the doors of Karma and Jñāna-Yoga.

A Brahma Author ¹ who is so little favourable to the Tantra as to describe the difference between it and the

¹ GayatriMūlaka-Satcakrer vyakhyana o sadhana (Mangala Ganga mission Press).

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Veda as being "as great as that which exists between the Netherworld (Pātāla) and Heaven (Svarga)" ¹ does not deny the efficiency of the Tantrik Ṣaṭcakra-Sādhana, but contrasts it with the **Vaidika-Gayatri-Sadhana** in an account of the two methods which I here summarize in inverted commas.

"The Cakras (the existence of which is not disputed) are placed where the nerves and muscles unite." ² The Ājñā is the place of the Command. This manifests in the operation of Buddhi. If the command is followed, the Sādhaka becomes pure of disposition (Bhava) and speech. Speech displays itself in the throat, the region of the Visuddha. The next lower Cakra is called Anahata because of its connection with Nada, which is self-produced in the heart. The Vayu in Anahata is Prāṇa-Śakti . Here when free from sin one can see the Atma. Here the Yogi realizes 'I am He'. Fire is at the navel. The seat of desire is at the root of the Svadhisthana. In the lowest lotus, the MulĀdhāra, are the three Śakti s of Jiva-namely, Iccha, Kriya, and Jñāna -in an unconscious unenlivened state. The Sādhaka by the aid of

¹ The unorthodox author cited, quoting the saying that " to attain Siddhi (fruition) in Sruti (study and practice of ordinances of the Vedas) the Brahmana should follow the Tantra," asks, in conformity with his views on the latter Sāstra, "How can those who are divorced from Veda get Siddhi or Sruti?" This echoes a common reproach, that the Tantra is opposed to the Vedas which the Sastra itself denies. The Kularnava-Tantra speaks of it, on the contrary, as Vedatmaka. Of course it is one question to claim to be based on Veda and another whether a particular Sāstra is in fact in accordance with it. On this the Indian schools dispute, just as the Christian sects differ as to the Bible which all claim as their basis.

² This definition is inaccurate. As explained later, the physical ganglia are merely gross correspondences of the subtle vital Cakras which-inform them.

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the Parātmā as fire (Agni) and air (Vayu) ¹ awakens these three forces (Śaktis) and ultimately by the grace of the Parātmā he is united, with the Turīya-Brahman."

"In days of old, Sadhana commenced at the Mūlādhāra Cakra; that is, those who were not Sadhakas of the Gayatri Mantra commenced from below at the lowest centre. There was a good reason' for this, for thereby the senses (Indriya) were controlled. Without such control purity of disposition (Bhava) cannot be attained. If such purity be not gained, then the mind (Citta) cannot find its place in the heart; and if the Citta be not in the heart there can be no union with the Parātmā, The first thing, therefore, which a Sādhaka has to do is to control the senses. Those who achieved this without fixing their minds on the Lord (Isvara) ² had to go through many difficult and painful practices (such as the Mudras, Bandhas, etc., mentioned later) which were necessary for the control of the Indriyas and of the action of the Gunas. All this is unnecessary in the Gāyatri-Sādhana or method. It is true that the senses should be controlled in the three lower centres (Cakras)--this is, cupidity (Lobha) in the Mūlādhāra, lust (Kama) in the Svadhīsthana at the root of the genitals, and anger (Krodha) at the navel. These three passions are the chief to set the senses in motion, and are the main doors to Hell. The way, however, in which control should be effected is to place the Citta (mind) on Satta (existence) of Paramatma in these Cakras. The Citta should be taken to each of these three lowest centres and controlled, whereby

1 The Author here refers to the processes subsequently described, whereby air is indrawn and the internal fires are set ablaze to rouse the sleeping serpent" The Parātmā is the Supreme Atma.

2 This observation suggests a line of thought which is of value. Some pursue the path of devotion (Bhakti), but what of those who have it not or in less degree?

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these passions which have their respective places at those centres are controlled. Whenever, therefore, the senses (Indriya) get out of control fix the Citta (mind) on the Paramatma in the particular Cakra."

[To give the above an English turn of thought: if, say, anger is to be controlled, carry the mind to the navel, and there meditate upon the existence of the Supreme One (Paramatma) in this centre, not merely as the Supreme without the body and within the body, but as embodied in that particular part of it; for that is Its manifestation. The result is that the passionate activity of this centre is subdued; for its functioning is attuned to the state of the Atma which informs it, and both the body and mind attain the peace of the Atma on which the self is centred. I]

"Having thus controlled the senses, the Gayatri-Sadhana commences, not at the lowest, but at the highest, of the six centres--namely, the Ājñā between the eyebrows. There is no necessity for the difficult and painful process of piercing the Cakras from below. ² Fix the mind on the Lord (Isvara) in the highest centre. For the ether (Ākāśa) there is the being (Satta) of the Supreme Atma. There and in the two lower centres (Visuddha and Anahata) enjoyment is had with Isvara. The union between Jiva and Prakṛti is called Honey (Madhu) in the Upanisads. By Sadhana of the Ājñā centre (Cakra) purity of being (Bhava-suddhi) is attained, and purity of speech follows on the attainment of such Bhava. Yoga with the Supreme Devata who is all-knowing is had here. He who is freed from all disturbing conditions

1 The paragraph in brackets is mine.-A.A.

2 This observation appears to show a misunderstanding of the specific character of the Yoga. If it is desired to rouse Kuṇḍalī, the operation must, I am told, commence at the lowest centre. There are, however, other forms of Yoga in which Kuṇḍalī is not aroused.-A.A.

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of body and mind reaches the state which is beyond the Gunas (Guṇātīta), which is that of the Supreme Brahman."

We may conclude these two criticisms with the true Indian saying somewhat inconsistently quoted in the first: "To dispute the religion (Dharma) of another is the mark of a narrow mind. O Lord! O Great Magician! with whatsoever faith or feeling we call on Thee, Thou art pleased."

Whatever difference there has been, or may be, as to forms and methods, whether in Upasana or Yoga, yet all Indian worshippers of the ancient type seek a common end in unity with Light of Consciousness, which is beyond the regions of Sun, Moon, and Fire.

It will now be asked what are the general principles above described? How is it that the rousing of Kuṇḍalinī -Śakti and Her union with Śiva effects the state of ecstatic union (Samadhi) and spiritual experience which is alleged? The reader who has understood the general principles recorded in the previous sections should, if he has not already divined it, readily appreciate the answer here given.

In the first place, the preceding section will have indicated that there are two lines of Yoga-namely, Dhyāna or Bhāvanā-Yoga, and Kuṇḍalinī -Yoga, the subject of this work and that there is a difference between the two. The First class of Yoga is that in which ecstasy (Samadhi) is attained by intellectual processes (Kriya Jñāna) of meditation and the like with the aid, it may be, in the preliminary stage of auxiliary processes of **Mantra or Hatha-Yoga**¹ (other than the rousing of Kuṇḍalinī -Śakti) and by detachment from the world; the second is that Yoga in which, though intellectual processes are not neglected, the creative and

¹ Such as Prāṇāyāma, Āsana. See ante, p. 192.

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sustaining Śakti of the whole body as Kuṇḍalinī is actually and truly united with the Lord Consciousness so as to procure for the Yogi a result which the Jñāna-Yogi directly gains for himself. **The Yogi makes Her introduce Him to Her Lord, and enjoys the bliss of union through Her. Though it is He who arouses Her, it is She who gives Jñāna, for She is Herself that.** The **Dhyana-Yogi** gains what acquaintance with the supreme state his own meditative powers can give him, and **knows not the enjoyment of union with Śiva** in and through his fundamental body-power. The two forms of Yoga differ both as to method and result. The Hatha-Yogi in search of Laya regards his Yoga and its fruit as the highest. The Jñāna -Yogi thinks similarly of his own. And in fact **RajaYoga is generally regarded as the highest form of Yoga. Kuṇḍalinī is so renowned that many seek to know Her.** Having studied the theory of this Yoga, I have often been asked "whether one can get on without it". The answer of the Sastra is: "It depends upon what you are looking for and on your powers." If you want to rouse Kuṇḍalinī -Śakti to enjoy the bliss of union of Śiva and Śakti through Her, which your capacities do not otherwise allow you to have or **if you wish to gain the accompanying powers (Siddhi),**¹ it is obvious that this end can only be achieved by the Yoga here described. **But if liberation is sought and the Yogi has capacity to attain it without Kuṇḍalinī, then such Yoga is not necessary, for liberation may be obtained by pure Jñāna -Yoga through detachment, the exercise, and then the stilling, of the mind without any reference to the central bodily power at all. Indeed perfect Liberation (Nirvikalpa Samadhi) can only be obtained in this way by Raja-Yoga of which Kuṇḍalinī - Yoga is a preliminary**

¹ Thus, by raising Kuṇḍalinī -Śakti to the Manipiira centre, power may (it is said) be acquired over fire.

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method. **Samadhi may also be attained on the path of devotion (Bhakti), as on that of knowledge.** Indeed, the highest devotion (Para-bhakti) is not different from knowledge. Both are realization. A Dhyana-Yogi should not neglect his body, knowing that, as he is both mind and matter, each reacts the one upon the other. Neglect or mere mortification of the body is more apt to produce disordered imagination than a true spiritual experience. He is not concerned, however, with the body in the sense that the Hatha-Yogi is. It is possible to be a successful Dhyana-Yogi and yet to be weak in body and health, sick, and short-lived. His body, and not he himself, determines when he shall die. **He cannot die at will. The ecstasis, which he calls "Liberation while yet living" (Jivanmukti), is (so it was said to me) not a state like that of real Liberation. He may be still subject to a suffering body, from which he escapes only at death, when he is liberated.** His ecstasy is in the nature of a **meditation which passes into the Void (Bhāvanā-Sāmādhi)** effected through negation of thought (Citta-vṛtti) and detachment from the world-a process in which the act of raising the central power of the body takes no part. **By his effort 2 the mind, which is a product** of Kuṇḍalinī as Prakṛti Śakti, together with its worldly desires, is stilled, so that the veil produced by mental functioning is removed from Consciousness. In Laya-Yoga Kuṇḍalinī Herself, when roused by the Yogi (for such rousing is his act and part), achieves for him this illumination. But why, it may be asked, should one trouble over the body and its central

¹ Subject to Dharma, Yama, Niyama, etc. In any case where the end sought is purely "spiritual" there is Vairagya or renunciation.

² This makes Raja-Yoga the highest and most difficult of Yogas, for mind is made to conquer itself. In Laya-Yoga the conquest is achieved for the Sādhaka by Kuṇḍalinī -Śakti - He arouses Her and She achieves for him Siddhi. It is easier to arouse Kuṇḍalinī than to win by one's thought alone Nirvikalpa-Samadhi.

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power, the more particularly that there are unusual risks and difficulties involved? The answer has been already given alleged certainty and facility of realization through the agency of the power which is Knowledge itself (Jñāna -rūpa-Śakti); an intermediate acquisition of powers (Siddhi); and both intermediate and final enjoyment. This answer may, however, usefully be developed, as a fundamental principle of the Sakta-Tantra is involved.

The Sākta-Tantra claims to give both enjoyment¹ (Bhukti) in this and the next world, and Liberation (Mukti) from all worlds. This claim is based on a profoundly true principle.² If the ultimate Reality is one which exists in two aspects of quiescent enjoyment of the Self in Liberation from all form and of active enjoyment of objects-that is, as pure , Spirit' and 'Spirit' in matter-then a complete union with reality demands such unity in both of its aspects. It must be known both "here" (Iha) and " there" (Amutra). When rightly apprehended and practised, there is truth in the doctrine which teaches that man should make the best of both worlds.³ There is no real incompatibility between the two, provided action is taken in conformity with the universal law of manifestation. It is held to be false teaching that happiness

1 As there are persons who always associate with the word " enjoyment" (Bhoga) "beer and skittles," it is necessary to say that that is not the necessary implication of the word Bhoga, nor the sense in which it is here used. Philosophically, Bhoga is the perception of objects upon which enjoyment, or it may be suffering, ensues. Here any form of sense or intellectual enjoyment is intended. All life in the world of form is enjoyment. Bhoga in fact includes suffering.

2 Which it is possible to adopt without approval of any particular application to which it may be put. There are some (to say the least) dangerous practices which in the hands of inferior persons have led to results which have given the Sastra in this respect its ill repute.

3 " Worlds," because that is the English phrase. Here, however, the antithesis is between the world (whether as earth or heaven) and liberation from all worlds.

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hereafter can only be had by neglect to seek it now, or in deliberately sought for suffering and mortification. It is the one Śiva who is the supreme blissful experience, and who appears in the form of man with a life of mingled pleasure and pain. Both happiness here and the bliss of liberation here and hereafter may be attained if the identity of these Sivas be realized in every human act. This will be achieved by making every human function, without exception, a religious act of sacrifice and worship (Yajña). In the ancient Vaidik ritual, enjoyment by way of food and drink was preceded and accompanied by ceremonial sacrifice and ritual. Such enjoyment was the fruit of the sacrifice and the gift of the Gods. At a higher stage in the life of a Sādhaka it is offered to the One from whom all gifts come and of whom the Devatas are inferior limited forms. But this offering also involves a dualism from which the highest Monistic (Advaita) Sadhana of the Sakta-Tantra is free. Here the individual life and the world-life are known as one. And so the Tantrik Sadhaka, when eating or drinking¹ or fulfilling any other of the natural functions of the body, does so, saying and believing, Sivoham (" I am Śiva "), Bhairavoham (" I am Bhairava ").² Sā-aham (" I am She ").³ It is not merely the separate individual who thus acts and enjoys. It is Śiva who does so in and through him. Such a one recognizes, as has been well said⁴ that his life and the play of all its activities are not a thing apart, to be held and pursued egotistically for its and his own separate sake, as though

1 Thus in the Sakta ritual the Sādhaka who takes the wine-cup pours the wine as a libation into the mouth of Kuṇḍalinī -Śakti , the Śakti appearing in the form of himself.

2 A name of Siva.

3 That is, the Mother of all appearing in the form of Her worshipper.

4 By Sj. Aurobindo Ghose in " Arya ".

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enjoyment was something to be seized from life by his own unaided strength and with a sense of separateness; but his life and all its activities are conceived as part of the divine action in nature (Śakti) manifesting and operating in the form of man. He realizes in the pulsing beat of his heart the rhythm which throbs through, and is the sign of, the universal life. To neglect or to deny the needs of the body, to think of it as something not divine, is to neglect and deny that greater life of which it is a part, and to falsify the great doctrine of the unity of all and of the ultimate identity of Matter and Spirit. Governed by such a concept, even the lowliest physical needs take on a cosmic significance. The body is Śakti . Its needs are Śakti 's needs; when man enjoys, it is Śakti who enjoys through him. In all he sees and does it is the Mother who looks and acts. His eyes and hands are Hers. The whole body and all its functions are Her manifestation. To fully realize Her, as such, is to perfect this particular manifestation of Hers which is himself. Man, when seeking to be the master of himself, so seeks on all the planes, physical, mental and spiritual; nor can they be severed, for they are all related, being but differing aspects of the one all-pervading Consciousness. Who is the more divine, he who neglects and spurns the body or mind that he may attain some fancied spiritual superiority, or he who

rightly cherishes both as forms of the one Spirit which they clothe? **Realization is more speedily and truly attained by discerning Spirit in, and as, all being and its activities, than by fleeing from and casting these aside as being either unspiritual or illusory and impediments in the path.**¹ If not rightly conceived, they may be impediments and the cause of fall, otherwise they

¹ The first is the Tantrik method of applying Vedantic truth; the second, the ascetic or Māyāvādin method, with a greatness of its own, but perhaps in less conformity, with the needs of the mass of men.

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become instruments of attainments; and what others are there to hand? And so the Kularnava-Tantra says: "By what men fall, by that they rise." When acts are done in the right feeling and frame of mind (Bhava), those acts give enjoyments (Bhukti); and the repeated and prolonged Bhava produces at length that divine experience (Tattva-jñāna) which is liberation. When the Mother is seen in all things, She is at length realized as She is when beyond them all.

These general principles have their more frequent application in the life of the world before entrance on the path of Yoga proper. The Yoga here described, is, however, also an application of these same principles in so far as it is claimed that thereby both Bhukti and Mukti are attained. Ordinarily it is said that where there is Yoga there is no Bhoga (enjoyment), but **in Kaula teaching Yoga is Bhoga and Bhoga is Yoga, and the world itself becomes the seat of liberation ("Yogo bhogayate, moksayate sarhsarah").**¹

In Kuṇḍalinī -Yoga enjoyment (Bhoga), and powers (Siddhi) may be had at each of the centres to which the Central Power is brought and by continuance of the practice upward the enjoyment which is Liberation may be had .

By the lower processes of Hatha-Yoga it is sought to attain a perfect physical body which will also be a wholly fit instrument by which the mind may function. A perfect mind again approaches, and in Samadhi passes into, pure Consciousness itself. The Hatha-Yogi thus seeks a body which shall be as strong as steel, healthy, free from suffering and therefore long-lived. Master of the body, he is master of both life and death. His lustrous form enjoys the vitality of youth. He lives as long as he has the will to live and

¹ Yogo bhogayate sak-at duskrtam sukrtayate, Moksayate hi samsarah kauladhanne kulesvari, (Kularnava- Tantra)

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enjoy in the world of forms. His death is the "death at will," when **making the great and wonderfully expressive gesture of dissolution**¹ **he grandly departs.** But it may be said the Hatha-Yogis do get sick and die. In the first place, the full discipline is one of difficulty and risk, and can only be pursued under the guidance of a skilled Guru. As the Gorakṣa-Saṃhitā says, **unaided and unsuccessful practice may lead not only to disease, but death.** He who seeks to conquer the Lord of Death incurs the risk of failure of a more speedy conquest by Him. All who attempt this Yoga do not, of course, succeed, or meet with the same measure of success. Those who fail, not only incur the infirmities of ordinary men, but others brought on by practices which have been ill pursued, or for which they are not fit. Those, again, who do succeed, do so in varying degree. **One may prolong his life to the sacred age of 84, others to 100, others yet further.** In theory, at least, those who are perfected (Siddha) go from this plane when they will. All have not the same capacity or opportunity through want of will, bodily strength, or circumstance. All may not be willing or able to follow the strict rules necessary for success. Nor does modern life offer in general the opportunities for so complete a physical culture. All men may not desire such a life, or may think the attainment of it not worth the trouble involved. Some may wish to be rid of their body, and that as speedily as possible. **It is therefore said that it is easier to gain liberation than deathlessness. The former may be had by unselfishness, detachment from the world, moral and mental discipline.** But to conquer death is harder than this; for these qualities and acts will not alone avail. He who does so conquer holds life in the hollow of one hand, and if he be

¹ Samhara-mudra, the gesture which signifies dissolution, "Now I am about to die".

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a successful (Siddha) Yogi, liberation in the other. He has Enjoyment and Liberation. He is the Emperor who is master of the world and the possessor of the bliss which is beyond all worlds. **Therefore it is claimed by the Hatha-Yogi that every Sadhana is inferior to Hatha-Yoga.**

The Hatha-Yogi who rouses Kuṇḍalinī gains various occult powers (Siddhi) and enjoyment thereby. At every centre to which he leads Kuṇḍalinī he experiences a special form of bliss (Ananda) and gains special powers (Siddhi). If he has Vairagya or distaste for these he carries Her to the Śiva of his cerebral centre, and enjoys the Supreme Bliss, which in its nature is that of Liberation, and which, when established in permanence, is Liberation itself on the loosening of the spirit and body. She who "shines like a chain of lights" -a lightning-flash-in the centre of his body is the "Inner Woman" to whom reference was made when it was said, "What need have I of any outer woman? I have an Inner Woman within myself." The Vira ("heroic")¹ Sādhaka, knowing himself as the embodiment of Śiva (Sivoham), unites with woman as the embodiment of Śakti "on the physical plane"² The Divya ("divine") Sādhaka or Yogi unites within himself his own principles, female and male which are the "Heart of the Lord" (Hṛdayaṁ paramēśituh)³ or Śakti, and Her Lord Consciousness or Siva. It is their

1 See my "Śakti and Śakta".

2 The statement in the Tantras that this union is liberation (Mukti) is mere Stuti-that is, praise in the Indian fashion of the subject in hand, which goes beyond the actual fact. The European reader who takes such statements *au pied de la lettre* and ridicules them makes himself (to the knowing) ridiculous. What actually happens in such case is a fugitive bliss (or Vīra), which, like all bliss, emanates from the Great Bliss, but is a pale reflection of it which nowise, in itself, secures immunity from future rebirth. It is the bliss of this lower Sādhana, as the union of Kuṇḍalinī-Śakti with Śiva is that of the higher eṇḍ

3 As the Parāprāveśika beautifully calls Her. Yogiñhrdaya-Tantra says, "She is the heart, for from Her all things issue."

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union which is the mystic coition (Maithuna) of the Tantras.¹ There are two forms of Union (Sāmarasya)²-namely, the first, which is the gross (Sthūla), or the union of the physical embodiments of the Supreme Consciousness; and the second, which is the subtle (Sūkṣma), or the union of the quiescent and active principles in Consciousness itself. It is the latter which is Liberation.

Lastly, what in a philosophical sense is the nature of the process here described? Shortly stated, energy (Śakti) polarizes itself into two forms--namely, static or potential and dynamic as Prāṇa, the working forces of the body. Behind all activity there is a static background. The static centre in the human body is the central Serpent Power in the Mūlādhāra (root support). It is the power which is the static support (Ādhāra) of the whole body, and all its moving Prāṇik forces. This centre (Kendra) of power is a gross form of Cit or Consciousness--that is, in itself (Svarūpa) it is Consciousness and by appearance it is a power which, as the highest form of force, is a manifestation of it. Just as there is a distinction (though identity at base) between the supreme quiescent Consciousness and its active power (Śakti), so when Consciousness manifests as energy (Śakti) it possesses the twin aspects of potential and kinetic energy. In Advaita-Vedānta there can be no partition, in fact, of Reality. To the perfect eye of its Siddha the process of becoming is an ascription (Adhyāsa) to the ultimate Real.³ To the eye of the Sādhaka---that is, the aspirant for Siddhi

1 This, as the Yogiñ-Tantra says, is the coition (Maithuna) of those who are Yati (who have controlled their passions).

2 This term indicates the enjoyment which arises from the union of male and female, which may be either of bodies or of their inner principles.

3 To the eye of Siddhi, to the spirit who is Udāsīna (simple witness unmindful of the external world), becoming is Adhyāsa and nothing real (in the Indian sense of that term, as used by Śaṅkara), Creation (Sṛṣṭi) is Vivarta, or apparent and not real evolution (Pariñāma). Adhyāsa is attributing to something that which it does not really possess.

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(perfected accomplishment)-to the spirit which is still toiling through the lower planes and variously identifying itself with them, becoming is tending to appear, and appearance is real. The Sakta-Tantra is a rendering of Vedāntic truth from this practical point of view, and represents the world-process as a polarization in Consciousness itself. This polarity as it exists in, and as, the body, is destroyed by Yoga, which disturbs the equilibrium of bodily consciousness which is the result of the maintenance of these two poles. In the human body the potential pole of energy, which is the supreme power, is stirred to action, on which the moving forces (dynamic Śakti) supported by it are drawn thereto, and the whole dynamism¹ thus engendered moves upward to unite with the quiescent Consciousness in the highest Lotus.² This matter has been so well put by my friend and collaborator Professor Pramathanatha Mukhyopadhyaya that I cannot improve on his account.³ and therefore cite it in lieu of giving a further description of my own:

"When you say that Kuṇḍalī-Śakti is the primordial Śakti at rest, I am led to think of an analogy (and it may be more than an analogy) in modern science. Cosmic energy in its physical aspect may be considered either as static or as dynamic, the former being a condition of equilibrium, the latter a condition of motion or change of relative position.

1 The projecting power of consciousness withdraws its projections into the sensuous world, and the power of Consciousness remains as Power to Be.

1 Why here, it may be asked, seeing that Consciousness is all pervading? True; but there the Tamasik force of Māyā is at its lowest strength. Therefore Consciousness is reached there.

3 In a letter to me, in reply to one of mine answering some inquiries made by him as regards this Yoga. He wrote that my letter had suggested certain ideas "on a subject of supreme interest philosophically and practically in the life of a Hindu," which I reproduce in the text. The bracketed translations of the Sanskrit words are mine.

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Thus a material thing apparently at rest (there being no absolute rest except in pure Consciousness or Cit) should be regarded as energy or Śakti equilibrated, the various elements of it holding one another in check (or, as the mathematicians will say, the algebraic sum of the forces being zero). Of course, in any given case the equilibrium is relative rather than absolute. [The important thing to note is this polarization of Śakti into two forms--static and dynamic.](#)

"In the tissues of a living body, again, the operative energy (whatever the nature of that may be, whether we believe in a special 'vital force' or not) polarizes itself into two similar forms--anabolic and katabolic--one tending to change and the other to conserve the tissues, the actual condition of the tissues being simply the resultant of these two co-existent or concurrent activities.

"In the mind or experience also this polarization or polarity is patent to reflection. [In my own writings](#)¹ I have constantly urged this polarity between pure Cit and the stress which is involved in it: there is a stress or Śakti developing the mind through an infinity of forms and changes but all these forms and changes are known as involved in the pure and unbounded ether of awareness (Cidākāśa). This analysis therefore exhibits the primordial Śakti in the same two polar forms as before--static and dynamic and here the polarity is most fundamental and approaches absoluteness.

"Lastly, let us consider for one moment the atom of modern science. The chemical atom has ceased to be an atom (indivisible unit of matter). We have instead the electron theory. According to this, the so-called atom is a miniature universe very much like our own solar system.

1 "Approaches to Truth" and "The Patent Wonder," two valuable presentments in modern terms of the ancient Vedantic teaching.

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At the centre of this atomic system we have a charge of positive electricity round which a cloud of negative charges (called electrons) is supposed to revolve, just as myriads of planets and smaller bodies revolve round the sun. The positive and the negative charges hold each other in check, so that the atom is a condition of equilibrated energy, and does not therefore ordinarily break up, though it may possibly break up and set free its equilibrated store of energy, as probably it does in the emanations of radium. What do we 'notice here? The same polarity of Śakti into a static and a dynamic partner---viz., [the positive charge at rest at the centre, and the negative charges in motion round about the centre: a most suggestive analogy or illustration, perhaps, of the cosmic facts.](#) The illustration may be carried into other domains of science and philosophy, but I may as well forbear going into details. For the present we may, I think, draw this important conclusion:

["Śakti, as manifesting itself in the universe, divides itself into two polar aspects--static and dynamic--which implies that you cannot have it in a dynamic form without at the same time having it in a corresponding static form, much like the poles of a magnet. In any given sphere of activity of force we must have, according to this cosmic principle, a static background--Śakti at rest or 'coiled,' as the Tantras say.](#)

"Before I proceed, let me point out what I conceive to be the fundamental significance of our Tāntric and Purānic Kali. This figure or Mūrti is both real and symbolic, as indeed every Mūrti in the so-called Hindu mythology is. Now, the Divine Mother Kali is a symbol of the cosmic truth just explained. Sadasiva, on whose breast She dances, nude and dark, is the static background of pure Cit, white and inert (Śava-rūpa) because pure Cit is in itself Svaprakāśa (self-manifest) and Niṣkriya (actionless). At the same time,

apart from and beyond Consciousness there can be nothing--no power or Śakti--hence the Divine Mother stands on the bosom of the Divine Father. The Mother Herself is all activity and Guṇamayī (in Her aspect as Prakṛti composed of the Guṇas), Her nakedness means that though She encompasses all, there is nothing to encompass Herself; Her darkness means that She is inscrutable--Avān-manasa-gocarā (beyond the reach of thought and speech). Of course, this is no partition of reality into two (there lies the imperfection of the Sāṃkhya doctrine of Puruṣa and Prakṛti, which is otherwise all right), but merely polarization in our experience of an indivisible fact which is the primordial (Ādyā) Śakti itself. Thus Cit is also Śakti. Śiva is Śakti and Śakti is Siva, as the Tantras say. It is Guṇāśraya (support of Guṇas) as well as Guṇamaya (whose substance is Guṇas); Nirguṇa (attributeless) as well as Saguṇa (with attribute), 'as said in a well-known passage of the Candi.

" Your suggestive hint ¹ makes the nature of the Kuṇḍalinī-Śakti rather clear to me. You are quite right, perhaps, in saying that the cosmic Śakti is the Samaṣṭi (collectivity) in relation to which the Kuṇḍalinī in the bodies is only the Vyaṣṭi (individual): it is an illustration, a reproduction on a miniature scale, a microcosmic plan, of the whole. The law or principle of the whole--that of macrocosmic Śakti--should therefore be found in the Kuṇḍalinī. That law we have seen to be the law of polarization into static-dynamic or potential-kinetic aspects. In the living body, therefore, there must be such polarization. Now, the Kuṇḍalinī coiled three times and a half at the Mūlādhāra is the indispensable and unfailing static-background of the dynamic Śakti operative in the whole body, carrying on processes and working out changes. The body, therefore, may be compared to a magnet with two poles.

¹ That Kuṇḍalinī is the static Śakti.

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The Mūlādhāra is the static pole in relation to the rest of the body, which is dynamic; the working, the body necessarily presupposes and finds such a static support, hence perhaps ¹ the name Mūlādhāra, the fundamental support. In one sense, the static Śakti at the Mūlādhāra is necessarily co-existent with the creating and evolving Śakti of the body, because the dynamic aspect or pole can never be without its static counterpart. In another sense, it is the Śakti left over (you have yourself pointed this out, and the italics are yours) after the Prthivi--the last of the Bhūtas--has been created, a magazine of power to be drawn upon and utilized for further activity, if there should arise any need for such. Taking the two senses together (yours as well as mine), Śakti at the Mūlādhāra is both co-existent with every act of creation or manifestation and is the residual effect of such act--both cause and effect, in fact--an idea which, deeply looked into, shows no real contradiction. There is, in fact, what the physicist will describe as a cycle or circuit in action. Let us take the impregnated ovum--the earliest embryological stage of the living body. In it the Kuṇḍalinī-Śakti is already present in its two polar aspects: the ovum, which the mother-element represents, one pole (possibly the static), and the spermatozoon, which is the father-element, represents the other (possibly the dynamic). ² From their fusion proceed those processes which the biologist calls differentiation and integration; but in all this process of creation the cycle can be fairly easily traced. Shakti flows out of the germinal cell (fertilized ovum), seizes upon foreign matter, and assimilates it, and thereby grows in bulk; divides and sub-divides itself, and then again co-ordinates all its divided parts into one

¹ Certainly.

²The process of fertilization is dealt with in the Mātrkābheda-Tantra.

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it is like the emanations of radium which do not sensibly detract from the energy contained in it. This last, perhaps, is the closest physical parallel of the case that we are trying to understand. As a well-known passage in the Upaniṣad has it, 'The whole (Pūrṇa) is subtracted from the whole, and yet the whole remains.' I think our present case comes very near to this. The Kuṇḍalinī at the Mūlādhāra is the whole primordial Śakti in monad or germ or latency: that is why it is coiled. The Kuṇḍalinī that mounts up the Nādī is also the whole Śakti in a specially dynamic form--an **eject** (?) likeness of the Eternal Serpent. The result of the last fusion (there are successive fusions in the various centres also) in the Sahasrara is also the Whole, or Pūrṇa. This is how I look at it. In this conception the permanent static background is not really depleted, much less is it dispensed with.

"4. When again I say that the volume or intensity of the coiled power can be affected (though not its configuration and relative equilibrium), I do not mean to throw up the principle of conservation of energy in relation to the Kuṇḍalinī, which is the embodiment of all energy. It is merely the conversion of static (potential), energy into dynamic (kinetic) energy in part, the sum remaining constant. As we have to deal with infinities here, an exact physical rendering of this principle is not to be expected. The Yogi therefore simply 'awakens,' and never creates Sakti. By the way, the germ-cell which evolves the body does not, according to modern biology, cease to be a germ-cell in any stage of the complicated process. The original germ-cell splits up into two: one half gradually develops itself into the body of a plant or animal—this is the somatic cell; the other half remains encased within the body practically unchanged, and is transmitted in the process of reproduction to the offspring—that is, the germ-plasm. Now, this germ-plasm is unbroken

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through the whole line of propagation. This is Weismann's doctrine of 'continuity of the germ plasm,' which has been widely accepted, though it is but an hypothesis."

In a subsequent postscript the Professor wrote:

"1. Śakti being either static or dynamic, every dynamic form necessarily presupposes a static background. A purely dynamic activity (which is motion in its physical aspect) is impossible without a static support or ground (Ādhāra). Hence the philosophical doctrine of absolute motion or change, as taught by old Heraclitus and the Buddhists and by modern Bergson, is wrong; it is based neither upon correct logic nor upon clear intuition. The constitution of an atom reveals the static-dynamic polarization of Sakti; other and more complex forms of existence also do the same. In the living body this necessary static background is Mūlādhāra, where Śakti is Kuṇḍalinī coiled. All the functional activity of the body, starting from the development of the germ-cell, is correlated to, and sustained by the Śakti concentrated at, the Mūlādhāra. Cosmic creation, too, ending with the evolution of Pṛthivī-Tattva (it is, however, an unending process in a different sense, and there perhaps Henri Bergson, who claims that the creative impulse is ever original and resourceful, is right), also presupposes a cosmic static background (over and above Cidakāśa-ether of Consciousness), which is the Mahā- Kuṇḍali-Śakti in the Cinmaya-deha (body of Consciousness) of Parameśvara or Parameśvarī (the Supreme- Lord in male and female aspect). In the earliest stage of creation, when the world arises in Divine Consciousness, it requires, as the principle or pole of Tat (That), the correlate principle or pole of Aham (I); in the development of the former, the latter serves as the static background. In our own experiences, too, 'apperception' or consciousness of self is the sustaining background—a string, so to say, which holds together all the loose beads of our

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elements of feeling. The sustaining ground or Ādhāra, as the seat of static force, therefore is found, in one form or other, in every phase and stage of creative evolution. The absolute or ultimate form is, of course, Cit-Śakti (Consciousness as Power) itself, the unfailing Light of awareness about which our Gāyatrī (Mantra) says: 'Which sustains and impels all the activities of Buddhi.' This fact is symbolized by the Kālī-mūrti: not a mere symbol, however.

"2. My remarks about the rising or awakening of the Serpent Power at the Mūlādhāra have been, perhaps almost of the nature of a paradox. The coiled power, though awakened, uncoiled and rising, never really stirs from its place; only a sort of 'ethereal double' or 'eject' is unloosed and sent up through the system of centres. Now, in plain language, this ethereal double or eject means the dynamic equivalent of the static power concentrated at the Mūla, or root. Whenever by Prāṇāyāma of Bija-mantra, or any other suitable means, the Mūlādhāra becomes, like an electro-magnetic machine, over-saturated (though the Kuṇḍali-Śakti at the Mūla is infinite and exhaustless, yet the capacity of a given finite organism to contain it in a static form is limited, and therefore there may be over-saturation), a dynamic or operative equivalent of the static power is set up, possibly by a law similar to Nature's law of induction, by which the static power itself is not depleted or rendered other than static. [It is not that static energy at the Mūla wholly passes over into a dynamic form the coiled Kuṇḍalinī leaving the Mūla, thus making it a void; that cannot be, and, were it so, all dynamic operation in the body would cease directly for want of a background. The coiled power remains coiled or static, and yet something apparently passes out of the Mūla- viz., the dynamic equivalent. This paradox can perhaps be explained in two ways:](#)

["\(a\) One explanation was suggested in my main letter. The potential Kuṇḍali-Śakti becomes partly converted into](#)

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kinetic Sakti, and yet, since Sakti, even as given in the Mūla-centre, is an infinitude, it is not depleted: the potential store always remains unexhausted. I referred to a passage in the Upaniṣad about Pūrṇa. In this case the dynamic equivalent is a partial conversion of one mode of energy into another. In Laya-Yoga (here described) it is ordinarily so. When, however the infinite potential becomes an infinite kinetic-when, that is to say, the coiled power of the Mūla becomes absolutely uncoiled-we have necessarily the dissolution of the three bodies (Sthīlūla, Liṅga, and Kāraṇa--gross, subtle, causal), and consequently Videha-mukti (bodiless liberation), because the static background in relation to a particular form of existence has now wholly given way, according to our hypothesis. But Mahā-Kuṇḍalī remains; hence individual Mukti (liberation) need not mean dissolution of Samsara (transmigrating worlds) itself. Commonly, however, as the Tantra says, 'Pītvā 'Pītvā punah pītvā,' etc.!

" (b) The other explanation is suggested by the law of induction. Take an electro-magnetic machine; ² if a suitable substance be placed near it, it will induce in it an equivalent and opposite kind of electro-magnetism ² without losing its own stock of energy. In conduction, energy flows over into another thing, so that the source loses and the other thing gains what it has lost, and its gain is similar in kind to the loss. Not so induction. There the source does not lose, and the induced energy is equivalent and opposite in kind to the inducing energy. Thus a positive charge will induce an equivalent negative charge in a neighbouring object. Now, shall we suppose that the Mulādhāra, when it becomes

1 "Having drunk, having drunk, having again drunk," a passage in the Kularnava-Tantra signifying not actual drinking (as some suppose), but repeated raising of Kundalini.

2 We may say " Take a magnet" and " magnetism ".

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over-saturated, induces in the neighbouring centre (say, Svādhiṣṭhāna) a dynamic (not static) equivalent? 1 Is this what the rise of the Serpent Power really means? The explanation, I am tempted to think, is not perhaps altogether fantastic."

In reply to this highly interesting and illustrative account of my friend, I wrote suggesting some difficulties in the way of the acceptance of his statement that Kuṇḍalīnī-Śakti did not, in fact, Herself uncoil and ascend, but projected upwards an emanation in the likeness of Her own self. The difficulty I felt was this: In the first place, the Yoga books, to which full credence must be given in this matter, unequivocally affirm that Kuṇḍalīnī Herself does, in fact, ascend. This is borne out by some inquiries made of a Tantrik Pandit very familiar with this Śāstra ² after the receipt of the letter quoted. As the body of the Yogi still lives, though in an inert corpse-like condition, when consciousness of it is lost, I asked him how the body was sustained when Kuṇḍalīnī left Her central abode. His answer was that it was maintained by the nectar which flows from the union of Siva and Śakti in the Sahasrāra, This nectar is an ejection of power generated by their union. If Kuṇḍalīnī does not ascend, but a mere emanative spark of Her, how (he further asked) is it that the body becomes cold and corpse-like? Would this follow if the power still remained at its centre, and merely sent forth a dynamic equivalent of itself? There were further difficulties in the theory put forward by my friend, though it may be that there are also difficulties in the acceptance of the statement that the Mulādhāra is entirely depleted of the great power. I suggested that Kuṇḍalī was the static centre of the whole body as a

1 Here is the seat of the first moving, or Paṣyantī Śabda.

2 Though not practising himself, his brother, from whom he had learnt, was an adept in the Yoga. His statements I have always found of peculiar value. It must, however, be remembered that, however learned or practised a Pandit or Yogi may be, it is possible for him to be ignorant of the scientific implications of his doctrine and practice.

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complete conscious organism, and that each of the parts of the body and their constituent cells must have their own static centres, which would uphold such parts and cells; and that the life of the body, as a collection of material particles (from which the general organic consciousness as a whole was withdrawn), was sustained by the nectar which flowed from Kuṇḍalīnī-Śakti when in union with Siva in the Sahasrāra. In reply, Professor P. Mukhyopadhyaya dealt with the matter .as follows:

"According to my presentation of the case, something viz., a dynamic equivalent or ' operative double '-is certainly sent forth from the Mulādhāra, but this basic centre or seat is not depleted or rendered void of static energy in consequence of that operation. The Mūla (root), as the seat of static or coiled power, can never be dispensed with. It is the sine qua

non of all functions of the triple body (gross, subtle, causal). It is, so to say, the buffer or base against which any activity of the Jīva (embodied consciousness) must react or recoil, like a naval or any other kind of heavy gun against its base or emplacement. Thus while the dynamic or uncoiled Śakti ascends the axis, the static or coiled Śakti retains its place at the Mūla, and remains as the very possibility of the dynamic upheaval. The ascending power is simply the dynamic counterpart of the static ground. To say that Kuṇḍālīnī leaves its place and ascends is only to say that it ceases to be Kuṇḍālī and becomes dynamic. The ascending power is therefore uncoiled or non-Kuṇḍālīnī power; it is the dynamic expression of the Kuṇḍālīnī power. So far all can agree. But the question is: Is the Mūla depleted or deprived of all power (especially coiled power) when that dynamical expression leaves it and ascends the axis? Is the dynamic expression wholly at the expense of the static ground? Should the latter cease in order that the former may commence?

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"Here, I think, I must answer in the negative. It is a case of Power leaving as well as remaining-leaving as dynamic and remaining as static; it is the case of the Kuṇḍālī being uncoiled in one aspect or pole and remaining still coiled in another aspect or pole. A paradox, perhaps, but, like most paradoxes, it is likely to be true.

"Is scriptural authority, which, by-the-by, I hold in utmost reverence, really challenged by this interpretation? The nature of the dynamic equivalent and its relation to the static background have been indicated in the previous two communications, and I need not dilate on them. I have claimed throughout that the Mulādhāra, as the seat of static (i.e., coiled) power, can never be rendered a vacuum in relation to such power except in the circumstances of Videha-mukti (bodiless liberation), when the triple body (gross, subtle, causal), must dissolve. I think, also, that the point of view which you have taken can be reconciled with this interpretation of the matter. The Kuṇḍālīnī Śakti is the static aspect of the life of the whole organized body, as you say rightly. The relation between the lives of the individual cells and that of the whole organism is not clearly understood in science. Is the common life a merely mechanical resultant of the lives of the individual cells, or are the lives of the individual cells only detailed manifestations of the common life? In other words, is the common life cause and the cell-lives effects or vice-versa? Science is not yet settled on this point. As a subscriber to the Śakti-vāda (doctrine of Śakti) I am inclined, however, to give primacy to the common life; in the germ-cell itself the common life is given in substance, and the whole development of the Jīva-deha (Jīva body) is only the detailed carrying out in particulars of what has been already given in substance, according to the principle of Adrṣṭa (Karma). Nevertheless, I am quite willing to concede

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to the individual cells lives of semi-independence. 'Semi: because they require to be sustained to a considerable degree by the life of the whole. Benefit or injury to the life of the whole reacts on the condition of the cells; the death of the whole life is followed by the death of the cells, and so on.

"Now, in every cell there is, of course, static-dynamic polarity; in the whole organism, also, there is such polarity or correlation. In the whole organism the static pole or correlate is the coiled power at the Mulādhāra, and the dynamic correlate is the operative power (the five Prāṇas--viz., Prāṇa, Apāna, Samāna, Udāna, and Vyāna), which actually carries on the various functions of the body. Ordinarily, therefore, this dynamic power is distributed over the whole body, vitalizing not merely the larger tissues, but the microscopic cells. Now, the devitalization (as you say) of the body in Kuṇḍālīnī -Yoga or Śaṭ-cakra-bheda is due, I venture to think, not to the depletion or privation of the static power at the Mulādhāra, but to the concentration or convergence of the, dynamic power ordinarily diffused over the whole body, so that the dynamic equivalent which is set up against the static background or Kuṇḍālīnī-Śakti is only the diffused fivefold Prana gathered home-withdrawn from the other tissues of the body-and concentrated in a line along the axis. Thus ordinarily the dynamic equivalent is the Prana diffused over all the tissues; in Yoga it is converged along the axis, the static equivalent or Kundalini-Śakti enduring in both cases. Thus also the polarity or correlation is maintained: in the former case between Śakti at Mulādhāra and the diffused Prāṇa; in the latter case between Śakti at Mūla and the converged Prāṇa along the axis. This will perhaps adequately explain coldness, increased inertia, insensibility, etc., of the rest of the body in Kuṇḍālīnī-Yoga of which you write. Commonly in Yoga this withdrawal and convergence of Prāṇa

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is incomplete; the residual Prana, together with the lives of the cells, keeps the body alive, though inert or corpse-like. In the case of complete withdrawal and focussing, the cells will die and the body disintegrate.

"On the other hand if the coiled power were simply and wholly uncoiled (i.e., dynamized) in Kuṇḍālinī-Yoga, then there should be an excess rather than a defect of vitality all over the body; nothing would be subtracted from the already available dynamic energy of the body, but something would be added to it on account of the static power at the Mūla being rendered kinetic, and going up the axis and influencing neighbouring tissues.

"Hence I should venture to conclude that the static power at the base of the axis, without itself being depleted or rendered other than static" induces or produces a dynamic equivalent which is the diffused Prana of the body gathered and converged along the axis. "The states in the process may thus be summarily indicated:

"1. To begin with, there is coiled power at the base of the axis and its necessary correlate, the dynamic Prana, diffused all over the body in the five forms.

"2. In Kuṇḍālinī -Yoga some part of the already available dynamic Prāṇa is made to act at the base of the axis in a suitable manner, by which means the base-or particularly the four-petalled Padma (lotus) which represents this centre--becomes over-saturated, and reacts on the whole diffused dynamic power (or Prana) of the body by withdrawing it from the tissues and converging it along the line of the axis. In this way the diffused dynamic equivalent becomes the converged dynamic equivalent along the axis. This is what the rising of the serpent perhaps means.

"(a) In thus reacting, the coiled power has not lost its general equilibrium or static condition.

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" (b) The modus operandi of this reaction is difficult to indicate, but it is probably (as suggested in my previous communications) either (i) a partial conversion of the infinite coiled power into the sort of influence that can thus gather the diffused Prana, and converge it in its own resultant line along the axis, or (ii) an inductive action, analogous to electromagnetic action, by which the Prāṇas are collected and converged. In this latter case there is no need for conversion of the static energy .. We shall have perhaps to choose between, or rather co-ordinate, these two explanations in understanding the modus operandi. In mathematical language, the diffused Prana is a scalar quantity (having magnitude, but no direction), while the converged Prāṇa is a vector quantity (having both magnitude and definite direction).

"Suppose, lastly, we are witnessing with a Divya-cakṣus (inner eye) the progress of Kuṇḍālinī-Yoga. There something like condensed lightning (Taḍit) is rising from the Mulādhāra, and gathering momentum in going up from Cakra to Cakra, till the consummation is reached at the Paramaśivasthāna) (abode of the Supreme Siva). But look back, and behold the Kula-Kuṇḍālinī is also there at the Mūla coiled three times and a half round the Svayambhū-Liṅga. She has left and yet remained or stayed, and is again coming back to Herself. Is not this vision supported by scriptural authority and the experience of the Yogi? "

Putting aside detail, the main principle appears to be that, when "wakened," Kuṇḍālinī -Śakti either Herself (or as my friend suggests in Her eject) ceases to be a static power which sustains the world-consciousness, the content of which is held only so long as She" sleeps," and, when once set in movement, is drawn to that other static centre in the thousand-petalled lotus (Sahasrāra), which is Herself in union with the Siva-consciousness or the consciousness of ecstasy beyond the world of forms. **When Kuṇḍālinī**

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"sleeps" man is awake to this world. When She" awakes , he sleeps-that is, loses all consciousness of the world and enters his causal body. In Yoga he passes beyond to formless Consciousness.

I have only to add, without further discussion of the point, that **practitioners of this Yoga claim that it is higher than any other¹** - and that the Samādhi (ecstasy) attained thereby is more perfect. The reason which they allege is this: **In Dhyāna-Yoga ecstasy takes place through detachment from the world and mental concentration, leading to vacuity of mental operation (Vṛtti), or the uprising of pure Consciousness unhindered by the limitations of the mind.²** The degree to which this unveiling of consciousness is effected depends upon the meditative powers (Jñāna-Sakti) of the Sadhaka and the extent of his detachment from the world. **On the other hand Kuṇḍālinī, who is all Saktis, and who is therefore Jñāna - Śakti itself, produces, when awakened by the Yogi, full Jñāna for him. Secondly, in the Samādhi of Dhyāna-Yoga there is no rousing and union of Kuṇḍālinī-Sakti, with the accompanying bliss and acquisition of special powers (Siddhi).** Further, in Kuṇḍālinī-Yoga there is not merely a Samādhi through meditation, but through the central power of the jīva, a power which carries with it the forces of both body and mind. The union in that sense is claimed to be more complete

than that enacted through mental methods only. Though in both cases bodily consciousness is lost, in Kundalini-Yoga not only the mind, but the body in so far as it is represented by its central power (or, maybe, its

1 I do not say either that this is admitted or that it is a fact. Only he who has had all Yoga experiences can say. I merely here state the facts.

2 What, I believe, the Christian Scientist calls the " mortal mind".

In Indian doctrine, mind is a temporal and limited manifestation of the unlimited eternal Consciousness. As the states are different, two terms are better than one.

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ject), is actually united with Siva. This union produces an enjoyment (Bhukti) which the Dhyāna-Yogi does not possess. Whilst both the Divya-Yogi and the Vīra-Sādhaka have enjoyment (Bhukti), that of the former is infinitely more intense, being an experience of Bliss itself. The enjoyment of the Vīra-Sādhaka is but a reflection of it on the physical plane, a welling up of the true bliss through the deadening coverings and trammels of matter. Again, whilst it is said that both have liberation (Mukti), this word is used in Vīra Sādhana in a figurative sense only, indicating a bliss which is, the nearest approach on the physical plane to that of Mukti, and a Bhava or feeling of momentary union of Śiva and Śakti which ripens in the higher Yoga-Sādhana into the literal Liberation of the Yogi. He, in its fullest and literal sense, has both Enjoyment (Bhukti) and Liberation (Mukti). Hence its claim to be the Emperor of all Yogas.

However this may be, I leave at this point the subject, with the hope that others will continue the inquiry I have here initiated. It, and other matters in the Tantra Sastra, seem to me (whatever be their inherent value) worthy of an investigation. which they have not yet received.

A.A.

Contents of table and excerpts are from The Garland of Letters by Sir John Woodroffe

Unmanifested or indistinct sound	Manifested Sound		
Avyakta = Unmanifest or indistinct	Īśvara	Hiranyagarbha Sound	Vīrat
Parā Vāk or Paraśabda (Bindu) Sabdabrahman. Causal Īśvara. Exists in consciousness, mind and soul.	Paśyantī Vāk. Īkṣaṇa = creative thought and action by Bindu. Icchā, Vāmā, Paśyantī. Exists in the mind.	Madhyama Vāk. Subtle Form. Viśesa Spanda = Special motion. Jñāna, Jyeṣṭhā, Madhyamā. Associated with Buddhi.	Vaikharī Vāk. Virat Śabda = defined movement (Spaṣtatara Spanda). Kriyā, Raudrī, Vaikharī.
Undifferentiated Sound	Visual Sound	Middle Sound	Spoken Speech
Body of Īśvara	Body of Jīva	Body of Jīva	Body of Jīva
Mūlādhāra cakra	Svādhiṣṭhāna	Anāhata	Vaikharī

- 1) Vāk or Devī Sarasvatī, another synonym for Śabda. Unconditioned Brahman is above Avyakta.
- 2) The Supreme Speech (Parā-vāk) is without idea or language before it develops further: Paśyantī, Madhyama and Vaikharī.
- 3) Paśyantī "She who sees," Īksana. Vāmā is so called because this Śakti vomits forth the universe (Vamamāt Vāmā).
- 4) Jyeṣṭhā which is in the form of a straight line (Rjurekhā) attaining the state of Mātrkā (*Mātrkātvam upapannā*) is Madhyama vāk.
- 5) Raudrī is Kriyā in triangular or pyramidal (Śṛṅ gātaka), that is, three-dimensional form, and is the manifested VaikharīŚabdha.

6) the order would appear to be (a) Icchā Rajas Vāmā Brahmā Paśyantī-Śabda; (b) Jñāna Sattva Jyeṣṭhā Viṣṇu Madhyamā- Śabda; (c) Kriyā Tamas Raudrī Rudra Vaikharī Śabda.

7) Paśyantī and the others only exist in the created body. Para-śabda is unmanifested Caitanya (consciousness, intellect, mind, soul).

8) Parā is Śabda as Para-bindu and is motionless (Niṣ- panda). This, as already explained, becomes threefold and the threefold aspects from the Śabda standpoint are Paśyanti, Madhyamā, Vaikharī. Each of these are manifested forms of the Unmanifested Para-bindu or Śabdabrahman.

9) Parā is in the Mūlādhāra cakra, Paśyanti in Svādhiṣṭhāna (and upwards), Madhyama in Anāhata (and upwards), and Vaikharī in the throat.

10) As Sabdabrahman Mother Kuṇḍalī goes up from the Mūlādhāra Cakra (Paravāk), She becomes Paśyanti in Svādhiṣṭhāna, Madhyama in Anāhata and Vaikharī in the throat (in Viśuddha Cakra) as the Mother of all sounds.

11) Vaikharī: Bhāskararāya (Lalitā v. 81) derives it from Vi = very; Khara = hard. According to the Saubhāgya-Sudhodaya, Vai = certainly; Kha = cavity (of the ear): Ra = to go or enter. But according to the Yogaśāstras the Devī who is in the form of Vaikharī (*Vaikharīrūpā*) is so called because She was produced by the Prāṇa called Vikhara. This is Virāt-śabda, that is, the manifested letters which singly, or in combination, make certain sounds which are called Mantras. Strictly speaking all uttered sounds are Mantras, all uttered speech having a common origin or development: but in the more usual sense, Mantra means those letters or combination of letters which are used in Upāsana and Mantra-Yoga and are the Mantras of the Devatās of Śāstrīk worship.

12) The Triads and the fourth state.

Just as the body is causal, subtle, gross, and as there are three cosmic and individual states, dreamless sleep¹, Dreaming², waking³; Prājña¹, Taijasa², Viśva³; Īśvara¹, Hiraṇyagarbha², Vaiśvānasa or Virāt³; and a fourth transcendent state or Turīya; so there are three states (Bhāva) of sound Paśyantī¹, Madhyamā², Vaikharī³ developed from a fourth supreme and undifferentiated state (Parā). This last and Paśyantī represent the causal aspect of Śabda, for Paśyantī is the actual moving aspect of the unmoving Parā. Madhyama is Hiraṇyagarbhaśabda. This Sūksma-śabda and its corresponding Artha (object) belong to the subtle body (Liṅga-Śarīra). In creation the Cosmic Mind first develops Paśyanti-śabda and Artha (object), and then projects this subtle Artha into the world of sensuous experience and names it in spoken speech developed in the throat and issuing from the mouth. Vaikharī is Virāt-śabda (manifest sound) belonging, as well as the physical objects it denotes, to the gross body (Sthūla Śarīrā). This last Gross Śabda is language, that is, sentences (Vākya), words (Pada) and letters (Varṇa) which are the expressions of ideas and Mantra. Paśyanti is characterised by non-particular general movement (Sāmānyaspanda), the first undefined push of the Vāyu towards manifestation; Madhyama is specific movement (Viśeṣa-spanda), the Vāyu commencing to differentiate; and Vaikharī.

13) When the time for creation comes She uncoils Herself and creates the whole universe in the form of the Letters and the objects which they denote. Having so created it, She again rests as Kuṇḍalī in the root centre of the body (Mūlādhāra) of all living creatures from which She issues as Paśyantī, Madhyamā, and Vaikharī Śabda.

14) when Śakti first “sees” (that is, ideates), She is Paramā-Kalā in the Mother form (Aṃ bikārūpa = Mother Form) which is both supreme Peace (= Paramā-Śāntā) and Supreme Speech (Parā-vāk). She

sees the manifested Śabda from Paśyantī to Vaikharī. The Paśyantī state is that in which Will (Icchā-Śakti) is about to display the universe then in seed (Bīja) form. This is the Śakti -Vāmā. Madhyamā-Vāk which is knowledge (Jñāna) is Jyeṣṭhā. Here there is the first assumption

of form as the Māṭṛkā (*Māṭṛkātvam -āpanna* = assumption), for here is particular motion (Viśeṣa-spanda). The Vaikharī state is that of Kriyā-Śakti (action) whose form is that of the gross universe. As the former Śakti produces the subtle letters or Māṭṛkā which are the Vāsanā, so the latter is the Śakti of the gross letters (Varṇa) of words and their objects. These letters form the Garland of the Mother (Varṇamālā), issuing from Her as Kuṇḍalī and absorbed by Her in the Yoga, which bears Her name.

15) As the Yoga-kuṇḍalī-Upaniṣad says: “That Vāk (Power of speech or Logos) which sprouts in Parā, gives forth leaves in Paśyantī, buds in Madhyamā, and blossoms in Vaikharī.

16) This manifested speech varies in men, for their individual and racial characteristics and the conditions, such as country and climate in which they live differ. There is a tradition that there was once a universal speech before the building of the Tower of Babel, signifying the confusion

of tongues. Of these letters and names and their meaning or objects, that is concepts and concepts objectified the whole Universe is composed. When Kālī withdraws the world, that is the names and forms which the Letters signify, the dualism in consciousness, which is creation, vanishes. There is neither “I” (Ahaṃ) nor “This” (Idaṃ) but the one non-dual Perfect Experience which Kālī in Her own true nature (Svarūpa) is. In this way Her Garland is understood.

“Surely” I hear it said “not by all. Does every Hindu worshipper think such profundities when he sees the figure of Mother Kālī?” Of course not, no more than, (say) an ordinary peasant knows of, or can understand, the subtleties of either the Catholic mystics or Doctors of

theology. When, however, the Western undertakes to depict and explain Indian symbolism, he should, in the interest both of knowledge and fairness, understand what it means both to the high as well as to the humble worshipper. Salutation is thus made to Her from whom the mind and its thoughts proceed and the language (Vāk) in which they are expressed. Vāk is Prakāśa, the illuminating consciousness, and Artha is Vimarśa its object. Vāk is in the form of Varṇa (letters), Pada (syllables) Mantra. Artha is Kalā, Tattva, and Bhuvana the other so called Adhvās. (See Ch. XXVII). Out of Vāk and Artha the whole world, consisting of six Adhāvas (Ṣadadhvātmaka) originated. Round the neck of Kālī the Letters (Varṇa) which make the syllables (Pada) and Mantra are hung. In Her they are dissolved in the fiery ending of the worlds.

17) “She (Kuṇḍalinī) being in the heart, throat and palate and going through the passages of the head and nose and teeth and coming out from the base of the tongue and the lips becomes audible Vaikharī—the Kuṇḍalinī who has invested Herself with the Varṇas and is the Mother of all varieties of Śabda.” Śakti, Dhvani, Nāda and the rest are described as various aspects of Cit due to its varied association with the Guṇas—Sattva, Rajas and Tamas. Thus Śakti is defined as the Sattva-predominant (Sāttvika) condition of Cit; Dhvani as the Rājasik-Sāttvik condition (Rajo’nuviddha Sāttvika) of Cit, that is, a Sāttvik condition in which there is also a trace of Rajas; and Nāda a state of Causal Śabda, in which there is a trace of Tamae (Tamo’nuviddha). These are called Paramākāśāvasthā. Akśarāvasthā, Avyaktāvasthā. Whether then we have to deal with Dhvani in the sense of a form of causal Śabda or as a gross manifestation of Śabda depends upon the context.

18) The Jīva who inbreathes and outbreathes utters a great Mantra. This is the Ajapā-Mantra or Haṃ sah, called “Ajapā,” because it repeats itself naturally without any effort on the part of the Jīva. It is the heaving of the Dhvani which causes alternate inspiration and expiration. Śakti it is who is the Cause of the sweet, indistinct and murmuring Dhvani (See Ch. XXIV) which sounds like the humming of black bees. This sound is Parā, and then Paśyantī, which becomes subtle as Madhyama and gross as Vaikharī. Kuṇḍalinī, who is Varṇamayī and Dhvanimayī, is the manifestation in bodies of the Paramātmā.

19) the **Yogakuṇḍali Upaniṣad**³ says: "That Vāk (power of speech) which sprouts in Parā gives forth leaves in Paśyantī, buds forth in Madhyamā, and blossoms in Vaikharī.

DESCRIPTION OF THE SIX CENTRES

ṢAṬ-CAKRA-NIRŪPAṆA

PRELIMINARY VERSE

*Atha tantrānusāreṇa Ṣaṭ Cakradī kramodvataḥ
Ucyate paramānanda-nirvāha-prathamāṅkuraḥ*

Author: Purnananda-Svami (1526 CE)

Commentary: Kalicarana in Sanskrit

English Translation: Sir John Woodroffe

Source: the Serpent Power

Flowcharts, illustrations, Commentary: **Veeraswamy Krishnaraj**

Sat-Chakra-Nirupana

Six-Chakra Investigation

Description of and Investigation into the Six Bodily Centers

By Tantrik Purnananda-Svami (1526 CE)

Sat-Chakra Nirupana is the Premier Composition on Kundalini Chakras.

The Commentary was by Kalicarana in Sanskrit.

This article is about Kundalini Chakras as described by Swami Purnananda.

Pūrnānanda a Brahmana of Kasyappa Gotra wrote Sat-Chakra-Nirupana (1526 CE, SAka year 1448) and achieved Siddhi in VasisthAsrama, about seven miles from Gauhati, Assam, India. He wrote many other Tantrik works. This work is part of Sri-Tattva-Cintamani.

English translation by Woodroffe (*Serpent Power*) is full in some verses; short, condensed in some verses; and modified in other verses. Some verses have extensive commentaries and illustrations by me. This includes my comments, additions, flowcharts, drawings, montages....

Translation of some Sanskrit words and phrases follows the Monier Williams dictionary and may differ from that of Woodroffe. For your convenience, segments of the verses and their translation are color-coded for easier identification by sight.

Preliminary verse:

-

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Six-Chakra Investigation

Description of and Investigation into the Six Bodily Centers

By Tantrik Purnananda-Svami (1526 CE)

Sat-Chakra Nirupana is the Premier Composition on Kundalini Chakras.

The Commentary was by Kalicarana in Sanskrit.

This article is about Kundalini Chakras as described by Swami Purnananda.

Go to [Kundalini Power](#) for more details on Kundalini Yoga.

Pūrnānanda a Brahmana of Kasyappa Gotra wrote Sat-Chakra-Nirupana (1526 CE, SAka year 1448) and achieved Siddhi in VasisthAsrama, about seven miles from Gauhati, Assam, India. He wrote many other Tantrik works. This work is part of Sri-Tattva-Cintamani.

English translation by Woodroffe (*Serpent Power*) is full in some verses; short, condensed in some verses; and modified in other verses. Some verses have extensive commentaries and illustrations by me. This includes my comments, additions, flowcharts, drawings, montages....

Translation of some Sanskrit words and phrases follows the Monier Williams dictionary and may differ from that of Woodroffe. For your convenience, segments of the verses and their translation are color-coded for easier identification by sight.

Preliminary verse:

DESCRIPTION OF THE SIX CENTRES

ṢAṬ-CAKRA-NIRŪPAṆA

PRELIMINARY VERSE

*Atha tantrānusāreṇa Ṣaṭ Cakradi kramodvataḥ
Ucyate paramānanda-nirvāha-prathamāṅkurah*

Atha tantrānusāreṇa ṣaṭ chakradi kramodvataḥ
Ucyate paramānanda-nirvāha-prathamāṅkurah

Now I speak of (the first step) sprouting shoot of the Yoga plant of complete realization of the Brahman, which is to be achieved, according to the Tantras, by means of the six Chakras and so forth in their proper order.

Ucyate ParamAnanda = Says Paramananda. Atha = Now. tantrAnusArena = following the Tantras

PrathamAnkurah = First step. nirvAha- = Complete realization Sat Cakradi Kramodvataḥ = Achieved by means of the six Chakras and other things.

The six Chakras are Muladhara, Svadhisthana, Manipura, Anahata, Vissuddha and Ajna. The accomplished Kundalini Yogi only can explain the principles of Kundalini Yoga. Neither the best of the wise nor the most advanced in age can explain them without the mercy of the Guru. It is full of the greatness of **śa, ṣa, Ha** (श ष ह the last three letters of the Sanskrit alphabet). **ṣa, Sa, Ha** point to Brahma, Vishnu, and Siva.

^b **Ṣa, Sa, Ha. Ṣa=Final Liberation, Sa=Knowledge. Ha=Supreme Spirit; also Brahmā, Viṣṇu and Śiva, respectively.**

ParamAnanda is Supreme Bliss and Nityam, Vijananam and Anandam (Eternal, Knowledge, Bliss). Other things refer to Nadis, Lingas, the five elements, Siva Sakti.... presentation: Veeraswamy Krishnaraj

Verse 1

*Merorbāhyapradeśe śaśi mihirasire savyadakṣe niṣaṇṇe
Madhye nādi suṣumṇātritaya-guṇamayi Candrasūryagnirūpā.
Dhattūra-smera-puṣpagrathita-tamavapuḥ kandamadyacchirahstā
Vajrākhyā meḍhradeśā cchirasi parigatā madyameṣṣyā jvalanti.*

Merorbāhyapradeśe śaśi mihirasire savyadakṣe niṣaṇṇe
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Vajrākhyā meḍhradeśā cchirasi parigatā madyameṣṣyā jvalanti

In the space outside the Meru, placed on the left and the right, are the two Siras, Sasi and Mihira. The Nadi Susumna, whose substance is the threefold Gunas, is in the middle. She is the form of Moon, Sun, and Fire; Her body, a string of blooming Dhatura flowers, extends to the middle of the Kanda to the Head, and the Vajra inside Her extends, shining, from the Medhra to the Head.

Commentary: Here is the mention of Nadis and Chakras, the knowledge of which is necessary for Kundalini Yoga. Meru is literally a mountain, the central pole of the world; likewise Meru is the vertebral column of the human body. Siras and Sasi are the Moon and the Sun, Ida and Pingala Nadis of the left and right side. Gunas refers to the qualities of the central Susumna Nadi as Sattva, Rajas and Tamas. www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm

bāhyapradeśe = in the space outside. **śaśi-mihira-sire** = Moon and Sun Nadis = Ida and Pingala nadis. Meru = Meru mountain = spinal column from the Muladhara Chakra to the neck. **savyadakṣe niṣaṇṇe** = placed on the left and right. **Madhye-nādi-suṣumṇā** = the central Nadi or canal = susumna Nadi. Remember these Nadis are subtle and not anatomical. Susumna Nadi extends from Muladhara to Brahma Randhara-the anterior fontanel area. **tritaya-guṇamayi** = whose substance is the three Gunas or modes: Sattva Rajas and Tamas. There is a central Nadi which has three components, a tube within a tube, three tubes in all: Citrini Nadi is Sattva; Vajra Nadi is Rajas; Susumna Nadi is Tamas. Serpent Power: Page 150 lists Susumna Nadi, Vajrini Nadi, Citrini Nadi and the central Brahma Nadi or canal. **candrasūryagnirūpā** = Moon-Sun-Fire form. Citrini Nadi is pale and of the form of Moon. Vajrini is of the form of Sun. Susumna is fiery red like Fire. **kandamadyacchirahstā** = Kanda-MadhyAt-SirahsthA = from the middle of the Kanda to the head. Kanda means bulbous root, present in the Uro-genital Triangle in man, the point being two fingers above the anus and two fingers below the root of the phallus (medhra). 72K Nadis emerge from the Kanda, of which only three are the most important: Ida, Pingala, and Susumna. Susumna goes to the neck, emerges from the spine, goes to the forehead, passes between the eyebrows united with Kundali, goes near the Brahma Randhra and ends near the 12-petalled lotus. Susumna clings on to the stalk of Sankhini as it goes up the spinal cord. Sankhini is a Nadi that starts at Kanda, reaches the throat, divides into two branches, one branch going to the left ear and the other goes to the crown. **madyameṣṣyā** = Vajrah inside her = Inside Susumna Nadi. presentation: Veeraswamy Krishnaraj

*Tanmadhye citriṇī sā praṇavavilāsītā yoginām yogagamyā
lūtātantūpameyā sakalasarasijān merumadhyāntarasthān.
Bhittva dedipyate tad-grathana-racanayā śuddha-bodha-svarūpā
tanamadhye brahmanādī harakukha-kuharadādi-devāntarātmā.*

Verse 2

Tanmadhye citriṇī sā praṇavavilāsītā yoginām yogagamyā

Lūtātantūpameyā sakalasarasijān merumadhyāntarasthān

Bhittva dedipyate tad-grathana-racanayā śuddha-bodha-svarūpā

Tanamadhye brahmanādī harakukha-kuharadādi-devāntarātmā.

Inside her is Citrini, who is lustrous with the lustre of the Pranava and attainable in Yoga by Yogis. She (Citrini) is subtle as a spider's thread, and pierces all the Lotuses which are placed within the backbone, and is pure intelligence. She (Citrini) is beautiful by reason of these (Lotuses) which are strung on her. Inside her (Citrini) is the Brahmanadi, which extends from the orifice of the month of Hara to the place beyond, where Adi-deva is.

Tanmadhye = Inside Her (Vajra). **praṇavavilāsītā** = lustrous within the luster of Pranava (om). She absorbs the luminosity from Pranava in Ajna Chakra as she passes through it. **Lūtātantūpameyā** = like a spider's thread. She is fine like a spider's thread. **sakalasarasijān merumadhyāntarasthān Bhittva dedipyate** = She pierces all the lotuses. **Tanamadhye** = inside Her. Within Citrini is Brahma Nadi, through which Kundalini goes from Muladhara to Parama Siva. Kundalini is of the form of Sabda Brahman. **harakukha-kuhara** = The orifice of mouth of Hara. It is the orifice at the top of the Svayambhu Linga in Muladhara. Adi Deva is the Supreme Bindu in the pericarp of the 1000-petalled lotus.

Susumna = Su + Sumna = Excellent + musical hymn, happiness or joy = perfect harmony. All these important Nadis are called Susumna. Essentially Susumna consists of the substance of the spinal cord with the three Nadis inside it, placed one tube inside the other. There is the **central Nadi (Brahma Nadi)**, **middle Nadi is Chitra Nadi (AKA Citrini)** and the **outer Nadi (Vajra Nadi)**. Kundalini passes through the Central Brahma Nadi. Remember these are subtle channels, canals or Nadis and not anatomical entities. **Chitra Nadi = Citrini = The Nadi is anthropomorphized and deified.**

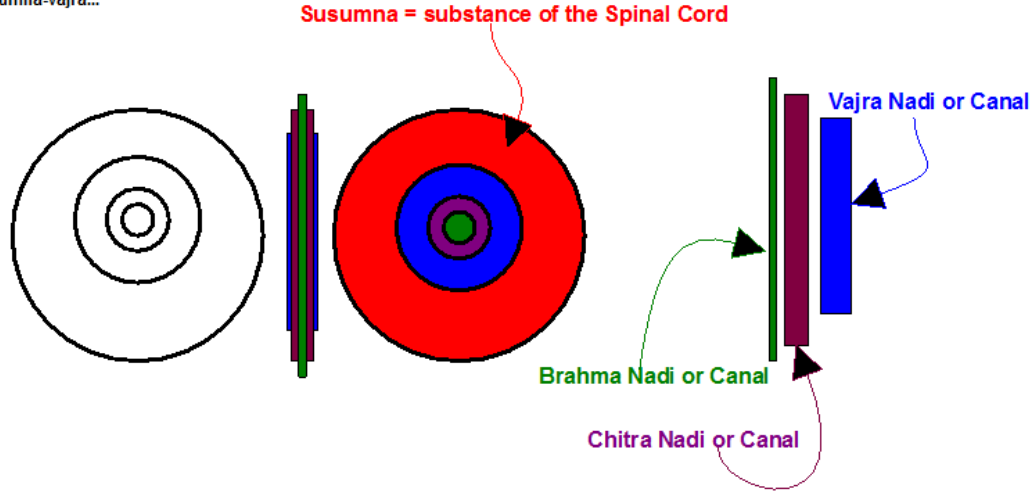
See the Diagram below

Susumna Nadi

Substance of the Spinal Cord is Susumna.
The three Canals inside the substance are Vajra, Chitra and Brahma NADis.
Generally the three Canals are collectively called Susumna Nadi since it is in the substance of Susumna or spinal cord. Of the three, kundali ascends through Brahma Nadi, the Central Canal.

Susumna Nadi consists of the substance of the spinal cord (Fiery Red) within which there are three tubes, tube within a tube. From outside to inside is
Vajra Nadi = Sun and lustrous, the Outer Canal
Chitra Nadi = Moon, Sattvic, Pure Intelligence and Pale, the Middle Canal
Brahma Nadi = the Central Canal

susumna-vajra...



VERSE 3

*Vidyanmālā-vilāsā munimanasilasat-tantu-rūpā susūkṣmā
śuddhajñanaprabodhā sakala-sukha-mayī śuddha-bodha-svabhāvā.
Brahma-dvāraṁ tadāsye pravilasati sudhādhāragamya-pradeśaṁ
granthi-sthānaṁ tadetat vadanamiti suṣumnākhyā-nadyā lapanti.*

Verse 3

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śuddhajñanaprabodhā sakala-sukha-mayī śuddha-bodha-svabhāvā

Brahma-dvāraṁ tadāsye pravilasati sudhādhāragamya-pradeśaṁ

Granthi-sthānaṁ tadetat vadanamiti suṣumnākhyā-nadyā lapanti.

She¹ is beautiful like a chain of lightning and fine like a (lotus) fibre, and shines in the minds of sages. She is extremely subtle; the awakener of pure knowledge; the embodiment of all Bliss, whose true nature is pure Consciousness. The Brahma-dvara shines in her mouth. This place in the entrance to the region sprinkled by ambrosia, and is called the Knot, as also the mouth of Susumna. presentation: Veeraswamy Krishnaraj

She¹ = Citrini who ascends through Brahma Nadi, the innermost tube of Susumna Nadi. Also known as Chitra Nadi.

lasat-tantu-rūpa = Fine like a (lotus) fiber and shines (because of the presence of Kundalini). **sakala-sukha-mayī** = Sukha is Ananda or Spiritual Bliss. She is the source of all Bliss. **Sukha** = (literal meaning) pleasant, gentle, agreeable. **śuddha1-bodha2-svabhāvā3** = Whose true nature is Pure Consciousness. Literal meaning = Pure1 Consciousness2 by natural constitution3. **Brahma-dvāraṁ** = Brahma's opening, gate, entrance or exit for Kundalini and Her ascent to Siva or descent from Siva. **tadāsyē** = her mouth. the mouth of Brahma Nadi. **tadeta** = the place near the entrance. **sudhā1dhāra2gamya3-pradeśaṁ4** = literal meaning = Pure-containing- union of [Parma-Siva and Sakti]-place = The place that contains Ambrosia (Suddha) which comes from the union of Siva and Sakti. Here the union (StrIpum-yogAt = woman-man union) is symbolic. **Granthi-sthānaṁ** = Knot-place = the place where there is a knot at the root of all Nadis.

sva-bhāvā: Kalicarana says it means one's nature. Sankara says it means Jnana which is Paramatma or divine or spiritual Jnana. Sankara reads śuddha-bodha-svabhāvā as śuddha-bhāvā-svabhāvā.
[www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini Chakras.htm](http://www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm)

Verse 4

VERSE 4

*Athādhārapadmaṁ suṣumnākhyā-lagnaṁ
dhvajādho gudordhvaṁ catuh-śoṇa-patraṁ.
Adhovaktramudyat-suvarṇābhavarṇaiḥ
vakarādisāntair yutaṁ veda-varṇaiḥ.*

Athādhārapadmaṁ suṣumnākhyā-lagnaṁ

Dhvajādho gudordhvaṁ catuh-śoṇa-patraṁ.

Adhovaktramudyat-suvarṇābhavarṇaiḥ

Vakarādisāntair yutaṁ veda-varṇaiḥ.

Next we come to the Adhara Lotus¹. It is attached to the mouth of the Susumna, and is placed below the genitals and above the anus. It has four petals of crimson hue. Its head (mouth) hangs downwards. On its petals are the four letters from Va to Sa, of the shining colour of gold.

From Verses 4 to 13, Paramanand describes the Muladhara Chakra. Adhara Lotus¹ = Support-Lotus = Muladhara Chakra Lotus at the base of the spine in the Uro-genital triangle.

suṣūmnākhyā-lagnāṁ = It is attached to the mouth of Susumna. Four Petals of the Muladhara Chakra are present at the junction of Kanda and Susumna. **Dhvajādho gudordhvaṁ** = from below the root of the genitals to Susumna. **catuḥ-śoṇa-patṛaṁ**. = four red petals. Red or crimson. **Vakarādisāntair yutaṁ veda-varṇaiḥ**. = The four letters are Va, śa (palatal), ṣ (cerebral), and Sa. **Vedavarna = Veda character = means four Vedas.** The letters on the petals are to be meditated upon in a clockwise fashion. Here Veda stands to mean four. The letters of the alphabet on each of the petals of the six lotuses are to be meditated upon going round a circle from the right (Dakṣiṇāvartena: clock-wise direction.)

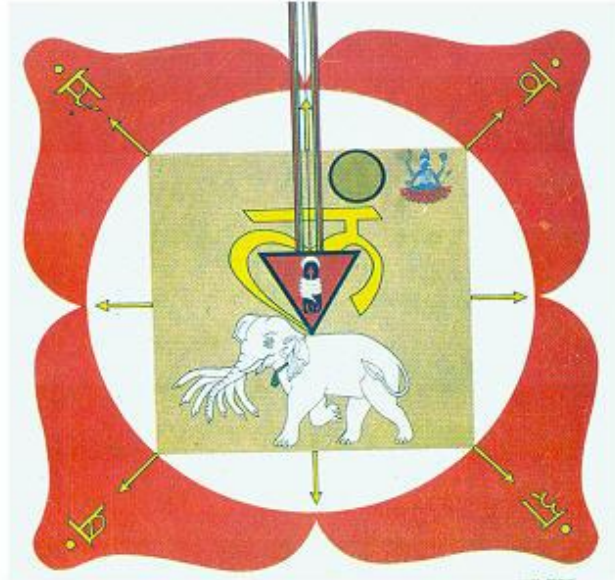
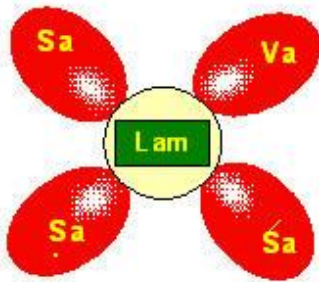
वं शं षं सं (Va, Śa, Ṣa, Sa) are the letters on the petals.

लं is the Bija Aksara

Verse four

Verse 5

Muladhara letters on the lotus petals with DharA bija Mantra, Lam



Muladhara Chakra

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VERSE 5

*Amuṣmin dharāyaś-catuṣkoṇa-cakram
samudbhāsi śūlāṣṭakairāvṛtam tat.
Lasat pītā-varṇam tadit-komalāṅgam
tadante samāste dharāyāḥ svabījam.*

Amuṣmin dharāyaś-catuṣkoṇa-cakram

Samudbhāsi śūlāṣṭakairāvṛtam tat.

Lasat pītā-varṇam tadit-komalāṅgam

Tadante samāste dharāyāḥ svabījam

In this (Lotus) is the square region (Cakra) of Prthivi, surrounded by eight shining spears. It is of a shining yellow colour and beautiful like lightning, as is also the Bija of Dhara which is within.

Parts of the translation are not by Woodroffe.

Amuṣmin dharāyaś-catuṣkoṇa-cakram = In this (Lotus), Earth's four-angle Chakra. **dharāyāḥ svabījam**: Bija of Dhara: it is the Root mantra of Earth, Lam. Prithvi is Earth, which is a Tattva, principle or building block of the world. **śūlāṣṭa** = Asta + Sula = 8 spears. Eight spears meaning eight directions or points of compass. **Lasat pītā-varṇam tadit-komalāṅgam** = shining yellow color, beautiful like a lightning, having a tender body.

Tadante samāste dharāyāḥ svabījam= within it seated Bija of Dhara: it is the Root Mantra of Earth, Lam. Prithvi is Earth, which is a Tattva, principle or building block of the world. Tad-ante = inside the region of Prithvi (Dhara Mandala), which is the Bija of Earth: Lam. This Bija is of shining yellow color (**Lasat-pīta-varṇam** = shining yellow color). lam is Aindra-Bija (Bija of Indra) of yellow color possessed of four arms, holding the thunder in one hand, mighty and seated on the elephant Airavata.

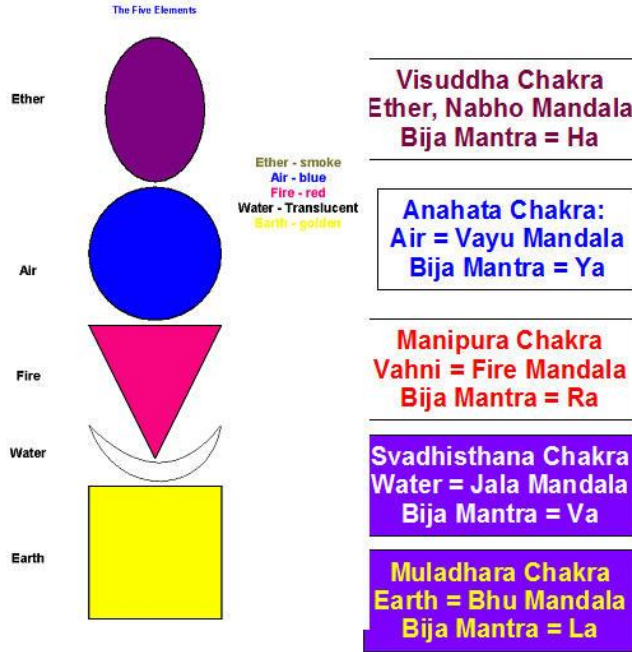
The Kundalini Chakras from Sahasrara to Muladhara centers are the home for the building blocks of the human body. Ajna Chakra is the home for the mind, Vishuddha for Ether, Anahata for air, Manipura for fire, Svadhistana for water and Muladhara for earth. All the elements are assigned a shape and color: Earth is yellow and square; Water is translucent and crescent-shaped; Fire is red and triangular; Air is blue and circular; Ether is smoky and oval.

www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm

Kundalini Chakras and the Associated Elements

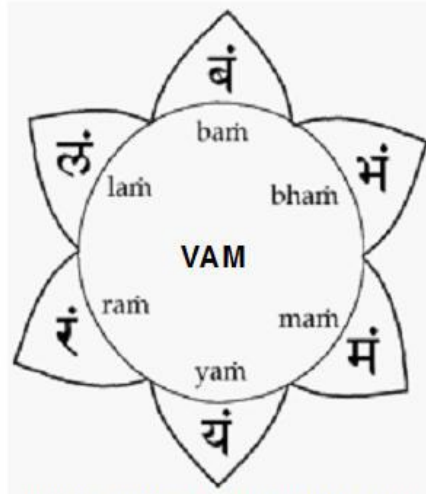
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The Kundalini Chakras from Sahasrara to Muladhara centers are the home for the building blocks of the human body. Ajna Chakra is the home for the mind, Vishuddha for Ether, Anahata for air, Manipura for fire, Svadhsthana for water and Muladhara for earth. All the elements are assigned a shape and color: Earth is yellow and square; Water is translucent and crescent-shaped; Fire is red and triangular; Air is blue and circular; Ether is smoky and oval.

In the pericarp of the lotus is present the square Earth. Earth is round but its representation here is a square and of yellow color. The four angles and four side have the eight spears (see the arrows). The tips of the spears are shaped like the breast of a woman or the mountain. Remember the name of Wyoming's majestic mountains, 'Grand Tetons' of Grand Teton National park. Woodroffe quotes Nirvana Tantra by saying that the eight spears are like the seven Kula Mountains: Nilacala, Mandara, Chandr Sekhara, Himalaya, Suvela, Malaya, and Suparvata. The spears are those of Deity Dakkini, one of the Bhairavis (Consort of Bhava--Siva) [BHAIRAVI](#)



<http://www.shrifreedom.com/yogachakrabijas.shtml>

Prepared by
Veeraswamy Krishnaraj
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svadhithana chakraplus

Svadhithana Chakra so called after Sva or the Param Liṅgam. It is a vermilion lotus of six petals placed in the spinal centre of the region at the root of the genitals. On these petals are the letters like lightning: **Baṁ, Bhaṁ, Maṁ, Yaṁ, Raṁ, Laṁ** (वं भं मं यं रं लं).

"Water" (Ap) is the Tattva of this Cakra, which is known as the white region of Varuṇa. The Tattvik Maṇḍala is in the Shape of a crescent moon⁶ (Ardhendurūpalasitam). The Bija of water (Varuṇa) is "**Vam**". This, the Varuṇa Bija, is seated on a white Makara¹ with a noose in his hand. Hari (Viṣṇu) and Rakini Śakti of furious aspect, showing Her teeth fiercely, are here (vv. 14 - 18). Woodroffe

The Bija Mantra (Lam) is right in the middle of the square earth. It is of yellow color. It is the Bija of Indra (the god of thunder and lightning of the Indo-Aryans) who holds the thunderbolt in one hand sitting on the elephant Airavata. The Bija of Earth and of Indra are the same. It is said that Indra has mighty arms; the tips of his fingers reach the knees. Indra is the chief of gods and his physiognomy and body habitus are different from human beings. Long hands reaching the knee in an earth-bound person are characteristic of Marfan's syndrome.

http://en.wikipedia.org/wiki/Marfan%27s_syndrome President Lincoln had Marfan syndrome and I doubt, is an incarnation of the Thunder and Lightning God Indra of Indo-Aryans.

Indra is MAhA-bAhu, possessed of great long arms--sign of prowess. AjAnu-lambita-bAhu = Arms reaching the knees. The elephant of Indra in the Chakra denote qualities of Tattva and the vehicles of the devata therein. The Chakra is inhabited by DAKinI, one of the great BhairavIs. presentation: Veeraswamy Krishnaraj

VERSE 6

*Cuturbāhu-bhūṣaṁ gajendrādhi-rūḍhaṁ
tadaṅke navīnārka-tulya-prakāśaḥ.
Śīśuḥ sṛṣṭikārī lasadveda-bāhuḥ
mukhāmbhojalakṣmiś-caturbhāgabhedah.*

Cuturbāhu-bhūṣaṁ gajendrādhi-rūḍhaṁ

tadaṅke navīnārka-tulya-prakāśaḥ.

śīśuḥ sṛṣṭikārī lasadveda-bāhuḥ

mukhāmbhojalakṣmiś-caturbhāgabhedah.

Ornamented with four arms and mounted on the King of Elephants, He carries on his lap the child Creator, resplendent like the young Sun, who has four lustrous arms, and the wealth of whose lotus-face is four-fold.

Cuturbāhu-bhūṣaṁ gajendrādhi-rūḍhaṁ = Ornamented with four arms and mounted on the king of elephants. tadaṅke navīnārka-tulya-prakāśaḥ. = on his lap (of Dhara Bija) resplendant like the young sun. śīśuḥ sṛṣṭikārī = the child creator = Brahma. lasad-veda-bāhuḥ = glowing four arms. Veda = Vedas or four (as in four Vedas). mukhāmbhojalakṣmiś-caturbhāgabhedah. = The bounty of whose lotus-face is fourfold. By this is meant the four-faced Brahma. here some replace *Bhedah* with *Veda* meaning that Vedas emanated from the four lotus-faces of Brahma. Dhara Bija (Earth Bija Mantra) is in Muladhara and Creator Brahma dwells in its Bindu which is above Nada. The king of Immortals, Indra, is seated on the elephant.

VERSE 7

*Vasedatra devī ca dākinyabhikhyā
lasadveda bā-hūjvalā rakta-netrā
Samānoditāneka-sūrya-prakāśā
prakāśaṁ vahantī sadā śuddha-buddheḥ*

Vasedatra devī ca ḍākinyabhikhyā

lasadeva bā-hūjvalā rakta-netrā

Samānoditāneka-sūrya-prakāśā

prakāśam vahanī sadā śuddha-buddheḥ

Here dwells the Devi Dakini by name; her four arms shine with beauty, and her eyes are brilliant red. She is resplendent like the lustre of many Suns rising at one and the same time. She is the carrier of the revelation of the ever-pure Intelligence.

Vasedatra devī ca ḍākinyabhikhyā lasadeva bā-hūjvalā rakta-netrā = Here dwells the Devi Dakini by name; her four arms shine with beauty, and her eyes are brilliant red. Samānoditāneka-sūrya-prakāśā = resplendent like the lustre of many Suns rising at one and the same time. prakāśam vahanī sadā śuddha-buddheḥ = She is the carrier of the revelation of the ever-pure Intelligence.

Dakini Sakti, the presiding deity, is in Adhara or Muladhara Chakra and enables the Yogi to acquire knowledge of the Tattva (Tattva Jnana). Dakini is the queen of Muladhara Chakra and also the door keeper. Dakini, Rakini, Kakini, Lakini, Sakini and Hakini (all named after the initial Sanskrit letters, Da, Ra etc) are the queens of the respective Chakras.

Meditation of Dakini is as follows: Meditate on her, the red, the red-eyed Dakini, in the Muladhara, who strikes terror in the hearts of **Pasus**, who holds in her two right hands the spear and the **khatvanga** and in her two left hands the **sword** and a drinking-cup filled with wine. She is of fierce temper and shows her fierce teeth. She crushes the whole host of enemies. She is plump of body, and is fond of **Payasanna**. It is thus that she should be meditated upon by those who desire immortality.

She has **Tilaka**, forehead mark of vermilion, and eyes ornamented with collyrium, is clad in black antelope skin and decked with varied jewels.

khatvanga = A staff with human skull at the upper end. **Pasus** = The unilluminated ones. **sword** = used in sacrifice of animals. **Payasanna** = a kind of milk pudding with boiled milk, rice, butter, sugar, raisins, saffron. **Tilaka is the red vermilion mark worn on the forehead to indicate their life with a living husband.**

The lotus is turned up in the path of renunciation (Nivr̥tti Marga) and return to Para Brahman and turned down in life of action (Pravr̥tti Marga), as said by Siva to Parvati.

We as earthlings are on the Pravr̥tti Marga, the path of Evolution, a path away from the Supreme Consciousness. We are afflicted with impurities (mummalam: three impurities, Anava, Maya and Kanma Malams. more on them at: [Primer in Saiva Siddhanta](#). Those on Nivr̥tti Marga are making the centripetal journey towards the Supreme Consciousness and merge with Him. They are devoid of impurities.

VERSE 8

*Vajrākhyā viaktradeśe vlasati satataṁ karṇikā-madhyasaṁsthāṁ
koṇaṁ tat traipurākhyāṁ taḍidiva vilasat-komalaṁ kāmarūpam
Kandarpo nāma vayur nivasati satataṁ tasya madhye samantāt
jīveśo bandhu-jīva-prakaramabhī-hasan koṭisūrya-prakāśaḥ*

Vajrākhyā viaktradeśe vlasati satataṁ karṇikā-madhyasaṁsthāṁ

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jīveśo bandhu-jīva-prakaramabhī-hasan koṭisūrya-prakāśaḥ

Near the mouth of the Nadi called Vajra, and in the pericap (of the Adhara Lotus), there constantly shines the beautifully luminous and soft, lightening-like triangle which is Karmarupa, and known as Traipura. There is always and everywhere the Vayu called Kandarpa, who is of a deeper red than the Bandhujiva flower, and is the Lord of Beings and resplendent like ten million suns. [www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini Chakras.htm](http://www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm)

The **Triangle** of Mulachakra in the pericarp is described. The triangle according to Visvanatha and Gautamiya Tantra is Iccha-Jnana-Kriyatmaka (the powers of the Will, Knowledge, and Action). The Triangle is the charming Sakti Pitha, above DharA-Bija. The three lines are VAmA, JyestA and Raudri. TANTRA7.gif shows the triangle under the verse 37.

Vajrākhyā viaktradeśe = near the mouth of the Nadi called Vajra. **koṇaṁ tat traipurākhyāṁ** = Triangle is so called because of the presence of Devi Traipura within the Ka inside the Triangle, the latter ka is the chief letter of KAma Bija. Tantraraja Siva says to Devi, 'the letter Ka is thy form.' Thus Kam is the Bija of KAmiṇi adn Klim is the Mantra. Go to [TANTRA](#) to see the Triangle.

This Muladhara Triangle is the Sthula (gross) aspect of Suksma (subtle) Kamaraja Triangle in Sahasrara Chakra.
presentation: Veeraswamy Krishnaraj

komala = soft = oily and smooth. **kāmarūpam** = that by which KAma is caused to be felt. It is the embodiment of the devotee's desire. It is MadanAgArAtmaka meaning Chamber of Madana (Deva of Love)--the Yoni. **kandarpa** = This is the Kandarpa-Vayu in the Triangle. **jīveśa** = Lord of Beings. Continuation of Life is dependent on kAma or Kandarpa-Vayu. Vayu = air. PrAna dwells in the heart; ApAna in the anus; Kandarpa-VAyu is part of the ApAna-VAyu. ApAna and PrAna draw each other, thus preventing each other

from leaving the body. When they are in accord, they leave the body. Kandarpa, being part of ApAna is the Lord of Life and prevents the PrAna from leaving the body. PrAna and ApAna are the maintainers of animate being. **koṭisūrya-prakāśaḥ** = resplendent like ten million suns. Go to [BG04](#) for description of Airs or Vayus.

VERSE 9.

*Tanmadhye liṅgarūpī druta-kanaka-kalā-komalaḥ paścimāsyah
jñāna dhyānaprakāśaḥ prathamakisalayākārarūpaḥ svayambhuḥ
Vidyutpūrṇēṇḍubimba-prakara-karacaya-snigdha-samtānahāsī
kāśivāsī vilāsī vilasati saridāvartarūpaprakārah*

Tanmadhye lingarūpī druta-kanaka-kalā-komalaḥ paścimāsyah
Jñāna dhyānaprakāśaḥ prathamakisalayākārarūpaḥ svayambhuḥ
Vidyupūrṇēṇḍubimba-prakara-karacaya-snigdha-samtānahāsī
Kāśivāsī vilāsī vilasati saridāvartarūpaprakārah

Inside it (the triangle) is **Svayambhu** in His Linga-form, beautiful like molten gold, with His head downwards. He is revealed by Knowledge and Meditation, and is of the shape and colour of a new leaf. As the cool rays of lightning and of the full moon charm, so does His beauty. The Deva who resides happily here as in Kasi is in forms like a whirlpool.

Svayambhu = Self-originated, Self-existent. Siva-Linga's other name. Svayambhu is both Parabrahman and SabdaBrahman meaning by Jnana we realize His attributelessness (Brahman) and by DhyAna the attributefulness (Isvara).

There are two kinds of Brahman: ParamBrahman and SabdaBrahman (Supreme Brahman with no attributes and Sound Brahman who is the creator of the universe. Parabrahman gives rise to Sabda or Soundbrahman (Bindu, Kundalini) which is the origin of sounds, alphabets, syllables, words, prose, poetry and the universe of beings and matter. By Spiritual Knowledge we apprehend Parabrahman and by meditation the Sabdabrahman or Isvara. Simply put, we all originated from thought, sound and word of Sabdabrahman or God (logos).

Tanmadhye lingarūpī svayambhu = Inside it (the triangle) is Svayambhu in His Linga-form. **druta-kanaka-kalā-komalaḥ** = His body has the soft luster of molten gold. **paścimāsyah** = His head downwards. The ever-blissful Svayambhu being inactive has his head down, ready to be moved by KAmā-Bija. **Jñāna- dhyāna-prakāśaḥ** = Revealed by Knowledge and Meditation. **prathama-kisalayā-kārarūpaḥ** = The shape and color of new leaves. This refers to the Svayambhu Linga like the tapering shape of

the new unopened leaf-bud. (He is beautiful and blue-green Siva --Sivam-SyAmala-Sundaram. Vidyut-pūrṇēṇḍu-bimba-prakara-karacaya-snigdha-saṁtāna-hāsī = As the cool rays of lightning and of the full moon charm, so does His beauty. Kāsīvāsī vilāsī = The Deva who resides happily here as in KAsi. sarid-āvarta-rūpa-prakārah = Like a whirlpool (Whirlpool is the depression on the top of the Linga.

VERSES 10 AND 11 ¹

*Tasyordhve bisatantu sodara-lasat sūkṣmā jaganmohinī
brahmavāramukhaṁ mukhena madhuraṁ saṁchadayanti svayaṁ
Śaṅkhāvarta nibhā navīna capalāmālā vilāsāspadā
suptā-sarpasamā śvopari lasāt sārdha-trivṛttākṛtiḥ*

*Kūjantī kulakuṇḍalī ca madhuraṁ mattalimālā-sphuṭaṁ
vācāṁ komalakāvya-bandharacanā bhedātibheda-kramaiḥ
Śvāsocchvāsa-vibhañjanena jagatāṁ jīvo yayā dhāryate
sā mūlāmbuja gahvare vilasati proddāma-dīptāvaliḥ*

10. Tasyordhve bisatantu sodara-lasat sūkṣmā **jaganmohini**
brahmavāramukhaṁ mukhena **madhuraṁ** saṁchadayanti svayaṁ
śakāvarta nibhā **navīna capalāmālā vilāsāspadā**
suptā-sarpasamā śvopari lasāt sārdha-trivṛttākṛtiḥ

11. Kūjantī kulakuṇḍalī ca madhuraṁ mattalimālā-sphuṭaṁ
vācāṁ **komalakāvya-bandharacanā bhdātibheda-kramaiḥ**
śvāsocchvāsa-vibhañjanena jagatāṁ jīvo yayā dhāryate
sā mūlāmbuja gahvare vilasati proddāma-dīptāvaliḥ

Over it shines the sleeping Kundalini, fine as the fibre of the lotus-stalk. She is the **world-bewilderer**, gently covering the mouth of Brahma-dvara by Her own. Like the spiral of the conch-shell, **Her shining snake-like form goes three and a half times round Siva**, and Her lustre is as that of a strong flash of young strong lightning. **Her sweet murmur is like the indistinct hum of swarms of love-mad bees**. She produces **melodious poetry and Bandha** and **all other compositions in prose or verse in sequence or otherwise in Samskrta, Prakṛta and other languages**. It is she who maintains all beings of the world by means of **inspiration and expiration**, and shines in the cavity of the root (Mula) Lotus like a chain of brilliant lights.

Purport: Kundlini Sakti is in the Svayambhu-Linga. Devi-Kundalini maintains the existence of individual beings (Jiva and Jivatma) by functions of inspiration and expiration. She makes the sound of humming bees and is the source of speech. She dwells in the triangular hollow in the pericarp of the Muladhara Lotus resting on the svayambhu-Linga. **Over it shines the sleeping Kundalini and Her shining snake-like form goes three and a half times round Siva = She as**

the snake wraps around the Linga three and half times and over it with Her head. world-bewilderer = Siva says, "This Supreme Sakti is in me, and is Brahman Itself. This MAyA is dear to Me, by which this world is bewildered." Her sweet murmur is like the indistinct hum of swarms of love-mad bees = When She is awakened She makes this sound. This indicates, according to Sankara, the Vaikhari state of Sound (Articulated sound). Go to [Sabda or Sound](#) for full description of Sound. melodious poetry and Bandha = The composition of the verse (s) is arranged to look alike a diagram or picture, example: A lotus (padma-Bandha), a horse (Asva-Bandha), Pictorial appearance of the verse. inspiration and expiration, = It is said that man makes 21600 cycles of inspiration and expiration. Without Her, there is no breathing.

10. Tasyordhve bisatantu sodara-lasat sūkṣmā jaganmohini ---Verse 10 line 1
brahmavāramukhaṁ mukhena madhuraṁ sañchadayanti svayaṁ ---Verse 10 line 2
śakāvarta nibhā navīna capalāmālā vilāsāspadā ---Verse 10 line 3
suptā-sarpasamā śvopari lasāt sārdha-trivṛttākṛtiḥ ---Verse 10 line 4

vācām komalakāvya-bandaracanā bhdātibheda-kramaiḥ Verse 11 line 2

bisatantu sodara-lasat sūkṣmā = Shines fine as the fibers of the lotus stalk. jaganmohini = World-bewilderer. madhuraṁ = Sweet. She drinks the nectar coming by the sweet Brahma-dvara. navīna-capalā-mālā vilāsāspadā = A strong flash of young lightning. Lit., 'possessed of the wealth of a strong flash of young lightning.' komala-kāvya-banda-racanā-bhdātibheda-krama = She produces melodious poetry.

Devi Kundalini is Srsti-rupa meaning she is of the form of Creation itself. She is Srsti-Stithi-layatmika meaning She is Creation, Existence and Dissolution. She is VisvAtitA meaning She is beyond the universe; She is Immanent and transcends the universe. She is Jnana-Rupa meaning She is of the form of Consciousness. She is Urddhva-VAhini meaning She goes upwards from Muladhara to Sahasrara Chakras. She is Ista-Deva-SvarUpini, meaning that She is meditated upon as The Particular Devata. "She is a damsel of sixteen in the full bloom of Her first youth, with very large and beautifully formed breasts, decked with all the varied kinds of jewels, lustrous as the full moon, red in color, with restless eyes." Kundalini is always meditated upon as red (RaktA) in color. She is SyAma, a woman who is warm in winter and cool in summer and lustrous like the molten gold. Before she pierces the Chakras, She, the Brahman Itself, is resplendent like million of moons rising at the same time and has four arms and three eyes. Her hands make the Vara and Abhaya Mudras (Granting Boons and Fear-Not Pose of hands), and hold a book and a Vina--musical instrument. She sits on a lion and as She passes to Her own abode (Muladhara Chakra) the Awe-inspiring One assumes different forms.

Image on your left
Right anterior hand: Abhaya Budra (Fear-Not gesture)
High-five position

Left anterior hand: pointing down:
Varada Mudra (wish-granting gesture)



Goddess Lakshmi
Goddess of wealth
EZ19, exoticindia.com



Rajarajeswari (Tripurasundari) Devi
EG07, exoticindia.com

VERSE 12

*Tanmadhye paramā kalātikuśalā sūkṣmātisūkṣmā parā
nityānanda paraṁparātivigalat pīyūṣa-dhārādhārā
Brahmāṇḍādī katāhameva sakalam yadbhāsayā bhāsate
seyam śrī parameśvarī vijayate nityaprabodhodayā*

Tanmadhye paramā kalātikuśalā sūkṣmātisūkṣmā parā

Nityānada paraṁparātivigalat pīyūṣa-dhārādhārā

Brahmāṇḍādī katāhameva sakalaṁ yadbhāsayā bhāsate

seyam śrī parameśvarī vijayate nityaprabhodhodayā

Within it reigns dominant Para, the Sri-Paramesvari, the Awakener of eternal knowledge. She is the Omnipotent Kala who is wonderfully skilful to create, and is subtler than the subtlest. She is the receptacle of that continuous stream of ambrosia which flows from the Eternal Bliss. By Her radiance it is that the whole of this Universe and this Cauldron is illumined. presentation: Veeraswamy Krishnaraj

Within it = Within Svayambhu-Linga. Para = AKA: Kundalini, Brahmani. In Kundalini is the ParA state of Sabda or sound.

Verse: KALa: Cit-KALa is Devi who is Consciousness-Brahman and its part or fragment is resident in the mind of humans; human consciousness is derived from Cit-KALa; so She is Cit-KALa. It is the Brahman-Consciousness, a fragment of which is incorporated in the human mind, which cannot function without Cit-KALa. In Bhagavad-Gita Bhagavan says: 15.7: A fragment of My own Self becomes the eternal living soul in this world of Jivatmas and draws the senses of material nature (Prakrti), of which the mind is the sixth. Cit-kALa unites with Lakshmi and appears as a tapering flame. To relinquish all sins, meditate upon Kundalini within, above, below the flame as Brahma, Siva, SUra (Sun) and Paramesvara; Vishnu, Prana, KALaAgni (The destructive Fire at Dissolution) and Chandra (moon). atikuśalā = She is wonderfully skilful to create.

Nityānada paramparātivigalat pīyūṣa-dhārādharā = She is the receptacle of that continuous stream of Ambrosia flowing from Eternal Bliss (Brahman). Nityananda = Eternal Bliss = Nirguna Brahman = Attributeless Brahman = Unqualified Brahman. Parampara = linear descent (connected step by step) as follows: Nirguna-Brahman → Saguna-Brahman → Sakti → NAdā → Bindu → Kundalini. Cit-KALa is another form of Kundalini. The Ambrosia trickles down step by step to Paramesvari AKA CitkALa, who is Nityananda-Parampara, a descendant of the original Nirguna-Brahman. Another way of looking at this flow of Ambrosia. From Nityananda, this nectar comes down to Para-Bindu, passes through Ajna Chakra, Visuddhar Chakra, Anahata, Manipura, Svadhistana, and reaches Muladhara. ativigalat pīyūṣa-dhārādharā = She is the receptacle of the stream of Ambrosia which flows copiously from Nityananda.

Cauldron = Cauldron shape of the lower half of Brahmanda (Brahma's egg = Universe).

Swami Paramananda talks about the Staff-like Para-Sakti, who is like a straight thread above Kundalini, who is coiled round Svayambhu-Ling. Sri-Paramesvari, whose radiance illumines this Universe and its cauldron, dwells in the Svayambhu-Linga above where Kundalini is coiled and holds supreme sway.

paramā = Omnipotent. She is Supreme MAA. kalā = is a form of NAdā-Sakti.

VERSE 13

*Dhyātvaitan-mūlacakrāntaravivaralāsatkoṭisūryaprakāśāṁ
vācāmēśo narendrah sa bhavati sahasā sarvavidyāvinodī
Ārogyaṁ tasya nityaṁ niravadhi ca mahānandaittāntarātmā
Vākyaiḥ kāvyaprabandhaiḥ sakalāsuraḡurūn sevate śuddhaśīlaḥ.*

Dhyātvaitan-mūlacakrāntaravivaralāsatkoṭisūryaprakāśāṁ

Vācāmēśo narendrah sa bhavati sahasā sarvavidyāvinodī

Ārogyaṁ tasya nityaṁ niravadhi ca mahānandaittāntarātmā

Vākyaiḥ kāvyaprabandhaiḥ sakalāsuraḡurūn sevate śuddhaśīlaḥ.

By meditating thus on Her who shines within the Mula-Cakra, with the lustre of ten million Suns, a man becomes Lord of speech and King among men, and an Adept in all kinds of learning. He becomes ever free from all diseases, and his inmost Spirit becomes full of great gladness. Pure of disposition by his deep and musical words, he serves the foremost of the Devas.

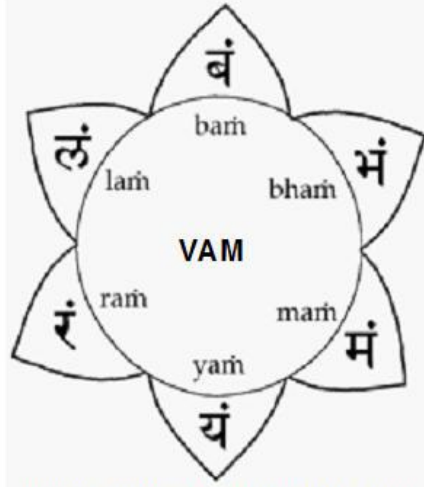
Mula-Cakra = Root Chakra = Muladhara Chakra.

mūla-cakra antara-vivara-lasat-koṭisūrya-prakāśāṁ = She shines in the Muladhara Chakra like ten million suns shining at one and the same time. **Vākyaiḥ kāvyaprabandhaiḥ** = His deep and musical words. **sevate** = He serves. He uses his words in hymns of praise and for purpose of a like nature. He pleases them by words of adoration. **sakala-sura-gurūn** = all-devas-guru-like excellence. All the foremost of the Deities. Sura-Gurun refers to Brahma, Vishnu, and Siva, the Trinity of Hinduism. GurUn like Simha (lion), SArDUla (Tiger), NAgA (serpent) are appended to male names to imply excellence. Example: He is lion of a man.

Summary: Muladhara is a Lotus of four red petals having on them gold letters Va, Śa, Ṣa, Sa. In the Pericarp is the DharA-mandala with eight spears and in the lower part is the DharA-Bija (Lam) who has four arms and is seated on the elephant Airavata. He is yellow, and holds Vajra (thunderbolt) in his hands. Inside the Bindu of DharA-Bija is the four-faced child Brahma, who is red in color, and has four hands with Danda (staff), Kamandalu (gourd), Rudraksa rosary and Abhaya-Mudra (Fear-not pose). In the pericarp besides Brahma there is a red lotus on which is seated red-colored, four-armed Sakti DAKini, the presiding deity of the Chakra (ChakrAdhishthAtrI), holding SUIa (spear), KhatvAnga (skull-mounted staff), Khadga (sword), and Casaka (drinking-cup). In the pericarp, there is lightning-like triangle, inside which are kAma-VAyu and KAma-Bija, both of which are red. Above this is the Svayambhu-Linga which is SyAma-Varna (black color) and above and round this Linga is Kundalini coiled three and half times, and above this last upstands, on the top of the Linga, CitkalaA.

SVADHISTHANA

Svadhithana Chakra



<http://www.shrifreedom.com/yogachakrabijas.shtml>

Prepared by
Veeraswamy Krishnaraj
bhagavadgitausa.com



Plate Credit: Kundalini Yoga for the West
By Swami Sivananda Radha
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svadhithana chakraplus

Svadhithana Chakra so called after Sva or the Param Liṅgam. It is a vermilion lotus of six petals placed in the spinal centre of the region at the root of the genitals. On these petals are the letters like lightning: **Barṁ, Bharṁ, Marṁ, Yarṁ, Raṁ, Laṁ** (वं भं मं यं रं लं).

"Water" (Ap) is the Tattva of this Cakra, which is known as the white region of Varuṇa. The Tattvik Maṇḍala is in the Shape of a crescent moon⁶ (Ardhendurūpalasitam). The Bija of water (Varuna) is "Vam". This, the Varuna Bija, is seated on a white Makara¹ with a noose in his hand. Hari (Viṣṇu) and Rakini Śakti of furious aspect, showing Her teeth fiercely, are here (vv. 14 - 18). Woodroffe

VERSE 14

*Sindūra-pūrarucirāruṇapadmamanyat
sauṣuṁṇamadyaghaṭitaṁ dhvajamūladeśe
Aṅgacchadaiḥ parivṛtaṁ taḍidābhavarṇaiḥ
bādyaiḥ sabindu-lasitaiśca Purāṁdarāntaiḥ*

(Svadhithana)

Sindūra-pūrarucirāruṇapadmamanyat

sauṣuṃṇamadhyaghaṭitaṃ dhvajamūladeśe

Aṅgachadaiḥ parivṛtaṃ taḍidābhavarṇaiḥ

bādyaiḥ sabindu-lasitaiśca Puraṃdarāntaiḥ

There is another Lotus¹ placed inside the Susumna at the root of the genitals, of a beautiful vermilion colour. On its six petals are the letters from Ba to Puramdara², with the Bindu³ superposed, of the shining colour of lightening.
presentation: Veeraswamy Krishnaraj

another Lotus¹ = Svadhisthana Chakra. Puramdara² = the letter La. Bindu³ = The AnusvAra.

Svadhithana: The place of Sva, meaning Para-Linga, or Supreme Linga. This is the seat of Supreme Linga.

Five verses from 14 to 18 describes Svadhithana Chakra of vermilion color. [www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini Chakras.htm](http://www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm)

Sindūra-pūra-rucirā-ruṇa = Of a beautiful vermilion color. **sauṣuṃṇa-madhyaghaṭitaṃ** = Placed inside the Susumna. Svadhithana Chakra is within **Susumna** NAdi. **dhvaja-mūladeśe** = At the root of the genitals. **Aṅga-chadaiḥ** = On its six petals. **bādyaiḥ sabindu-lasitaiśca Puraṃdarāntaiḥ** = The letter La, being the Bija of Puramdara or Indra. The lustrous letters Ba, Bha, Ma, Ya, Ra, La are the six letters, one placed on each of the six Lotus petals.

Susumna = means that Susumna Nadi has three tubes one within the other. The central Nadi or channel is Brahma Nadi, within which is the Svadhithana Lotus.

VERSE 15

*Tasyāntare pravilasadvīśadaprakāśa-
mambhojamaṇḍalamatho varuṇasya tasya
Ardhendurūpalasitaṃ saradinduśubhram
vaṃkārabījamamalaṃ makarādhirūḍham.*

(Svadhithana)

Tasyāntre pravilasadvīśadaprakāśa-

mambhojamaṇḍalamatho varuṇasya tasya



Within it¹ is the white, shining, watery region of Varuna, of the shape of a half-moon², and therein, seated on aMakara³, is the Bija Vam, stainless and white as the autumnal moon.

Within it¹ = Within Svadhisthana Lotus Chakra. half-moon² = Half-moon is the sign of Svadhisthana Chakra and water is the element of this chakra. Makara³ = A legendary animal as seen on the plate.

ambhojamaṇḍalam = The pericarp of the Svadhisthana Lotus Chakra contains the watery region (Ambhoja Mandalam) of Varuna. **Ardhendurūpalasitaṁ** = half-moon form shining. **viśadaprakāśam** = luminously white.

Varuna Bija is white and sits on Makara, the carrier of noose-holding Varuna. Above Varuna is four-armed and blue-colored Hari (Vishnu), worthy of worship. The letter Va in Vruna-Bija belongs to the semivowel group, Ya, Ra, La, Va.

VERSE 16

*Tasyāṅkadeśakalito harireva pāyāt
nīlaprakāśarūciraśriyamādadhānaḥ
Pītāmbaraḥ prathamayauvanagarvadhārī
śrīvatsakaustubhadharo dhṛtavedabāhuḥ.*

(Svadhisthana)

Tasyāṅkadeśakalito harireva pāyāt

nīlaprakāśarūciraśriyādadhānaḥ

Pītāmbaraḥ prathamayauvanagarvadhārī

śrīvatsakaustubhadharo dhṛtavedabāhuḥ.

May Hari, who is within it¹, who is in the pride of early youth, whose body is of luminous blue beautiful to behold, who is dressed in yellow raiment, is four armed and wears the Sri-vatsa², and the Kaustubha³, protect us!

May Hari, who is within it¹ = This verse tells that Vishnu is the Varuna-Bija. Vishnu is within the lap of the Bindu of VAm. Sri-vatsa² = the favorite of Sri or Lakshmi. This is the auspicious curl of hair on the chest of Vishnu and His Avatara Krishna. It symbolizes Prakṛti (the world of matter). Kaustubha³ = The gem worn by Vishnu symbolizes the souls that are united with the Kaustubha gem.

anka-deśa-kalita = Within it. In the Bindu above Varuna-Bija, in the same way as Brahma is in the lap of DharA-Bija (Earth Bija) in Muladhara Chakra. **nīla-prākasa-rucira-śriyam** = Blue effulgence lustrous splendor. He possesses the enchanting beauty of His blue effulgence. His luminous effulgent blue body (Vishnu) is beautiful to behold. **śrīvatsakaustubha** = (Vishnu wears) Srivatsa and Kaustubha gem. The gem shines like ten thousand gems; His VanamAla (garland of forest flowers) shines like ten thousand moons. The Srivatsa curl of hair on His right chest shines like ten thousand moons. All these are chanted in eulogizing Vishnu. Meditate on dark-blue Hari (Vishnu) wearing **Pitambara** (yellow garment) holds the Conch, Discus, Mace and Lotus in His four hands. VanamAla (garland of forest flowers = All-season Forest flower garland of many colors and hues comes down to the level of Vishnu's knees and has in it Kadamba flowers in the middle. The garland symbolizes the elements, Earth, Water, Fire, Air and Ether. **prathama-yauvana-garvadhārī** : Of prime youth, proud Vishnu.

Vishnu's weapons: **Mace or Club** symbolizes Mahat (Adi-Buddhi, Universal Intelligence, Divine Mind, Cosmic Intellect, Nous-Greek, Radiation from the Universal Absolute). **the Conch**: Sattvic Ahamkara. Virtuous self-illuminated I-doer. Sattva = Virtue, illumination, enlightening Knowledge. Ahamkara = I-doer, the Universal Ego of Vishnu. **The bow** = symbolizes Tamasic Ahamkara meaning absorption of the universe. Tamas = darkness. **The Sword**: Divine Knowledge. **Its Sheath**: ignorance. **Discus**: the mind. the arrows: the senses.

In Muladhara, Brahma sits on his transport (Vahana) Hamsa and here Vishnu flies on Garuda (a mythical bird appearing like an Eagle).

VERSE 17

*Atraiva bhāti satataṁ khalu rākiṇī sā
nīlāmbujodarasahodarakāntiśobhā
Nānāyudhodyatakarairlasitāṅgalakṣmīr-
divyāmbarābharaṇabhūṣitamattacittā.*

(Svadhithana)

Atraiva bhāti satataṁ khalu rākiṇī sā

nīlāmbujodarasahodarakāntiśobhā

Nānāyudhodyatakarairlasitāṅgalakṣmīr-

divyāmbarābharaṇabhūṣitamattacittā

It is here that Rakini always dwells¹. She is of the colour of a blue lotus. The beauty of Her body is enhanced by Her uplifted arms holding various weapons. She is dressed in celestial raiment and ornaments, and Her mind is exalted with the drinking of ambrosia.

nīlāmbujodarsahodarakāntīśobhā = Her radiant beauty equals the interior of the blue lotus.

Rakini is the resident Devi of Svadhithana Chakra sitting on the double lotus with a streak of blood running from her nostrils. Meditate of blue-colored Rakini with red eyes and fierce teeth. She is the furious aspect and holds in Her hands a spear, a lotus, a drum, and a battle-axe. She grants wished-for boons and is fond of rice.

VERSE 18

*Svādhiṣṭhānākhyametatsarasijamamalaṁ cintayediyomanusya-
stasyāhamkāradoṣādikasakalarepuḥ kṣīyate tatkṣaṇena
yogīśaḥsoṣpiṁohādbhutatimiracaye bhānutulyaparakāśo
gadyaiḥ padyaiḥ prabandhairviracayati sudhāvākyasandoha
lakṣmīḥ.*

(Svadhithana)

Svādhiṣṭhānākhyametatsarasijamamalaṁ cintayediyomanusya-

stasyāhamkāradoṣādiksakalarepuḥ kṣīyate tatkṣaṇena

yogīśaḥsoṣpiṁohādbhutatimiracayebhānutulyaparakāśo

gadyaiḥ padyaiḥ parabandhairviracayati sudhāvākyasandoha lakṣmīḥ

He who meditates upon this stainless Lotus, which is named Svadhithana, is freed immediately from all his **enemies**, such as the fault of Aha **kara** and so forth. He becomes a Lord among Yogis, and is like the Sun illumining the dense darkness of ignorance. The wealth of his nectar-like words flows in prose and verse in well-reasoned discourse.

enemies = Enemies of six passions: **K**Ama = Lust. **L**obha = Greed. **M**oha = delusion. **M**ada = pride. **M**Atsaryya = envy. All these six enemies arise from **Ahamkara**, a sense of mineness. **kara** = Egoism.

The benefits from contemplation of Svadhithana Lotus Chakra are described.

Ahamkāra-doṣādi: the **Ahamkara** fault and so forth. See above for the six evil predispositions. These six enemies are destroyed by contemplating on Svadhithana Lotus Chakra. The darkness of **M**AyA and **M**ohA are destroyed.

Summary of Verses 14 to 18: Svadhithana Lotus Chakra of vermilion color has six letters (Ba, Bha, Ma, Ya, Ra, La) of the color of lightning placed on the petals. In the pericarp of the Main Lotus there is a white region with second 8-petalled Lotus with half-moon in its center. Inside this region is the Varuna-Bija, **VAM** seated on Makara with a noose on hand. In the hollow of Bindu is Vishnu sitting on Garuda holding in His four hands the Conch, the Discus, the Mace, and the Lotus. Vishnu, of youth and pride, wears yellow raiment, a garland of forest flowers, the mark of Srivatsa on His chest and a gem Kaustubha on His breast. Fierce looking Sakti Rakini with three eyes, projecting fangs, and bleeding

nostrils, sits in the pericarp of the red lotus, is of syAma varna, holds in her four hands SUla, Abja, Damaru, and Tanaka (a spear, a lotus, a drum, and a battleaxe) and is fond of white rice.

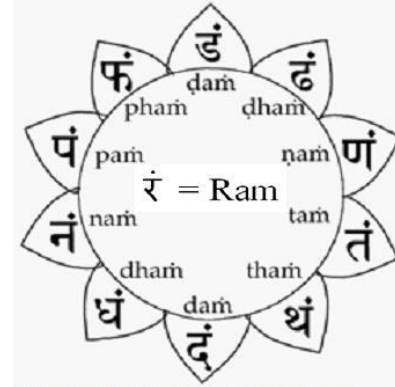
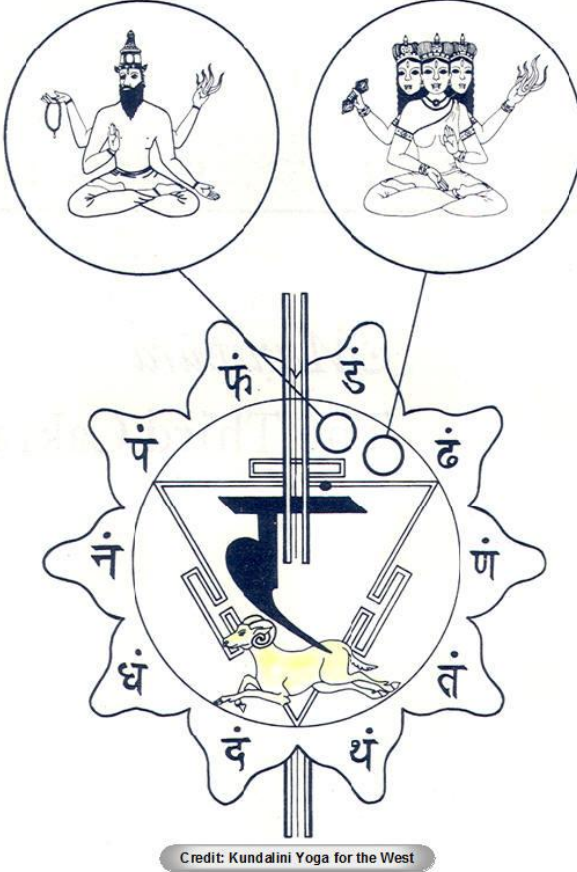
MANIPURA

Manipura Chakra

The centre of the region of the navel, is the lotus Manipura (Nabhi padma), & owing to the presence of the fiery Tejas, it is lustrous as a gem (Mani). It is a lotus of ten petals on which are the letters Dam-डं, Dham-ढं, Nam-णं, Tam-तं, Tham-थं, Dam-दं Dham-धं, Nam-नं Pam-पं, Pham-फं. The triangle has three Svastikas. The red Bija of fire, "Ram" is seated on a ram, the carrier of Agni, the Lord of Fire. Here is the old red Rudra smeared with white ashes, and the Sakti Lākinī who as the Devata of this digestive centre is said to be "fond of animal food, and whose breasts are ruddy with the blood and fat which drop from Her mouth". --Woodroffe

GOD: Viṣṇu

GODDESS: Lākinī



<http://www.shrifreedom.com/yogachakrabijas.shtml>

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Manipura Chakra
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manipurachakraStar

Letters on the Manipura Cakra Petals.

डं	ढं	णं	तं	थं	दं	धं	नं	पं	फं
ḍam	ḍham	ṇam	taṁ	thaṁ	daṁ	dhaṁ	naṁ	paṁ	phaṁ

रं = raṁ is the bīja letter of the manipura Cakra.

manipura-let-bija

*Tasyordhve nābhimūle daśadalalasite pūrṇameghaparakāṣe
nīlāmbhojaparakāśairupahitajaṭhare dādīpāntaiḥ sacandraiḥ
Dhāyedvaisvānarasyāruṇamihirasamaṁ maṇḍalam tat trikoṇam
tadbāhye svastikāvyaisthibhirabhilasitaṁ tatra vahneḥ svabījam.*

Tasyordhve nābhimūle **daśadalalasite pūrṇameghaparakāṣe**

nīlāmbhojaparakāśairupahitajaṭhare dādīpāntaiḥ sacandraiḥ

Dhāyedvaisvānarauṇamihirasamaṁ maṇḍalam tat trikoṇam

tadbāhye svastikāvyaisthibhirabhilasitaṁ tatra vahneḥ svabījam.

Above it¹, at the root of the navel, is **the shining Lotus of ten petals**², of the colour of heavy-laden rain-clouds. Within it are the letters Da to Pha, of the colour of the blue lotus with the Nada and Bindu above them. Meditate there on the region of Fire, triangular in form and shining like the rising sun. Outside it are **three Svastika marks**³, and within, **the Bija of Vahni himself**⁴.

Above it¹ = Above Svadhithana Lotus Chakra. **the shining Lotus of ten petals**² = The Manipura Chakra, the seat of the element of Fire, the sign of which is a triangle. **three Svastika marks**³ = It is an auspicious mark. In the Indian context, the svastika stands for universal welfare. "**Swasti**" means well-being of one and all, "ka" means symbol. **the Bija of Vahni himself**⁴. = Ram is the seed Mantra of Fire. Vahini = Fire.

Svastika (Ansate Cross) is derived from the **Sanskrit svastika** (in **Devanagari**, **स्वस्तिक**), meaning any lucky or auspicious object, and in particular a mark made on persons and things to **denote good luck**. It is composed of **su-** (cognate with **Greek** εϋ-, eu-), meaning "**good, well**" and **asti**, a verbal abstract to the root **as** "to be" (cognate with the **Romance copula**, coming ultimately from the **Proto-Indo European** root ***hes-**); **svasti** thus means "**well-being**." The suffix **-ka** intensifies the verbal meaning or confers the sense of 'beneficial', and **svastika** might thus be translated literally as "**that which associated with well-being**," corresponding to "**lucky charm**" or "**thing that is auspicious**."^[1] The word first appears in the Classical Sanskrit (in the **Ramayana** and **Mahabharata** epics)-**Wikipedia**.

Svastika sign is made by drawing a cross and then drawing lines that go in clockwise direction at 90° angles.

Dasa-dala-Lasite = Shining Lotus of ten petals. The Lotus shines by reason of its ten petals. Purna-megha-prakase: of the color of the heavy rain clouds. 2nd line. Nilambhoja-prakasair-upahita-jathare-dadi-phantaihsancandraiḥ = the color of the blue lotus, the ten letters, Ḍa, Ḍha, Na, Ta, Tha, Da, Dha, Na, Pa, Pha on ten petals as seen in the diagram. Sacandraiḥ = Moon dot. The letters have Bindu and NAda over them. Aruna-Mihira-Samam: like the young sun

VERSE 20

*Dhyāyenmeṣādhirūḍham navatapananibhaṁ vedabāhūjvalāṅgaṁ
tatkroḍe rudramūrtirnivasatī satataṁ suddhasindūrarāgaḥ
Bhasmāliptāṅgabhūṣābharaṇasitavapurvṛddhārūpī triṇetro
lokānāmiṣṭadātābhayalāsitarāḥ sṛṣṭisamhāraḥ.*

20.Dyāyenmeṣādhirūḍham navatapananibhaṁ vedabāhūjvalāṅgaṁ

tatkroḍe rudramūrtirnivasatī satataṁ suddhasindūrarāgaḥ

Bhasmāliptāṅgabhūṣābharaṇasitavapurvṛddhārūpī triṇetro

lokānāmiṣṭadātābhayalāsitarāḥ sṛṣṭisamhāraḥ.

Meditate upon him (Fire) seated on a ram, four-armed, radiant like the rising Sun. In his lap ever dwells Rudra, who is of a pure vermilion hue. He (Rudra) is white with the ashes with which he is smeared; of an ancient aspect and three-eyed. His hands are placed in the attitude of [granting boons and dispelling fear](#)¹. He is the destroyer of creation.

[granting boons and dispelling fear](#)¹ = the deities exhibit hand poses that give boons (Vara) and quell Fear (Abhaya Mudra)



Nataraja (Siva)
 Right anterior hand with open palm in high-five pose
 is Abhaya Mudra (Fear-not Pose).
 Left anterior hand crossed over to right with open palm
 pointing down is Vara Mudra (Boon-giving pose).

Meditation on Vahni (Fire): Seated on a ram, a Rudraksa rosary in one hand, and Sakti in the other. The other two hands holding no weapons grant boons and quell fear. Rudra is never meditated upon as seated on a bull.

Bhasmaliptanga-bhusabharana-sita-vapu = His body is smeared with ash; His ornaments makes Him look white, though he is of red hue.

VERSE 21

Atrāste lākinī sā sakalāśubhakarī vedabāhūjjvalāṅgī
śyāmā pītāmarādyaivividhaviracānālamkṛtā mattacittā
Dhyātvaitannābhipadmam prabhavati nitarām saṁhṛtau pālāne vā
vāṇī tasyānanābje nivasati satatam jñānasamdohalakṣmīḥ

21. Atrāste **lākinī** sā sakalaśubhakarī vedabāhūjjvalāṅgī

śyāmā pītāambarādyair**vividhaviracanālamkṛta** mattacittā

Dhyātvaitannābhipadmaṃ parabhavati nitarāṃ saṃhṛtau pālāne vā

vāṇī tasyānanābje nivasati satataṃ jñānasaṃdohalakṣmiḥ.

Here abides Lakini, the benefactress of all. She is four-armed, of radiant body, is dark (of complexion), clothed in yellow raiment and decked with various ornaments, and exalted with the drinking of ambrosia. By meditating on this Navel Lotus the power to destroy and create (the world) is acquired. **Vani** with all the wealth of knowledge ever abides in the lotus of His face.

Vani = Sarasvati , Devi or Goddess of speech.

lakini = lakini is meditated upon as follows. Let the excellent worshipper meditate upon the Devi Lakini, who is blue and has three faces, and three eyes on each face, fierce aspect, and with the teeth protruding I. Her right hand She holds the thunderbolt and the Sakti (the weapon of Vahini (Fire) and in the left She makes gestures (mudra) of dispelling fear and of granting boons. She is in the pericarp of the navel Lotus with ten petals. She is fond of meat (Mamasi) and Her breast is ruddy with blood and fat which drop from Her mouth.

The navel lotus is called Mani-pura, the city of jewels because it is lustrous like a gem.

vividhaviracanālamkṛta = Decked with various ornaments. All her ornaments (pearls and gems) are arranged in varied and beautiful designs.

Summary of Verses 19 to 21.

The Nabhi Padma--Navel Lotus--is rain-cloud-colored with ten lustrous blue petals having on them the letters: **Ḍa, Ḍha, Na, Ta, Tha, Da, Dha, Na, Pa, Pha** with Bindu above each of them. Triangular-shaped red region of Fire with Svastika signs on its three sides is in the pericarp, within which is the four-armed Bija of Fire, Ram, who is red in color, sits on a ram, holds in Hsi hands the Vajra (thunderbolt) and the Sakti weapon and makes signs of Vara and Abhaya. Rudra red in color sits on a bull on the lap of Vahni-Bija, is smeared with ash and appears old. Sakti Lakini sits on a red lotus in the pericarp. She is blue, four-armed, three-faced with three eyes on each face, holds the Vajra and Sakti weapons in her two hands and makes abhaya and Vara mudras with the other two hands. She is fierce with protruding teeth, is fond of eating cooke rice and dhal mixed with meat and blood. Here ends the third section.

ANAHATA

Pentapetes Phoenicia = Midday flower
In Sanskrit, Bhanduka Flower.
Bija Mantra letter: Yam



Ta & Tha: T with underdot



The heart Lotus (Anahata) is of the color of Bhanduka Flower and the letters are of vermilion colour.

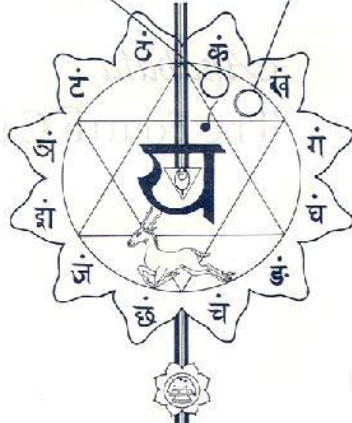
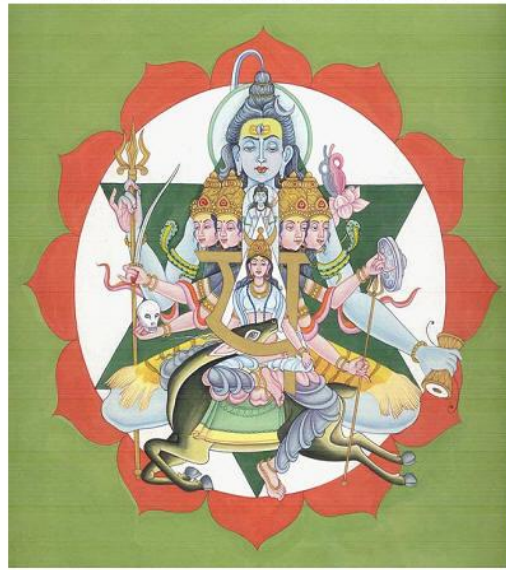
Anahata Chakra

GOD: Īśa

GODDESS: Kālīnī

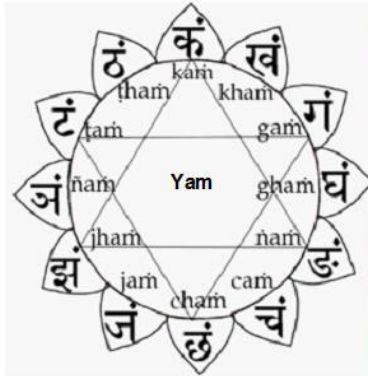


Anahata Chakra HV5, Exoticindia.com



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anahatacakraplus



<http://www.shrifreedom.com/yogachakra/ias.shtm>

Anāhata Cakra: This is a lotus of twelve petals with the vermilion letters Kam-कं, Kham-खं, Gam-गं, Gham-घं, Ṇam-ङं, Cam-चं, Cham-छं, Jam-जं, Jham-झं, Jñam-ञं, Tam-टं, Tham-ठं. This is the centre of the Vāyu Tattva. The region of Vāyu is six-cornered (that is formed by two triangles, of which one is inverted), and its colour that of smoke by reason of its being surrounded by masses of vapour. Its Bija "Yam."

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VERSE 22

*Tasyordhve hr̥di pañkajaṃ sulalitaṃ bandhūkakāntyujjvalaṃ
kādyairdvādaśavarṇakairupahitaṃ sīndūrarāganvitaiḥ
Nāmnānāhataśamjñakaṃ surataruṃ vācchātiriktapradaṃ
vāyormaṇḍalamatra dhūmasadr̥śaṃ ṣatkoṇaśobhānviṭaṃ*

22. Tasyordhve **hr̥di pañkajaṃ** sulalitaṃ bandhūkakantyujjvalaṃ

kādyairdvādaśavarṇakairupahitaṃ sīndūrarāganvitaiḥ

Nāmnānāhataśamjñakaṃ surataruṃ vācchātiriktapradaṃ

vāyormaṇḍalamatra dhūmasadr̥śaṃ ṣatkoṇaśobhānviṭaṃ

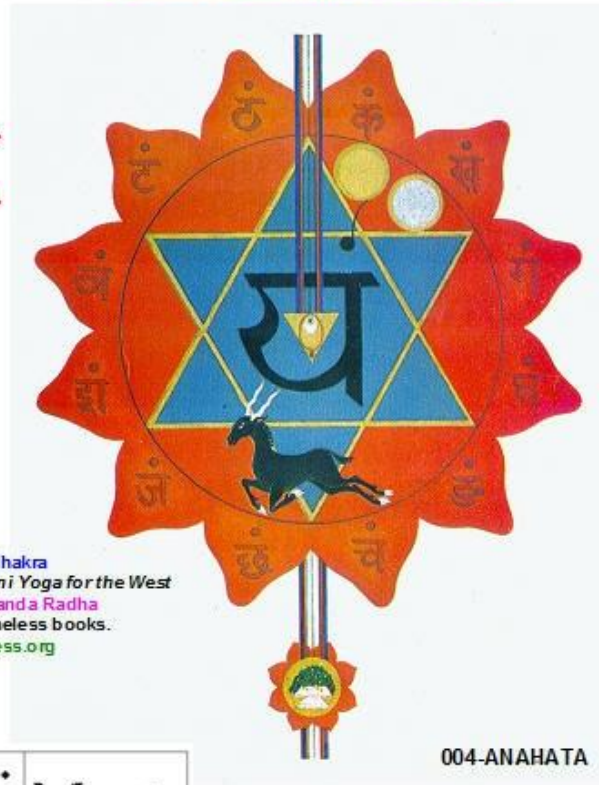
Above that, in the heart, is the **charming Lotus**, of the shining colour of the Bandhuka flower, with the twelve letters beginning with Ka, of the colour of vermilion, placed therein. It is known by the name of Anahata, and is like the celestial **wishing-tree**, bestowing even more than (the supplicant's) desire. The Region of Vayu, beautiful and with **six corners**, which is like unto the smoke in colour, is here. www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm

charming Lotus: Verses 22 to 27 describes Anahata Lotus Chakra, which is meditated upon in the heart. The 12 letters from Ka to Tha are on the petals: **Ka, Kha, Ga, Gha, Ńa, Ca, Cha, Ja, Jha, Na, Ṭa, Ṭha**. **wishing-tree** = Kalpa-taru is a wish-tree in the garden (heaven) of the chief of gods Indra. It grants all that is wished for and Moksa (liberation). **six corners** = see the interlacing triangles with six corners (Sat-kona).

Anahata Chakra

God Isa: left circle
Goddess Kakini: Right circle

Pentapaetes
Phoenicia = Midday flower
In Sanskrit, BhandUka Flower.
Bija Mantra letter: Yam
Petals, the color of BhandUka.



Anahata Chakra
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004-ANAHATA

यं Yam is Bija Mantra

004-ANAHATA

The letters on the petals

कं	खं	गं	घं	ङं	चं	छं	जं	झं	ञं	टं	ठं
Kam	Kham	Gam	Gham	Ńam	Cam	Cham	Jam	Jham	Ñam	Ṭam	Ṭham

hṛdi pañkajam = Heart Lotus. dvādaśavarṇa= 20 letters. Nāmnāṇāhata-samjñakam: name Anahata it is known. Munis called the Lotus Anahata because they heard the sound of sabdabrahman in the Heart Lotus; it is Unstruck Sound, meaning that the sound is not produced by two clanging objects. vāyormaṇḍalam = Vayu Mandalam or Region of Air.

VERSE 23

*Tanmadhye pavanākṣaram ca madhuram dhūmāvalīdhūsam
dhyayetpāṇicatuṣṭayena lasitam kṛṣṇādhirūḍham param
Tanmadhye karuṇānidhānamamalam haṁsābhamiśabhidham
pāṇibhyāmbhayaṁ varam ca vidadhallokatrayāṇāmapi*

23. Tanmadhye pavanākṣaram ca madhuram dhūmāvalīdhūsam

dhyayetpāṇicatuṣṭayena lasitam kṛṣṇādhirūḍham param

Tanmadhye karuṇānidnamamalam haṁsābhamiśabhidham

pāṇibhyāmabhayam varam ca vidadhallokatrayāṅāpī

Meditate within it on the sweet and excellent **Pavana Bija**, grey as a mass of smoke, with four arms, and seated on a black antelope. And within it also (meditate) upon **the Abode of Mercy**, the Stainless Lord who is lustrous like the **Sun**, and whose **two hands** make the gestures which grant boons and dispels the fears of three worlds. presentation:

Veeraswamy Krishnaraj

Purnananda Svami says that VAYu Bija is in the Anahata Chakra. **Pavana Bija** = The Bija of Yam, grey as a mass of smoke. **the Abode of Mercy** = Sankara opines that it is a Ocean of Mercy (Kripa Sagar or KarunAvAridhi). **Sun** = Sun is Hamsa and also the name of the Supreme. Ham means motion. It is Aditya (sun) because it is perpetual motion (SAyana). Hamsa is also AntarAtmA (the Inner Atman or Soul, Paramatman). Hamsa is Mantra of every breath. This chantless Mantra pervades the breath going in and out, the subtle sound 'sah' going in and the subtle sound 'ham' going out. (Sa = Siva, Vishnu, Lakshmi, or Gauri [Parvati or Sakti]; Ham = I am; so = Parvati.) As one chants this subtle-sound Mantra 'soham', a derivative of 'sah-ham,' 'Hamsa' comes into being by inversion. Sa (Sah) is Sakti and Ha is Siva. Soham, Hamsa and AUM (Pranava) are equipotent. Hamsah is the union of male and female and the universe is Hamsah, according to Woodroffe. Tirumular says that AUM, though a three-letter word, is one-letter Mantra. Soham is the unintonated sound of normal breathing, meaning 'I am He.' Hamsa, meaning 'Swan' as in RamaKrishna Parma-Hamsa, stands for an ascetic --Hamsan. All of us including all air-breathing living beings recite this Mantra 'Soham' unknowingly for a lifetime. This chantless Mantra (Ajapa Japa) is called Ajapa Gayatri. As you are breathing this chantless Soham in and out, you are identifying your individual self with the Great Self of the Supreme Being. Every breath (and the Mantra) that you take pervades the whole universe of your body. This life giving force or Mantra has the Great Self as the basis. **two hands** = Bija has hands and feet.

Verse Explanation: **pavanākṣaram** = the letter of Pavana (Air). It is Bija Yam. **madhuram** = sweet and excellent.

dhūmāvalīdhūsam = Dhuma is smoke. Grey as a mass of smoke.

The black antelope, known for its fleetness is the Vahana (carrier) of Vayu (Air), whose carries his Ankusa (goad) in the same way Varuna carries his PAsa (noose). Isa (Siva) is in Vayu Bija.

VERSE 24

*Atrāste khalu kākinī navataditpītā triṇetrā śubhā
sarvālaṁkaraṇānvitā hītakarī saṁnyagjanānām mudā
Hastaiḥ pāsakapālaśobhanavarān sambibhrati cābhayam
mattā pūrṇasudhārasārdrahrdayā kaṅkālamālādhārā*

24. Atrāste khalu kākinī navataditpītā triṇetrā śubhā

sarvālamkaraṇānvitā hītakari samyagjnānām mudā

hastaiḥ pāśakapāśobhanavarān sambibhrati cābhyam

mattā pūrṇasudhārasārdrahṛdayā kaṅkālamālādhārā

Here dwells Kakini, who in colour is yellow like unto new **lightning**, exhilarated and auspicious; three-eyed and the benefactress of all. She wears all kinds of ornaments, and in Her four hands She carries the noose and the skull, and makes the sign of blessing and the sign which dispels fear. Her heart is softened with the drinking of nectar.

Pandit Purnananda Svami says that there is Sakti Kakini in Anahata Chakra. **mattā** = exhilarated. **Kakini is exhilarated.**

pūrṇasudhārasārdrahṛdayā = Totally Pure nectar softens her heart. The nectar flows from Sahasrara Chakra. She wears the skin of a black antelope.

Meditate on Kakini, who is in the Fat holding in her hands a noose (PAsa), trident (SUIa), skull (KapAl), Drum (Damaru). She with a bending pose, is of yellow complexion, likes to eat Dadhy-anna (curd and rice) drink VARuni (Rice wine). The Seven Saktis or Yoginis have each an abode in one of the Dhatus (layer, stratum, constituent part , ingredient): chyle , blood , flesh , fat , bone , marrow , semen of which sometimes 10 are given , the above 7 and hair , skin , sinews (tendon).

VERSE 25

*Etannīrajakarṇikāntaralāsacchaktistrikoṇābhidhā
vidyutkotisamānakomalavapuḥ sāste tadantargataḥ
Baṇākhyāḥ śivaliṅgakoṣpi kanakākārāṅgarāgojjvalo
maulau sūkṣmavibhedayunmaṇiriva prollāsalakṣmyālayaḥ*

25. Etannīrajakarṇikāntaralāsacchaktistrikoṇābhidhā

vidyutkotisamānakomalavapuḥ sāste tadantargataḥ

Baṇākhyāḥ śivaliṅgakoṣpi kanakākārāṅgarāgojjvalo

maulau sūkṣma-vibheda-yun maṇiriva prollāsalakṣmyālayaḥ

The Sakti whose tender body is like ten million flashes of lightening is in the pericarp of this Lotus in the form of a triangle (Trikona). Inside the triangle is the Siva-Linga known by the name of Bana. This Linga is like shining gold, and on his head is an orifice minute as that in a gem. He is the resplendent abode of Laksmi.

Pandit Purnananda Svami tells of the triangle (Trikona) in the pericarp of Anahata Lotus. **trikoṇābhidhā** = In the form of a triangle. Sakti appears as a down triangle with apex down. The down Triangle is symbolic of female escutcheon or Yoni which also appears like an inverted triangle, which is below Vayu-Bija. Within the Triangle is the BAna-Linga.

maulau sūkṣma-vibheda-yun maṇiḥ = on his head is a minute orifice as that in a gem. vibheda = piercing. **sūkṣma**

= minute. **mañiḥ** = jewel. This is the description of Bāna-Linga. The orifice is the little space in the Bindu which is within the half-moon which is on the head of the Linga. The Bindu is in the head of Siva-Linga. **prollāsalakṣmyālayaḥ** = Resplendent abode of Lakshmi. Alaya = temple, abode.

VERSE 26

*Dhyayedyo hṛdi pañkajaṃ surataruṃ śarvasya pīthālayaṃ
devasyānila-hīna-dīpa-kalikā-hamsena saṃ-śobhitaṃ
Bhānormaṇḍala-maṇḍitāntara-lasat kiñjalka-śobhādharmaṃ
vācāmīśvara Īśvarospi jagatāṃ rakṣavināśe kṣamaḥ*

26. Dhyayedyo hṛdi pañkajaṃ surataruṃ śarvasya pīthālayaṃ

devasyānila-hīna-dīpa-kalikā-hamsena saṃ-śobhitaṃ

bhānormaṇḍala-maṇḍitāntara-lasat kiñjalka-śobhādharmaṃ

vācāmīśvara Īśvarospi jagatāṃ rakṣavināśe kṣamaḥ

He who meditates on this Heart Lotus becomes (like) the Lord of Speech, and (like) Isvara he is able to protect and destroy the worlds. This Lotus is like the celestial wishing-tree, the abode and seat of **Sarva**. It is beautified by the **Hamsa**, which is like unto the steady tapering flame of a lamp in a windless place. The filaments which surround and adorn its pericarp, illumined by the solar region, charm. **Sarva = Maha-Deva = Siva. Hamsa = Here it stands for Jivatma.**

Pandit Purnananda Svami talks about the good gained by meditating on the Heart Lotus. **Dhyayedyo hṛdi pañkajaṃ surataruṃ śarvasya pīthālayaṃ** = He who meditates on this Heart Lotus becomes (like) the Lord of Speech, and (like) Isvara he is able to protect and destroy the worlds. **anila-hīna-dīpa-kalikā-hamsena saṃ-śobhitaṃ** = Hamsa (Jivatma) is like the steady flame of lamp in a windless place, and enhances the beauty of this Lotus. Surya Mandala is in the pericarp of Anahata Lotus. **bhānormaṇḍala-maṇḍitāntara-lasat kiñjalka-śobhādharmaṃ** = The filaments which surround and adorn its pericarp, illumined by the solar region, charm. The filaments surrounding the pericarp tinged with the rays of the sun give beauty and charm. Anahata Lotus filaments around the pericarp are the only ones thus tinged by the rays of the sun and other filaments of other lotuses are not so touched by the Sun's rays. BhAnu Mandala = Sun Mandala. The region of Vayu covers the whole pericarp. Above it is region of Surya or sun. Above them are the Vayu-Bija and Trikona etc. One should meditate upon all these. Mam is the Mantra of mental worship in the region of Fire with his ten KalAs. Kala = digit, part, portion. The regions of Vahini (Fire), Arka (Sun), and Chandr (Moon) are placed one above the other. **Īśvar = Creator. rakṣavināśe kṣamaḥ** = Equally able to protect and destroy the world. he can create, maintain and destroy the Universe.

VERSE 27

*Yogīso bhavati priyātpriyatamaḥ kāntākulasyāniśam
jñānīsoṣpi kṛti jitendriyagaṇo dhyānāvadhānakṣamaḥ
Gadyaiḥ padyapadādibhiśca satataṁ kavyāmbudhārāvaho
lakṣmiraṅgaṇadaivataḥ parapure śaktaḥ praveṣtuṁ kṣaṇāt.*

27. Yogīso bhavati **priyātpriyatamaḥ kāntākulasyāniśam**

jñānīsoṣpi kṛti jitendriyagaṇo dhyānāvadhānakṣamaḥ

Gadyaiḥ padyapadādibhiśca satataṁ kavyāmbudhārāvaho

lakṣmiraṅgaṇadaivataḥ parapure śaktaḥ praveṣtuṁ kṣaṇāt.

Foremost among Yogis, he is ever dearer than the dearest to women, He is pre-eminently wise and full of noble deeds. His senses are completely under control. His mind in its intense concentration is engrossed in thoughts of the Braham. His inspired speech flows like a stream of (clear) water. He is like the Devata who is the beloved of **Laksmi** and is able at will to enter another's body. **Laksmi = Lakshmi is the family Devata, meaning he is always prosperous.**

priyātpriyatamaḥ kāntākulasya = dearer than the dearest to women (because he is skilful to please them). Sankara says that he is dearer than their husbands. **jitendriya-gaṇḥ** = His senses are completely under control.

dhyānāvadhāna-kṣamaḥ = His mind in its intense concentration is engrossed in thoughts of the Braham. Dhyana is meditation --Brahma-Cintana, and AvadhAna means steady and intense concentration of the mind. The yogi is capable of both. **kavyāmbudhārāvaha** = His inspired speech flows like a stream of (clear) water. **lakṣmī-raṅgaṇa-**

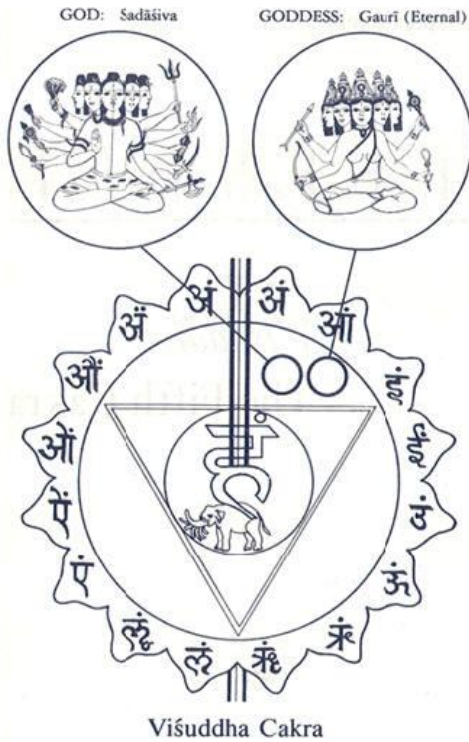
daivataḥ = He is like the Devata who is the beloved of Laksmi. Slakshmi is the consort of Vishnu. Rangana is good fortune. Having enjoyed in this world th best of pleasure, he in the end goes to the abode of Liberation. **parapure** = another's body. He is able at will to enter another's body. He gains power to render himself invisible, enter an enemy's fortress, and fly across the sky.

Summary of Verses 22 to 27 on Anahata Chakra.

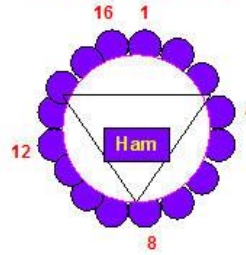
The Heart Lotus of the color of Bhaduka Flower has vermilion letters from Ka to Tha on its 12 petals with Bindu above them. Hexagonal Vayu Mandala of smoky color is in its pericarp; above it is Surya Mandala with the Triangle shining like ten million flashes of lightning within it. Above it is Vayu-Bija of smoky hue sitting on a black antelope, four armed and carrying a goad (Ankusa). In the lap of Vayu-Bija abides three-eyed Isa who like Hamsa extends His two arms in gestures of granting boons and dispelling fear. In the pericarp of the Anahata Lotus is another red lotus wherein abides four-armed Sakti Kakini of golden hue, yellow raiment, many jewels and garland of bones carrying PAsa (noose), the KapAla (skull), and making Vara (boons) and Abhaya (fear-not) signs. Her heart is softened by the nectar. Golden-colored Siva in the form Bana-Linga with crescent moon and Bindu on his forehead abides in the middle of the triangle. He is joyous with a rush of desire. Hamsa Jivatma below him is like the steady tapering flame of a lamp. Below the pericarp, there is a red lotus of 8 petals with its head turned upward which contains the Kalpa tree, the jeweled altar surmounted with an awning, flags and the like and is the place of mental worship.

Visuddha Cakra
 Siva-Sakti = Sadasiva-Sakini (Gauri)
 Presiding Deity: **Sadasiva** : 3-eyed, 5-faced, 10-armed, clothed in Tiger skin.
Sakini : Yellow Raiment; 4 hands with bow, arrow, noose & goad.

Visuddha Chakra: Sixteen Petals of Smoky Purple hue
 with 16 red vowels on the petals. **Ham** in yellow is Bija.



Smoky Purple Flower Salvia -
 Purple Rain
Salvia verticillata 'Purple Rain'



Prepared by
 Veeraswamy Krishnaraj
 bhagavadgitau.sau.com
 Visuddha petals

हं Ham is the Bija Mantra
 Or Seed sound.

1: Am, Aam, Im, 4: Iim, Um, Uum, Rm,
 8: Rrm, Lm, LIm, Em, 12: Alm, Om, Aum, Aam, 16: Ahm

At the spinal centre of the region at the base of the throat (Kaṇṭha-Mūla) is the **Visuddha Cakra** or Bhā-ratīsthāna, ¹ with sixteen petals of a smoky purple hue, on which are the sixteen vowels with Bindu.

Am = अं	Ām = आं	Im = इं	Īm = ईं	Um = उं	Ūm = ऊं	Rm = ऋं	RŪm = ॠं
Lrim = लं	Lrīm = लं	Em = एं	Aim = ऐं	Om = ओं	Aum = औं	Am̐ = अं	Ah̐ = अः

VERSES 28 AND 29

*Viśuddhākhyam kaṅṭhe sarasijamamalaṁ dhūmadhūmrāvabhāsam
svaraiḥ sarvaiḥ śoṇairdalaparilasitairdīpitaṁ dīptabuddheḥ
Samāste pūrṇenduprathitatamanabhomaṇḍalaṁ vṛttarūpaṁ
himacchāyānōgopari lasitatanoh suklaṅvarṇāṁbarasya
Bhujaiḥ pāsābhītyaṅkuśavaralāsitaḥ śobhitāṅgasya tasya
manoraṅke nityaṁ nivasati girijābhinnadeho himābhāḥ
Triṅetraḥ pañcāsyo lalitadaśabhujō vyāghracarmāmbaraḍhyaḥ
sadāpūrvo devaḥ śiva iti ca samākhyānasiddhaḥ prasiddhaḥ*

28. Viśuddhākhyam kaṅṭhe sarasijamamalaṁ dhūmadhūmrāvabhāsam

svaraiḥ sarvaiḥ śoṇairdalaparilasitairdīpitaṁ dīptabuddheḥ

Samāste pūrṇeneduprathitatamanabhomaṇḍalaṁ vṛttarūpaṁ

himacchayanāgopari lasitatanoh suklaṅvarṇāṁbarasya

29. Bhujaiḥ pāsābhītyaṅkuśavaralāsitaḥ śobhitāṅgasya tasya

manoraṅke nityaṁ nivasati girijābhinnadeho himābhāḥ

Triṅetraḥ pañcāsyo lalitadaśabhujō vyāghracaramāmbaraḍhyaḥ

sadāpūrvo devaḥ śiva iti ca samākhyānasiddhaḥ prasiddhaḥ

In the throat is the Lotus called Visuddha, which is pure and of a smoky purple hue. All the (sixteen) shining vowels on its (sixteen) petals, of a crimson hue, are distinctly visible to him whose mind (Buddhi) is illumined. In the pericarp of this lotus there is the Ethereal Region, circular in shape, and white like the **full Moon**. On an elephant white as snow is seated the **Bija** of **Ambhara**, who is white of colour. www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm

Of His four arms, two hold the noose and goad, and the other two make the gestures of granting boons and dispelling fear. These add to His beauty. In **His lap** there ever dwells the great snow-white Deva, three-eyed and five-faced, with

ten beautiful arms, and clothed in a tiger's skin. His body is united with that of **Girija**, and He is known by what His name, **Sada-Siva**, signifies.

full Moon: Ether, whose Mandala is a circle (Vṛta-rupa), is the element of Visuddha Lotus Chakra. **Bija = Ham** is the Bija of Visuddha. **Ambhara** = Ethereal region. also means raiment. Ambhara, white in his Bija form wearing white raiment, sits on a elephant of the color of snow. **His lap:** Ham (Nabho-Bija). **Girija = Giri is mountain. Mountain-born Devi. Daughter of Mountain King Himavat (Himalaya Mountains). This refers to Androgynous form of Siva-Sakti. Sada-Siva = Ever-Beneficent One.**

Four verses from 28 to 31 describes Visuddha Lotus Chakra. Hamsa (the Jiva) attains purity, so this lotus is called Visuddha (pure), Ethereal, Great, and Excellent. Visuddha in the region of the throat is called Visuddha: Pure (amala = without impurity) by reason of its being tejo-maya (purified by Fire and its substance is Tejas) and hence free from impurity. **svaraiḥ sarvaiḥ** = all the vowels, beginning from A-Kara (A) ending with Visarga, altogether 16 in number. **dala-parilasitaiḥ** = shining on the petals, 16 in number and red in color with Bindu above them. Its filaments are ruddy and it is adorned by Vyoma-Mandala. **Vyoma** = Ether. Mandala = region or circle. **dīpitam** = Distinctly visible. The letters are lighted up as it were for the enlightened mind (Dīpta-Buddhi). **dīptabuddheh** = Whose mind (Buddhi = Intellect) is illumined. The intellect has become free of impurities of worldly pursuits as a result of constant practice of Yoga. **pūrnenedu-prathita-tama-nabhomaṇḍalaṁ vṛtta-rūpaṁ** = the Ethereal Region, circular in shape, and white like the full Moon. **purnenedu** = Full-Moon. **nabhomaṇḍalaṁ** = Ethereal Region. **vṛtta-rūpaṁ** = Circular in shape. Various texts have assigned different colors to Ethereal region: white, smoky. **hima-cchayanāgopari lasita-tanu** = On an elephant white as snow is seated. **Nāga** is not a serpent but an elephant in this context.

Bhujaiḥ pasabhityankusa-vara-lasitaiḥ sobhitāṅgasya (Bhujaiḥ pāsābhītyaṅkuśa-vara-lasitaiḥ śobhitāṅgasya) = Of His four arms, two hold the noose and goad, and the other two make the gestures of granting boons and dispelling fear. These add to His beauty. **tasya manoh** = His Mantra = The Bija of Ambara or Ether = Ham. The Bija (root) of a thing is that thing in essence. **tasya manor anke** = In the lap of His Bija. Ham is Bija of Ether in the pericarp of Visuddha Lotus and we are to meditate on it. **girijabhinna-deha (giriābhinna-deha)** = the snow-white Deva whose body is united with or inseparable from that of Girija. This means Siva-Sakti body is androgynous, of golden color on the left (Sakti) and snow-white on the right (Siva). He, Sadasiva with white garment, dwells in the lap of Nabho-Bija. Nirvana Tantra says: Within the Yantra (AmA KalA) is the Half-Bull and half-Lion (Simhasana), on which sits the Eternal Gauri (Sakti on half-lion) with Sada-Siva on Her right (on half-bull). Sadasiva has five faces, three eyes in each face, a body smeared with ash, looks like a mountain of silver, and wears the skin of a tiger and a garland of snakes as His ornaments. The Eternal Gauri (SadA-Gauri), half of Siva's body, is the Mother of the Universe. **lalita-dasa-bhuja (lalita-daśa-bhuja)** = beautiful-ten-arms. Meditate on Him as Deva with ten arms carrying the following weapons, accouterments and offering boons. Ten beautiful arms carry the following.

Sula	Tanka	Krpana	Vajra	Dahana	Nagendra	Ghanta	Ankusa	Pasa	Abhitikara
Trident	Battle-axe	Sword	Thunderbolt	Fire	Snake-King	Bell	Goad	Noose	no-fear sign

VERSE 30

*Sudhāsindhoḥ śuddhā nivasati kamale sākinī pītavastrā
śaram cāpaṁ pāśam sṛṇimapi dadhatī hastapadmaīścaturbhīḥ
Sudhāmśoḥ sampūrṇam śaśaparirahitam maṇḍalam karṇikāyām
mahāmokṣadvāraṁ śriyamabhimataśīlasya śuddhendriyasya.*

30. Sudhāsindhoḥ suddha nivasati kamale sākinī pītavastrā

śaram cāpaṁ pāśam sṛṇimapi dadhatī hastapadmaīścaturbhīḥ

sudhāmśoḥ sampūrṇam śaśaparirahitam maṇḍalam karṇikāyām

mahāmokṣadvāraṁ śriyamabhimataśīlasya śuddhendriyasya.

Purer than the Ocean of Nectar is the Sakti Sakini who dwells in this Lotus. Her raiment is yellow, and in Her four lotus-hands She carries the bow, the arrow, the noose, and the goad. The whole region of the Moon without the mark of the hare is in the pericarp of this Lotus. This (region) is the gateway of great Liberation for him who desires the wealth of Yoga and whose senses are pure and controlled. hare = hare on the moon, stain on the moon, man on the Moon.

Swami Purnananda says that Sakini abides in the pericarp of Visuddha Lotus Chakra.

Sudhasindhoḥ suddha (**Sudhāsindhoḥ suddha**) = Purer than the ocean of Nectar. Sudhasindhu is Chandra or Moon according to Sankara. She is purer and whiter than the nectar in the moon. Sakini who is of the form of light itself (Jyotih-svarupa) is white and heatless. Meditation on Sahini is as follows: "Let the excellent Sadhaka meditate on the Devi Sakini in the Throat Lotus. She is Light itself. She carries in Her Lotus hands the noose, the goad, the sign of the book and makes Jnana-Mudra (thumb and pinky touching at the tips). She makes the Pāśu (the uninitiated people) mad and has her abode in the bone (She is the Devata of Asthi-Dhatu. She is fond of milk food and gets drunk and elated on the nectar." The Devi (Sakti Sakini) is the Lunar Region within the pericarp. **kamale** = in this Lotus. in the pericarp of the Visuddha Chakra. **sasa-parirahita** = In this pericarp is the spotless region of the Moon, without the mark of a hare. **maha-moksa-dvaram** (**mahā-mokṣa-dvāraṁ**) = Great-heaven-gate. The gateway to Great liberation-- Nirvana Mukti (in the praise of this Mandala) for those who have purified and conquered their senses, among other practices; by meditating in this in the path of Yoga, they attain Liberation (mukti). **sriyamabhimata-silasya** (**śriyamabhimata-śīlasya**) = Who desires the wealth of Yoga. Sri is wealth (of Yoga). That nature is the gateway to liberation. **suddhendriya** (**śuddhendriya**) = Suddha + Indriya = Pure + Senses. Whose senses are pure and controlled.

presentation: Veeraswamy Krishnaraj

In the pericarp of the Lotus of Nabho-Mandala: inside the latter is the triangle, inside which is the Chandra-mandala, inside which is Nabho-Bija (Ham). Think of the full-moon in the triangle within the pericarp; there

think of the snowy Akasa seated on the elephant, whose raiment is while. There is the Deva Sada-Siva whose raiment is white--qualifies Akasa.

VERSE 31

*Iha sthāne cittam niravadhi vinidhāyātmasampūrṇayogaḥ
kavirvāgmī jñānī sa bhavati nitarām sādakaḥ śāntacetāḥ
Trīkālānām darśī sakalahitakaro rogaśokapramuktaś-
ciramjīvī jīvī niravadhivipadām dhvaṁsahaṁsaprakāśaḥ.*

31. Iha sthāne cittam niravadhi vinidhāyātmasampūrṇayogaḥ

kavirvāgamī jñānī sa bhavati nitarām sādakaḥ śāntacetāḥ

Trīkālānām darśī sakalahitakaro rogaśokapramuktaś-

ciramjīvī jīvī niravadhivipadām dhvaṁsahaṁsaprakāśaḥ.

He who has attained complete knowledge of the Atma (Brahman) becomes by constantly concentrating his mind (Citta) on this Lotus a great Sage, eloquent and wise, and enjoys uninterrupted peace of mind. He sees the three periods, and becomes the benefactor of all, free from disease and sorrow and long-lived, and, like Hamsa, the destroyer of endless dangers.

Svami Purnananda speaks of the good gained by meditating on the [Visuddha-Chakra](#).

[atma-sampurna-yoga \(ātma-sampūrṇa-yoga\)](#) = who has attained complete knowledge of the Atman (Brahman) by virtue of the fact that Brahman is all-pervading. Another meaning is One who has obtained perfection Yoga. The one who has attained complete knowledge of Atma reposes like the still waters of the deep. Such a person is a Knower (Jnani). He becomes proficient of all Sastras without instruction therein. "He becomes merciful not looking for any rewards; his Citta is peaceful; He is constant, gentle, modest, courageous, forgiving, self-controlled, pure and the like, and free from greed, malice and pride." Bhagavad-Gita 16.2 & 3. [Tri-kala darsi \(Tri-kāla darśī\)](#) = three-periods-seer. he sees the three periods-Past, present and future. He sees the Atma (Self) and all objects of knowledge therein. [roga-soka-pramuktah \(roga-śoka-pramuktah\)](#) = Disease-Sorrow-the Liberated. Free from disease and sorrow--by having attained Siddhi (Spiritual perfection) in his Mantra. He is free of Māyā and thus feels no sorrow. [niravadhi-vipadam-dhvamsa-hamsa-prakasah \(niravadhi-vipadām dhvaṁsa-haṁsa-prakāśaḥ\)](#) = endless-dangers-destroying-Hamsa-showing, shining. Like Hamsa, the destroyer of endless dangers. The Sadhaka becomes Hamsa Which is the Antartma (Inner Soul) that dwells by the pericarp of the Sahasrara for he can destroy all such dangers and in the result open the gate of Liberation. Sankara calls Hamsa Sun. Hamsa is the 12-petalled Lotus below Sahasrara.

Visuddha Chakra is in the base of the throat with ruddy filaments, and 16 petals of smoky purple hue and 16 red Vowels on the petals with Bindu above them. Circular and white Nabho-Mandala is in the pericarp inside which is Chandra Mandala with elephant-mounted white, garmented and four-armed Bija Ham above it, which holds in four hands noose and goad, and makes Vara and Abhaya Mudras. In his lap is Sada-Siva seated on a great lion-seat placed on the back of the bull. He is in the form of [Ardha-narisvara](#); half the body snow-white Siva and the other half golden Sakti, with five faces, ten arms holding trident, battle-axe, sacrificial sword, thunderbolt, the great snake, bell, goad, noose, and making Abhaya-mudra. He wears a tiger's skin, ash all over His body, a garland of snakes round His neck, and a down-turned digit of moon on His forehead dropping the nectar. Within the pericarp and in the Lunar region and seated on bones, is Sakti Sakini, white in color, four-armed, five-faced and three-eyed on each face, clothed in yellow and carrying in Her hand a bow, an arrow, a noose, and a goad.

VERSE 31A¹

*Iha sthāne cittam niravadhi nidhāyāttapavano
yadi kruddho yogī calayati samastam tribhuvanam
Na ca brahmā viṣṇur na ca hariharo naiva khamañī-
stadīyam sāmarmyam śamayitumalam nāpi gaṇapaḥ.*

31. Iha Sthne cittam niravadhi nidhāyāttapavano

yadi kruddho yogī calayati samastam tribhuvanam

Na ca brahmā viṣṇur na ca hariharo naiva khamañī-

stadīyam sāmarmyam śamayitumalam nāpi gaṇapaḥ.

The Yogi, his mind constantly fixed on this Lotus, his breath controlled by Kumbhaka (retention of breath), is in his [wrath](#) able to move all the three worlds. Neither Brahma nor Visnu, neither Hari-Hara nor Surya (sun) nor Ganapa (Ganesa) is able to control his power (resist Him). [wrath](#) = This is SturivAda = praise of his great powers. If He were to get angry, he could move the three worlds.

Swami Purnannda speaks of the power of Yogi.

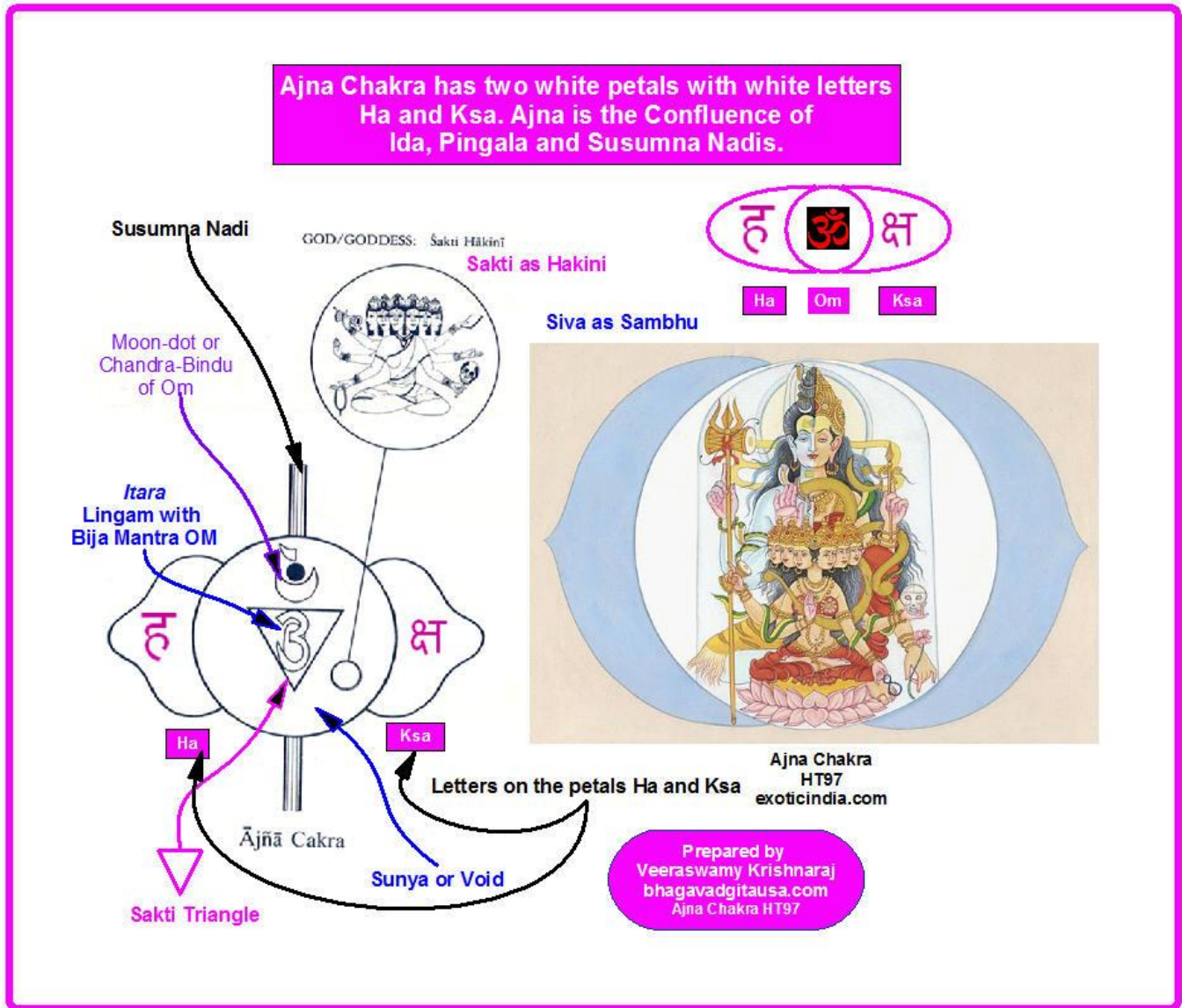
Ātta-pavana = his breath controlled by Kumbhaka (retention of breath in Pranayama—breath) control). Literally it means, who has taken the air in, which is done by Kumbaka.

Harihara = The **Yugala**--combined--form of Viṣṇu and Śiva.

khamani = the **jewel** of the sky = the sun.

End of 5th section.

AJNA Chakra



Ha and Ksa are the letters on the petals. ॐ Om is the Bija letter of Ajna Chakra.

VERSE 32

*Ājñānāmāmbujam taddhimakarasadrśam dhyānadhāmaprakāśam
hakṣābhyām vai kalābhyām parilasitavapurnetrapatram suśubhram
Tanmadhye hākinī sā śāśisamadhavalā vaktraṣaṭkaṁ dadhānā
vidyām mudrām kapālam ḍamarujapavaṭīm bibhratī śuddhacittā.*

32. Ājñānāmāmbujam taddhimakarasadrśam dhyānadhāmaprakāśam

hakṣābhyām vai kalābhyām parilasitavapurnetrapatram suśubhram

Tanmadhye hākinī sā śāśisamadhavalā vaktraṣaṭkaṁ dadhānā

vidyām mudrām kapālam ḍamarujapavaṭīm bibhratī śuddhacittā.

The Lotus named **Ajna** is like the moon (beautifully white). On its two petals are the letters Ha and Ksa, which are also white and enhance its beauty. It shines with the glory of Dhyana (meditation). Inside it is the Sakti Hakini, whose six faces are like so many moons. She has six arms, in one of which She holds a **book**; two others are lifted up in the gestures of dispelling fear and granting boons, and with the rest She holds a skull, a small drum, and a rosary. Her mind is pure (Suddha-Citta). **Ajna** = Command. Name of the Lotus between the eyebrows above Visuddha Chakra. **book** = Pustaka-Mudra. A hand gesture of Vidya or knowledge.

Swami Purnananda talks about Ajna Chakra from Verse 32 to 38

Verses 32 to 38 describes Ajna Chakra. **Ajnanama (Ājñā-nāmā)** = Ajna name. The Lotus named Ajna. Ajna or Command of the Guru comes down (GurorAjneti) to this Lotus between the eyebrows. Going upwards after entering the throat and palate, the white and auspicious lotus (the place of manas, the mind) between the eyebrows is reached by Kundali. Its 2 petals have Ha and Ksa on them. **himakara-sadrśam (hima-kara-sadrśam)** = Like the moon, beautifully white. or Cool like the moonbeams. Hima-kara is Moon. Hima means cool; Kara means causer. The moon is the receptacle of Ambrosial nectar and cool and beautifully white. **dhyana-dhama-prakasam (dhyāna-dhāma-prakāśam)** = it shines with the glory of Dhyana. Its body shines like the glory of Dhyana Sakti. **netrapatram** = two petals. Netra = eye. **Ha-ksabhyam kalabhyam-parilasitavapuh-susubhram** = (Ha-kṣābhyām kalābhyām parilasitavapuh su-śubhram) The letters Ha and Ksa which are also white. **Hakini sa (hākinī sā)** = She is Hakini, the resident Devata of the Ajna Chakra. **mudram (mudrā)** = hand poses depicting granting of boons and dispelling fear. **vidyam-mudram** = this may also mean the hand pose of Knowledge.

Image on your left
Right anterior hand: Abhaya Budra (Fear-Not gesture)
High-five position

Left anterior hand: pointing down:
Varada Mudra (wish-granting gesture)



Goddess Lakshmi
Goddess of wealth
EZ19, exoticindia.com



Rajarajeswari (Tripurasundari) Devi
EG07, exoticindia.com

Meditate on Sakti Hakini who is white, abides in the marrow, and holds in her hands the Damaru, the Rosary, the Skull, the Vidya (sign of the book) and the Mudra (hand pose of granting boons and dispelling fear). She has six red faces with three eyes in each. See below. She sits on a white lotus, and likes food cooked with Turmini and feels elated by drinking ambrosia.

VERSE 33

*Etatpadmāntarāle nivasati ca manaḥ sūkṣmarūpaṁ prasiddhaṁ
yonau tatkarṇikāyāmitaraśivapadaṁ liṅgaciḥṇaprakāśaṁ
Vidyunmālāvilāsaṁ paramakulapadaṁ brahmasūtraprabodhaṁ
vedānāmādibījaṁ sthiratarahṛdayaścintayettatkramaṇa.*

33. Etatpadmāntarāle nivasati ca manaḥ sūkṣmarūpaṁ prasiddhaṁ

yonau tatkaraṇikāyāmitaśivapadaṁ liṅgacihṇaparakāśaṁ

Vidyunmālāvilāsaṁ paramakulapadaṁ brahmasūtraprabhodaṁ

vedānāmādibījaṁ sthīrataraḥṛdayaścintayettatkrameṇa.

Within this Lotus dwells the subtle mind (Manas). It is well-known. Inside the Yoni in the pericarp is the Siva called Itara, in His phallic form. He here shines like a chain of lightning flashes. The first Bija of the Vedas, which is the abode of the most excellent Sakti and which by its lustre makes visible the Brahma-sutra, is also here. The Sadhaka with steady mind should meditate upon these according to the order (prescribed). www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm

Swami speaks of the Manas, the Mind in Ajna Chakra. **Swami Purnananda talks about Ajna Chakra from Verse 32 to 38.**

Etatpadmantarale nivasati ca manah suksmarupam prasiddham (Etatpadmāntarāle nivasati ca manaḥ sūkṣmarūpaṁ prasiddhaṁ) = Within this Lotus dwells the subtle mind (Manas). The Manas is beyond the scope of the senses. What is the proof of its existence? It is universally accepted (prasiddha) and handed down from AnAdi-Purusa as realized thing. Manas is above the First Bija of the Vedas. **liṅga-cihna-prakasam (liṅga-cihṇa-prakāśaṁ)** = shining Phallic form. Sivalinga is in the Yoni within the pericarp. The Itara-Siva in Linga form is within the Yoni. Itara-Sivapada within the triangle in the pericarp is white and crystalline with three eyes. **Vidyun-malavilasam (Vidyun-mālā-vilāsaṁ)** = Linga resembles continuous streaks of lightning flashes. **parama-kulapadam** = Excellent-Kula-place. which is the abode of the most excellent Sakti. Kula is Sakti of Triangular form. Akula is not Sakti but Siva. Atma is in the form of Pranava in the triangle in the pericarp. Above it, the flaming lamp is the charming NAda and Bindu is MakAra (M of AUM). Manas abode is above these. **vedanam-adibijam (vedānāmādibījaṁ)** = First Bija of the Vedas. It refers to M of Pranava (AUM) in the pericarp of the lotus. **brahma-sutra-prabhodaṁ (brahma-sūtra-prabhodaṁ)**= makes visible the Brahma-sutra. Brahma Sutra is Brahma thread or Citrini Nadi. Sutra is thread and cognate with suture. The luster of Pranava makes the Sutra visible.

The Sadhaka should meditate on all of these: Hakini in the pericarp, Manas, Itara Linga and Pranava in the order prescribed.

The vertical linearity of the entities are from below up: First **Hakini** in the pericarp, **Itara Linga** in the triangle above her, **Pranava** in the triangle above Him, **Manas** at the top.

VERSE 34

*Dhyānātmā sādhakendro bhavati parapure śighragāmī munindrah
sarvajñah sarvadarśī sakalahitakarah sarvaśāstrārthavetta
Advaitācāravādī vilasati paramāpūrvasiddhiprasiddho
dīrghāyuh so'spi kartā tribhuvanabhavane samhṛtau pālāne ca.*

34. Dhyānātmā sādhakendro bhavati parapure śighragāmī **munindrah**

sarvajñah sarvadarśī sakalahitakarah sarvaśāstrārthavettā

Advaitācāravādī vilasati paramāpūrvasiddhiprasiddho

dīrghāyuh so'spi kartā tribhuvanabhavane samhṛtau pālāne ca.

The excellent Sadhaka, whose Atma is nothing but a meditation on this Lotus, is able quickly to enter another's body at will, and becomes the most excellent among Munis, and all-knowing and all-seeing. He becomes the benefactor of all, and versed in all the Sastras. He realises his unity with the Brahman and acquires excellent and unknown powers. Full of fame and long-lived, he ever becomes the Creator, Destroyer, and Preserver, of the three worlds.

Swami Purnananda talks about the benefits of meditating on Ajna Lotus, from Verse 32 to 38.

munindrah = the most excellent among Munis. Muni literally means the silent one. Maunam is silence. Muni, the silent Yogi is accomplished in meditation and Yoga. Muni-indra = Muni-king = the king among Munis = excellent Muni. **sarva-sastrarthavetta (sarva-śāstrārthavettā)**= versed in all the Sastras. Versed in the meaning of Sastras. Proficient in sacred texts and Divine Knowledge. **Advaitacara-vadi (Advaitācāra-vādī)**= He realizes. He knows that universe and beings are Brahman. The universe is Brahman's amsa or fragment. he knows Brahman alone is Real (Sat), everything else is unreal (Asat) and everything shines by the light of Brahman. Advaitavadi is the one who has realized the identity of the individual soul with the Supreme Spirit and preaches it to others. **parama-purva-siddhi (paramāpūrva-siddhi)** = excellent and unknown powers. **prasiddha** = full of fame for his excellence. **so'spi kartā tribhuvana-bhavane samhṛtau pālāne ca. (so'pi kartā tribhuvana-bhavane samhṛtau pālāne ca.)** = He ever becomes the Creator, Destroyer, and Preserver, of the three worlds. This is Praśamsā-Vāda = Praise-statement = Eulogy. The Sadakha becomes absorbed in the Supreme on the dissolution of his body and thus becomes the source of Creation, Preservation and Destruction. (The generally held view is that the individual soul does not merge literally with either Siva, or Vishnu in Vaikuntam, or Mother Goddess. All keep their separate identities. Sayujya, a state of proximity and union is the highest state an individual soul can attain in Vaikuntam or other heavens. It is not a physical union. It is spiritual and yet it is not a fusion. It is like a family gathering; you are all in one place and yet you

are separate; the patriarch or matriarch is at the top of the heap. Thus the ability to create, maintain, and destroy is the exclusive domain, privilege and power of the Supreme Being.)

VERSE 35

*Tadantaścakreṣṣminnivasati satataṁ śuddhabuddhyantarātmā
pradīpābhajyotiḥ praṇavaviracanārūpavarnaṇaprakāśaḥ
Tadūrdhve candrārdhastadupari vilasadbindurūpī makāra-
stadūrdhve nādoṣsau baladhavalasudhādhārasaṁtānahāsī.*

35. Tadantaścakreṣṣminnivasati satataṁ śuddhabuddhyantarātmā

Pradīpābhajyotiḥ praṇavaviracanārūpavarnaṇaprākāśaḥ

Tadūrdve candrārdhastadupari vilasadbindurūpī makāra

stadūrdhve nādoṣsau baladhavalasudhādhārasaṁtānahāsī.

Within the triangle in this Cakra ever dwells the combination of **letters** which form the Pranava. It is the inner Atma as pure mind (Buddhi), and resembles a flame in its radiance. Above it is the half (crescent) moon, and above this, again, is **Ma-kara**, shining in its form of Bindu. Above this is Nada, whose whiteness equals that of **Balarama** and diffuses the rays of the Moon.

Swami Purnananda talks about Ajna Chakra from Verse 32 to 38.

letters = That is, *a* and *u*, which by Sandhi becomes *o*, and with anusvara (*m*) thus form the Pranava, or mantra *Om*.

Ma-kara = The letter M in its Bindu form in Candra-bindu. . presentation: Veeraswamy Krishnaraj

Balarama = Samkara reads it as Jala-dhavaala, etc., and explains it by "white like water". The last portion may also mean " smiling whiteness equals that of the Moon ".

The author desires to speak of the presence of the Pranava in the Ajna-Cakra and says that in this Cakra, and within the triangle which has already been spoken of, ever dwells the combination of the letters A and U which by the rules of Sandhi make the thirteenth vowel O. This combination of letters is *Suddha-buddhyantaratma*-i.e., the innermost Spirit manifesting as pure intelligence (Buddhi). The question may be asked if the thirteenth vowel (O) is that. To obviate this the author qualifies it by saying " above it is the half Moon, etc." It is by adding the half Moon (Nada) and Bindu to O that the Pranava is formed.

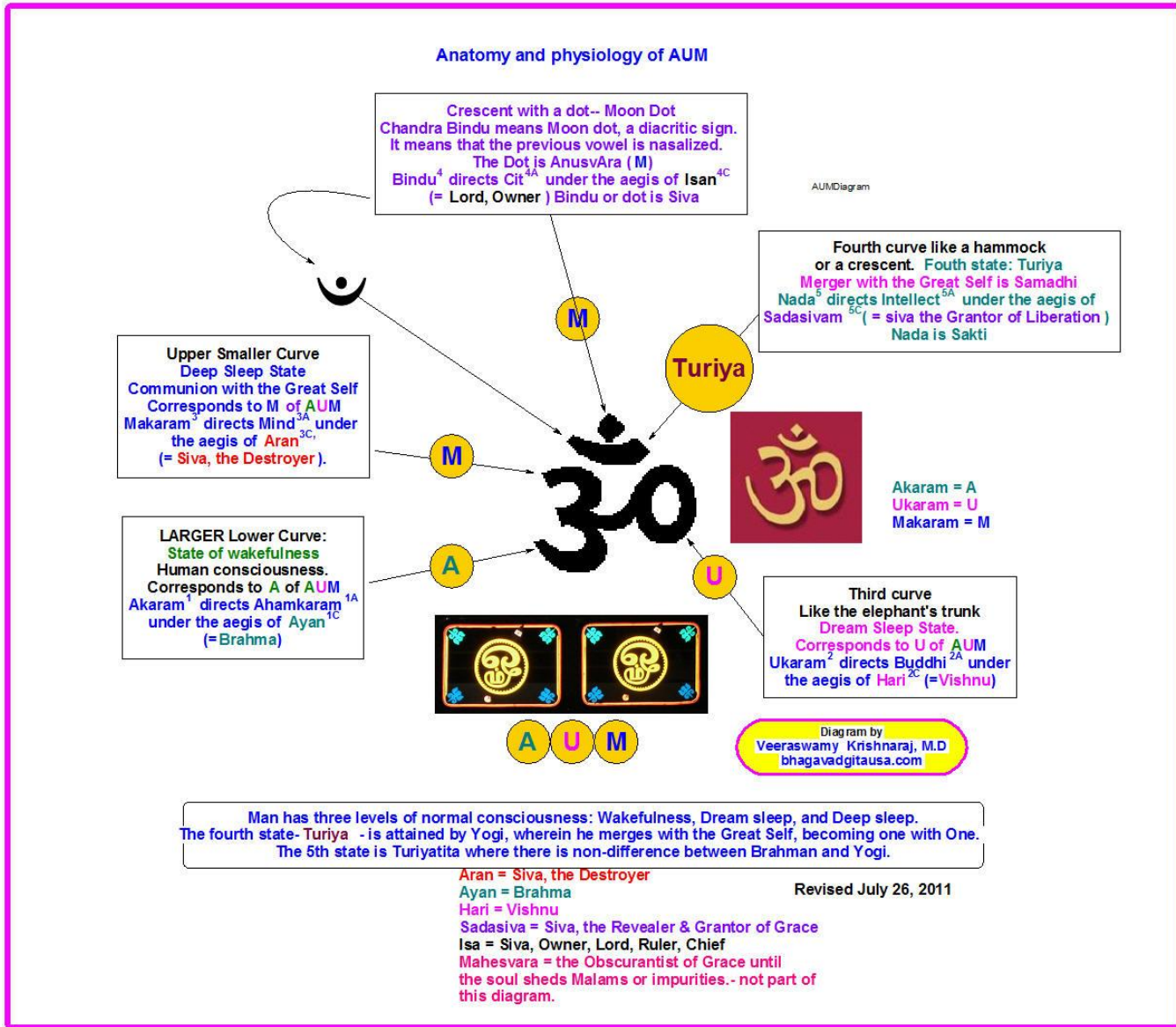
He next gives its attributes:

Pradipabhajyotiḥ (Pradīpābhajyotiḥ) = "Resembles a flame in its radiance? But how can this thirteenth vowel by itself be *Suddha-buddhyantaratma* ? He therefore says:

Tadurdve candrardhah (Tadūrdve candrārdha) = "Above it is the crescent moon" **candrārdha** = half-moon or crescent moon

tadupari vilasad-bindu-rupi ma-kara (tadupari vilasad-bindurūpī makāra)" And above this, again, is **ma-kāra**, shining in its form of Bindu" it is thus shown that by the placing of the crescent moon and the **Bindu** over the thirteenth vowel the Pranava is completely formed. **Bindu** = AnusvAra = After-sound when AUM is intonated. au is the 13th vowel and m is AnusvAra or the after-sound. AnusvAra is an m with a dot over or under it (eg. **m̐**)

The here-depicted AUM/Om shows the dot.



tadūrdhve nādo'sau-" Above this is Nada " i.e., above the Pranava is the Avantara (final or second) Nada, which challenges as it were the whiteness of Baladeva and the Moon (bala-dhavalā-sudhā-dhāra-samthana-hāsī), By this he means to say that it is extremely white, excelling, in whiteness both Baladeva and the rays of the Moon (Visvanatha says, means multitude of moons).

Some read **Tadadye nado'sau** (in the place of **Tadurdhve nado'sau**) and interpret it as, "Below Bindu-rupi Ma-kara is Nada ". But that is incorrect. The text says: "Above this, again, is Ma-kara, shining in its form of Bindu," and there is Nada below it; that being so, it is useless to repeat that Nada is below.

Besides, this Nada is beyond the Nada, which forms part of the Pranava, and is part of the differentiating (Bhidyamana) Para-bindu placed above the Pranava, If, however, it be urged that it is necessary to state the details in describing the special Pranava (Visista-Pranava), and it is asked, "Why do you say a second Nada is inappropriate? " then the reading Tadadye nado'sau may be accepted. But read. thus it should be interpreted in the manner following: " This Nada shown below the Bindu-rupi Ma-kara is Bala-dhavalasudhadhara-samthana-hasi (v. ante), and the Nada first spoken of is also so described. Such repetition is free from blame on the authority of the maxim that " the great are subject to no limitations."

VERSE 36

*Iha sthāne līne susukhasadane cetasi puram
nirālabām badhvā paramagurusevāsuviditām
Tadabhyāsād yōgī pavanasuhrdām paśyati kaṇāṅ
tatastanmadhyāntaḥ pravilasítarūpānapi sadā.*

36. Iha sthāne līne **susukhasādhane** cetasi **puram**

nirālabām **badhvā** **paramagurusevāsuviditām**

Tadabhyāsād yōgī **pavanasuhrdām** **paśyati kaṇāṅ**

tatastanmadhyāntaḥ **pravilasítarūpānapi** sadā.

When the Yogi closes the house which hangs **without support**, the knowledge whereof he has gained by the service of Parama-guru, and when the Cetas by repeated practice become dissolved in this place which is the abode of uninterrupted bliss, he then sees within the middle of and in the space above (the triangle) sparks of fire distinctly shining.

Swami Purnananda talks about Ajna Chakra from Verse 32 to 38.

COMMENTARY

Having described the Pranava, he now speaks of its union (with Cetas), *i.e.*, Pranava-yoga.

The Yogi should close the house (Puram baddhva)-*i.e.*, he should, with his mind set on the act, close the inner house; or, in other words, he should make **Yoni-Mudra** in the manner prescribed and thus effectually close the inner house. The use of the word *Pur* shows that the Yoni-Mudra is meant. Then, when his Cetas by repeated practice (Abhyasa) or meditation on the Pranava becomes dissolved (Lina) in this place (the Ajna-Cakra), he sees, within and in the space above the triangle wherein the Pranava is, **sparks of Fire** (Pavana-suhrdarm kanan), or, to put it plainly, sparks of light resembling sparks of fire appear before his mental vision above the triangle on which the Pranava rests. It is by Yoni-Mudra that the inner self (Antah-pUr) is restrained and detached from

the outside world, the region of material sense. The Manas cannot be purified and steadied unless it is completely detached from the material sphere. It is therefore that the mind (Manas) should be completely detached by Yoni-Mudra,

without support = Niralarhba-puri. Niralamba (*v. post*) means that which has no support-viz., that by which the mind's connection with the world has been removed and realization of the infinite established. Akasamamsi= whose flesh or substance is Akasa (Rajanighantu Dictionary.)

Yoni-Mudra: *i.e.*, closes the avenues of the mind and concentrates it within itself.

sparks of Fire = Pavana-suhrd-" He whose friend is air "= Fire. When the wind blows, fire spreads.

Yoni-Mudra, which detaches the Manas from the outside world, is thus defined: " Place the left heel against the anus, and the right heel on the left foot, and sit erect with your body and neck and head in a straight line. Then, with your lips formed to resemble **a crow's beak**¹. draw in air and fill therewith your belly. **Next**² close tightly your earholes with the thumbs, with your index-fingers the eyes, the nostrils by your middle fingers, and your mouth by the remaining fingers. **Retain the air**³ within you, and with the senses controlled meditate on the Martra whereby you realize the unity (Ekatvam) of Prana and **Manas**⁴. This is Yoga, the favorite of Yogis."

That steadiness of mind is produced by restraint of breath through the help of Mudra, has been said by Sruti, "The mind under the influence of **Hamsa**⁵ moves to and fro, over different subjects; by restraining Hamsa, the mind is restrained."

(**puram badhvā**) = "Closes the house".-This may also mean **Khecari Mudra**⁶. This latter also produces steadiness of mind.

As has been said, "As by this the Citta roams in the Brahman (**Kha**⁷), and as the sound of **uttered word**⁸ also roams the Ether (Kha) , therefore is Khecari Mudra honored by all the Siddhas."

a crow's beak¹: **KAKi = crow**. That is, by **Kaki-Mudra**, Sruti says that when Vayu is drawn in by this Mudra and stopped by Kurnbhaka, steadiness of mind is produced.

Next²= These and following verses occur in Sarada-Tilaka, Ch. XXV, vv. 45, 46. The first portion of this passage describes Siddhasana.

Retain the air³: That is, by Kumbhaka, Retaining the air in the lungs.

Manas⁴: That is, recite the Hamsa or Ajapa-mantra, or breathing in Kumbhaka.

Hamsa⁵ = The Jivatma manifesting as Prana.

Khecari Mudra⁶ = One of the Mudras of Hatha- Yoga. See Introduction.

Kha⁷ = has three meanings-viz." Ether, Brahman, and space between eyebrows (Ajna). Brahmananda, the commentator of the Hatha-yogapradipika, adopts the last meaning in interpreting this verse (Ch. III, v, 41), and in commenting on v. 55 of the Hatha-yoga-pradipika gives it the meaning of Brahman.

uttered word⁸ = *Lit.*, tongue.

The Citta is **Khecara**¹ when, disunited from Manas and devoid of all attachment to all worldly things, it becomes **Unmani**²

As has been said³ "the Yogi is united with Unmani; without Unmani there is no Yogi! Niralamba means that which has no support -namely, that from which the minds' connection with the world has been removed.

" *The knowledge whereof he has gained by the service of his Paramaguru* •**parama-guru-sevā-suviditām** (**Parama-gutu-seva-suviditam**).-Parama is excellent in the sense that he has attained excellence in Yoga practice (by instructions) handed down along a series of spiritual preceptors (Gurus), and not the result of **book-learning**⁴

•*"Serving the Guru"* .-Such knowledge is obtained from the Guru by pleasing him by personal services (Seva). Cf." It can be attained by the instructions of the Guru, and not by ten million of Sastras."

"The abode of uninterrupted bliss" **su-sukha-sādhane** (Su-sukha-sadhana-e-i.e. this is the place where one enjoys happiness that nothing can interrupt. This word qualifies *place* (Iha-sthane-e-i.e., Ajna-Cakra.)

"Sparks of fire distinctly shining" **pavana-suhrdām pravilasítarūpān kaṇāṅ** (Pavana-suhrdam pravilasitarupan kanan).-These sparks of Fire shine quite distinctly.

Elsewhere it is clearly stated that the Pranava is surrounded by sparks of light: " Above it is the flame-like Atma, auspicious and in shape like the Pranava, on all sides surrounded by sparks of light."

Khecara¹ = What moves about in the sky or ether. It is Manas which deprives the Citta of freedom by causing attachment to the world. On being disunited from Manas it moves freely in the ether, going its own way.

Unmani² = Unmani is there where, to coin a word, the " Manasness " of Manas; ceases. See note to v. 40. Ut = without, and mani is from Manas.

As has been said³ = This is from Jnanarnava-Tantra, Ch, XXIV, v. 37.

book-learning⁴ = Which is well recognized to be insufficient in these matters.

VERSE 37

*Jvaladdīpākāraṃ tadanu ca navīnārkabahula-
prakāśaṃ jyotirvā gaganadharaṇīmadhyamilitaṃ
Iha sthāne sākṣād bhavati bhagavān pūrṇavibhavo-
svyayaḥ sākṣī vaḥneḥ śaśimihirayormaṇḍala iva.*

37.Jvaladdīpākāraṃ **tadanu** ca navīnārkabahula-

prakāśaṃ jyotirvā **gaganadharaṇīmadhyamilitaṃ**

Iha sthāne sākṣād bhavati bhagavān pūrṇavibhavo-

svyayaḥ sākṣī vaḥneḥ śaśimihirayormaṇḍala iva.

He then also sees the **Light**¹ which is in the form of a flaming lamp. It is lustrous like the clearly shining morning sun, and glows between the Sky and the **Earth**². It is here that the Bhagavan manifests Himself in the fullness of **His might**³. He knows no decay, and witnesseth all, and is here as He is in the region of **Fire, Moon, and Sun**⁴.

Swami Purnananda talks about Ajna Chakra from Verse 32 to 38.

Yogis such as these see other visions beside the sparks of light, After seeing the fiery sparks they see **the light.**⁵

(**tadanu**)-i.e = "Then" after seeing the sparks spoken of in the preceding Sloka. He then describes this Light (Jyotih).

gagana-dharaṇī madhya-militarṇ = " Glows between the Sky and the Earth".-This compound adjective qualifies Jyotih) or Light.

Light¹ = Jyotih

Earth² = See Commentary, *post*.


His might³ = Purna-vibhava, which, however, as Kalicarana points out *post*, may be interpreted in various ways. According to Visvanatha, the second chapter of the Kaivalya-Kalika-Tantra contains a verse which says that the presence of the all-pervading Brahman is realized by His action, as we realize the presence of Rahu by his action on the sun and moon.

Fire, Moon, and Sun⁴ = That is, the triangle on Manipitha within the A-ka-tha triangle. See v. 4 of the Padukapancaka,

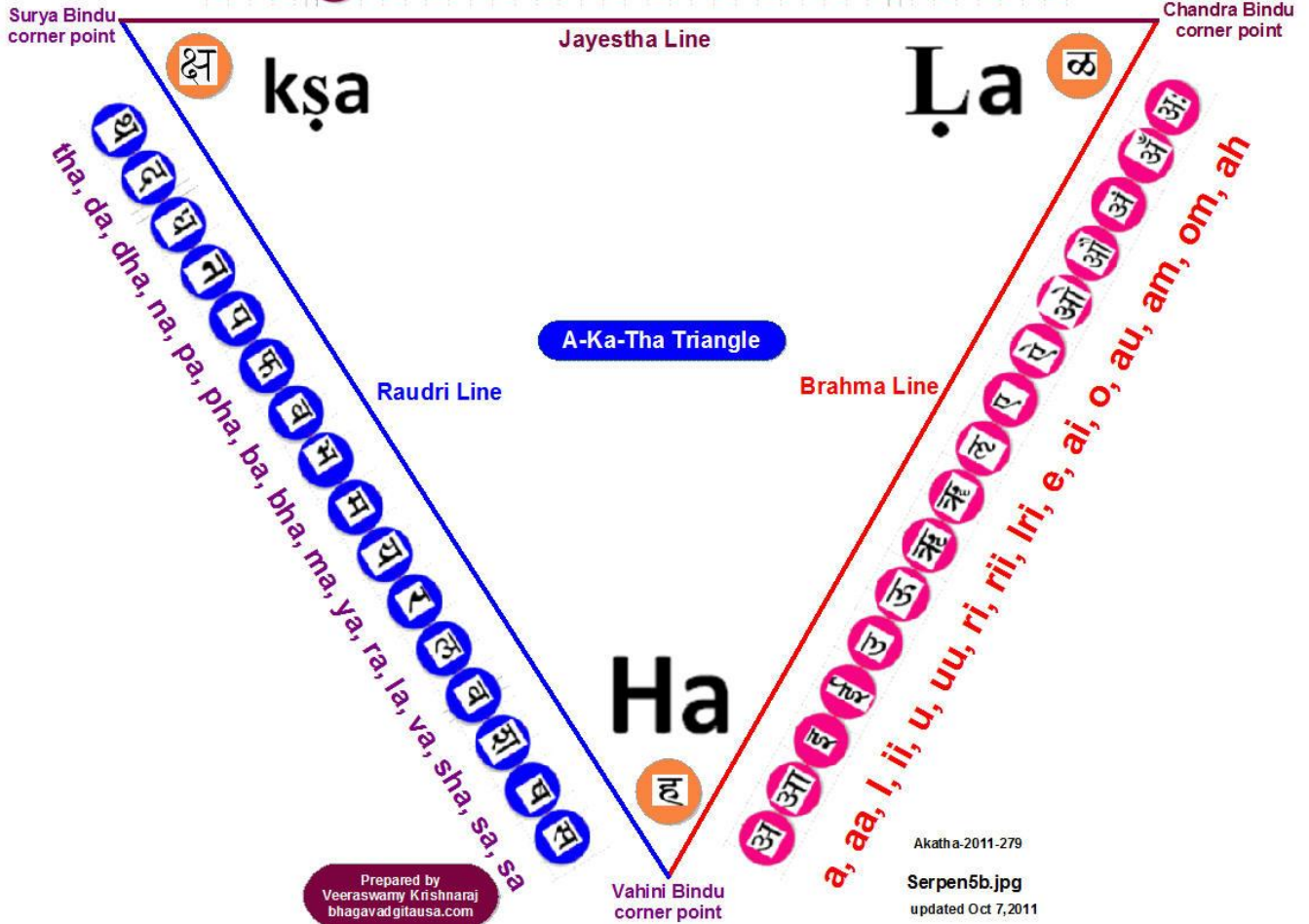
the light.⁵ = The participle *va* in the text is used in an inclusive sense. (Participle = ? participle.)

More on A-Ka-Tha Triangle.

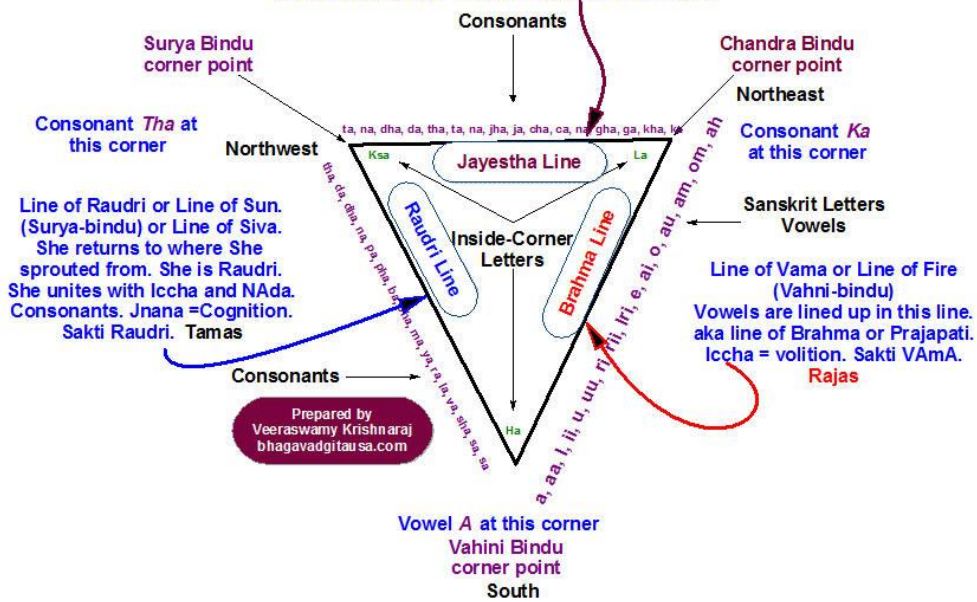
Sabdabrahman (Sound Brahman) is Clinical Brahman or God or Goddess, meaning that He or She is not the impalpable, invisible entity but the palpable, visible entity which is the entire breathing pulsating universe. Everything you see, hear, feel, taste, and touch, the forces of nature, the universe beyond this earth are all goddess. **Kamakala** is that Sabdabrahman with three saktis: creation, maintenance and destruction. It is the abode of power (Sakti--AbalAlayam = AbalA + Alayam = Sakti + abode). This Sakti is represented by an inverted triangle, the sides being Will, Action and Knowledge. These three entities cannot be put in any other form except a triangle. They are distinct in its parts and yet parts of the whole. The triangle has three corners occupied by three Bindus: VAhini Bindu, fire; **Chandra Bindu**, Moon; Surya Bindu (Sun). These lines are also called Sakti Vama (creation), Sakti Jyesthi (maintenance) and Sakti Raudri (destruction). The Saktis "sprout from three Bindus." The associated deities are Brahma, Vishnu and Rudra with their respective spouses; gunas, Rajas, Sattva and Tamas; and related portfolios. The lines of the triangle are formed by 48 letters of Sanskrit alphabet starting with Vowels **A**. The 16 Vowels form one line; the 2nd line is that of 16 consonants starting with **Ka**; the 3rd line is that of 16 Consonants starting with **Tha**; thus, the triangle is called **A-Ka-Tha Triangle**. These lines are also called Vama line, Jyesta line, and Raudri line. The line of Fire is Rajasic Vama line; the line of Moon is Sattvic Jyesta line; the line of Sun is Tamasic Raudri line. This inverted triangle has A at its apex, Ka at the right corner and Tha at the left corner. The remaining alphabets, ha, la, ksha are in the inside corners of the triangle. Sabdabrahman is represented by this triangular kamakala (AbalAlaya = Abode of Sakti). See the diagram below.

Pranava = ॐ. = AUM = OM. See the crescent with a dot = Moon Dot = ChandraBindu	
	OM with ChandraBindu (Crescent with a dot) on top of it: See Ajna Chakra with the crescent with a dot.
Chandra Bindu means Moon dot , a diacritic sign. It means that the previous vowel is nasalized.	
Bija Mantra = Seed Mantra = One syllable Mantra = by convention Bija Mantra is one syllable Mantra. Sometimes compound letters form the Bija Mantras (Hreem)	

ता णा द्धा दा ध्धा ता णा ज्जा, जा, चा, का, णाग्घा, गा, क्का, का
 त ण द्ध ड ठ ट ज झ ञ च छ ङ घ ग ख क



Line Jayestha or Line of Moon or Line of Vishnu (Candra-bindu)
 This line represents TripurA, the sovereign Mistress.
 Consonants. Kriya = action. Sakti Jyestha. Sattva



The Triangle formed by the three lines uniting the three Bindus is KAmA-kaIA (KAmA-kaIA rUpam)

gagana (sky) is the sky or empty space above Sankhini-Nadi (see verse 40, *post*), and Dharani (Earth) is the Dhara-mandala in the Muladhara. This light also extends from the Muladhara to the Sahasrara.

He next speaks of the presence of Parama-Siva in the Ajna-Cakra. www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm

"It is here" (**Iha sthāne**)-i.e., in the Ajna-Cakra; Parama-Siva is here, as in the Sahasrara. Bhagavan is Parama-Siva.

"Manifests Himself" (**sākṣad bhavati**)-i.e., He is here¹== (He is seen here.)

"In the fullness of his might" (**pūrṇa-vibhava**)--This compound word which qualifies *Bhagavan* is capable of various interpretations.

Purna-vibhava may also be interpreted in the following different ways:

(a) **Purna** may mean complete in Himself, and **vibhava** infinite powers, such as the power of creation, etc. In that case the word would mean: "One who has in Him such powers, who is the absolute Creator, Destroyer, and Supporter of the Universe."

(b) **Vibhava**, again, may mean "the diversified and limitless creation," and **purna** "all-spreading". In this sense **Purna-vibhava** means "He from whom this all-spreading and endless (vast) creation has emanated." *Cj.* "From whom all these originated, and in whom having originated they live, to whom they go and into whom they enter" (**Sruti**²).---> (Tait. Up., 3. 1. 1.)

(c) **Vibhava**, again, may mean: "omnipresence," and **Purna** "all-spreading". It would then mean: "He who in His omnipresence pervades all things."

(d) **Puma**³ may also mean the quality of one whose wish is not moved by the result and is not attached to any object. **Purna-vibhava** would then mean one who is possessed of that quality. **Puma**³ = Phalanupahita-visayitanaspadecchakatvam: He whose wish is not moved by the result, and is not attached to any object; or in other words, He whose ways are inscrutable to us, subject as we are to limitations (**Maya**).

All things except Atma pass away. The omnipresence of the ethereal region (Akasa), etc., is not ever-existent. The Nirvana-Tantra (Ch. IX) speaks of the presence of Parama-Siva in the Ajna-Cakra in detail.

"Above this (*i.e.*, Visuddha) Lotus is Jnana Lotus, which is very difficult to achieve; **it is the region1** of the full moon, and has two petals." Again: "Inside it, in the form of *Hamsah*, is the Bija of Sambhu "; and again: "Thus is *Hamsah* in **Mani-dvipa2** and in its lap is Parama-Siva, with **Siddha-Kali3** on his left. She is the very self of eternal Bliss." By *lap* is meant the *space* within the *Bindus* which form the Visarga at the end of **Hamsah.4**

So it has been said in describing the Sahasrara: "There are the two Bindus which make the imperishable **Visarga.5** In the space within is Parama-Siva." As It is in the Sahasrara so **It is represented here.6**

We are to understand that these two, Siva and Sakti, are here in union (Bandhana) in the form of Parabindu, as the letter Ma (Makarātma), and that they are surrounded (Accadana) by **Maya.7** "She the Eternal One stays here (Ajna-Cakra) in the form of a **grain of gram8**," and creates beings (Bhutani)." Here the Parama-Siva as in the form of a gram dwells, and according to the **Utkaladimata9** also creates.

"As He is in the region of Fire, Moon and Sun" **vaḥneḥ śaśimihirayor maṇḍalamiva** (Vahneh sasimihirayor

mandalamiva)-As the presence of Bhagavan in these regions is well known, so is He here. Or it may be that the author means that as He in the shape of a grain of gram dwells in the regions of Fire, Moon, and Sun, in the Sahasrara, so does He dwell here also. We shall describe the Arka, Indu, and Agni Mandala in the Sahasrara later. In Pitha-puja the Puja. of Paramatma and Jinanatma should be performed on the Mandalas of Sun (Arka) , Moon (Indu), and Fire (Agni). By Paramatma ParamaSiva is meant, and by Jaanatma Jaana-Sakti. The Bindu should be meditated upon as like the grain of gram, consisting of the inseparable couple namely Siva and Sakti. (The grain referred to is divided in two under its encircling sheath--two cotyledons.

it is the region1 = Purna-candrasya mandalam,

Mani-dvipa2 = The isle of gems in the Ocean of Ambrosia. The Rudra-Yamala says that it is in the centre of the Ocean of nectar outside and beyond the countless myriads of world systems, and that there is the Supreme abode of Sri-vidya.

Siddha-Kali3 = A form of Sakti.

Hamsah.4 =, the two dots which form the aspirate breathing at the end of *Hamsah*.

Visarga.5 = Imperishable visarga-Visargariipam avyayaril.

It is represented here.6 = That is, the Para-bindu is represented in the Ajiia by the Bindu of the Omkara, which is its Pratika.

Maya.7 = Bindu is the nasal sound of Ma, which is a male letter. Bindu is here the unmanifest Ma.

grain of gram8 =CaI,lakakara-riipiI,li. See Introduction. • Apparently a school of that name.

Utkaladimata9 = Apparently a school of that name.

VERSE 38

*Iha sthāne viṣṇoratulaparamāmodamadhure
samāropya prāṇam pramuditamanāḥ prāṇanidhane
Param nityam devam puruṣamajamādyam trijagatām
purāṇam yogīndraḥ praviśati ca vedāntaviditam.*

38.Iha sthāne viṣṇoratulaparamāmodamadhure

samāropya prāṇam pramuditamanāḥ prāṇanidhane

Param nityam devam puruṣamajamādyam trijagatām

purāṇam yogīndraḥ praviśati ca vedāntaviditam.

This is the incomparable and delightful abode of Visnu. The excellent Yogi at the time of death joyfully places his vital breath (**Prana**)¹ here and enters (after death) that Supreme, Eternal, Birthless, Primeval Deva, the Purusa, who was before the three worlds, and who is known by the Vedanta. presentation: Veeraswamy Krishnaraj

Swami Purnananda talks about Ajna Chakra from Verse 32 to 38.

(Prana)¹ = Compare, Bhagavad-Gita, Ch. VIII, vv, 9 and 10, and the commentary of Samkaracarya and Madhusadana-Sarasvatl on those verses.

Bhagavad-Gita

8.10: At the time of departure, with the mind fixed (on the Lord) in devotion, by the strength of yoga, with his prāna fixed between the eyebrows, he attains to Purusam and Divyam.

Prāna is life and breath; Purusam is the Supreme Person; Divyam is divine. This particular moment in the life and times of a yogi is penultimate. He is in full control of himself and concentrates his attention and life-breath on the glabellar locus. According to the Kundalini yoga, the glabellar plane is the Ajna Chakra, which is the seat of the mind. The yogi who rises to this level of attainment resolves (burns) all previous prārabda karmas, receives Vijnāna or the intuitional wisdom and knowledge, and earns liberation in this life: This is jivan mukti (liberation while alive); and he becomes one with the divine. Such a person is Ramana Maharishi.

Glabella = Trikuuti = bone of the forehead or protuberance.

Go to [Kundalini Power](#) for details. Glabella = spot in the forehead between the eyebrows.

8.11: I shall briefly explain to you the path, which the Veda Vidahs call Imperishable (Aksaram), desiring which the ascetics practice bramacharya. They enter Aksaram by freeing themselves from passion.

Veda Vidhas are those proficient in Vedas. Aksara is the imperishable word AUM. Brahmacharya or celibacy is one of the angas, limbs, or steps that an ascetic has to climb, before he can be called an ascetic.

The angas are eight in all:

- (1) Yama, Abstinence (Don'ts)
- (2) Niyama, Restraint (Dos)
- (3) Asana, Body Postures
- (4) Prānayama, Breath Control
- (5) Pratyahara, Abrogation of contact with sense objects
- (6) Dharana, Concentration
- (7) Dyana, meditation
- (8) Samādhi, Union or Absorption

VERSE 38

*Iha sthāne viṣṇoratulaparamāmodamadhure
samāropya prāṇam pramuditamanāḥ prāṇanidhane
Param nityam devam puruṣamajamādyam trijagatām
purāṇam yogīndraḥ praviśati ca vedāntaviditam.*

38. Iha sthāne viṣṇoratulaparamāmodamadhure

samāropya prāṇam pramuditamanāḥ prāṇanidhane

Param nityam devam puruṣamajamādyam trijagatām

purāṇam yogīndraḥ praviśati ca vedāntaviditam.

COMMENTARY

He now speaks of the good to be gained by giving up the Prana by Yoga in the Ajna-Cakra.

This verse means: The excellent Yogi (Yogindra) at the time of death (prāṇa-nidhane) joyfully (pramudita-manāḥ) places his Prana (prāṇam samāropya) in the abode of Visnu in the Ajna-Cakra (Iha sthāne viṣṇoh--i.e., in the abode of Bhagavan in the Bindu already described), and passes away, and then enters the Supreme Purusa.

"At the time of death" (prāṇa-nidhane), feeling the approach of death.

"Joyfully" (pramudita-manāḥ)-Glad in mind in the enjoyment of the blissful union with Atma. (Atmanandena hrsta-cittah.)

"Visnu"=Bhagavan=Parama-Siva (see previous Sloka).

"Here" (Iha sthāne-i.e., in the Bindu in the Ajna-Cakra spoken of above).

"Places the Priina here" (Iha sthāne prāṇam samāropya)-i.e., he places it on the Bindu already spoken of. He describes Purusa as Eternal.

Param nityam devam puruṣamajamādyam trijagatām

purāṇam yogīndraḥ praviśati ca vedāntaviditam. (38)

"Eternal" (nityam).-Indestructible (VinaSarहितarm).

"Birthless" (**aja**).

"Primeval" (**purāṇa**).-He is the one known as the **purāṇa Purusa**¹

"**deva**" means he whose play is Creation, Existence, and Destruction.

"Who was before the three worlds" (**tri-jagatām ādyam**)²-By this the implication is that He is the Cause of all as He preceded all.

"Known by the Vedanta" (**vedānta-vidita**)³ -Vedanta are sacred texts dealing with the inquiry concerning the Brahman. He is known by a Knowledge (Jnana) of these.

The way the Prana is placed (Pranaropana-prakara) in the place of Visnu is described below: Knowing that the time for the Prana to depart is approaching, and glad that he is about to be absorbed into the Brahman, the Yogi sits in Yogasana and restrains his breath by Kumbhaka. He then leads the Jivatma in the heart to the Muladhara, and **by contracting the anus**⁴ and following other prescribed processes rouses the Kundalini, He next meditates upon the lightning-like, blissful Nada which is threadlike and whose substance is Kundali (Kundalini-maya), He then merges the Hamsa which is the Paramatma in the **form of Prana**⁵ in the Nada, and leads it along with the Jiva through the different Cakras according to the rules of Cakra-bheda to Ajna-Cakra. He there dissolves all the diverse elements from the gross to the subtle, beginning with Prthivi, in Kundalini. Last of all, he unifies Her and the Jivatma with the Bindu whose substance is Siva and Sakti (Siva-Sakti-maya); which having done, he pierces the Brahma-randhra and leaves the body, and becomes merged in the Brahman.

1 **Purana Purusa**¹ According to Samkara, it is an adjective, and means "He who is the cause of Creation," and the like.

2 **tri-jagatām ādyam**² That is, the three spheres Bhuh, Bhuvah, Svah, the Vyahrtis of the Gayatri.

3 **vedānta-vidita**³ Samkara reads Vedanta-vihita, and explains the expression to mean "this is the teaching of the Vedanta".

4 **by contracting the anus**⁴ GudariI akuncya-that is, by Asvini-Mudra.

5 **form of Prana**⁵ Pranarupa-svasa-paramatmakam. See Jnana-arnava- Tantra, Ch. XXI, "VV. 13-18.

SUMMARY OF THE AJNA CAKRA, VERSES 32 TO 38

The Ajna Cakra has two petals and is white. The letters Ha and Ksa, which are **white,1** are on the two petals. The presiding Sakti of the Cakra, Hakini, is in the pericarp. She is white, has six red-coloured faces each with three eyes, and six arms, and is seated on a white lotus. With Her hands She displays **Vara-mudra and Abhaya-mudra,2** and holds a Rudraksa rosary, a human skull, a small drum, and a book. Above Her, within a Trikona, is Itara-Linga, which is lightning-like, and above this again, within another Trikona, is the inner Atma (Antar-atma), lustrous like a flame. On its four sides, floating in air, are sparks surrounding a light which by its own lustre makes visible all between Mula and the Brahma-randhra. Above this, again, is Manas, and above Manas, in the region of the Moon, is Hamsah, within whom is Parama-Siva with His Sakti.

(Here ends the sixth section)

[**Visvanatha,3** in the Commentary to the Satcakra, gives under this verse a description, taken from the Svachchanda-samgraha, of the region beyond the Ajna-that is, beyond the Samasti or collective or cosmic Ajna: "**Within the Bindu is a space a hundred million Yojanas 4** in expanse, and bright with the brightness of ten million suns. Here is the Lord of the State beyond Santi (Santyatitesvara), with five heads and ten arms and lustrous as a mass of lightning flashes. On His left is Santyatita Manonmani. Surrounding them are **Nivrtti, Pratistha, Vidya, and Santi.5** Each of these is adorned with a moon and has five heads and ten arms. This is Bindu-Tattva. Above Bindu is Ardha-candra, with the Kalas of the latter-namely, Jyotsna, Jyotsnavati, Kanti, Suprabha, Vimala. Above Ardha-candra is Nibodhika, with the Kalas of the latter-Bandhati, Bodhini, Bodhii, Jnana-bodha, Tamo'paha. . Above Nibodhika is Nada and its five KalAs-Indhika, Recika, Ordhvaga, Trasa, and Parama. On the lotus above this last is Isvara, in extent a hundred million Yojanas, and lustrous as ten thousand moons. He is five-headed, and each head has three eyes. His hair is matted, and he holds the trident (Sula). He is the one who goeth upwards (Urdhva-gamini), and in His embrace (Utsanga) is the Kala Urdhva-gamini."]

white,1 = Karbura = white, and also means *variegated*.

Vara-mudra and Abhaya-mudra,2 = V. p. 337 *ante*.

Visvanatha,3The portion in brackets is my note.-A. A.

Within the Bindu is a space a hundred million Yojanas 4 = A Yojana is over eight miles.

Nivrtti, Pratistha, Vidya, and Santi.5 See, as to the Kalas, Introduction to Vol. III, Tantrik Texts, ed. Avalon. See also Introduction to this volume; and *The Garland of Letters*.

VERSE 39

*Layasthānam vāyostadupari ca mahānādarūpam śivārdham
sirākāram śāntam varadamabhayaṃ śuddhabuddhiprakāśam
Yadā yogī paśyed gurucaraṇayugāmbhōjasevāsuśīlas-
tadā vācām siddhiḥ karakamalatale tasya bhūyāt sadaiva.*

39. Layasthānam vāyostadupari ca mahānādarūpam śivārdham

sirākāram śāntam varadamabhayaṃ śuddhabuddhiprakāśam

Yadā yogī paśyed gurucaraṇayugāmbhōjasevāsuśīlas-

tadā vācām siddhiḥ karakamalatale tasya bhūyāt sadaiva.

When the actions of the Yogi are, through the service of the Lotus feet of his Guru, in all respects good, then he will see above it (i.e., Ajna-Cakra) the form of Mahanada, and will ever hold in the Lotus of his hand the Siddhi of Speech¹. The Mahanada, which is the place of dissolution of Vayu² is the half of Siva, and like the plough in shape³, is tranquil and grants boons and dispels fear, and makes manifest pure Intelligence (Buddhi)⁴.

Layasthanam vāyostadupari ca mahānādarupam śivārdham

sirākāram śāntam varadamabhayaṃ śuddhabuddhiprakāśam

Yadā yogi paśyed gurucaraṇayugāmbhōjasevāsuśīlas-

Tadā vācām siddhiḥ karakamalatale tasya bhūyāt sadaiva.

WHEN the actions of the Yogi are, through the service of the Lotus feet of his Guru, in all respects good, then he will see above it (i.e., Ajna-cakra) the form of the Mahanada, and will ever hold in the Lotus of his hand the **Siddhi of Speech.1** The Mahanada, which is the place of **dissolution of Vayu 2** is the half of Siva, and like **the plough in shape, 3** is tranquil and grants boons and dispels fear, and makes manifest **pure Intelligence (Buddhi). 4**

Siddhi of Speech.1 = That is, all powers of speech.

dissolution of Vayu 2 = Vayoh layasthanam. Samkara defines it by saying: Etat sthanam vayoh virama-bhutam-this is the place where Vayu ceases to be.

the plough in shape, 3 = That is, Siva is Hakara; and if the upper part of Ha is removed, the remaining portion of the letter has the form of an Indian plough.

pure Intelligence (Buddhi). 4 = Suddha-buddhi-prakasa.

pure Intelligence (Buddhi). 4 = Karanavantara-sarira, Karana=cause; Avantara = secondary or intermediate or inclusive; Sarira=body. Body is so called because it wastes and fades. It is derived from the root Sri, to wane. Karanavantara-sarira would thus mean "the intermediate Sarira of the Cause ". The primary cause is the Great Cause. Its effects are also intermediate causes of that which they themselves produce; they are thus secondary or intermediate causal bodies. Taking the Sakala-Paramesvara to be the first cause, Mahanada is one of its effects and a Karanavantara-sarira as regards that which it produces and which follows it.

COMMENTARY

He now wishes to describe the intermediate causal body (**Karana-vantara-sarira**) situate above Ajna-Cakra and below Sahasrara and says: When the actions of the Yogi are, through the service of the Lotus feet of his Guru, in all respects good-that is, when he excels by intense concentration of the mind in Yoga practice-he then sees the image of Maha-nada above it (above Ajna-Cakra), and he becomes accomplished in speech (Vak-siddha).

Kāranā-vāntara-śarīra = Karana = cause; AvAntara = secondary or intermediate or inclusive; Sarira = body. Body is so called because it wastes and fades. It is derived from the root SrI, to wane. **Kāranā-vāntara-śarīra** would thus mean "the intermediate sarira of the cause". The primary cause is the Great Cause. Its effects are also intermediate cause of that which themselves produce; they are thus secondary or intermediate causal bodies. Taking the sakala-paramesvara to be the First Cause, Mahanada is one of its effects and a **Kāranā-vāntara-śarīra** as regards that which it produces and which follows it.

"Actions in all respects good" (**suśīla**).-The good inclination for Yoga practice rendered admirable by strong and undivided application thereto. This result is obtained by serving the Guru.

The author then qualifies Nada, and says it is *the place of dissolution of Vayu* (**vāyor-Laya-sthanam**). The Rule is "things dissolve into what they originate from." Hence, although in Bhūta-suddhi and other practices it has been seen that Vāyu dissolves into **Sparśa-tattva,1** and the latter in **Vyoma:2** Vayu dissolves in Nada also. We have the authority of Revelation (Sruti) for this:

"Prthivi, the possessor of Rasa (Rasa-vati), originated from **I-kara.3** From **Ka-kara,3** who is Rasa, the waters and **Tirthas4** issued; from **Repha (Ra-kara)3** originated **Vahni-tattva5**; from **Nada3** came **Vayu6** which pervades all life (Sarva-Pranamaya). From **Bindu3** originated the **Void7** which is empty of all things and is the Sound-container. And from all **these8** Issued the twenty-five *Tattvas* which are Guna-maya, All this Universe (Visva), which is the mundane egg of Brahma, is pervaded by Kalika."

Sparsa-tattva,1 = The "touch principle," also called Tvak-tattva. As to Bhutasuddhi, see the same described in Author's "Introduction to TantraSastra".

Vyoma2 Ether.

I-kara³; Ka-kara³; Repha (Ra-kara)3; Nada3: The Bija Krim is here being formed, Kakara = Kali ; Ra-kara= Brahma as fire; Ikara= Mahamaya, Anusvara or Candra-bindu (m) is divided into two-viz., Nada, which is Visvamata, or Mother of the Universe; and Bindu, which is Duhkha-hara, or remover of pain (Bijakosa) .

Alpha is for A; likewise Ka-kara is for Ka.

Tirthas4 = Places of pilgrimage where the devotees bathe. It also means sacred waters.

Vahni-tattva5 = Fire.

Vayu6 = Air.

Void7 = Gagana or Ether.

From all these8 That is, from KrIm as composed of Ka+Ra+I+m.

39. Layasthanam vāyostadupari ca mahānādarupaṁ śivārdhaṁ

sirākāraṁ śantaṁ varadamabhayaṁ śuddhabuddhiprakāsaṁ

Yadā yogi paśyed gurucaraṇayugāmbhōjasevāsūlas-

Tadā vācām siddiḥ karakamalatale tasya bhūyāt sadaiva. --39

We should therefore realize in our mind that at the time the letters of the **Kim-mantra1** are merged into that which is subtle, VAYu is absorbed in Nāda.

"Half of Siva" (**śivārdha**).-By this is meant that here Siva is in the form of Arddha-narisvara, Half is Sakti which is Nāda.

"Like a Plough" (**sirākāra**).-The word Sirā is spelt here with a short *i*, and in Amara-Kośa it is spelt with a long *ī* but it is clearly the same word, as it begins with a dental *s*.

Cf. "Above it is Mahanāda, in form like a plough, and lustrous" (**Isvara-Kartikeya-Sarṁvāda**).2

If the text is read as "Sivākāra instead of Sirākāra," then the meaning would be that the **Nāda is Śiva-Śaktimaya**.3

Cf. Prayoga-sāra: "That Sakti which tends towards seat of **Liberation4** is called male (Puṁrūpā-that is, Bindu) when, quickened by Nāda, **She turns towards Siva5** (śivon-mukhi)," It is therefore that RaghavaBhatta has said that "Nāda and Bindu are the conditions under which **She creates**".6

It has elsewhere been said: "**She is eternal7** existing as Cit (**Cinmātrā**)8: when being near the Light She is desirous of change, She becomes massive (Ghaṇi-bhūya) and Bindu."

1 **Kim-mantra1** = **Krīn**,

2 (**Isvara-Kartikeya-Sarṁvāda**). *i.e.*, Sammohana-Tantra. Ed., R. M. Chattopadhyaya,

3 **Nāda is Śiva-Śaktimaya**.3 = That is, its substance is Siva and Sakti,

4 **Liberation4** = **Nirāmaya-padōnmukhī** = She who is turned to the place of Liberation: that is Sakti in the supreme state.

5 She turns towards Siva5 = Tending towards, intent on, or with face uplifted to, Siva, that is here tending to creation. That is, the first state is Cit. Nāda is the Mithah-samavāya of Sakti or Bindu, The establishment of this relation quickens Her to turn to Siva for the purpose of creation when She appears as male, or Bindu. Mithah-samvāya = Mutual agreement or obligation.

6 **She creates**".6 = **Tasyā eva shakter nādabindū sriṣṭyupayogyarūpau** (Upayoga is capacity or fitness for creation).

7 **She is eternal7** = According to another reading this part would mean "She who is the Tattva".

8 (Cinmātrā)8: = She is there, existing as Cit, with whom she is completely unified. She" measures Cit "-that is, co-exists with and as Cit, and is also formative activity. The above translation is that of the text, but the verse has been quoted elsewhere as if it were Cinmātrajyotiṣah, and not Cinmātrā jyotiṣah, in which case the translation would be: "She who when near Jyotih, which is mere consciousness, becomes desirous of change, becomes massive and assumes the form of Bindu."

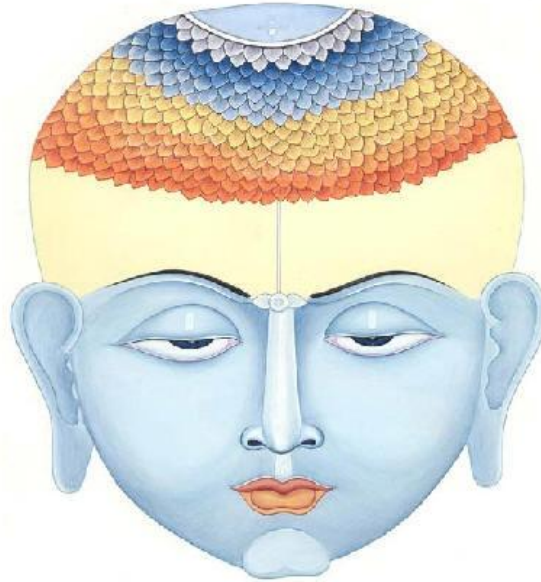
So in the word of the honoured (Srimat) Acarya: 1" Nada becomes massive and the Bindu." Now, taking all these into consideration, the conclusion is that Sakti manifests Herself as Nada-bindu, like gold in ear-rings made of gold.²

Nada and Bindu again are one-that is the deduction.

1 Samkaracarya,

2 made of gold.² = That is, they are both gold in the form of an ear-ring. CJ. Chandogya Up., 6. 1. 4. "Gentle One, by one lump of clay all things made up of clay are known. The variation is in the names given to it when spoken about. The clay alone is real."

Sahasrara



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VERSE 40

*Tadūrdhve śaṅkhinyā nivasati śikhare sūnyadeśe prakāśam
visargādhaḥ padmaṁ daśaśatadalaṁ pūrṇacandrātīsubhram
Adhōvaktraṁ kāntaṁ taruṇaravikalākāntikiñjalkapuñjam
lakārādyairvarṇaiḥ pravilasitavapuḥ kevalānandarūpaṁ.*

40. Tadūrdhve śaṅkhinyā nivasati śikhare sūnyadeśe prakāśam

visargādhaḥ padmaṁ daśaśatadalaṁ pūrṇacandrātīsubhram

lakārādyairvarṇaiḥ pravilasitavapuḥ kevalānandarūpaṃ.

Above all these, **in the vacant space**¹ wherein is Sankhini Nadi, and below Visarga is the **Lotus of a thousand petals**². This Lotus, lustrous and whiter than the full moon, has its head turned downward. It charms. Its clustered filaments are tinged with the colour of the Young Sun. Its body is luminous with the letters beginning with A, and it is **the absolute bliss**.³

The Acarya enjoins that Sadhakas who wish to practise Samadhi Yoga" should before such time with every consideration and effort dissolve .all things in their order from the gross to the subtle in **Cidātmā** ".⁴ All things, both gross and subtle, which make up creation should first be meditated upon. As the knowledge thereof is necessary, they are here described in detail. presentation:

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1 **in the vacant space**¹: This place is called the Supreme Ether (Parama-Vyoma) in the Svachanda-samgraha, cited by 'Visvanatha. Parama-vyoma is the name given in the Pancaratra to the Highest Heaven or Vaikuntha, See Ahirbhudhnyā, 49.

2 **Lotus of a thousand petals**²: The Sahasrāra is called Akula, according to the Svachanda-samgraha, cited by Visvanatha.

3 **the absolute bliss**.³ : Kevalananda-rupam, i.e., Brahman Bliss.

4 **Cidātmā** ".⁴ : The Atmā considered as Cit.

The five gross elements--**Prthivi**⁰ and so forth--have been spoken of as being in the five Cakras from Muladhara to Visuddha. In the **Bhumandala** 1 in the Mūladhara there are the following--viz., feet, sense , of smell, and **Gandha-tattva**,² for this is their place. In the **jala-mandala**.³ similarly, are the hands, sense of taste, and **Rasa-tattva**.⁴ In the **Vahni-mandala**⁵ are the anus, the sense of sight, and **Rupa-tattva**.⁶ In the **Vayumandala**,⁷ are the penis, sense of touch, and **Sparsa-tattva**.⁸ In the **Nabho-mandala**⁹ are speech, the sense of hearing, and **Sabda-tattva**.¹⁰ These make fifteen tattvas. Adding these fifteen to Prthivi and so forth we get twenty gross tattvas,

We next proceed to the subtle forms. In the Ajna-Cakra the subtle manas has been spoken of. Others have been spoken of in the Kankalamalini-Tantra (Ch. II) when dealing with the Ajna-Cakra: "Here constantly shines the excellent Manas, made beautiful by the presence of the Sakti Hakini, It is lustrous, and has **Buddhi**¹¹ **Prakrti**,¹² and **Ahamkara**¹³ for its adornment."

From the above the presence of the three subtle forms--viz., Buddhi, Prakrti, and Ahamkara--in this place becomes clear. We must, however, know that Ahamkara is not placed in the order shown in the above quotation. We have seen that from the Mūladhara upwards the generated is below the generator; that which is dissolved is below what it is dissolved into, and we also know that the Sabda-krama is stronger than **Pāta-krama**.¹⁴ We must remember that Vyoma is dissolved in Ahamkara, and hence the latter is next above Vyoma. Cf. " In Ahamkara, Vyoma with sound should be dissolved, and Ahamkara again in Mahat." Ahamkara, being the place of dissolution, comes first above Vyoma Ether), and above it are Buddhi and Prakrti.

The Sarada-tilaka (I. 17, 18) speaks of their connection as Janya (effect, generated, produced substance) and Janaka (cause, generator, substrate).

"From the unmanifest (Avyakta) Mula-bhūta, **Para-vastu**¹⁵ when Vikrta originated **Mahat-tattva**.¹⁵ which consists of the Gunas and Antahkarana, From this (Mahat-tattva) originated Ahamkara, which is of three kinds according to **its source of generation**."¹⁶ By Vikrti which means change is here meant reflection or image (**Prati-bimba**)¹⁷ of the Para-vastu, and as such reflection it is Vikrti ; but as it is the Prakrti of Mahat-tattva, etc., it is also called **Prakrti**.¹⁸ Cf." Prakrti is the Paramā (Supreme) Sakti, and **Vikrti is the product thereof**."(Vikrtih pratibimbata--in a mirror, one is seen but the image is not oneself.) It has also been shown before that the Prakrti of the Para Brahman is but another aspect of Him (Pratibimba-svarupini).

0 **Prthivi**⁰: Earth, Water, Fire, Air, Ether.

1 **Bhumandala** 1 Region of the Earth Element, or Mūladhara-Cakra.

2 **Gandha-tattva.2** Smell principle or Tanmatra.

3 **jala-mandala.3** Svadhistana, which is the region of Water (jala). ,

4 **Rasa-tattva.4** Principle of taste.

5 **Vahni-mandala5** Manipura, which is the region of Fire (Viihni).

6 **Rupa-tattva.6** Principle of sight.

7 **Vayumandala,7** Anahata, which is the region of Air (Vayu).

8 **Sparsa-tattva.8** Principle of touch.

9 **Nabho-mandala9** Visuddha, which is the region of Ether (Nabhas).

10 **Sabda-tattva.10** Principle of sound.

11 **Buddhi11** See next note. Intellect, discrimination

12 **Prakrti.12** See Introduction, and *post*, Commentary. Sakti residing in Prakrti Tattva, creates objects as separate existences. the Sāṁkhya view: according to it the state of equilibrium of Sattva, Rajas and Tamas is Prakrti, which is also called Pradhana and Avyakta. This is the Supreme (Para-vastu).

13 **Ahamkara13** Egoism-self-consciousness.

14 **Pāta-krama.14** That is, the actual arrangement of things as compared with the order in which they are stated.

15 **Para-vastu15; Mahat-tattva.15.** Mahat-tattva is a Vikrti of Prakrti, The Mūlabhūta avyakta (unmanifested root-being) corresponds with the Samkhyan Mūla-prakrti. Here, as Raghava-Bhatta says, Tattvasrsti is indicated (Comm. to Ch. I, vv. 17,18 of Sarada) , and interprets (Ch. I. vv. 17, 18) thus: Unmanifest Mūlabhūta Para-vastu may mean either the Bindu or Sabda Brahman. By Vikrta is meant readiness or proneness to create (Srstyunmukha). From this Bindu or Sabda-Brahman emanates Mahat-tattva by which is meant the Padartha Mahat: which is known as Buddhi-tattva in Saivamata, This Mahat or Buddhi-tattva consists of the three Gunas--Sattva, Rajas and Tamas. That is, it includes Manas, Buddhi, Ahamkāra and Citta. These four are the product (Kārya) of the Gunas as cause (Kāraṇa), and the cause (Kāraṇa) inheres (Upacāra) in the effect (Kārya). After quoting the words of Isana-Siva, Raghava remarks that Vamakesvara-Tantra also says that from the Unmanifest Sabda-Brahman originates Buddhi-tattva wherein Sattva Guna is manifest. He then distinguishes the Sāṁkhya view according to which the state of equilibrium of Sattva, Rajas and Tamas is Prakrti, which is also called Pradhana and Avyakta. This is the Supreme (Para-vastu), From a disturbance in the equilibrium of the Gunas arises Mahat. This Mahat consists of Gunas and is the cause of the Antahkaranas, By Gunas according to this are meant the five Tanmatras, Sabda, Sparsa, etc. According to this view also from Prakrti comes Mahat and from the latter Ahamkara. www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm

Raghava thus shows the different ways in which the text of Sarada can be interpreted from the Sakta, Saiva and Samkhya points of view.

16 **its source of generation.16** Srsti-bheda---that is, one Ahamkara is the result of the predominance of Sattva, another of Rajas, and a third of Tamas.

17 **(Prati-bimba)17** That is in the sense of product. In Saiva-sakta-darsana, Mulaprakrti is itself a product of the Siva-sakti-tattva, for the Self becomes object to itself.

18 **Prakrti.18** That is, as regarded from the point of view of the Para-vastu it is an effect, but regarded in relation to that which it produces it is a cause.

(Supreme) Sakti, and Vikrti is the **product thereof."** 1 It has also been shown before that the Prakrti of the Para Brahman is but another aspect of Him (Pratibimba-svarupini).

According to Saradā-tilaka, Mahat-tattva, is the same as **Buddhi.2** Isāna-Siva says: "The **objective Prakrti,3** which is evolved by Sakti, is, when associated with Sattva-Guna, Buddhi-tattva. It is this Buddhi that is spoken of as Mahat in Samkhya."

Mahat-tattva consists of the Gunas and the Antah-karana, The Gunas are Sattva, Rajas and Tamas. The Saradā-tilaka says: "Antah-karana is the Manas, Buddhi, Ahamkara and Citta, of the **Atma.4** All these are comprised in the term Mahat-tattva.

Now, a question may be raised--namely, if Manas be within Mahattattva, what of that which has been said in v, 33, where Manas has been spoken of as having an independent existence? But the answer to that is, that that Manas is the product of Ahamkara, and Raghava-Bhatta quotes a text which says: "In so much as the other Manas is the one which selects and rejects **(Sa-semkalpa-vikalpaka),⁵** it is known to be the product of **Tejas.⁶**" Thus it is that, as Manas and other Tattvas in the Ajna-Cakra are placed in their order, Ahamkara and others should be known as being placed above them. In the Ajna-Cakra are Hakini, Itara-Linga, Pranava, Manas, Ahamkara, Buddhi, and Prakrti placed consecutively one above the other. No place being assigned to Candra-mandala, which has been spoken of before, it should be taken to be placed above all these. If it be asked, why is it not below all these? then the reply is that it has been said in the Sammohana-Tantra: "Moon (Indu) is in the forehead, and above it is Bodhini Herself." From this it would appear that Indu and Bodhini are above Ajna-Cakra, placed one above the other without anything intervening between them. Bodhini is above all the rest.

1 **product thereof.¹** Vikrtih pratibimbati-in a mirror one is seen but the image is not oneself.

2 **Buddhi.²** Raghava-Bhatta says that this is so according to Saiva doctrine.

3 **objective Prakrti,³** Boddhavya-laksana---that is, that which can be known Jneya); the objective or manifested Prakrti.

4 **Atma.⁴** See Introduction.

5 **(Sa-semkalpa-vikalpaka),⁵** As to Sa-samkalpa-vikalpa, see Introduction.

6 **Tejas⁶** That is, Taijasa ahamkara, which is the source of the Indriyas.

The Sammohana-Tantra speaks of the Cause (Karanarūpa) as above Ajna-Cakra: "Indu (the Moon, here-Bindu) is in the region of the forehead, and above it is Bodhini Herself. Above Bodhini shines the excellent Nada, in form like the half (crescent) moon; above this is the lustrous Maha-nada, in shape like a plough; above this is the Kalā called **Anji** the beloved of Yogis. Above this last is **Unmani,¹**" which having reached, one does not return."

In the above passage, in the words "above it is Bodhini," the word "it" stands for the forehead or Ajna-Cakra.

The Bhūta-suddhi-Tantra speaks of the existence of the Bindu below Bodhini: "Devi, above Bindu and Mātrārdhā is Nada, and above this, again, is Maha-nada, which is 'the place of the dissolution of Vayu.'" Mātrārdhā is **Mātrārdhā-Sakti².**

The following passage from Brhat-trl-vikrama-samhitā proves that the Ardha-mātrā means Sakti: "Lustrous like the young Sun is Aksara, which is Bindumat (Bindu itself); above it is Ardha-mātrā associated with the **Gāndhārarāga³.**"

As both the above passages point to the same thing, we must take it that Ardha-mātrā and Bodhini are identical. Bindu, Bodhini, and Nada, are but different aspects of the Bindu-maya-para-sakti,

1 **Unmani,¹** In this passage Ajni is Samani, The Bhūta-suddhi (see *post*), makes a distinction too between Ajni and Samani. These are the Avāntarasartras of the First Cause enumerated in Laya-krama. The text quoted from the Sārada gives the Srsti-krama.

2 **Mātrārdhā-Sakti².** Mātrārdhā. In the Devi Bhigavata there occurs the expression Ardhamātrā (which is a name for Nada) in I, 1, v, 55, and III, 5, v, 29, and Nilakantha defines it to mean Param padam = the supreme state, or the Brahman. The expression Ardhamatra also occurs in Candī, I, 55, in practically the same sense. Gopila Chakravarti quotes a passage which says: "Ardha-mātrā is attributeless (Nirguna), and realizable by the Yogi." He quotes another passage which says: "Om--this is the three Vedas, three Lokas, and after the three Lokas, Mātrārdhā is the fourth--the Supreme Tattva," See Candī "Tvamudgithe ardhamatrasi" and Devi-

bhāgavata, I, 5, v, 55. Sruti says: "Thou art the Ardhamatra of Pranava, Gāyatri, and Vyāhrti." Here the unity of Devi and Brahman is shown. She is Brahman united with Māya (Māya-viśita-brahmarūpini). The Nada-bindu Upanisad (v. 1) says: " A-kāra is the right wing (of Om figured as a bird), U-kara is the other (left) wing, Ma-kara the tail, and Ardhamātra the head. Sattva is its body, and Rajas and Tamas are its two feet. Dharma is its right eye and Adharma is its left eye. The Bhurloka is its feet; the Bhuvarloka its knees; the Svarloka is its middle; the Maharloka its navel; Janaloka is the heart; Tapoloka its throat, and Satyaloka the place between the eyebrows." See also Brahavidya Up., v, 10.

3 **Gāndhārarāga3** The third of the seven primary subtle tones.

The Sarada-tilaka says: "From the Sakala **Paramesvara.1** who is Sat, Cit, and Ananda, Sakti emanated; from Sakti, again, emanated Nada; and Bindu has its origin from Nada. He who is Para-Sakti-maya manifests Himself in three different ways. Bindu and Nada and Bija are but His different aspects. Bindu is **Nadatmaka,2** Bija is Sakti, and Nada, again, is the **union or relation of the one to the other.3** This is spoken of by all who are versed in the **Agamas4**" ,

" Para-Sakti-maya ": Para=Siva; hence Siva-Sakti-maya = Bindu.

The Bindu who is above the forehead is Nadatmaka---that is, **Sivatmaka5**, Bija is Sakti as Bodhini (Bodhint-rupam). Nada is the connection between the two whereby the one acts upon the other; hence it is Kriya-Sakti. Above these three is Maha-nada. This has already been shown.

" Above this is Kalā," etc.: Kalā=Sakti. **Anji is crooked, awry, bent, line.** This is in shape like a bent or crooked line over a letter. This Sakti appeared in the beginning of creation, Cf. Pancaratra: "Having thus seen, the Supreme Male in the beginning of creation makes manifest the eternal Prakrti who is the embodiment of **Sat, Cit and Ananda, in whom 6** are all the Tattvas, and who is the presiding (Adhistātri) Devi of creation.

Also elsewhere: "From the unmanifested (Avyakta) Paramesvara, the united Siva and Sakti, emanated the Adya (first) Devi Bhagavati, who is Tripura-sundari, the Sakti from whom came Nada, and thence came Bindu."

1 **Paramesvara.1** Sarada, Ch. I, vv. 7-9, Sakala, as opposed to Niskala, or Nirguna, means united with Kala, which according to Samkhya is Sāmyāvasthā of the Gunas which is Prakrti, According to the Vedantists of the (MāyaVāda) , Kalā is Avidya, in the Saiva-Tantra Kalā is Sakti (RaghavaBhatta),

2 **Nadatmaka,2** Another text has Sivatkama---that is, Bindu is the Siva aspect.

3 **union or relation of the one to the other.3** Samavāya ksobhya ksobhaka-sambandha---lit., connection which is the connection of reciprocity.

4 **Agamas4** See Introduction.

5 **Sivatmaka5** In the Benares edition as also in Rasika Mohana Chattopadhyaya's edition of the Sarada-tilaka the text reads Sivātmaka, as if qualifying Bija, which seems erroneous.

6 **Sat, Cit and Ananda, in whom 6** Raghava reads: "Samasta-tattva-samghatma-spiūrtyadhistrirūpinim "-which means" who is the Devi presiding over or directing the evolution or manifestation of all the mass of Tattvas ".

" Above it is Unmani," etc.: Cf. 'By going where 'Manasness' (Manastva) of Manas ceases to be called Unmani, the attainment of which is the secret teaching of all **Tantras1.**"

The state of Unmani is the Tattva which means the dispelling of the attachment prompted by Manas towards worldly objects.

Unmani, again, is of two kinds: (1) Nirvana-kala-rūpa which also has its place in the **Sahasrara2**; (2) Varnāvalī-rūpa, which also has its place in this region. Cf. Kankala-malini: " In the pericarp of the Sahasrara, placed within the circle of the moon, is the seventeenth Kala, devoid of **attachments3**. The name of this is Unmani, which cuts the bond of attachment to the world."

Cf. also: "By mental recitation of the Mālā-varna (rosary of letters) is Unmani the granter of Liberation (attained)." Mālā-varna = Varnāvalī-rūpa.

The Bhūta-suddhi speaks of the Sakti below Unmani. "Next is the Vyapika-Sakti (Diffusive Energy) which people know as Āñjī. **Samanī4** is over this, and Unmani is above all." This (Samani) also is an intermediate aspect (Avāntara-rūpa) of Parasakti.

We now get the following:

Above Ajna-Cakra is the second Bindu-which is Siva (Siva-svarūpa). Above Bindu is the Sakti Bodhini in shape like an Ardhamātrā; next is Nada which is the union of Siva and Sakti, in shape like a half (crescent) moon; next (above this) is Mahanada, shaped like a plough; above Mahanada is the Vyapika Sakti, crooked (Āñjī) in shape; above this last is Samani and highest of these all is Unmani. This is the order in which the seven causal forms (Karana-rūpa) are placed.

1 **Tantras1** Visvanatha, quoting Svachchanda-samgraha, which speaks of Unmani as above Samana, says that in the Unmani stage there is no cognition of and no distinction is made between Kāla and Kalā; there is no body, and no Devatas, and no cessation of continuity. It is the pure and sweet mouth of Rudra. Cf. Vrttīnaṁ manah in the Siva-Samhita, V, 219.

2 **Sahasrara2** Sahasrārādharā, See introduction.

3 **attachments3** Sarva-samkalpa-rahitā—i.e., who is free from all attachment, not prompted by anything in any action. The passages quoted are from ch. v, Kankala-malini.

4 **Samanī4** Visvanatha speaks of it as Samanā, and says that She is Cidānanda.svarūpa (that is, Cit and Ananda), and the cause of all causes (Sarva.kāraṇa-kāraṇam). presentation: Veeraswamy Krishnaraj

40. Tadūrdhve śaṅkhinyā nivasati śikhare sūnyadeśe prakāśaṁ

visargādhaḥ padmaṁ daśaśatadalaṁ pūrṇacandrātīsubhram

Adhōvaktraṁ kāntam taruṇaravikalākāntikiñjalkapuñjam

lakārādyairvarṇaiḥ pravilasitavapuḥ kevalānandarūpaṁ. 40

There is no need to go into further detail. Let us then follow the text.

Wishing to describe the Sahasrara he speaks of it in ten more verses.

"Above all these" (**Tadūrdhve**).-Above every other that has been described or spoken before.

"Over the head of the Sankhini-Nadi "-a sight of which has been given to the disciple.

"Vacant space" (**Sūnya-deśa**)-that is, the place where there are no Nādis; the implication is that it is above where susumna ends. .

"Below Visarga is the lotus of a thousand petals."-This is the purport of the Sloka, Visarga is in the upper part of the Brahma-randhra. Cf. " (Meditate) in that aperture on Visarga the ever blissful and stainless." There are other similar passages.

"Its body is luminous with," etc. (**Lalādyaih varṇaiḥ pravilasitavapuḥ**).-The word Lalāta stands for the first vowel, A. By this we are to understand that the second Lakāra (L) is to be left out in counting the letters of the Alphabet. In counting the fifty letters, the second **Lakāra1** is always left out.

If the text is read as " Lakārādyaih varṇaiḥ," as is done by some, we must leave Ksa-kāra out in counting the letters. The fifty-one letters. cannot be taken to be in the petals of the **Sahasrāra2**. With fifty-one letters repeated twenty times, the number is 1,020, and repeated nineteen times is 969. By leaving out Ksakarā we are freed of this difficulty. By "Lakārādyaih" is it not meant that the letters are to be read **Viloma**.³ The Kaṅkālāmālinī in the following passage distinctly says that it is to be read **Anuloma4** "The Great Lotus Sahasāra is white and has its head downward, and the lustrous letters from A-kāra (A), ending with the last letter before Ksakarā (Ksa), decorate it." Here it is distinctly stated that the letter Ksa is left out.

Akārādi-ksa-kārāntaiḥ: This compound, ksa-kārānta, if formed by **Bahu-vr̥thi-samāsa5** would mean that Ksakarā is left out of calculation.

1 **Lakāra**1 Vaidika Lakāra (La).

2 **Sahasrāra**2 fifty-one letters cannot be arranged in the Sahasrara,

3 **Viloma**.³ *i.e.*, from end to beginning.

4 **Anuloma**4 From beginning to end.

5 **Bahu-vr̥thi-samāsa**5 A form of Sanskrit verbal compound.

There is nothing said of the colour of the letters, and, as the Mātrkā (letters) are white, they are to be taken as being white on the Sahasrara petals. **These letters go round the Sahasrara from right to left.**1

Some read Pravilasita-tanuh in place of pravilasita-vapuh, and say that, as the word *padma* alternatively becomes masculine in gender (vā pumsi padmam), therefore the word Tanu, which qualifies a word in the masculine gender, is itself masculine. That cannot be. The verb Nivasati (=is, dwells) has for its nominative Padmam, and, as it ends with the *Bindu* (m), it is in the neuter gender and not masculine. For in that case it would have ended with *visarga* (*i.e.*, *h*), and its adjective *tanu*, would also end with a *visarga*. The word *tanu* (if their reading is accepted) would be in the **neuter**; therefore it cannot end with a *Bindu*. And if there is no *Bindu* the metre becomes defective. Therefore the correct reading is Pravilasita-vapuh.

The rest is clear.

1 **from right to left.**1 Dakṣinavarta---the opposite way to that in which the hands of a clock work.

VERSE 41

*Samāste tasyāntaḥ śaśaparirahitaḥ śuddhasaṃpūrṇacandraḥ
sphurajjyotsnājalaḥ paramarasacayasnigdhasaṃtānahāsī.
Trikoṇam tasyāntaḥ sphurati ca satataṃ vidyudākārarūpaṃ
tadantaḥsūnyaṃ tatsakala-suragaṇaiḥ sevitaṃ cātiguptaṃ.*

41. Samāste tasyāntaḥ śaśaparirahitaḥ **śuddha**saṃpūrṇacandraḥ

sphurajjyotsnājalaḥ **paramarasacayasnigdhasaṃtānahāsī.**

Trikoṇam tasyāntaḥ sphurati ca satataṃ vidyudākārarūpaṃ

tadantaḥsūnyaṃ tatsakala-suragaṇaiḥ sevitaṃ cātiguptaṃ.

Within it (Sahasrara) is the full Moon, **without the mark of the hare**1, resplendent as in a clear sky. It sheds its rays in profusion, and is moist and cool like nectar. Inside it (Candra-mandala), constantly shining like lightning, is the **Triangle**2 and inside this, again, shines the **Great Void**3 which is served by all the **Suras**4.

COMMENTARY

He here speaks of the existence of the Candra-mandala in the pericarp of the Sahasrara.

resplendent as in a clear sky (**Suddha**)---seen in a cloudless sky (**nirmalo-daya-viśista**)

"Is moist and cool," etc. (**Parama-rasa-cāya-snigdha-santāna-hāsī**). Snigdha which means moist here implies the moisture of the nectar.

1 without the mark of the hare! The man in the moon.

2 Triangle2 The A-ka-thādi triangle according to Visvanatha.

3 Great Void3 Sūnya=Bindu-that rs, the Para-bindu, or Isvara, having as its centre the abode of Brahman (Brahmapada). In the northern Saiva and Sakta schools Sadasiva and Isvara are the Nimesa and Unmesa aspects of the experience intermediate between Siva-Tattva and Suddha-vidya, the former being called Sūnyatisūnya. The positions of the Sun and Moon circles in the Sahasrara and of the twelve-petalled lotus with the Kāmakalā are given in the Text.

4 Suras4 i.e., Devas.

Parama-rasa (Amrta) is free from heat. Hence the meaning of this compound word: Its rays are cool and moist, and produce a feeling of smilinggladness.

The Kankala-malini speaks of the presence of Antarātmā, etc., in the upper portion of the space below Candra-mandala. In dealing with the Sahasrāra, it says: "In its pericarp; O Devesi, is the Antarātmā. Above it is the Guru; The Mandalas of Sūrya and Candra are also there. Above this is Mahā-vāyu, and then the Brahmastrandhra. In this aperture (Randhra) is Visarga, the ever blissful Brahman. Above this (Tadūrdhve) last is the Devi Sankhinī, who creates, maintains, and destroys."

Samāste tasyāntaḥ śaśaparirahitaḥ śuddhasaṃpūrncandraḥ

sphurajjyotsnājalaḥ paramarasacayasnigdhasaṃtānahāsī.

Trikoṇaṃ tasyāntaḥ sphurati ca satataṃ vidyudākārarūpaṃ

tadantaḥ sūnyam sphurati tatsakala-suragaṇaih sevitaṃ cātiguṇam. --41

" Within Candra-mandala constantly shines, like lightning, the triangle ., (Trikoṇam tasyāntaḥ vidyudākāra-rūpaṃ).- That is, the shining triangle is there.

" Inside this shines the Great Void" (Tadantaḥ sūnyam sphurati). That which as a void within is, the body of the Para-bindu (Para-bindusārīram). Within the triangle the excellent Bindu (Sūnya) shines, or within the triangle the Sūnya which is the excellent Bindu shines.

Cf. Todala- Tantra, 6th Ullāsa: "The Supreme Light is formless (Nirākara), and Bindu is imperishable. Bindu means the void (Sūnya) and implies Guna also." 1

"Served in secret" (Sevitaṃ cātiguṇam).-The rule is, "Eating (Āhāra), evacuation (Nirāhara), sexual intercourse (Vihāra), and Yoga, should be done in secret by him who knows the Dharma." Hence Suras (Devas) serve or worship It in secret.

1 Guna also." 1 When it assumes the form of Bindu, It is with the operating Gunas, or then It is Sakala.

VERSE 42

*Suguptam tadyatnādatiśayaparamāmoda-saṃtānarāśeḥ
param kandaṃ sūkṣmaṃ sakalāśāśikalasuddharūpaprakāśaṃ
Iha sthāne devaḥ paramasīvasamākhyānasiddhaḥ prasiddhaḥ
svarūpī sarvātmā rasavirasanutosiñānamohāndhahaṃsaḥ*

Well concealed, and attainable only by great effort, is that subtle Bindu (Sunya) which is the chief root of liberation and which manifests the pure **Nirvana-kala** with **Ama-Kala**1. Here is the Deva who is known to all as Parama-Siva. He is the Brahman and the Atma of all beings. In Him are united both **Rasa and Virasa**2 and He is the Sun which destroys the **darkness of nescience**3 and **delusion**4.

Suguptam tadyatnādatisayaparammoda-samtānarāṣeḥ

param kandaṁ sūkṣmaṁ sakalāśāśikalasuddharūpaprakāśaṁ

Iha sthāne devaḥ paramaśivasamākhyānasiddhaḥ prasiddhaḥ

svarūpī sarvātmā rasavirasanutosiñānamohāndhahamsaḥ 42.

This verse describes the ascendant course of liberation of the soul, after it shed all impurities. The Yogi in his ascent from Muladhara Chakra goes to Bindu before he reaches other Saktis for merger with Siva.

COMMENTARY

The sense is that the void (Sūnya) is very secret and subtle, being, as described later, like the ten millionth part of the end of a hair. It is attainable only by great effort consisting of long and incessant performance of Dhyana and like practices. It makes manifest the purity of the sixteenth Kala of the moon along with Nirvāna-Kalā --i.e., the void (Antah-sūnya) along with the Amā Kalā and Nirvāna-Kalā within the triangle is realized (Prakāśam bhavati) by meditation (Dhyāna), It is the source of all the mass of great Bliss, which is Liberation. Some, however, read Sakalāśasi-kalā-suddha-rūpa-prakāśam as qualifying the great Void within the triangle, and read 'sakala' to mean with all the sixteen kalās and say that the Para Bindu manifests the moon with such kalās.

1 **Ama-Kala** There are seventeen Kalās (digits) of the Moon, but the nectardropping Ama and the Nirvana-kalā are only at this stage revealed. The other Kalās are mentioned in Skanda-Purana Prabhāsa-Khanda.

2 **Rasa and Virasa** The Bliss of liberation and that arising from the union of Siva and Sakti: *vide post*.

3 **darkness of nescience** Ajnana.

4 **delusion** Moha. This verse occurs in Tripurā-sāra-samuccaya, ch. V. 40.

This requires consideration. When it was said that the Trikona (triangle) is within the full moon, the repetition of it is useless. Furthermore, in the previous verse we have got "served by the Suras ". The term "service" as applied to a void is inappropriate. The object of service is the Bindu within the triangle. If it be said that the void should be worshipped by reason of the presence of the Para-Bindu, then the Para-Bindu being there present there is no void.

42. Suguptam tadyatnādatisayaparammoda-samtānarāṣeḥ

param kandaṁ sūkṣmaṁ sakalāśāśikalasuddharūpaprakāśaṁ

" Well concealed" (**Suguptam**).-By reason of its being like the ten millionth part of a hair.

" By great effort" (**Yatnāt**)--i.e., by long-continued practice of meditation (Dhyana) and so forth.

"Chief root" (**Param kandaṁ**)-e-Para usually means supreme, excellent; here chief, principal. Kanda = Mūla.

"Liberation," etc., (**Atiśaya-paramāmoda-samtāna-rāśi**).-The compound word means, literally, continuity of all the mass of great and supreme bliss, and this is Liberation (Moksa),

"Manifests, etc., Amā-kalā " (**sakala-śaśi-kalā-suddha-rūpa-prakāśam**).-This compound word is to be broken up as follows:

Sakala=with the Kalā: Kalā here meaning Nirvana- Kalā, In the word Sasi- Kalā the Kalā means Amā- Kalā, the sixteenth Kalā, or digit, of the moon. *Suddha*=pure; the lustre is not obscured by anything.

The sense is that the Para-bindu, though subtle and otherwise imperceptible, is seen by meditation (Dhyana) with the Amā- Kalā and Nirvana- Kalā in the Trikona, If Sugopyam be read in place of Suguptam, then it would be qualified by Yatnāt.

Some read **Sakala-sasi-kalā-suddha-rūpa-prakasam**. to qualify Sūnya in the previous verse, and say Sūnya means "vacant space" but that is absurd." 2

Next he speaks of the presence of Parama-Siva in the pericarp of the Sahasrāra.

1 Kanda means bulb or root. The Yoginī-hrdaya says that this Kanda is the subtle Parananda-kanda-bindu-rupa, or the root of supreme Bliss in Bindu form (Visvanatha).

2 According to the Commentator, it qualifies Kanda. Bindu is the circle O, the void is the Brahmapada or space within.

Iha sthāne devaḥ **paramaśivasamākhyānasiddhaḥ** prasiddhaḥ

svarūpī **sarvātmā** rasavirasanutosiñānamohāndhahaṃsaḥ 42.

Iha sthāne devaḥ paramaśivasamākhyānasiddhaḥ prasiddhaḥ

svarūpī sarvātmā rasavirasanutosiñānamohāndhahaṃsaḥ 42.

"Paramasiva " 1 (**Paramashiva-samākhyāna-siddha**).-He who is known by the name Parama Siva.

"The Brahman" (Kharūpī).2-Kha=Ātmā, the spirit.

"The Atma of all beings" (**Sarvātmā**).-Sarva=all (beings). He is the Jivātma, but in fact there is no distinction between Jivātma and Paramātmā. The Ātmā is the Jīva. The Adhyātma Rāmāyana says:

"The Jivātma is merely another name, (Paryāya) for the Paramātmā, When by the instruction of the Acārya and the Sastras their oneness is known, then the disciple possesses Mūlavidyā concerning Jivātma and Parammātā. "

The Sruti also, when it says " That thou art "-**Tat tvam asi**, ' identifies the *Tvam* (Thou) with the *Tat* (That).

"Rasa and Virasa" (**Rasa-virasamita**).-Rasa is Paramānandarasa -i.e., the experience of Supreme Bliss⁴. Virasa is the bliss which is the product of the union of Siva and Sakti, He is both. Or Rasa may mean the natural attachment to worldly enjoyment, and Virasa detachment from it. The meaning would then be: in Him is the Supreme Bliss arising from his detachment from worldly enjoyments⁵.

"The Sun " = Hamsa, As the sun dispels darkness, so does He

dispel nescience (Ajnāna) and delusion (Moha).

1 Visvanatha says that this Siva is the Saguna-Siva,

2 Cf. Sruti " Kham Brahma " Chao 4-10-5; Br. -1-1. 3" That thou art." See Introduction.

5 That is, the Rasa in Him has become Virasa.

VERSE 43

*Sudhādhārāsāram niravadhi vimuñcannatitarām
yateḥ svātmajñānam diśati bhagavān nirmalamateḥ.
Samaste sarveśaḥ sakalasukhasamtānalaharī
parivāko haṁsaḥ parama iti nāmnā paricitaḥ.*

43. Sudhādhārāsāram niravadhi vimuñcannatitarām

yateḥ svātmajñānam diśati bhagavān nirmalamateḥ.

Samaste sarveśaḥ sakalasukhasamtānalaharī

parivāko haṁsaḥ parama iti nāmnā paricitaḥ. 43

By shedding a constant and profuse stream of nectar-like **essence,1** the **Bhagavan2** instructs the **Yati3** of pure mind in the knowledge by which he realizes the oneness of the Jivatma and the Paramatma. He pervades all things as their Lord, who is the ever-flowing and spreading current of all manner of bliss known by the name of Hamsah Parama (Paramahamsah).

1Essence1 As appears from the Commentary *post*, this may be variously translated as follows: "By shedding a constant and profuse stream of nectar resembling the silvery beam of the Moon," *or* "By unremitting and nectarlike words strong for the destruction of the darkness of delusion," *or* "By constant repetition of the word which is nectar-like in its mercy and contains the essence of the Brahma-mantra." [www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini Chakras.htm](http://www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm)

2 Bhagavan2 That is, the Lord as the possessor of the six forms of Aisvarya,

3 Yati3 Self-controlled, whose mind is unified with the object of worship.

COMMENTARY

"Constant and profuse" (**Niravadhi atitaram**).

"By shedding a stream of nectar-like essence" (**Sudhā-dhārāsāram vimuñcan**).-The compound word can be made up and interpreted in four different ways:

1) Shedding a stream of nectar-like essence.

2) The Adhara (receptacle) of Sudha (nectar) is Sudhadhara, by which is meant the Moon ; Asara is what flows therefrom, a stream. Now, what flows from the Moon is Nectar, which is silvery; hence the whole word means "the silvery beams of the moon". This adjective proves that the qualified noun is white or transparent like the moon. Shedding = Vimuncan.

3. Asara may, again, mean "what is uttered," "word". Sudhadhara = receptacle of sweetness, which is a quality of nectar; hence Sudhadharasaram=nectar-like or ambrosial word. The meaning of Niravadhi would then be "at all times," and Atitaram would mean "powerful in destroying the darkness, ignorance or delusion." Vimuncan should then mean "uttering".

4. Sudha, again, may mean "nectar of mercy," and Sare is essence "-i.e., the essence of Brahma-mantra; and Dhara is a stream (continuous repetition) of the merciful word containing the essence of the Brahma-mantra.

yateḥ svātmajñānam diśati bhagavān nirmalamateḥ. (verse 43 line 2)

"Instructs the Yati," etc., (Bhagavān nirmala-mater yateḥ svātma-jñānam diśati),

"Yati."-He whose mind intently rests upon the Devata of his worship.

Knowledge by which, etc., Paramātmā (svātma-jñāna): Svam= Jivatma and Atma=Paramatma; and Jnana1 that by which one knows-namely, the Taraka-brahma-mantra, which leads to a knowledge of the Paramatma, and thereby helps the worshipper to realize the oneness of the Jivatma and Paramatma. Disati = Upadisati (instructs). The above qualifying expressions imply that the qualified noun is the Guru, as instructions regarding Taraka-brahma-mantra proceed from Him. So it qualifies "Parama-Siva" in the preceding verse, as He is the Guru. Cf. Gurus-tattva-nirūpana in Lalita-rahasya,

After describing Guru as "the well-known and excellent Purusa who is ever fond2 of enjoyment with the Self (Atma-rati-priya)," it goes on to say: "His beloved is the lustrous One who may be gained with difficulty by the Brahma-vartma (Brahman road). The Para-Brahman is but the effulgence of Her lotus feet."

By the above passage is meant that the great beauty of Her lotus feet overspreads the heart-lotus of Parama-Siva who is Para-Brahman.

1 Jnana1 Jnana is spiritual knowledge or wisdom, and Vijnana is the knowledge of the material world (science).

2 who is ever fond2 i.e., who is engrossed in.

The place for the feet of the lustrous (Tejo-rūpa) Beloved (Sakti) of the Guru is on the breast of the Guru1 and not on that of any other Purusa. Hence Parama-Siva and the Guru are one and the same.

The Nirvana-Tantra also says 2: "In the Lotus in the head is Mahadeva---the Parama-Guru: there is in the three worlds no one, O Devesi, who is so deserving of worship as He. O Devi, meditate on His form3," which includes all the four Gurus."4

This Parama Siva is outside the triangle in the pericarp, and above the Hamsah of which we speak below.

The kankāla-mālini Tantra5 says: "In the pericarp of this Lotus, O Devesi, is the Antaratma, and above it the Guru. The Mandalas of Sun and Moon are also there." And after having spoken of the presence of different things in their order up to Maha-sankhinī, it then proceeds: "Below it, O Devesi, is the Trikona (triangle), placed in the Mandala of Moon; and having meditated there on the undecaying Kalā, (one should meditate within upon the 17th Kalā, by name NirvAna which is like a crescent)"(KutiA6).

1.Guru This is in praise of Sakti, without whom Siva is Sava (a corpse, and 'unable to move.)

2Nirvana-Tantra also says 2 This passage occurs in the 3rd Patala of the Nirvana-Tantra (Rasika Mohana Chattopadhyaya's Edition, p. 3), and is in answer to the following question of the Devi: "The Deva who is in the Turiyadhama (the fourth state) is unquestionably the Paramatma ; if he be placed in the Lotus in the head, how can obeisance be made to him outwardly? " That is, How can the Sadhaka bow to him who is in the head which is itself bowed?

3 meditate on His form3 The passage as quoted by the Commentator reads "Tadamśam" (his part); in R. M. Chattopadhyaya's Edition it reads "Tadrūpaṁ" (his form), which reading is here adopted.

4 Gurus."4 i.e., Guru, Parama-Guru, Parapara-Guru, and Pamesti-Guru.

5 The kankāla-mālini Tantra5 This passage occurs in Patala II (p. 3 of R. M. Chattopadhyaya's Edition), which in its entirety runs thus: "In it (Sahasrara), O Devesi, is the Antaratma, and above it Vāyu, and above Mahanada is Brahmarandhra. In the

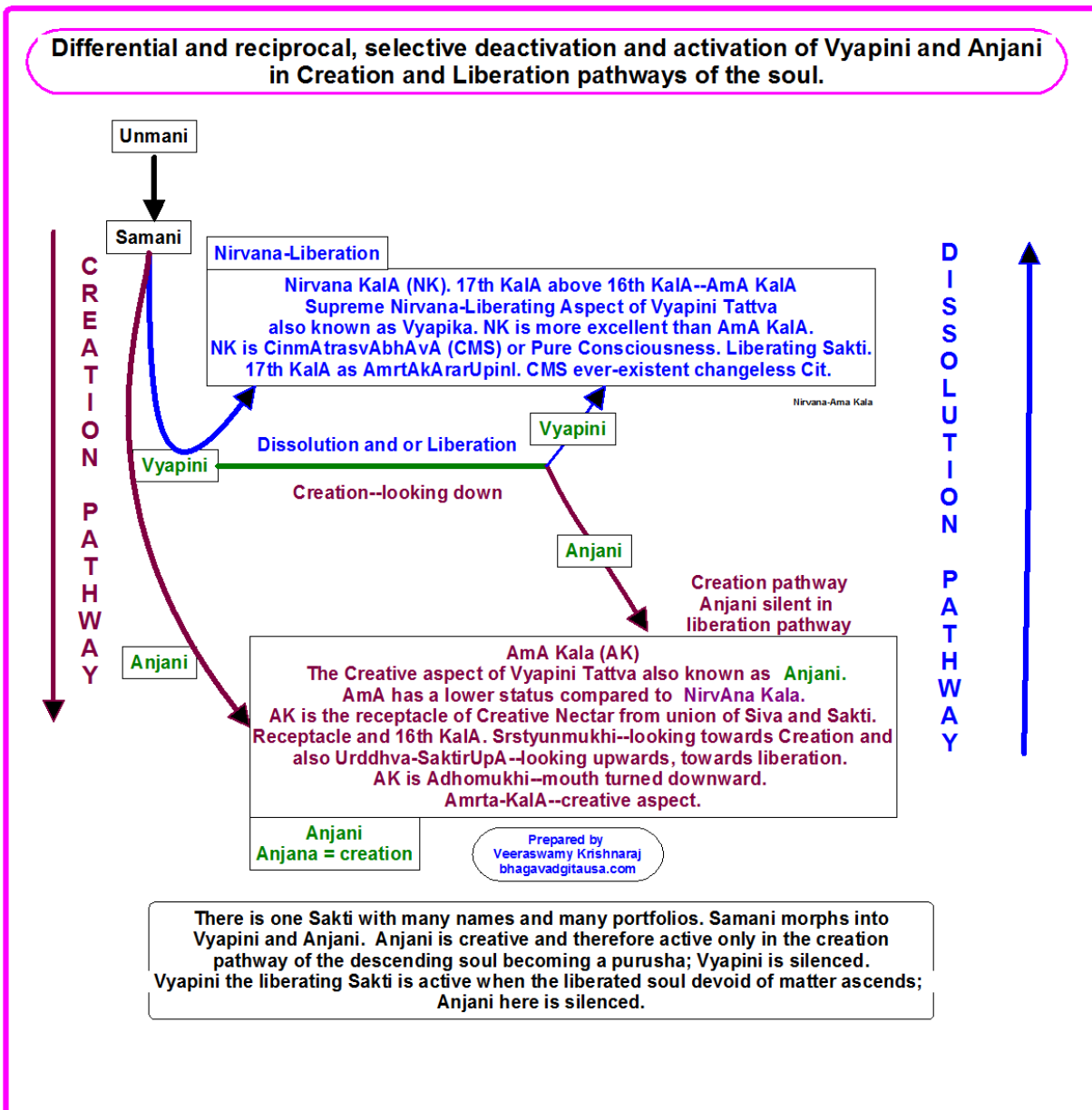
Brahmarandhra is Visarga, which is Eternal Peace and Bliss. (Peace-Niranjana, free from delusion). Above it is Devi Sankhini, the Creatrix and Maintainer and Destructress . Having meditated on the Triangle placed below; He thinks that **Kailāsa** (the paradise of Siva) is there. O Mahadevi, by placing the undisturbed Cetas (heart or mind) here one lives in bliss to the full term of one's life (Jīva-jīvi) free from all ills, and for such a one there is no rebirth. Here constantly shines Amā Kalā which knows neither increase nor decay, and within it, again is the seventeenth digit, known as Nirvana-Kala. Within Nirvana-Kala is the flery Nibodhika. Above It is unmanifested Nada, effulgent as ten million suns. It is the excellent Nirvana Sakti, the cause of all. In this Sakti it should be known that **Śiva** who is changeless and free from illusion abides."

6 KutiA: See Jnanarva-Tantra XXIV, 36.

Nirvana Sakti has two KalAs or Inner Force: **NirvAna KalA** and **AmA KalA**, the **17th** and **16th KalAs** respectively. Nirvana Sakti is both **Unmani**¹ and **Samani**². Nirvana KalA is **Vyapini**³ or Sakti Svarupa and above the 16th KalA. Nirvana Sakti is Antargata (indweller) of Nirvana KalA. Ananda is the Bliss or Joy which arises from the union of Para (Bindu-Rupa Siva) and ParA (Sakti or Prakrti); from such union flows the nectar, of which AmA KalA is the receptacle. --Woodroffe. AmA is the one that maintains the bodies. AmA is also the Sakti (Urdhva Sakti-Rupa = Form of Sakti that moves [the soul] upwards); who propels the soul towards (upwards to) Brahman.

AmA KalA is Creative Sakti and becomes **Nirvana KalA** of Pure Consciousness.

NirvAna KalA = 17th KalA = Vyapini Tattva = Sakti Svarupa = VyApini Tattva. It is the Supreme aspect of VyApini Tattva as Vyapika. is more excellent than Ama KalA. It is the CinmAtra SvabhAvA or Pure Consciousness aspect of AmA KalA. AmartAkArarUpini. **VyApini = Expansive.** **Nirvana Sakti is the Antargata(Indweller) of Nirvana KalA.**



Amā Kālā = 16th Kālā = Vyapika Sakti = Paratpara = Receptacle of the Nectar that flows from the union of Para (Bindurupa Siva) and Parā (Sakti). It is the Creative aspect (Anjani) of Vyapini Tattva. Amā is both Srstyunmukhi (looking towards creation) and Urddhva-Saktirupa (looking upwards or towards liberation; takes the soul to liberation upwards.) Amā is Creative Anjani and Adhomukhi, and Liberating. Srstyunmukhi is Adhomukhi meaning downward-turned-mouth (petals). Petals turned down before Kundali ascends.

Amā Kālā and **Nirvāna Kālā** are two aspects (**creative** and **supreme**) of Vyapini Tattva as **VyApikā** and **Anjani**. **Nirvāna Kālā** is more excellent or beyond **Amā Kālā**.

Nirvāna Sakti or **Samāni** in **Sakti Tattva** is the abode of **PAsajAla** (bondage).

Nirvāna Kālā is **Cinmātra Svabhāvā** or **Pure Consciousness aspect** of what in the **creative aspect** is called **Amā Kālā**.

The above passage speaks of the presence of Amā-Kālā, and so forth, within the triangle in the Candra-Mandala, The **Guru** therefore is below them and above Antarātma. Now, if it be asked how it is that, the kankala-Malini having placed the Guru over the Antarātma, the Guru is spoken of as placed above Hamsah, the answer is that the Antarātma and the Hamsah are one and the same.

Guru Dhyana in **Kankala-malini1**: "Meditate on your Guru seated on a shining throne (Simhasana) placed on the excellent Antarātma between Nada and Bindu," etc. Also elsewhere: "Meditate on your' Guru, who is the image of Siva Himself, as seated on the Hamsa-pita which is Mantramaya." Also cf the **Annada-kalpa-Tantra2**: "Meditate on your Guru in the white Lotus of a thousand petals in the head; He is Parama-Siva seated on the Hamsa among the filaments." presentation: Veeraswamy Krishnaraj

On a careful consideration of the above authorities, the identity of Hamsa with Antarātma becomes clear. By the expression "one's own Guru, who is Parama-Siva," it is to be understood that Parama-Siva Himself is the Guru.

The following passage, which relates to the Sahasrara, shows that Parama-Siva is in the triangle: "Within (or near) it (Sahasrara) is the lightning-like Triangle, and within the Triangle are the two Bindus which make the imperishable Visarga-There in the empty void is Parama Siva.

These conflicting views lead to the conclusion that the Guru is within the triangle ill. the pericarp of the upturned Lotus of twelve petals, below the pericarp of the Sahasrara and inseparable from it. This has been made clear in the **Paduka-pancaka-Stotra3**. From these passages it is not to be inferred that the Guru is within the triangle in the pericarp of the Sahasrara. The triangular Hamsa is below the middle triangle; otherwise it would conflict with the authority of the Kankala-maliniTantra.

1 **Kankala-malini1** Patala III.

2 **Annada-kalpa-Tantra2**: This quotation is not traceable in Prasannakumara Siistri's Edition of this Tantra.

3 **Paduka-pancaka-Stotra3**: See notes to v. 7 of the Paduka-Pancaka.

Samaste sarveśaḥ sakalasukhasaṁtānalaharī

parivāko hamsaḥ parama iti niāmnā paricitaḥ. Verse 43, line 3-4

"*He pervades all things as their Lord*" - (**Samaste sarveśaḥ**)-i.e., in this pericarp dwells He who is the Lord of All. Now, by saying that Parama-Siva is there, it has been said that Isvara (Lord) is there; then why this repetition? But there is an object in so doing, as the following qualifying expressions will show. The Sarvesa (Lord of All) is the Hamsa--i.e., He is the Mantra "Ham-Sah".

Cf. Prapañca-sara: "She whose name is Tattva is **Cinmatra1**: when by proximity to the Light she wishes to **create2** She becomes massive (Ghanibhūya) and assumes the form of Bindu. Then in time She divides Herself in two: the one on the right is Bindu and that on the left side is Visarga. The right and the left are respectively distinguished as *male* and *female*. Ham is the Bindu, and Sah is Visarga; Bindu is Purusa, and Visarga is Prakṛti ; **Hamsah**. is the union of Prakṛti and Purusa, who

pervade the Universe."

The Mahakali-Tantra speaks clearly on the subject (PatalaI): "In the **empty space3** in the **Candra-Mandala4** which is within the Sahasrara, adorned with a celestial gateway, are the letters Ham and Sah, over which (meditate on) Him who is pure like rock crystal and dressed in pure white silken raiment, and so forth." Here the letters Ham and Sah are explicitly spoken of.

Or if Hamsa and Parama be read separately as Hamsa and Parama it would mean " He who is known as Hamsa and Parama ", The Author himself speaks of Him as Hamsa in the forty-ninth verse. Or if the two words be read together, then the meaning would be "He who is known by the name of Parama-hamsa," by one of the exceptional rules of Karmadhāraya-Samāsa this word having been formed, the word 'antah ' being omitted. Cf. Āgama-kalpa-druma: He is called Parama-hamsah, pervading all that is moving and motionless."

Samaste sarveśaḥ sakalasukhasantānalaharī

parivāko hamsaḥ parama iti niāmnā paricitaḥ. Verse 43, line 3-4

"Who is the ever flowing," etc., (**Sakala-sukha-santāna-laharī-parivāha**)-i.e., in Him becomes manifest in every possible way all kinds of imperishable and increasing happiness; that is, He is, as it were, an interminable chain of happiness.

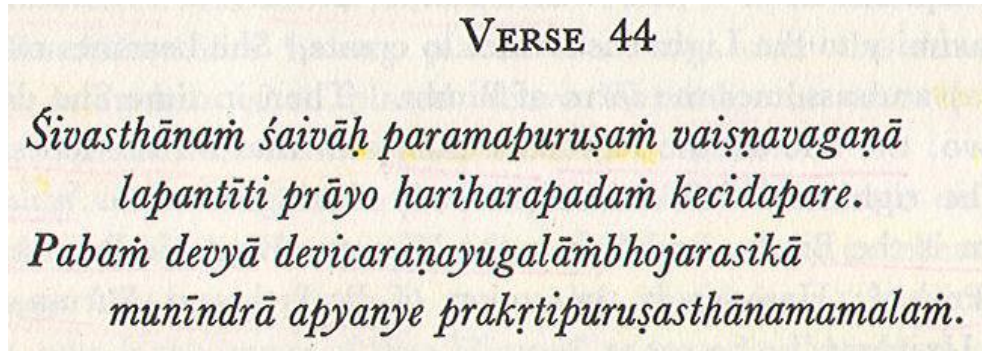
It has previously been said that this Hamsa is below Parama-Siva.

1 **Cinmatra1** Vide ante, v. 39. The text quoted here differs from that of the edition published by me (See ch. I, vv. 41-44, Tantrik Texts, Vol. III).

2 **create2** = Vicikīrsu---" wishes to distort herself." Here" distortion," or stress, is creation. See Introduction.

3 **empty space3** = Sūnya. The Sūnya is the empty space within the Bindu.

4 **Candra-Mandala4** = The locative is to be read Sāmīpye-saptamī---that is, the space is not in, but near, the Candra-Mandala ; otherwise there appears to be a contradiction. [End Verse 43.](#)



44. Śivasthānam śaivāḥ paramapuruṣam vaiṣṇavagaṇā

lapantīti prāyo hariharapadam kecidapare.

Pabam devyā devicaraṇayugalāmbhojarasikā

munīndrā apyanye prakṛtipuruṣasthānamamalam.

The Saivas call it the abode of **Siva1**; the Vaisnavas call it Parama **Purusa2**; others again, call it the place of **Hari-Hara3**. Those who are filled with a passion for the Lotus feet of the **Devi4** call it the excellent abode of the Devi; and other great sages (Munis) call it the pure place of **Prakrti-Purusa5**.

1 **Siva1** Siva-sthanam.

2 **Purusa2** i.e., the place of Parama-Purusa---Visnu,

3 **Hari-Hara3** Visnu and Siva.

4 **Devi4** Sakti, or the Goddess.

5 **Prakrti-Purusa5** Sakti-Siva,

COMMENTARY

As Hamsah, who has in Him all the Devatās (**Sarvadevatāmaya**) and others, are in this pericarp, it is the place of the Devatās of worship of all classes of worshippers, such as Saivas, Sāktas, etc.

"The Saivas "-i.e., the worshippers of Siva-call it the place of Siva.

"The **Vaisnavas6** call it Parama-Purusa "-i.e., the place of the Parama-Purusa, or Visṇu (Vishnu).

"Others, again" (Kecid apare)-i.e., others who are worshippers of Hari-Hara, or, in other words, United Visṇu and Siva and not of Siva alone or Visṇu alone-call it the place of **Hari-Hara7**. They do not call it either the place of Hari (Visnu) or of Siva (Hara) but the place of their united selves.

6 **Vaisnavas6** Worshippers of Visnu,

7 **Hari-Hara7** Hari-Hara-padam.

44. Śivasthānam śaivāḥ paramapurusaṁ vaiṣṇavagaṇā

lapantīti prāyo hariharapadam kecidapare.

Pabaṁ devyā devicaraṇayugalāmbhojarasikā

munīndrā apyanye prakṛtipuruṣasthānamamalam. Verse 44

"Other great sages1" (**Munīndrā apyanye**).-By this the author here means the worshippers of the "Hamsah" Mantra who call it the pure place of Prakrti-Purusa. Hamsah is the union of Prakrti and **Purusa2** hence it is the place of Prakrti and Purusa,

The above shows that, as this Lotus is the dwelling-place of the Para Bindu, in which are all the Devatas, each worshipper calls it the place of the Devatās of his own separate worship.

1 **Other great sages1** Muni means "knower" and whose Mind is therefore always in a state of Meditation.

2 **Purusa2** Hamsasva prakrti-puruṣobhaya-rūpatvāt. Ham is the Purusa, and Sah is Prakrti.

VERSE 45

*Idam sthānam jñātva niyatanijacitto naravaro
na bhūyāt saṁsāre punarapi na baddhastribhuvane.
Samagrā śaktiḥ syānniya mamasastasya kṛtinah
sadā kartum hartum khagatirapi vāṇi suvimalā.*

45. Idam sthānam jñātva **niyatanijacitto** naravaro
na bhūyāt saṁsāre punarapi na baddhastribhuvane.
Samagrā śaktiḥ syānniya mamasastasya kṛtinah
sadā kartum hartum khagatirapi vāṇi suvimalā.

That most excellent of men who has controlled his **mind1** and known this place is never again born in the **Wandering2**, as there is nothing in the three worlds which binds him. His mind being controlled and his aim achieved, he possesses complete power to do all which he wishes, and to prevent that which is contrary to his will. He ever moves towards the **Brahman3**. His speech, whether in prose or verse, is ever pure and sweet.

COMMENTARY

In this verse he speaks of the fruit of a complete knowledge of the Sahasrara, The idea sought to be conveyed is that a knowledge of this place should be gained as a whole and in detail.

"Who has controlled his mind" (**Niyata-nija-citta**)-i.e., he who has controlled and concentrated the inner faculties on this place. Such an one becomes free from Samsara, or, in other words, he is released from bondage, as there is nothing to bind or attract him in these worlds. By bondage is meant the Mayik bonds of virtue (Punya) and sin (Papa).

1 **mind1** Citta.

2 **Wandering2** Samsāra, the world of birth and rebirth to which men are impelled by their Karma.

3 **Brahman3** The interpretation of Visvanatha is here adopted, according to which Kha = Brahman. As the term also means the "air" or "ether," the text is capable of translation as "He is able to roam the sky".

The Bhāgavata says: "If the action which is the product of the operation of the Gunas is attributed to the self, then such (false) attribution is bondage and Samsara and servitude." Also cf. Bhagavad-Gita: "O Son of Kunti, Man is bound by action which is the product of his own nature (**Sva-bhāva**),"1

To inhabit this body for the purpose of undergoing Papa (sin) and Punya (virtue) is bondage. In heaven one enjoys (the fruit of) Punya, and in the nether world (Patala) one suffers sorrow, and on earth man is subject to both Papa and Punya, For the Tattva-jnanī (him who knows the truth) there is neither Punya nor Papa, which are the causes of bondage; his accumulated (Samcīta) Karma of merit (Punya) and demerit (Papa) is also destroyed. He is in consequence under no bondage whether in heaven (Svarga), earth (Martya), or nether world (Pātāla), and he is **not truly embodied.**² Such a one stays on earth so long only as he has not worked out what he has begun. He is liberated though living (Jīvanmukta), and attains complete Liberation on the dissolution of the body.

The Kulārṇava-Tantra says: "Those who have the Brahman in the heart can acquire neither merit by performing a hundred horse sacrifices, nor demerit by killing a hundred Brahmanas." The Gīta (III, 18) also says: "For him there is nothing in this world that should or should not be done. For such an one there is **no dependence on any being.**"³

The **Subodhīnī**⁴ interprets this verse to mean that the " knower" (Tattvajnānī) acquires no merit by the performance of actions nor demerit by the omission thereof.

Sruti⁵ speaks of the destruction of accumulated (Samcīta) Punya and Papa: "When Manas, which is now selecting and now rejecting, is dissolved in That; when Papa and Punya are destroyed (lit., burnt), Sadasiva, who is Sakti and Atma (*if. Hamsah, ante*), is Santa." Cf. Bhagavad-Gīta: " And so the fire of knowledge destroys all actions."

¹ **Sva-bhāva**,¹ Ch. XVIII, v. 60.

² **not truly embodied.**² Na sarīri bhavati--though he has a body, he is not of it.

³ **no dependence on any being.**³ Telang's Translation: "He has no interest at all in what is done, and none whatever in what is not done, in this world; nor is any interest of his dependent on any being" (p. 54, Sacred Books of the East, Vol. VIII).

⁴ **Subodhīnī**⁴ That is, Sridhara-svāmī's Commentary on the Gīta.

⁵ **Sruti**⁵ The text quoted is from Hamsa Upanisad but differs slightly from the published texts of that Upanisad.

45. Idam sthānam jñātvā niyatānijacitto naravaro

na bhūyāt saṁsāre punarāpi na baddhastribhuvane.

Samagrā saktiḥ syānniya māmanasastasya krtinaḥ

sadā kartum hartum khagatirāpi vāṇi suvimalā. Verse 45

Sruti⁵ speaks of the destruction of accumulated (Samcīta) Punya and Papa: "When Manas, which is now selecting and now rejecting, is dissolved in That; when Papa and Punya are destroyed (lit., burnt), Sadasiva, who is Sakti and Atma (*if. Hamsah, ante*), is **Santa**¹." Cf. Bhagavad-Gīta: " And so **the fire of knowledge destroys all actions.**"²

"Complete power" (**Samagrā-sakti**) i.e., power which enables him to do everything. By power, or Sakti, is meant ability to do all he desires to do³ and counteract all harm, to fly across the air⁴, and to become possessed of great powers of speech and of poetic composition.

¹Santa¹ That is, peace and quietude like the still surface of an ocean characteristic of the Supreme State.

² the fire of knowledge destroys all actions.²" IV, 37.

³ ability to do all he desires to do³ Such an one may have such a power but will not wrongly exercise it.

⁴ fly across the air⁴ Khagati; this is Kallcarana's interpretation.

VERSE 46

*Atrāste śiśūsūryasodarakalā candrasya sā ṣoḍaśī
śuddhā nirajasūkṣmatantuśatadhābhāgaikarūpā parā.
Vidyutkotisamānakomalatanūrvidyotitādhomukhī
¹ nityānandapararmparātivigalat-pīyūṣadhārādhārā.*

46. Atrāste śiśūsūryasodarakalā candrasya sā ṣoḍaśī

śuddhā nirajasūkṣmatantuśatadhābhāgaikararūpā parā.

Vidyutkotisamānakomalatanūrvidyotitādhomukhī

nityānandapararmparātivigalat-pīyūṣadhārādhārā.

Here is the excellent (supreme) sixteenth Kala of the Moon. She is pure, and resembles (in colour) the young Sun. She is as thin as the hundredth part of a fibre in the stalk of lotus. She is **lustrous¹** and soft like ten million lightning flashes, and is down-turned. From Her, whose source is the Brahman, flows copiously the continuous stream of **nectar²** (or, She is the receptacle of the stream of excellent nectar which comes from the **blissful union of Para and Parā**).³

COMMENTARY

Verses 41 and 42 speak of the presence of Amā-kala, Nirvāna-kalā, and Para-Bindu, within the triangle in the pericarp of the Sahasrāra, He now desires to describe them by their distinctive attributes, and speaks in this verse of the distinctive features of Amā-kalā. www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm

¹ **lustrous¹** Kālīcarana reads "Vidyotitā," but Saṁkara reads "Nityodita," " constantly shining".

² **nectar²** Alternative reading of Commentator: "Nityananda-pararmparātivigalat-piyūṣa-dhara-dhara." Parampara may mean " in a continuous course," or Pararmparā may mean Siva and Para-Sakti, This difference in meaning is due to the different ways in which these words may be read.

3 blissful union of Para and Parā).³ Para, according to Samkara, may mean Para, Pasyanti, Madhyama, and Vaikhari collectively. Para and Para are the Bindu-riipa Siva and Sakti.

46. Atrāste śīśūsuryasodarakalā candrasya sā sodaśī

śuddhā nirajasūkṣmatantuśatadhābhāgaikararūpā parā.

Vidyutkotisamānakomalatanūrvidyotitādhomukhī

nityānandaparāṁparātivigalat-pīyūṣadhārā-dharā. 46

"Excellent or supreme" (Para)-i.e., She is Cit-Sakti. In the Prabhasa-khanda occurs the following passage: "The excellent Maya who maintains the bodies of all that have bodies." This is attributive of Ama.

"The sixteenth Kala of the Moon" (candrasya sodaśī).-By this we are to understand that he is speaking of Ama-kala¹.

"Pure" (śuddhā)-i.e., stainless.

"She resembles," etc., (śīśu-sūrya-sodara-kalā- (śīśūsuryasodarakalā)-By this the redness of this Kalā is indicated.

"Thin as the hundredth part of a fibre in the stalk of the lotus" (Nirajasūkṣma-tantu-śatadhā-bhāgaika-rūpa). -Thin like a hundredth part of the fibre in the lotus-stalk split length-wise.

"Whose source is the Brahman" (Nityānanda-parāṁpara).-Nityananda=Pūrṇananda=Brahman.

. "Flows," etc., (Ati-vigalat-pīyūṣa-dhārā-dharā).-If the last two compound words be read as one long compound word, as follows, Pūrṇananda-parāṁparati-vigalat-pīyūṣa-dhārā-dharā, the meaning, of it will be as given within brackets at the end of the verse. Ananda will then mean the joy of union, and Parāṁ-Parā will then mean Siva and Sakti,

Para = Bindu-rūpa, Siva; Parā = Prakṛti, Sakti. Ānanda is the joy which arises from the union of the two, and from such union flows the nectar of which Amā-kalā is the receptacle.

¹ Ama-kala¹ Visvanatha says that this Amā-kalā is Urdhva-sakti-rupa, or the upward (towards the Brahman) moving Sakti.

VERSE 47

Nirvāṇākyakalā parā paratparā sāste tadantargatā
keśāgrasya sahasradhā vibhajitasyaikāmsārūpā satī.
Bhūtānāmadhidaivatam bhagavati nityaprabodhodayā
candrārdhāṅgasamānabhāṅguravatī sarvārkatulyaprabhā.

47. Nirvāṇākyakalā parā paratparā sāste tadantargatā

Keśāgrasya sahasradhā vibhajitasyaikāmsārūpā satī.

Bhūtānāmadhidaivatam bhagavati nityaprabodhodayā

Candrārdhāngasamānabhaṅguravatī sarvāṅkatulyaprabhā

Inside it (Ama-Kala) is Nirvana-kala, more excellent than the excellent. She is as subtle as the thousandth part of the end of a hair, and of the shape of the crescent moon. She is the ever-existent Bhagavati, who is the Devata who pervades all beings. She grants divine knowledge, and is as lustrous as the light of all the suns shining at one and the same time.

COMMENTARY

In this verse the Nirvana-kalā is described.

47. Nirvāṇākhyakalā **parā paratparā** sāste **tadantargatā**

Keśāgrasya sahasradhā vibhajitasyaikāmsārūpā satī.

Bhūtānāmadhidaivatam bhagavati nityaprabodhodayā

Candrārdhāngasamānabhaṅguravatī sarvāṅkatulyaprabhā-47

"Inside it" (Tadantargatā)-i.e., placed in the lap¹ of Ama-kalā, The Kala has already been described as the "crescent seventeenth Kalā placed within Amā, and known by the name of Nirvana-kalā."

"More excellent than the excellent" (Parā-paratarā).-The Amā-Kalā is excellent; this is more excellent than Amā, If "Parātparatarā" be accepted for 'Parā-paratarā,' then the meaning will be that She is the most excellent.

"She is as subtle . . . hair" (Keśāgrasya sahasradhā vibhajitasyaikāmsārūpa).-She is equal in dimension to the thousandth part of the end of a hair, so very subtle is She.

"Of the shape of the crescent Moon" (Candrārdhāngasamānabhaṅguravatī)-like Amā-Kalā she is in shape like the crescent,

¹ placed in the lap¹ of Ama-kalā That is, within the curve of Amā-Kalā . Visvanatha says, not within Amā-Kalā, but within the Candra-Mandala, of which the Amā-Kalā is one of the digits, Nirvana-Kalā is, he says, Vyāpinī-tattva.

Bhūtānāmadhidaivatam bhagavati **nityaprabodhodayā**, Verse 47 line 3

"That Devatā who pervades all beings" (Bhūtānām adhidaivatam). Adhi-daivatam=Hārdda-caitanyam,¹ and this Kalā is Hārdda-caitanyasvarūpa of all beings.

"She grants divine knowledge" (**Nitya-prabodhodayā**)—i.e., She grants Tattva-jnana, or knowledge of the Brahman.

Candrārdhāngasamānabhaṅguravatī **sarvārkatulyaprabhā**- Verse 47 line 4

"And is lustrous," etc. (**Sarvārka-tulya-prabhā**).-There are twelve suns (Dvādaśāditya). "When all the twelve suns are shining"-such is Her lustre. This adjective also implies that She is red.

1 **Hārdda-caitanyam**. Amara defines Hārdda to mean Prema, Sneha -i.e., affection, love. That is, the Istadevata worshipped in the heart; the Sakti who is Herself the heart of the Lord. The word is derived from ḥṛd=heart. The Devata also exists as what is called the Hardda-kalā, See Introduction. presentation: Veeraswamy Krishnaraj

VERSE 48

*Etasyā madhyadeśe vilasati paramāpūrvanirvāṇaśaktiḥ
kotyādityaparakāśā tribhuvanajananī koṭibhāgaikarūpā.
Keśāgrasyātisūkṣmā niravadhi vigalatpremadhārādharā sā
sarveṣaṃ jīvabhūtā munimanasi mudā tattvabodhaṃ vahanti.*

48. **Etasyā madhyadeśe** vilasati paramāpūrvanirvāṇaśaktiḥ

Kotyādityaparakāśā tribhuvanajananī koṭibhāgaikarūpā.

Keśāgrasyātisūkṣmā niravadhi vigalapremadhārādharā sā

Sarveṣaṃ jīvabhūtā munimanasi mudā tattvabodhaṃ vahanti.

Within its middle space (i.e., middle of the Nirvana-kala) shines the Supreme and Primordial **NirvAna-Sakti1**; She is lustrous like ten million suns, and is the Mother of the three worlds. She is extremely subtle, and like unto the ten-millionth part of the end of a hair. She contains within her the constantly **flowing stream of gladness2**, and is the life of all beings. She graciously carries the **knowledge of the Truth (Tattva)3** to the mind of the sages.

COMMENTARY He now speaks of the Para-Bindu.

"Its" (**Etasyah**)-i.e., of the Nirvana-kala,

"Middle" (**Madhya-deśe**).-Within the lap.4

Etasyā madhyadeśe vilasati **paramāpūrvanirvāṇaśaktiḥ** verse 48, line 1

"The Supreme and Primordial Nirvāna-Sakti" (**Paramā-pūrva-nirvāna-śakti**= paramā apūrva-nirvāna-sakti).-**Parama5**-i.e., the Supreme Brahman as sakti. Apūrva-i.e., She before whom there was nothing, She having appeared at the beginning of creation.

1 **NirvAna-Sakti1** This is, according to Visvanatha, the Samanapada or Samani Sakti, This state is not free from the multitude of bonds (Pasajala).

2 **flowing stream of gladness**² Prema. See notes, *post*.

3 **knowledge of the Truth (Tattva)**³ This word " Tattva " has by Visvanatha been said to be Sivabhedajnanam-i.e., the non-distinction between Siva and Sive.

4 **Within the lap**⁴ That is, within the crescent. According to Visvanatha the locative indicates proximity and means near the middle but slightly above it.

5 **Parama**⁵ This word has been defined by Samkara to mean "She who is as great as the Para or Supreme". Visvanatha says it means "She who measures futurity (Para = Uttara-kāla) "-that is, all future time is in Her control.

Etasyā madhyadeśe **vilasati paramāpūrvanirvāṇaśaktiḥ** Verse 48 line 1

Kotyādityaprakāśā **tribhuvanajanani koṭibhāgaikarūpā**. verse 48 line 2

Keśāgrasyātisūkṣmā niravadhi vigalapremadhārādhārā sā verse 48 line 3

Sarveṣāṃ jīva bhūtā munimanasi mudā tattvabhodharā vahanti. Verse 48 line 4

" *Shines*" (**Vilasati parama**)¹ *i.e.*, dwells resplendent.

" *Mother of the three worlds*" (**Tri-bhuvana-janani**)-*i.e.*, She is the origin of the Universe which comprises **Svarga, Martya, and Patala and the like**.²

"*She is extremely subtle, like unto the ten-millionth part of the end of a hair*" (**Keśāgrasya-koṭi-bhāgaika-rūpa-tisūkṣmā**)-As She is like the tenmillionth part of the end of a hair, She is extremely subtle.

"*She contains within her the constantly flowing stream of gladness*" (**Niravadhi-vigalat-prema-dhārā-dhārā**)-Prema is the tenderness of mind produced by feeling of gladness; that is, She holds within Her the stream of excellent nectar which has its origin in the blissful union of Siva and Sakti, and which flows incessantly.

" *Is the life of all beings* " (**Sarveśāṃ jīva-bhūta**)-*i.e.*, animated being is but a part of Her.

Cf. " O Devl, as sparks fly forth from a flame, so does the Parabindu (as Jiva) issue from Her (**Nirvāṇa-Sakti**), and **becomes knowing**³ when it touches **the Earth**."⁴

By "Her" is meant the Sakti who is in the Para-bindu, who is both Siva and Sakti ; and from Her emanates the Jiva.

Nirvana-Sakti is situated below Nirvana-kala, and over **Nibodhika**⁵, which is **Nada-rūpa**⁶, *Cf.* "Placed within Nirvana (Kalā) is the fiery (Vahni-rūpa) **Nibodhika, who is unmanifested Nada**⁷; above it is the supreme Nirvana-Sakti, who is the cause of all and is possessed of the lustre of ten million suns.

1 **Parama**--She who is co-existent or of equal degree with the Supreme(Para) or she who knows the Supreme. This is as applied to Maya.

2 **the like**.² Heaven, Earth, and Netherworld.

3 **knowing**³ Samjñāyuktah, *i.e.*, Jiva-consciousness. It may also mean ' becomes endowed with a name '. Name and form characterize the world as Sat, Cit and Ānanda do Brahman.

Cf. Asti bhāti priyam rīpam nama cetyamsa-pancakam.

Adyam trayam Brahma-rupam jagadrupam tato dvayam,

- 4 **the Earth.**"4 Yadā bhūmau patati tadā sam nāyukto bhavati. The creation of Jiva is here spoken of. The Text quoted is from Nirvana-tantra I.
- 5 **Nibodhika**5 See Introduction, and note to v. 40, particularly the portion dealing with Nada, Bodhini and Bindu.
- 6 **Nada-rūpa**6 That is Sakti, as Nada,
- 7 **unmanifested Nada** Avyakta-nada-unmanifested sound.

It is in Her that there is the **Brahman**1 who is the changeless **Siva**2; it is here that Kundali-Sakti enjoys with Paramatma."

Nibodhikā is a phase of Avyakta-nada (Avyakta-nādātmikā), and is fire-like. Raghava-bhatta says: "Nāda exists in three states. When Tamo-guna is dominant, it is merely sound unmanifest (**Avyakta-nada**)3 in the nature of Dhvani; when Rajo-guna is more dominant, there is sound in which there is somewhat of a **placing of the letters**4; when the Sattva-guna preponderates, Nada assumes the form of **Bindu**5." Hence Nada, Bindu, and Nibodhika, are respectively the Sun, the Moon, and **Fire**6 and their activities are Jnāna, Iccha, and Kriya, Jnana, again, is Fire, Iccha the Moon, and Kriya the Sun. This has been said in the Sarada. Therefore, insomuch as it has been said that Nirvana Sakti is above the fiery (Vahni-rūpa) Nibodhika, the wise should conclude that NirvānaSakti is placed above the Mandalas of the Sun, the Moon, and Fire.

This has been clearly stated in the Kularnava-Tantra, in the ParaBrahma-dhyana, which begins, "The Bindu-rūpa Para-Brahma in the Sahasrāra," and ends, "Beautified by the three Mandalas within the triangle in the pericarp." By three Mandalas are meant the Mandalas of Sun, Moon, and Fire. We shall show that the Nirvana-Sakti is in the form of Para-bindu (Para-bindu-rūpā).

- 1 **Brahman**1 Nirañjana. This word may either be equal to Nir+añjana (*i.e.*, stainless) or Nih--añjana (unaffected by pleasure or pain, unmoved). It is one of the aspects of the Brahman.
- 2 **Siva**2 Nirvikara. Some read Nirvikalpa, or of unconditioned, consciousness. Nirvikalpa is also the last stage of Samadhi, in which there are no (Nir) specific distinctions (Vikalpa); and no "this" and "that".
- 3 (**Avyakta-nada**)3 Tamo-gunādhikyena kevala-dhvanyātmako'vyakta-nādah.
- 4 **the letters**4 Raja ādhikyena kimcidvarṇa-baddha-nyāsātmakah. The sense appears to be that the letters exist anyhow together in massive undifferentiated form.
- 5 **Bindu**5 Sattvadhikyena bindu-rūpah.
- 6 **Fire**6 Tatash cha nāda-bindu-nibodhikā arkendu-vahni-rūpah. Jñāna is Fire, because it burns up all actions. When the result of action is realized, action ceases (see note to v. 45). Icchā is the Moon, because Icchā is the precursor of creation and is eternal. The Moon contains the Amā-kalā, which knows neither increase nor decay. Kriyā is the Sun, because like the Sun it makes everything visible. Unless there is striving there cannot be realization and manifestation. Cf." As one Sun makes manifest all the Lokas " (Gītā).

The Text will be made clearer if an arrangement be made in the following groups: (1) Nada, Sun, Kriyā; (2) Bindu, Moon, Icchā; (3) Nibodhikā, Fire, Jñāna. But see Introduction.

*Tasyā madhyāntarāle śivapadamamalam śāśvataṁ yogigamyam
nityānandābhīdhānam sakalasukhamayam śuddhabodhasvarūpaṁ.
Kecidbrahmābhīdhānam padamiti sudhiyo vaiṣṇavam tallapanti
kecid dhamśakhyametatkimapi sukṛtino mokṣamātma-prabodham*

49. Tasyā madhyātarāle śivapadamamalam śāśvataṁ yogigamyam

Nityānandābhīdhānam sakalasukhamayam śuddhabodhasvarūpaṁ.

Kecidbrahmābhīdhānam padamiti sudhiyo vaiṣṇavam tallapanti

Kecid dhamśakhyametatkimapi sukṛtino mokṣamātma-prabodham

Within her is the everlasting place called the abode of **Siva1**, which is free from Maya, attainable only by Yogis, and known by the name of Nityananda. It is replete with every form of **bliss2**, and is **pure knowledge itself3**. Some call it the Brahman; others call it the Hamsa. Wise men describe it as the abode of Visnu, and righteous **men4** speak of it as the ineffable place of knowledge of the Atma, or the place of Liberation.

COMMENTARY

He speaks of the Para-Brahma-sthāna (place of Para-Brahma) in the Void within Nirvana-Sakti.

1 **Siva1** Siva-padam or state of Siva. This, Visvanatha says, is the Unmani state of Sakti where there is neither **Kāla** nor **Kalā**, **time** nor **space**. It is the body of Siva (Siva-tanu). It is then said Unmanyante Para-sivah, The following verse which occurs in Padma-Purana (Uttara-Khanda, ch. 78, v. 43) puts the idea in a more popular form. It says:

Saivāh Saurāsh ca Gāneśāh Vaiṣnavas śakti-pūjakāh.

Māmeva prāpnuvantī hi varsāmbhah sāgaram yathā.

" Saivas, Sauras, Ganesas, Vaisnavas and Saktas, all verily come to me like rain water to the ocean."

2 **bliss2** Sakala-sukhamayam. Visvanatha reads here Parama-kulapadam, which he interprets as Param Akula-padam, or the abode of the Supreme Siva, who is known as Akula, as Kula is Sakti, It is so called because it is here that the universe finds its rest.

3 **pure knowledge itself3** Suddha-bodha-svarūpaṁ www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm

4 **men4** Sukṛtinah,

Kecidbrahmābhīdhānaṁ padmiti sudhiyo vaiṣṇavaṁ tallapanti verse 49 line 3

Keciddharmasakhyametatkimapi sukṛitno mokṣamātmā-prabodham verse 49 line 4

"Within Her" (Tasyāḥ madhyāntarale) i.e., within Nirvana¹

Sakti in Her form of Param Bindu, i.e., the empty space within the Bindu.

"Abode of Siva" (Siva-padam).-This is the place of the Brahman.

"Free from Maya" (Amalam)-i.e., free the impurity of Maya.

"Called "-i.e., called by those who know the Tattva.

"Attainable only by Yogis" (Yogi-gaṁyam).-On account of its extreme subtlety, it is beyond the scope of word and mind, is attainable by Yogis by pure jñāna² only.

"Some call it "-i.e., the Vedāntists (Vaidāntikas) call it.

"Ineffable" (Kimapi)-i.e., wonder-inspiring.

"Place of the knowledge of the Ātmā" (Ātmā-prabodham).-The place where the Ātmā is seen or realized.

"Liberation." (Mokṣa)-i.e., where one is liberated from Māyā by which one is surrounded.

Now be good enough to mark the following: the Para-bindu which is Prakṛti and Purusa is surrounded³ by Maya, and is within the triangle in the pericarp of the Lotus of a thousand petals. So it has been said:

"In the Satya-loka is the formless and lustrous One; She has surrounded Herself by Māyā, and is like a grain of gram; devoid of hands, feet, and the like. She is Moon, Sun, and Fire. When casting off (Utsṛjya) the covering (Bandhana) of Māyā, She becomes of two-fold aspect (Dvidhā bhītvā) and Unmukhi,⁴ then on the division or separation of Siva and Sakti⁵ arises creative ideation."⁶

The word "Satya-loka" in the above passage means Sahasrāra, Also if "The attributeless Bindu is without doubt the Cause (of the attainment) of Siddhis. Some say that the Deva who is one, stainless

1 Nirvana¹ Visvanatha says Samana,

2 jñāna² Spiritual knowledge, as it is said: Mokṣe dhir jnanam anyatra vijnanam shilpa-sastrayoh. The knowledge which gains Mokṣa (Liberation) is called Jnana, other forms of knowledge, such as fine arts, and the Sastras being Vijnana.

3 Prakṛti and Purusa is surrounded³ Maya- bandhana-cchadita- prakṛti- purusatmaka-para, bindu.

4 Unmukhi,⁴ By Unmukhi is meant that She becomes intent on creation.

S **Sakti5** Śiva-Śakti-vighāgena. By division or separation is not meant that Siva is really divided or separated from Sakti-for the two are ever one and the same-but that Sakti, who exists latently as one with the Brahman in dissolution, appears to issue from It on creation as the manifested universe.

6 **creative ideation.**"6 Sṛṣṭi-kalpanā, That is, the subject knows itself as object.

(Nirañjana), all-embracing (Mahā-pūrṇa) and united with the primordial Sakti as in the form of a **grain of gram1** is Brahmā, and by some, again, He is called Visnu : by others, again, He is called the Deva Rudra."

The luminous empty space within the Nirvāna-Sakti (*i.e.*, the outer circle of the Para-bindu), which is more minute than the ten-millionth part of the end of a hair, is according to the author, the abode of Brahman (Brahma-pada). Cf." **Within it2** is Para-bindu, whose nature it is to create, maintain, and destroy. The space within is Siva Himself and **Bindu3** is Parama-kundali."

Also: "The circumference (Vṛtta) is the Kundalini-Sakti, and She possesses the three Gunas, The space within, O Beloved Maheśāni is both Siva and **Sakti4.**"

This Bindu is, according to some, Isvara, the Cause of All. Some Paurānikas call Him Mahā- Visnu; others call Him Brahma Purusa,

. Cf." There was neither day nor night, neither the firmament nor the earth, neither darkness nor any other light; there was *That*, the **Brahma-Male.5** imperceptible to hearing, and the other sources of knowledge united with **Pradhana."** 6

The **Sarada7** says: "The eternal Siva should be known both as Nirguna (attributeless) and Saguna (possessed of attributes). He is Nirguna when (considered as) dissociated from the workings of Prakṛti, but when Sakala (*i.e.*, so associated with Prakṛti) He is **Saguna."** 8

This shows that the Bindu is Saguna-Brahman. We should know that Saguna-Brahman is in reality but one, though He is called by different names according to the inclinations of men. There is no need to go into further details.

1 **grain of gram1** Canaka, which under its outward sheath contains two undivided halves.

2 **Within it2** Apparently Nirvāna-kalā,

3 **Bindu3** That is, the circumference as opposed to the inner space. '

4 **Sakti4** Jñānārṇava-Tantra, XXIV, 21.

5 **Brahma-Male.5** Pradhānikam Brahma-pumān.

6 **Pradhana."** 6 Kālikā-Purāṇa, XXIV, v, 125.

7 **Sarada7** Ch. I.

8 **Saguna."** 8 And, so, also, the Saktānanda-taraṅginī (Ch. I) says of the Devi that Maha-māyā without māyā is Nirguna, and with māyā Saguna.

SUMMARY OF VERSES 41 TO 49

Above (the end) of the Suṣumnā-Nadi is the Lotus of a thousand petals; it is white and has its head downward turned; its filaments are red. The fifty letters of the Alphabet from A to La, which are also white, go round and round its thousand petals twenty times. On its pericarp is Hamsah, and above it is the Guru who is Parama-Siva Himself. Above the Guru are the Sūrya-and Candra-Mandalas, and above them Mahā-vāyu. Over the latter is placed Brahmarandhra, and above it Mahasankhini. In the Mandala of the Moon is' the lightning-like triangle within which is the sixteenth **Kalā 1** of the Moon, which is as fine as the hundredth part of the lotus-fibre, and of a red colour, with its mouth downward turned. In the lap of this Kala is the Nirvana-Kala, subtle like the thousandth part of the end of a hair, also red and with the mouth downward turned. Below Nirvana-Kala is the Fire called Nibodhika which is a form of **Avyakta-nada.2** Above it (Nibodhika), and within Nirvanakala, is Para Bindu, which is both Siva

and Sakti. The Sakti of this ParaBindu is the Nirvana-Sakti, who is Light (Tejas) and exists in the form of Hamsah (Hamsa-rupa), and is subtle like the ten-millionth part of the end of a hair. That Hamsah is Jiva. Within the Bindu is the void (Sūnya) which is the Brahma-pada (place of the Brahman).

According to the view expressed in the fifth chapter of the Agamakalpa-druma and other works, **the triangle A-Ka-Tha³** is in the pericarp of the Sahasrara. At its three corners are three Bindus: the lower Bindu at the **apex of the triangle is Ha-kara⁴** and is male (Purusa); and the two Bindus at the corners constitute the Visarga in the form **Sa⁵** and represent Prakrti. Hamsah which is Purusa and Prakrti thus shows itself in the form of three Bindus. In its middle is Ama-kala, and in Her lap is NirvanaSakti, and the vacant space within Nirvana-Sakti is Para-brahman. It has been said: "Within the Mandala of the moon in the white Lotus of a thousand petals shines like lightning the triangle A-Ka- Tha united with

1 **Kalā¹** That is, Amā-kalā,

2 **Avyakta-nada²** Avyakta-nadatmaka-nibodhikiākhyā-vahni.

3 **the triangle A-Ka-Tha³** That is, the letters arranged in the form of the triangle referred to in v, 4 of Paduka-panchaka. The Devi is Matrka-mayī.

4 **apex of the triangle is Ha-kara⁴** Viz., Ham representing the " Male" Bindu,

5 **Sa⁵** That is, literally" standing Sa," or Visarga, in the form Sa. The letter Sa, or more strictly Sa without the vowel, changes into Visargah; thus, Tejas becomes Tejah, Rajas Rajah.

Ha-La-Ksa¹ Within it, is the excellent (Para) Bindu (Sunya), placed below Visarga. In this region is the downward-turned sixteenth Kala (AmA KalA), of the colour of the rising sun, in shape like the crescent moon who discharges a stream of nectar, and within Her is Para-Sakti, possessing the effulgence of ten million suns. She is as subtle as the thousandth part of the Lotus fibre, and is **Cidātmikā²** Within Her is Bindu who is the Nirañjana-Purusa, who is beyond mind and speech and is Saccidananda, and Visarga (who is also there) is Prakrti. Hamsa who is both **Pum³** and Prakrti shines by His own effulgence."

Those who follow this view, place Sa-kāra over the Bindu, and place the Guru above **Visarga⁴** and Bindu which together make Hamsah, But this cannot be right. The Nirvana-Tantra speaks of the Guru as worshipping the Para Bindu-rupa-Sakti, and as being close to Her and in the act of worshipping Her. The worshipper should always sit at a level lower than, and in front of the object of worship, and never at a higher level than, and behind the object of worship. Cf. **Nirvana⁵**: " Meditate upon the Niranjana Devi within the Satyaloka in the **Cintāmani-grha⁶** as placed on the jewelled throne or lion-seat (Simhasana), and on your Guru as being near Her and worshipping Her."

The Mahakali Tantra, moreover, speaks explicitly of the presence of the Guru over the two letters **Ham and Sah⁷**. It is to be understood that if there be any texts which differ from, or add to, those here adopted, then they must be taken to refer to different methods and opinions.

(This is the end of seventh section)

1 **Ha-La-Ksa¹** These Varnas are inside the triangle A-Ka-Tha.

2 **Cidātmikā²** Of the nature of Cit. Cf. definition of Maya-Sakti in Tattvai Samdoha 14.

3 **Pum³** The Male, Purusa,

4 **Visarga⁴** Lit. Generator of Visarga, for from Sa Visarga comes.

5 **Nirvana⁵** Nirvana- Tantra, Ch. X.

6 **Cintāmani-grha⁶** The room made of Cintāmani stone which grants all desires, described in the Rudra-yāmala and Brahmānda-Purāna, The Lalita refers to it as being the place or origin of all those Mantras which bestow all desired objects (Cintita).

7 **Ham and Sah⁷** In the Jñānārṇava Tantra (I, v. 13) it is said: ., Pārvati, in Hakāra with Bindu (Ham) is Brahma and, O Mahesvara, the two Bindus of Visarga (Sah) are Hari and Myself. By reason of this inseparable connection men in this world speak of Hari-Hara,"

VERSE 50

*Hūmkāreṇaiva devīm yamaniyamasamabhyāsaśīlaḥ suśīlo
jñātva śrīṇāthavaktrāt-kramamiti ca mahāmokṣavartmaprakāśam.
Brahmadvārasya madhye viracavati sa tām śuddhabuddhisvabhāvo
Bhivā tallīngarūpam pavanadahanayorākrameṇaiva guptam*

50. Hūmkāreṇaiva devīm yamaniyamasamabhyāsaśīlaḥ suśīlo

Jñātva śrīṇāthavaktrāt-kramamiti ca mahāmokṣavartmaprakāśam

Brahmadvārasya madhye viracavati sa tām śuddhabuddhisvabhāvo

Bhivā tallīngarūpam pavanadahanayorākrameṇaiva guptam.

HE whose nature is purified by the practice of Yama, Niyama, and **the like,1** learns from the mouth of his Guru the process which opens the way to the discovery of the great Liberation. He whose whole being is immersed in the Brahman then rouses the Devi by Hurh-kara, pierces the centre of the Linga, the mouth of which is closed, and is therefore invisible, and by means of the Air and Fire (within him) places Her within the **Brahmadvara.2**

COMMENTARY

Having described the Cakras ending with the Sahasrara, he now wishes to speak of the union of Kundalini, and preliminary to that he refers to the mode of rousing **Kundalini3**.

The sense conveyed by this verse is that the man who has attained success in Yoga learns from his Guru the process, which consists of contracting the heart, rousing Kundalini by the power of the air and fire, and **so forth4** and having learned it from the mouth of his Guru, he rouses Kundalini, attacking Her with air and fire, and by uttering the Kūrca presentation: Veeraswamy Krishnaraj

1 **the like,1** See Introduction.

2 **Brahmadvara.2** That is, within Citriṇi-Nadi.

3 **Kundalini3** In the Yoga-process known as Satcakrabheda, generally described in the Introduction, but which practically must be learned of the Guru.

4 **so forth4** The Commentator Sarnkara, citing Goraksa Samhita, says that air makes the fire go upwards, and the fire awakens Kundalini and She also goes upwards.

50. Hūmkāreṇaiva devīm yamaniyamasamabhyāsaśīlaḥ suśīlo --Verse 50, line 1

Jñātva śrīṇāthavaktrāt-kramamiti ca mahāmokṣavartmaprakāśam --Verse 50, line 2

Bhītvā tallīngarūpam pavanadahanayorākrameṇaiva guptaṁ. --Verse 50, line 4

" **Hum**" and piercing the mouth of the Svayambhu-Linga places Kundalini within Brahmadvāra, or, in other words, within the mouth of the Nādi Citrinl,

" *He whose nature is purified*" (**Suṣīla**)-i.e., the man who regularly practices Yama and so forth, and has trained himself.

" *By practicing Yama, Niyama,*" etc. (**Yama-niyama-sama-bhyāsaśīla**). -It must be observed that it is not merely by the practice of Yama and Niyama that perfection in the preliminary **Yoga practices 1** is attained. But the Sadhaka has by practice to destroy such inclinations as lust, anger, and the like which interfere with Yoga, and cultivate others, such as controlling the inner air, steadiness of mind, and so forth, which are helpful in Yoga practice. It is because of this that in verse 54 the Author has used the word " Yamādyaih " in the plural. Practicing Yama and the like is necessary, however, for those whose minds are disturbed by lust and other propensities. If, however, a man by reason of merit and good fortune acquired in a previous birth, and by his nature, is free from anger, lust, and other passions, then he is capable of real Yoga without the preliminary practices. This must be well understood.

Jñātvā śrīṇāthavaktrāt-kramamīti ca mahāmokṣavartmaprakāśaṁ --Verse 50, line 2

"*From the mouth of his Guru*" (**Sri-nātha-vaktrāt**)-The process cannot be learnt without the instructions of the Guru. Hence it has been said: "It can be learnt from the Guru alone, and not from ten million Sastras."

" *Process*" (**Krama**)-Steps, order.

" *Which opens the way to the discovery of the great Liberation*" (**Mahamoksa-vartma-prakāśa**)-By this is meant the 'process' by which the entrance into the channel of the Nādi Citrinl is opened out. 'Way of Liberation ' (Moksa-vartma) is the way through the channel within Citrini). The 'discovery' (Prakāśa) is made of this by making one's way through it.

" *He*" (**Sah**)-i.e., the man who has distinguished himself by his success in Yoga practices.

Brahmadvārasya madye viracavati sa tām śuddhabuddhisvabhāvo --Verse 50, line 3

" *Whose whole being is immersed in the Brahman*" (**śuddha-buddhisvabhāva 2**). -Suddha-buddhi means the Brahman, and he whose Svabhava (own being) is in Him. This compound word may also mean 'He whose being (Bhava) by reason of the purity of his mind (Suddha-buddhi) is immersed in the Spirit (Sva=Atma)."

1 Yoga practices 1 Anga-yoga. See Introduction, and Visvanatha citing GautamīyaTantra (See *post*, p. 123.)

2 śuddha-buddhisvabhāva 2 Samkara reads prabhava, and renders the passage as "He whose power is due to the purity of the Buddha".

Hūmkāreṇaiva devīm yamaniyamasamabhyāsaśīlaḥ suśīlo --Verse 50, line 1

"*Rouses the Devi by Hūm-kāra*" (**Hūm-kāreṇaiva Devīm**)-The Agama-kalpa-druma says: "Then having mentally recited Hamsa, **gently contract the anus.**"¹ It therefore follows that in moving Kuṇḍalinī the Hamsa-Mantra should be uttered. The Author of the Lalīta-rahasya, following this, says that in moving Kuṇḍalinī the Mantra " Hūm Harṁsah " should be employed. But from the fact that the part is to be contracted after the Hamsa-Mantra is recited, the intention

appears to be that the Jīvātmā, which is of the shape of the flame of a lamp, should by the recitation of the Haṁsa - Mantra be brought from the heart to the Mūlādhara, and then moved along with Kuṇḍalinī.

The Āgama-kalpa-druma in a subsequent passage says: "Raising and again raising the Sakti with the Atmā from the abode of **Brahmā2** the excellent Sādhaka should (and so forth)." This shows that She should be led away along with Atmā or Jīvātmā. The Kālī-Kulāmṛta has: •• Having led Jīva from the heart by the Haṁsa-Mantra to the **Mūla Lotus3**, and having roused the Paradevatā Kuṇḍalinī by Hūṁ-kāra," The Kaṅkala-malini says: " O daughter of the King of Mountains, having drawn the Jīvātmā by the Pranava, let the Sadhaka move Prana and **Gandha4** with Kuṇḍalinī by the aid of the ' So' ham ' Mantra, and make the Devi enter the Svadhīstāna."

The wise should, from the above texts, understand that the Jīvātmā should be brought from the heart by the aid of either the Pranava or Haṁsa Mantra, and then Kuṇḍalinī should be roused by the Kūrcabija alone.

Bhītvā talliṅgarūpam pavanadahānāyārākrameṇaiva **guptam**. --Verse 50, line 4

" *The mouth of which is closed,*" etc. (**Guptam**).-This word may be read either as an adjective qualifying Linga, and mean unmanifested by reason of its mouth being **closed.5** or may be read as an adverb qualifying ." places" and then the word would mean " imperceptibly".

In the Āgama-kalpa-druma, Pañcama-sākhā, the mode of rousing the Kuṇḍalinī is described in detail thus: "Having seated oneself in the

1gently contract the anus."1 śānair ākuñcayed gudam--that is, by Asvinī-mudrā.

2 Brahmā2 Brahma is in Mūlādhāra,

3 Mūla Lotus3 Mukhāmbhujā, This may be a mis-script for Mūlāmbujā.

4Gandha4 *i.e.*, Prthivi.

6 closed.5 On the top of the Liṅga is Nāda-bindu--i.e., Candra-Bindu, The mouth is the Bindu which Kuṇḍalinī pierces.

THE SIX CENTRES AND THE SERPENT POWER

Padmāsana posture, the two hands should be placed in the lap. Thereafter, having mentally recited the Haṁsa Mantra, the anus should be gently contracted. One should then repeatedly raise the air by the same **way,1** and having raised it let him pierce the Cakra. I now speak of its processes. In the Mūlādhāra Lotus is a very beautiful triangle. Inside it is **Kāma2** (lustrous) like ten million young suns; above Him (Kāma) and surrounding Svayambhu-Linga, is Kundalinī-Sakti." Also *oḥ*. As the result of excitation by the Kāmāgni and the action of the Kūrcā-mantra on Her, She is seized with desire for **Para-Haṁsa."**3

The Bhūta-suddhi⁴ also says: "O Siva, the Sadhaka should contract the chest (lit., heart), letting his breath remain there,⁵ and he should control the base of the throat and other parts of the body,⁶ and then suddenly opening the door by means of a key-like motion (Kuñcikā)⁷ and (the fire of desire) should be kindled, O Paramesvarī, by means of the air (Pavana)." "Then the Serpent⁸ who is sleeping on the Linga in the Mūlādhāra and who is stung by the heat of the fire, should be awakened in the Linga at the mouth of the Yoni and by the heat (of her desire) be led forcibly upwards⁹." "Move the air into the Nadi according to the rules of Kumbhaka (retention of breath) and the method shown by the Guru. Let the Jiva thus controlled be led by the concealed passage, and by the upward breath make all the Lotus turn their heads upwards. Having fully awakened Her, let the wise one lead Her to Bhānu (the Sun) at the summit of the Meru (*i.e.*, the Sahasrāra)."

1 way,¹ Tena vartmanā--that by which Kundalinī is to go.

2 Kāma² The Kama-vayu, or Air of Kama.

3 Para-Hamsa."³ Param Hamsābhilāsinī---*i.e.*, passion is excited in Her, and She is impelled by the fire of Kāma towards the Param Hamsa in the Sahasrāra.

4 Bhūta-suddhi⁴ This passage is obscure, and cannot be traced in the only published edition of the Tantra, but is similar to certain passages in the Hathayogapradīpikā which deal with Bhūta-śuddhi. It seems to contain passages from various texts to illustrate the process of Bhūta-śuddhi. The Commentator has, however, more clearly described the process in his own words.

5 there,⁵ He thus closes the passage of the upward breath.

6 the body,⁶ That is, the chest and the anus, thus closing the passage of the upward and downward airs.

7 (Kuñcikā)⁷ That is, the motion of the Kāma-vāyu spoken of *post*.

8 Serpent⁸ Nāginī; one of the names of Kundalinī.

9 upwards⁹ That is, the Trikona in the Muladhara which surrounds the Svayambhu-Linga.

Now pay attention to the procedure established by a careful consideration of the above text¹. The Yogi should sit in the proper posture and place his two hands with palms upwards in his lap and, steady his mind (Citta) by the Khechari Mudra. He should next fill the interior of his body with air and hold it in by Kumbhaka² and contract the heart³. By so doing the escape of the upward breath is stopped. Then, when he feels that the air within him from the belly to the throat is tending downward through the channels in the Nadis, he should contract the anus and stop the downward air (Apana); then, again having raised the air, let him give the Kama⁴ within the triangle in the pericarp of the Muladhara Lotus a turn from the left to the right (Vāmāvartana) ; by so doing the fire of Kama there is kindled, and Kundalinī gets heated (excited) thereby. He should then pierce the mouth of the Svayambhu-Linga, and through its aperture with the aid of the " Hūm " Bija, lead Her who desires union⁵ with Parama-Siva, within the mouth of the Citrini-Nadi. This is the clear sense of texts.

1. text¹ The passages in quotation marks are here cited from different books: on Hathayoga,

2 Kumbhaka2 Retention of breath in Prāṇāyāma.

3 heart3 Hridayam akūñcayet---that is, by Jālamdhara-Bandha, etc. See Introduction.

4 Kama4 Kāma-vāyu.

5 union5 Sāma-rasya, a term used on the material plane to denote sexual union.

VERSE 51

*Bhivā līngatrayam tatparamarasaśive sūkṣmadhāmṇi pradīpe
sā devī śuddhasattvā taḍidiva vilasattanturūpasvarūpā.
Brahmākhyāyāḥ sirāyāḥ sakalasarasijam prāpya dedīpyate
tanmokṣākhyānandarūpam ghaṭayati sahasā sūkṣmatālakṣaṇena.*

51. Bhivā līngatrayam tatparamarasaśive sūkṣmadhāmṇi pradīpe

Sā devī śuddhasattvā taḍidiva vilasattanturūpasvarūpā.

Brahmākhyāyāḥ sirāyāḥ sakalasarasijam prāpya dedīpyate

Tanmokṣākhyānandarūpam ghaṭayati sahasā sūkṣmatālakṣaṇena.

THE Devi who is **Suddha-sattva1** pierces the three Lingas, and, having reached all the lotuses which are known as the Brahma-nadi lotuses, shines therein in the fullness of Her lustre. Thereafter in Her subtle state, lustrous like lightning and fine like the lotus fibre, She goes to the gleaming flamelike Siva, the Supreme Bliss and of a sudden produces the bliss of Liberation.

COMMENTARY

Now he speaks of the mode of the Union of Kuṇḍalinī (with Siva). The meaning of this verse, in brief, is that the Devi Kuṇḍalinī pierces the three Liṅgas--viz., Svayambhu, Bāṇa, and **Itara2** and by so doing makes a passage for Herself; and when she reaches the lotuses in (or appertaining to) the Nādī called Brahma- Nādī She shines in the fullness of Her lustre in these lotuses. Then, when in Her subtle form, fine like the lotus fibre, She approaches Siva, who is **Supreme Bliss3** Itself, and who is in His Bindu form in the pericarp of the Sahasrara, She brings to the Sadhaka the Bliss of eternal **Liberation4** when that is least expected.

•• *Pierces*"(Bheda) means making a passage through that which is obstructed.

1 **Suddha-sattva1** A form of embodied **Caitanya**. See Commentary, *post*. **Caitanya**: consciousness ; intelligence , sensation , soul , spirit; the Universal Soul or Spirit.

2 **Itara2** In the Mūlādhāra, Anāhata, and Ājña-Cakras respectively.

3 Supreme Bliss3 Paramarasa-Paramānanda.

4 Liberation4 Mokṣākhyānandarūpaṁ=Nityānandarūpa-muktim.

51. Bhitvā **lingatrayaṁ** tatparamarasaśive sūkṣmadhāmṇi pradīpe --Verse 51 line 1

Sā devī **śuddhasattvā** taḍidiva vilasattanturūpasvarūpā. --Verse 51 line 2

Brahmākhyāyāḥ sirāyāḥ sakalasarasijaṁ prāpya dedīpyate --Verse 51 line 3

Tanmokṣākhyānandarūpaṁ ghaṭayati sahasā sūkṣmatālakṣaṇena. --Verse 51 line 4

"**Śuddha-sattvā**."-*Sattva*, Ati-sattva, Parama-sattva, Suddha-sattva, and Visuddha-sattva are the five different degrees of **Caitanya pervading the body1**. Suddha-sattva is therefore the fourth [Turiya) stage. By Brahmanādī is meant Citriṇī. The Lotus are the six Lotus which are strung upon Citriṇī, (Ati = surpassing) Caitanya: Consciousness.

"*The three Lingas*" (**Liṅga-trayaṁ**).-The three Liṅgās already described. By this we are to understand that the six Cakras and five Sivas are included. She pierces all these, which altogether make fourteen knots (Granthi).

The Sāktānanda-taraṅgiṇī speaks of "Her who goes along the Channel of **Brahman2** having pierced the fourteen **knots3**."

The Svatantra-Tantra speaks of the distinctive features of Liṅga and Śiva.

"The Devi goes to **Brahman (Niskala)4** after having pierced the Śivas placed in the six Cakras. As She reaches each of the different Cakras, She acquires the beauty characteristic of each and bewitches **Maheśāna5**; and having there repeatedly enjoyed Him who is filled with joy, She reaches the Eternal One (Sāśvata). He is said to be transpierced (Bhinna), as He is bewitched by Parā."

The Māyā-Tantra says: "The Devi goes along the Śakti-mārga, piercing the three Lingas in the Cakras in each of **Her different forms6** (Tattadrūpena), and having attained union (in the Sahasrāra) with Niṣkala (Brahman) She is satisfied." Tattadrūpena —i.e in the forms Vaikharī, Madhyamā, and Paśyantī. Tatta(d) = belonging to. Tattad-rūpena belonging to forms.

It has been said **that7** "The first state (Bhāva) is Vaikhari, and Madhyama is placed in the heart; between the eyebrows is the Pasyanti state, and the Para state is in the **Bindu8**." The meaning of the above quotation is that the four sound-producing (Śabdotpādikā) Śaktis-viz., Para, Pasyanti, Madhyama, and Vaikhari--are identical with Kuṇḍalinī (Kuṇḍalinyabheda-rūpā).

1 **Caitanya pervading the body1** Śarīrāvacchinna-Caitanya.

2 **Brahman2** Brahma-randhra, the channel within Citrini is called Brahmanādī and Brahma-randhra.

3 **knots3** That is, 3 Lingas, 6 Cakras, and the 5 Sivas-viz., Brahma and the rest--in the 5 Cakras.

4 **Brahman (Niskala)**⁴ The supreme or Nirguna-Brahman.

5 **Maheśāna**⁵ That is, the Śiva in the particular Cakra.

6 **Her different forms**⁶ That is, She unites, in Her passage along the Nāḍī, with each of the Lingas in that form of Hers which is appropriate to such union.

7 **that**⁷ See Commentary on v. 11, *ante*.

8 **Bindu**⁸ According to v. 11, Para is in Mūlādhāra, Paśyantī in Svadhiṣṭhāna, Madhyamā in Anāhatā and Vaikharī in the mouth. What is, however, here described is Layakrama.

Hence at the time when Kuṇḍālinī starts to go to Sahasrara She in Her form of Vaikhari bewitches Svayambhū-Liṅga; She then similarly bewitches Bāna-Liṅga in the heart as Madhyama, and Itara- Liṅga between the eyebrows as Pasyanti, and then when she reaches Para-Bindu She attains the stage of Parā (Parābhāva),

The Method of Cakra-bheda is thus described: "O Paramesvart, let the Sadhaka carry along with Her the Lotuses which are on the Citrini, and which have their origin in the mud of blood and **fat.1** **Let him**² enter the channel **(Nāla)**³ on the left, from below, and in this way Cakrabheda (piercing the Cakra) is effected. After having thus pierced the six Cakras, She along with Jiva should be led as the rider guides a trained mare by the reins."

www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini_Chakras.htm

. Also *if*: "The Devi should be led by the Hamsa-Mantra to the Sahasrara through the points of union of the six Cakras (with the Nadi along the road of Susurnna.)"

Bhītvā lingatrayaṁ tatparamarasaśive **sūkṣmadhāmṇi pradīpe** --Verse 51 line 1

"*Gleaming flame-like*" (**Sūkṣma-dhāmṇi-pradīpe**). The gleam is the Hamsa, which is the luminous energy (*Tejas*) of the Para Bindu, in its aspect as Nirvana-Sakti (Nirvāṇa-śaktyātmaka). The Parama-Śiva shines with it.

We now describe how the joy of Liberation is brought about.

The Devi by dissolving Kundalini in the Para-Bindu effects the Liberation of some Sadhakas through their meditation upon the identity of Siva and Atma in the Bindu. She does so in the case of others by a similar process, and by their meditation on **Sakti**⁴. In other cases, again, this is done by the concentration of thought on the Parama-Puruṣa, and in other cases by the meditation of the Sadhaka on the bliss of union in the Bindu of Siva and Sakti.

1 **fat.1** Lotuses grow in the mud, and these Lotuses grow in the blood and fat of the body. The process described is Kundalini-Yoga, or, as it is called in the Tippani of Sarnkara, Bhūta-śuddhi.

2 **Let him**² As the Sadhaka, who has taken the Jivatma from the heart to the Mūlādhāra, and thus identifies himself with Kundalini, it is he who enters.

8 **(Nāla)**³ That is, the Nādi.

4 Sakti4 Saktyātmaka-cintana; or it may mean meditation on the union of Siva and Sakti.

The Māyā-Tantra says1: "Those who are learned in Yoga say that it is the union of Jiva and Atma. According to others (*i.e.*, Saivas) it is the experience of the identity of Siva and Atma. The Agama-vādis proclaim that Yoga2 is the knowledge (Jñāna) relating to Sakti. Otherwise men say that the knowledge of the Purāna-Purusa is Yoga, and others again, the Prakṛti-vādis, declare that the bliss of union of Siva and Sakti is Yoga."3 By "union of Jiva and Atma " is meant Samadhi, By Yoga is meant that by which oneness is attained with the Paramatma. Having spoken of Samadhi, he then deals with the different kinds of Yoga in Dhyana, By " bliss of union (Samarasya) of Siva and Sakti " is meant the sense of enjoyment arising from the union of male and female. 4

The Bṛhat-Śrīkrama speaks of the manner in which this is to be meditated upon: "They with the eye of knowledge5 see the stainless Kalā, who is united with Cidānanda6 on Nada. He is the Mahadeva, white like pure crystal, and is the effulgent First Cause (Bimba-rūpanidāna7)." and She is Parā, the lovely woman of beauteous body8, whose limbs are listless by reason of Her great passion9."

By Kalā in the above is meant Kundalinī, Bimba-rūpa-nidāna qualifies Para-Śiva or Cidānanda. Cidānanda is the Bindu-rūpa Śiva or Para-Śiva.

1 Māyā-Tantra says1 These verses also occur in Ch. XXV, vv, 1, 2 of Sarada-Tilaka. By " union of Jiva and Atma " is meant the realization of the identity of the individual with the supreme spirit as indicated in the Mahavakya , " Tat tvam asi (That thou art)." By Purāṇa-Puruṣa the Puruṣa in Sāṃkhya-Darśana is meant; the Vaisnava understand by it. Narayana (collective humanity). By " knowledge of Sakti " is meant the Knowledge that Sakti is inseparable from Siva.

2 Yoga2 Saktyatmaka- jñāna.

3 union of Siva and Sakti is Yoga."3 Sāmarasyātmakam jñānam, Tantrāntara says that Sāma-rasya is the Dhyāna of a Kulayogī.

4 union of male and female. 4 Strīpumyogāt yat saukhyam sāmarasyam prakīrtam, In other words, the bliss of Union of Siva and Sakti, of which sexual union is the material type.

5 knowledge5 jñāna -cakśuh.

6 Cidānanda6 Cidānanda is Consciousness-Bliss.

7 Bimba-rūpanidāna7 A variant reading is Bindu-rūpa-nidāna the First Cause in the Bindu form.

8 beauteous body8 Vāmoru--lit., beautiful thighs, the part being selected as an example of the whole.

9 passion9 Madālasa-vapuh.

It has also been said elsewhere: " Having united Kundali with the Sūnya-rūpa1 Para-Siva, and having caused the Devi so united to drink the excellent nectar from their union, She by the same way should be brought back to the Kula cavity2."

" Having brought them together and meditated upon Their union3,' let the Deha-devata4 be satisfied with the nectar which flows from such a union."

The Gandharva-mālikā speaks of a different process: "The Sahasrara is the beautiful and auspicious place of Sada-Siva, It is free from sorrow and divinely beautiful with trees which always bear and are adorned by flowers and fruits. The Kalpa Tree5 adds to its beauty. This tree contains all the five" elements," and is possessed of the three Gunas. The four Vedas are its four branches. It is laden with beautiful unfading flowers which are yellow, white, black, red, green, and of variegated colour. Having meditated on the Kalpa Tree in this manner, then meditate upon the jewelled altar below it. O Beauteous One, on it is a beautiful bed adorned with various kinds of cloth and Mandara flowers, and scented with many kinds of scents. It is there that Mahadeva constantly stays. Meditate upon Sadasiva, who is like the purest crystal, adorned with all kinds of gems, long-armed6 and of enchanting beauty. He is ever gracious and smiling. In His ears are ear-rings, and a chain of gems goes round His neck. A garland of a thousand lotuses resting on His neck adorns His body. He has eight arms and three eyes like the petals of the lotus. On His two feet He wears twinkling toe-ornaments, and His body is Sabda-Brahma (Sabda-Brahma-maya). O lotus-eyed One, meditate thus on His Gross Body (Sthula-vapuh), He is the quiescent, corpse-like7 Deva within the Lotus who is void of all action."

Also: "Meditate upon the Devi-Kundalini who encircles the Svayambhu-Linga. Lead the Devi, with the aid of the Hamsa-Mantra to the Sahasrara, where,O Paramesvari, is the great Deva Sadasiva.

1 Sūnya-rūpa1 Sūnya-rūpa. Sūnya means " the void" or space within the Bindu --the Siva who is That, the Supreme Siva.

2 Kula cavity2 Kula-gahvara: the Muladhara.

3 union3 Samarasya : *u. ante*.

4 Deha-devata4 That is, the body of the Sadhaka considered as Devata.

5 The Kalpa Tree5 A celestial wishing-tree which grants all fruit.

6 long-armed6 Associated with the idea of strength.

7 corpse-like7 Siva without Sakti is Sava (corpse): Devi-bhagavatam, and v. I of the Anandalahari.

And then place there the beautiful Kundalini, who is excited by Her desire. Kundalini, O Beloved, then wakes up and kisses the lotus-mouth of Siva, who is gladdened by the scent of Her lotus-like mouth, and O Devesi, She then enjoys Sadasiva but a very little while when immediately, O Devi, O Paramesvar!, there issues nectar. This nectar issuing from their union is of the colour of lac1. With this nectar, O Devesi should the Para-Devata2 be satisfied. Having thus

satisfied the Devatas in the six Cakras with that ambrosial stream, the wise one should by the same way bring Her back to Muladhara, The mind should in this process of going and coming be dissolved there³. O Parvatī, he who practices this Yoga day by day is freed from decay and death, and is liberated from the bondage of this world."

Other similar processes should be looked for in other Tantras. presentation: Veeraswamy Krishnaraj

1 lac¹ Red which is the colour of lac, is also that of the Rajoguna,

2 Para-Devata² Kundalini.

3 dissolved there³ In the Sivasthanam.

VERSE 52

*Nītvā tām kulakuṇḍalīm layavaśājjīvena sārdham sudhīr
mokṣe dhāmani śuddhapadmasadane śaive pare svāmini.
Dhyāyediṣṭaphalapradām bhagavatīm caitanyarūpām parām
yogīndro gurupādapadmayugalāmbī samādhau yataḥ.*

52. Nītvā tām kulakuṇḍalīm layavaśājjīvena sārdham sudhīr

mokṣe dhāmani śuddhapadmasadane śaive pare svāmini.

Dhyāyediṣṭaphalapradām bhagavatīm caitanyarūpām parām

Yogīndro gurupādapadmayugalāmbī samādhau yataḥ.

The wise and excellent Yogi rapt in ecstasy¹, and devoted to the Lotus feet of his Guru, should lead Kula-Kundali along with jiva to Her Lord the Para-siva in the abode of Liberation within the pure Lotus and meditate upon Her who grants all desires as the Caitanya-rupa-Bhagavati². When he thus leads Kula-Kundalini, he should make all things absorb into Her.

COMMENTARY

Having spoken of the Dhyana-Yoga of Kundalini, he now speaks of the Samadhi-Yoga of Kundalini. The substance of this verse is that the wise (Sudhi) and excellent Yogi (Yogindra) intent on the attainment of Samadhi should first of all lead Her who has been roused, who then, taking with Her Jiva, reaches the Brahmadvāra, causing the absorption into Herself of everything as She moves along. When She who is the Istadevata and the giver of all good fruits is led up to Her Lord and is united with Him, the Para Bindu, She should be meditated upon as the Supreme (Parā, i.e., Para-

Bindu, Param-bindu-svarupam). When She has been led to Her Lord Siva, the Para-Bindu, and has been united with Him, She should be meditated upon as the Ista-devata who grants good fruit.

1 **ecstasy**¹ Samadhi, *Vide* Introduction, and *post*, Commentary.

2 **Caitanya-rupa-Bhagavati**² The Devi who is the Cit in all bodies.

.....

He should there (in the Sahasrara) dissolve the Para-Bindu in the **Cidatma**¹ which is in the void within the Bindu, and should meditate upon Her (Kundalini) as **Suddha-caitanya-rupa**². He thus realizes the identity of Jiva and Atma, being conscious within himself that "I am He" (So'ham); and having dissolved the Citta he remains unmoved, by reason of his full and all-pervading Knowledge.

The Revered Preceptor **(Srimat-Acarya)**³ has said: "The wise one should absorb the **Karana**⁴ Ma-kara into the Cidatma, and realize: ' I am Cidatma, I am eternal, pure (Suddha), enlightened (Buddha), liberated (Mukta); I am That which alone is (Sat), without a second (Advaya); I am Supreme Bliss wherein is all bliss and Vasudeva's very self, I am—**Om**⁵ Having realized that the mind (Citta) is the discriminator, he absorbs it into its **witness**⁶ Let not the mind (Citta) be distracted when it is absorbed into Cidatma. Let him (the Sadhaka) rest in the fullness of his Illumination like a deep and motionless ocean."

" **Ma-kara**⁷: This is said for those who are Sadhakas of the Pranava, By Karana is here meant Para-Bindu. By "I am Vasudeva" (Vasudevo'ham) the Vaisnavas are alluded to (*vide ante*, vv. 44, 49).

We thus see that the worshipper of any particular Devata should realize that Kundalini is one with the object of his worship. In Pranava worship, for instance, the worshipper realizes his identity with the Omkara; in other forms of worship he realizes his identity with Kundalini, who is embodied by all the Mantras of different worshippers.

The Tantrantara says: "The King among Yogis becomes full of Brahma-bliss by making his mind the abode of the great void which is set in the **light of the Sun, Moon, and Fire**⁸."

1 **Cidatma**¹The Brahman as Cit. 2 Pure Cit.

2 **Suddha-caitanya-rupa**² Pure Cit.

3 **(Srimat-Acarya)**³ That is, Samkaracarya,

4 **Karana**⁴ That is, the Bindu is Ma-kara. It is the Karana or Cause of all.

5 **Om**⁵

Cidātmāhaṃ nitya-śuddha-buddha-mukta-sadavayah

Paramānanda-sāṃdoho'ham vāsudevo'ham om iti.

6 witness6 That is, the Atmā, of which it is said Atma sākṣi ceta kevalo nirguṇāśca.

7 Ma-kara7 The Bindu is the Ma-kara.

8 light of the Sun, Moon, and Fire8 That is, in the region of the Sahasrara. See v. 4 of the Pādukāpancake.

52. Nītvā tām kulakuṇḍalīm layavaśājīvena sārdham sudhīr --Verse 52 Line 1

mokṣe dhāmani śuddhapadmasadane śaive pare svāmini.-- Verse 52 Line 2

Dhyāyediṣṭhaphalapradām bhagavatīm caitanyarūpām parām -- Verse 52 Line 3

Yogīndro gurupādapadmayugalāmbī samādhau yataḥ. --Verse 52 Line 4

"Lead Kundali along with Jiva"(Jīvena sārdham nitvā).-The Jivatma which is the Hamsa, in form like the tapering flame of a light, should be brought to the Muladhara from its place in the heart, and then led along with Kundalini.

"Abode of Liberation"(Mokṣe dhāmani).-- This qualifies Pure Lotus (Suddha-padma1).. It is here that Liberation is attained.

"Devoted to the two Lotus feet of his Guru"(Guru-pāda-padma-yugalāmbī).-This qualifies Yogindra (excellent yogi). The Author means that Siddhi can only be attained by the instructions of the Guru. The Sadhaka should therefore seek shelter at his feet.

"Rapt in ecstasy"(Samādhau yataḥ).-The Kulārṇava-Tantra (ix, 9) defines Samadhi thus: "Samadhi is that kind of contemplation2 a in which there is neither 'here' nor 'not here' which is illumination and is still like the ocean, and which is the Void Itself3."

Also elsewhere: "The Munis declare that the constant realization of the identity of the Jivatma with the Paramatma is Samadhi, which is, one of the eight limbs (Anga) of Yoga4." Patanjali defines" Yoga to be the control of the modifications (or functions) of Citta (Yogas-citta-vrtti-nirodhah), "

Rapt (Yatāh.)-i.e., he who constantly and with undivided attention practises it.

Nītvā tām kulakuṇḍalīm layavaśājīvena sārdham sudhīr --Verse 52 Line 1

"When he leads Kula-Kundalini he should make all things absorb into her"(Laya-vasāt-nitvā5).--Below is shown the process of absorption:

"O Deveśī, the Laṁ-kāra6 should next be meditated upon in the Triangle; there should also Brahma and then Kāma-deva be contemplated. Having fixed Jiva there with the utterance of the Pranava, let him lead the Woman, who is longing for the satisfaction of Her passion7," to the place of Her husband8," O Queen of the Devas, O Great Queen, O beloved of my life, let him think of Ghrāṇa (Prthivi) and meditate on the adorable Sakti Dākinī.

1 **Suddha-padma**¹ Samkara reads it as Sukla-padma, white lotus.

2 **contemplation**² Dhyana,

3 **Void Itself**³ Svarūpa-sūnya.

4 **Yoga**⁴ This is from Sarada-Tilaka, Ch. XXV, v. 26.

5 **Laya-vasāt-nitvā**⁵ Visvanatha reads it as Naya-vaśāt,

6 **Lam-kāra**⁶ Bija of Pṛthivī.

7 **Her passion**⁷ Visarga-nāśa-kāminī.

8 **Her husband**⁸ That is, the Bindu in Sahasrāra.

.....
O Daughter of the Mountain, O Queen of the **Ganas**¹, O Mother, all these should be led into Pṛthivi."

Also: "Then, O Great Queen, the blessed Pṛthivi should be absorbed into Gandha, and then, O Daughter of the Mountain King, the Jivatma should be drawn (from the heart) with the Pranava (Mantra), and the Sadhaka should lead **Prāṇa**² **Gandha**³, and Kundalini into Svadhithana with the Mantra So'ham."

And also: "In its (Svadhithana) pericarp should Varuna and **Hari**⁴ be meditated upon. And, O Beauteous One, after meditating on **Rākini**⁵ all these and Gandha (smell) should be absorbed into Rasa (taste), and Jivatma, Kundalinj, and Rasa, should be moved into Manipura."

And again: "O thou of **beautiful hips**⁶ (Susroni), **in its**⁷ pericarp the Sadhaka should meditate upon Fire, and also on Rudra, who is the destroyer of all, as being in company with the Sakti Lakini and beautiful to behold. And, O Sive, let him next meditate on the lustrous sense of vision, and absorb all these and Rasa (taste) into Rupa (Sight), and thereafter lead Jivatma, Kundalini, and Rupa, into Anahata."

And again: "Let him meditate **in its**⁸ pericarp on Vayu, who dwells in the region of Jiva, as also on the Yoni-mandala, which is made beauteous by the presence of the Bana-Linga. Let him there also meditate on **Vayu**⁹ as united with Rakini and touch (Tvākindriya or Sparsa), and there, O Thou who purifiest, Jiva, Kundalini, and Rupa, should be placed in Sparśa (Touch), and then Jiva, Kundalini, and Sparsa, should be placed in the Visuddha."

[www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini Chakras.htm](http://www.bhagavadgitausa.com/Sat-Chakra-Nirupana-Kundalini-Chakras.htm)

And again: "Let him meditate **in its**¹⁰ pericarp on the Ethereal **region**¹¹ and on Siva accompanied by Sakinl, and having placed Speech (Vak) , and Hearing (Srotra), in Ether, let him, O Daughter of the Mountain, place all these and Spada in Sabda (Sound), and place Jiva Kundalinl, and Sabda, in the Ajna-Cakra."

The above passages are from Kankalamalini-Tantra.

1 **Ganas**¹ Attendant (Upadevatā) on Siva, of whom Gaṇeśa is the Lord.

2 Prāṇa² Sic in text: *Quaere* Ghrāṇa or Prāna in sense of Hamsa.

3 Gandha³ *i.e.*, Gandha-Tanmātra.

4 Hari⁴ *i.e.*, Visnu,

5 Rākinī⁵ Purāṅkariṇī-one of her names.

6 *i* beautiful hips⁶ *e.*, one who has a beautiful figure, the part being selected for the whole.

7 in its⁷ " Its *-i.e.*, of Maṇipura-padma.

8 in its⁸ " Its *-i.e.*, of Anāhata-padma.

9 Vayu⁹ Vayu here is Íśa the Lord of Air.

10 in its¹⁰ Viśuddha-padma.

11 region¹¹ Akāśa.

(Vak) , and Hearing (Srotra), in Ether, let him, O Daughter of the Mountain, place all these and Spada in Sabda (Sound), and place Jiva Kundalini, and Sabda, in the Ajia-Cakra."

The above passages are from Kankalamalini-Tantra.

" Triangle" in the above is the Triangle in the Muladhara, from which the commencement is made. Lam-kara should be meditated upon as within this Triangle. Leading of Jiva with the use of the Pranava is a variant practice. " Visarga-nāsakāmiṇī"; by Visarga is meant the agitation caused by an excess of Kāma (desire). The compound word means She who is striving to satisfy Her desire (Kāma). The bringing of Jiva by the Hamsa-Mantra is, according to the teaching of some, "Place of her husband" (Patyau pade): This is the Bindu, the Siva in the Lotus of a thousand petals. Sadhaka should lead Her there.

The Bija Lam, Brahma, Kamadeva, Dakini-Sakti, and the sense of smell (Ghrāṇendriya)--all these are absorbed into Prthivi, and Prthivi is absorbed into the Gandha-tattva. Jivatma, Kundalini, and Gandhatattva, are drawn upward by the Pranava, and brought into the Svadhithana by the So'harn Mantra. This is the process to be applied right through. After leading Jiva, Kundalini, and Sabda-tattva, into AjnaCakra, Sabda-tattva should be absorbed into Aharnkara which is there, and Ahamkara into Mahat-tattva, and Mahat-tattva into Suksma-prakrti, whose name is Hiranya-garbha, and Prakrti again into Para-Bindu,

The Mantra-tantra-prakasa says: " Let Vyoma (Ether) be absorbed into Ahamkara, and the latter with Sabda into Mahat, and Mahat again, into the unmanifest (Avyakta), supreme (Para), Cause (Karana), of all the Sakti, Let the

Sadhaka think attentively that all things beginning with Prthivi are absorbed into **Visnu**¹ the Cause who is Sat, Cit, and Ananda."

That is, Mahat, which is all Saktis (Sarva-Sakti), should be absorbed into Suksma-prakrti, who is known by the name of Hiranya-garbha, and that Prakrti should be absorbed into Para, by which is meant the Cause in the form of Para-Bindu. In this connection the Acarya has laid down the rule that the gross should be dissolved into the **subtle**². *Cj.:*"It should be attentively considered and practiced that the gross is absorbed into the subtle, and all into Cidatma."

1 **Visnu**¹ Visnu is specified by this particular Tantra, but it may be any other Devata who is the Ista-devata of the Sadhaka.

2 **subtle**² *Vide, v, 40* and Commentary under it.

.....
The absorption of all things, beginning with Prthivi and ending with **Anahata**¹, takes place in the aforesaid manner; that being so, the feet and the sense of Smell (Ghranendriya) and all pertaining to Prthivi are dissolved in the place of Prthivi as they inhere in Prthivi,

Similarly, the hands, the sense of Taste (Rasanendriya), and all that pertains to Water, are dissolved in the region of Water. In the region of Fire (Vahni-sthana) are dissolved the anus, the sense of Vision (Cakśurindriya), and all that pertains to Fire. In the region of Air (Vāyusthāna) the genitals, the sense of Touch (Tvākindriya), and all that pertains to Vayu, are dissolved. In the place of Akasa are dissolved the sense of Speech (Vak) and hearing (Śrotrendriya) and all that pertains to Akasa (Ether).

In the Ajna-Cakra the dissolution of Ahamkara, Mahat, Sūkṣmaprakrti, and so forth, takes place, each dissolving into its own immediate cause. The letters of the alphabet should then be absorbed in the reverse order (Viloma), beginning with Ksa-kara and ending with Akara. By "all things" it is meant that "Bindu," "Bodhini" and so forth, which have been shown above to be causal bodies (Karana Sarira), should be dissolved in a reversed order (Vilomena) into the Primordial Cause (Adi-kāraṇa)--the Para-Bindu, Thus the Brahman alone remains.

The process is thus described: "The Sadhaka, having thus made his determination (Samkalpa), should **dissolve**² the letters of the Alphabet in the **Nyāsa-sthāna**³. The dissolution of Ksa is in La, and La in Ha; Ha, again, is dissolved into Sa, and Sa into ṣa, and thus it goes on till A is reached. This should be very carefully done."

Also⁴: "Dissolve the two letters into Bindu, and dissolve Bindu into Kalā. Dissolve Kalā in Nāda, and dissolve Nāda in **Nādānta**⁵, and this into Unmanī, and Unmanī into **Viṣṇu-vaktra**⁶; Continued on next page.

1 **Anahata**¹ This seems an error, for the last Mahabhuta Akasa is dissolved in Visuddha,

2 **dissolve**² Samharet,

3 **Nyāsa-sthāna**³ The places where the Varnas have been placed in Matrkli-Nyasa.

4 Also⁴ Here is shown the Anuloma process. The two letters are Ha and Kṣa.

5 Nādānta⁵ *i.e.*, that which is beyond Nada, See Introduction.

6 Viṣṇu-vaktra⁶ Pum-Bindu; *v. post.*

.....
Visnu-vaktra should be dissolved into Guru-vaktra¹ Let the excellent Sadhaka then realize that all the letters are dissolved in Parama-Siva."

By Visnu-vaktra is meant Pum-Bindu. "The Surya-Bindu is called the Face, and below are Moon and Fire." "Bindu is said to be the Male, and Visarga is Prakṛti²."

All these authorities imply the same thing, and go to prove that it is the "mouth of Visnu" (Visnu-vaktra) where dissolution should take place. The following from Kesavacarya³ also leads to the same conclusion:

"Lead Her (Unmani) into the Male, which is the Bindu; lead Bindu into Parātma, and Parātma into Kāla-tattva, and this latter into Sakti, and Sakti into Cidātma, which is the Supreme (Kevala), the tranquil (Sānta), and effulgent."

We have seen that each dissolves into its own immediate cause.

Nadanta is therefore dissolved in Vyapika-Sakti, the Vyapika-Sakti in Unmani and Unrmani in Samani⁴ and Samani in Visnu-vaktra. When the letters have been thus dissolved, all the six Cakras are dissolved, as the petals of the Lotus consist of letters⁵.

The Visvasāra-Tantra says: "The petals of the Lotus are the letters of the Alphabet, beginning with A⁶. The Sammohana-Tantra⁷ describes the dissolution⁸ of the Lotus and the petals thus: "Dissolve the letters from Va to Sa of the petals in Brahma,⁹ and dissolve Brahma in the Lotus of six petals which contains the letters Ba to La, and which is called Svadhithana.

1 Guru-vaktra¹ That is, the mouth of the Supreme Bindu (cited from Sarada-Tilaka, Ch. V, vv. 134-131). Also *cf.* Sarada, Ch. XII, 123, and Kularnava, IV, 76.

2 Prakṛti² *Cf.* Sarada, Ch. XXV, *v.* 51. Also Nitya-ṣoḍaśikā, I, 201, and Kāma- Kalāvīlāsa.

3 Kesavacarya³ Also called Kesava-Bharati---a great Vaisnava teacher who initiated Śrī-Caitanya the greatest among latter-day Vaisnavas, into Samnyasa or the path of Renunciation.

4 Samani⁴ *Sic.* This is in conflict with other texts, according to which Unmani is above Samani,

5 letters⁵ Padma-dalnām varṇa-mayatvāt,

6 A⁶ Ādivarṇātmakaṁ patraṁ padmanām pārikīrtitaṁ.

7 Sammohana-Tantra⁷ Ch. IV. The passage cited also occurs in Sarada-Tilaka, Ch. V, *vv.* 129-134.

8 dissolution⁸ Vilaya.

9 Brahma,⁹ That is, Muladhara where Brahma or Kamalāsana is.

Do this as the Guru directs." And so forth. And ending with:

" The wise one should then dissolve it (Visuddha) in the (Lotus of) two petals which contains the two letters Ha and Ksa, and dissolve the two letters which are in the latter lotus into Bindu, and dissolve Bindu into Kalā." ¹

We thus see that the four letters in the Muladhara are dissolved therein and Muladhara is dissolved in Svadhisthana, Proceeding in this way till the Ajna-Cakra is reached, the letters Ha and Ksa which are there are also dissolved at this place. Then the Lotus itself is dissolved into Bindu, Bindu into Bodhini, and proceeding in this way as already shown everything is dissolved, into Para-Bindu. When the Ajna-Cakra is dissolved, all that it contains in its pericarp--Hākinī, Itara-Linga, Pranava---are unable to exist without support, and therefore after the dissolution into Prakṛti these also are dissolved into Para-Bindu.

dissolve Bindu into Kalā." ¹ That is, the Bindu of the Ajna-Cakra is dissolved into Kundalini.

VERSE 53

*Lākṣābham paramāmṛtaṁ paraśivātpītvā punaḥ kuṇḍalī
nityānandamahodayāt kulapathānmūle viśetsundarī.
Taddivyaṁṛtadhārayā sthīramatiḥ saṁtarpayeddaivatam
yogī yogaparamparāviditayā brahmāṇḍabhāṇḍasthitam.*

53. Lākṣābham paramāmṛtaṁ paraśivātpītvā Punaḥ kuṇḍalī

Nityānandamahodayāt kulapathānmūle viśetsundarī.

Taddivyaṁṛtadhārayā sthīramatiḥ saṁtarpayeddaivatam

Yogī yogaparamparāviditayā brahmāṇḍabhāṇḍasthitam.

THE beautiful Kundalī drinks the excellent red¹ nectar issuing from Para-Siva, and returns from there where shines Eternal and Transcendent Bliss² in all its glory along the path of Kula,³ and again enters the Muladhara. The Yogī who has gained steadiness of mind makes offering (Tarpana) to the Ista-devata and to the Devatas in the six centres (Cakra), Dākinī and others, with that stream of celestial nectar which is in the vessel⁴ of Brahmāṇḍa, the knowledge whereof he has gained through the tradition of the Gurus.

He now speaks of what should be done after all the different kinds of Yoga described have been understood. The meaning of this verse is that the beautiful Kundali drinks the excellent nectar issuing from ParaSiva, and having emerged from the place of Eternal and Transcendental Bliss She passes along the path of Kula and re-enters Muladhara. The Yogi, after having understood the different matters mentioned (Tat-tad-dhyānā-nantaram), should think of the inseparable union⁵ of Siva and Sakti, and with the excellent nectar produced from the bliss of such union with Para-Siva make offering (Tarpana) to Kundalini.

1 red¹ Samkara says it is so coloured because it is mixed with the menstrual fluid, which is symbolic, like the rest of his erotic Imagery. Red IS the colour of the Rajo-Guna,

2 Transcendent Bliss² Brahman is Eternity and Bliss.

3 path of Kula,³ The Channel in the Citrini-nādl.

4 the vessel⁴ The vessel is Kundalini,

5 inseparable union⁵ Sāmarasya,

53. Lākṣābhaṁ paramāṁṛtaṁ paraśivātpītvā Punaḥ kuṇḍalī....Verse 53 line 1

Nityānandamahodayāt kulapathānmūle viśetsundarī....Verse 53 line 2

Taddivyāmṛtadhārayā sthīramatiḥ saṁtarpayeddaivatamVerse 53 line 3

Yogī yogaparamparāviditayā brahmāṇḍabhāṇḍasthitam.Verse 53 line 4

"Path of Kula"(kulapathā).-The path of Brahman, the channel in Citrini,

Kundalī drinks the nectar with which Tarpana is made to her. The following authority says: "Having effected their union and having made (Her drink)," etc. It follows, therefore, that She is made to drink. The nectar is red like the colour of lac.

"From there where shines Eternal and Transcendent Bliss"(Nityānandamahodayāt)--that is She, returns from the place where eternal and transcendental Bliss is enjoyed---i.e., where the Brahman is clearly realized.

"Again enters Mūlādhāra "(mūle viśet),-She has to be brought back in the same way as She was led upward. As She passed through the different Linga and Cakras in their order (Cakra-bheda-kramena) when going upward, so does She when returning to the Muladhara.

The Revered Great Preceptor says: "Kundālinī¹ Thou sprinklest all things with the stream of Nectar which flows from the tips of Thy two feet; and as Thou returneth to Thy own place Thou vivifiest and makest visible all things that were aforetime invisible, and on reaching Thy abode Thou dost resume Thy snake-like coil and sleep."²

"As Thou returnest Thou vivifiest and makest visible." This describes the return of Kuṇḍalī to Her own place. As She returns She infuses Rasa, into the various things She had previously absorbed into Herself when going upward, and by the infusion of Rasa³, She makes them all visible and manifest. Her passage was Laya-krama⁴ and Her return Srsti-krama⁵ Hence it has been said: " Kuṇḍalī, who is Bliss,⁶ the Queen of the Suras,⁷ goes back in the same way to the Adhara⁸ Lotus."

1 Kundālinī¹ Kuhara is a cavity; Kuharini would then be She whose abode is a cavity-the cavity of the Muladhara.

2 Thy snake-like coil and sleep."² Cited from the celebrated Anandalahari-Stotra, Wave of Bliss Hymn, attributed to Samkaracarya, See" Wave of Bliss," a translation, by A. Avalon. **Avalon, Arthur and Woodroffe, Sir John.** Wave of Bliss. Madras: Ganesh and Co., 1961.

3 Rasa³ Rasa: sap, sap of life-that is, She re-vitalizes them.

4 aya-krama⁴ See v. 52 and next note.

5 Srsti-krama⁵ That is, She recreates or revives as She returns to her own abode; just as She" destroys" or absorbs all things on Her upward progress.

6 Bliss,⁶ Mudrā-kārā-s-rhar is Ananda-rūpiṇī; for Mudra=Ananda-dāyinī. Mudra is derived from Mud = ānanda (bliss)+Rāti=dadati (gives): Mudra therefore means that which gives bliss.

7 Suras,⁷ Sura =Deva. Here the different Devas in the Cakras.

8 Adhara⁸ Lotus *i.e.*, Muladhara.

.....
The Bhūta-śuddhi-prakaraṇa has the following: "Let the Tattvas Prthivi, etc., in their order, as also Jiva and Kundalini, be led back from Paramatma and each placed in its respective position." She is then particularly described: "She is lustrous when first She goes, and She is ambrosial¹ when She returns."

Taddivyāmṛtadhārayā sthiramatiḥ samtarpayeddaivatamVerse 53 line 3

" Stream of celestial nectar" (Divyāmṛtadhārā)---This is the excellent nectar which, as has already been shown, is produced by the union² of Siva and Sakti, and runs in a stream from the Brahma-randhra to the Muladhara. It is for this reason that the Author says in v. 3 that" the Brahma-dvara which shines in Her mouth is the entrance to the place sprinkled by ambrosia."

" Knowledge whereof he has gained through the tradition of the Gurus" (**Yoga-paramparā-viditayā**).-This qualifies "Stream of Nectar". It means that the knowledge is gained from instructions (in Yoga practice) handed down traditionally through the succession of Gurus.

" Which is in the vessel of Brahmāṇḍa" (**Brahmanda- Bhāṇḍa -sthitam**), -This qualifies **Amrta (nectar)**.³ The vessel or support (Bhāṇḍa) on which the Brahmāṇḍa (Universe) rests is Kundalinī, Kundalinī is the Bhāṇḍa as She is the Source (Yoni) of all.

By **Daivatam**⁴ ' is meant the Istadevata and Dakini and others in the six Cakras. It has been said: "O Devesi, with this nectar should offering (Tarpana) be made to the Para-devata, and then having done Tarpana to the Devatas in the six Cakras," and so forth.

1 **ambrosial**¹ Because ambrosia (Amrta) gives life.

2 **union**² Samarasya.

3 **Amrta (nectar)**.³ Visvanatha reads this as an adjective qualifying Daivatam, and this seems more in consonance with the text. The Brahmāṇḍa is compared to a Bhandā, and the Devatas are in 'that. The offering is then made with that stream of nectar to the Devatas who are in the Universe. Or, according to Kallcarana, offering is made to the Devatas of the Amrta which Kundalinī has drunk.

4 **Daivatam**⁴ Daivatam is the collective form of Devatas.

VERSE 54

*Jñātvaitatkramamuttamaṁ yatamanā yogī yamādyair-yutaḥ
śrīdīkṣāgurupādapadmayuglāmodaprvāhodayāt.
Samsāre na hi janyate na hi kadā saṁkṣīyate saṁkṣaye
nityānandaparamparāpramuditāḥ śāntāḥ satāmagraṇīḥ.*

54. Jñātvaitatkramamuttamaṁ yatamanā yogī yamādyair-yutaḥ

śrīdīkṣāgurupādapadmayuglāmodaprvāhodayāt.

Samsāre na hi janyate na hi kadā saṁkṣīyate saṁkṣaye

nityānandaparamparāpramuditāḥ śāntāḥ satāmagraṇīḥ.

THE Yogi who has after practice of Yama, Niyama, and the like,¹ learnt this excellent method from the two Lotus Feet of the auspicious Diksa-guru,² which are the source of uninterrupted joy, and whose mind (Manas) is controlled, is not born again in this world (Samsara). For him there is no dissolution even at the time of Final Dissolution³ Gladdened by constant realization of that which is the source of Eternal Bliss,⁴ he becomes full of peace and foremost among all Yogis.⁵

COMMENTARY

He here speaks of the good to be gained by knowing the method of Yoga practice.

54. Jñātvaitatkramamuttamaṁ yatamanā yogi yamādyair-yutaḥ ---Verse 54 line 1

śrīdīkṣāgurupādapadmayuglāmodaprvāhodayāt. ---Verse 54 line 2

Samśare na hi janyate na hi kadā samkṣīyate samkṣaye ---Verse 54 line 3

nityānandaparaṁparāpramuditaḥ śāntaḥ satāmagraṇīḥ. ---Verse 54 line 4

"From the lotus feet of his auspicious Diksa-guru, which are the source of uninterrupted joy" (Sri-dīkṣā-guru-pāda-padma-yugalā-moda-pravāhodayāt). -Amoda means joy or bliss; and by Pravaha is meant uninterrupted and continuous connection. Amoda pravaha therefore means Nityananda, or "Eternal Bliss". Bliss such as this comes from the Lotus feet of the Guru, which also lead to knowledge of Yoga practice.

1 like,¹ See Introduction.

2 Diksa-guru,² The Guru who has given him initiation.

3 Final Dissolution³ Samkṣaya = Pralaya.

4 Eternal Bliss.⁴ Nityānanda = Brahman.

5 all Yogis.⁵ Satām--lit., "of the Good".

.....
The Diksa-guru is here spoken of as he is the first to initiate, and also by reason of his pre-eminence. But in his absence refuge may be sought with other Gurus. It has therefore been said: "As a bee desirous of honey goes from one flower to another, so does the disciple desirous of knowledge (Jnana) go from one Guru to another¹."

nityānandaparaṁparāpramuditaḥ śāntaḥ satāmagraṇīḥ. ---Verse 54 line 4

"Gladdened by constant realization of that which is the source of Eternal Bliss" (Nityānanda-paramparā-pramudita)-i.e., who is united with the Stream of Eternal Bliss.

"Foremost among the good" (Satām agraiṇīḥ).-i.e., he is counted to be foremost among the good who are the Yogis.

VERSE 55

*Yosdhīte niśi saṁdhyayorathe divā yogī svabhāvasthito
mokṣajñānanidānametadamalaṁ śuddhaṁ ca guptaṁ paraṁ.
Śrīmacchrīgurupādapadmayugalāmbī yatāntarmanā-
stasyavaśyamabhīṣṭadaivatapade ceto narīṅṛtyate.*

55.Yosdhīte niśi saṁdhyayorathe divā yogī svabhāvasthito
mokṣajñānanidānametadamalaṁ śuddhaṁ ca guptaṁ paraṁ.
Śrīmacchrīgurupādapadmayugalāmbī yatāntarmanā-
stasyavaśyamabhīṣṭadaivatapade ceto narīṅṛtyate.

IF the Yogi who is devoted to the Lotus Feet of his Guru, with heart unperturbed and concentrated mind, reads this work which is the supreme source of the knowledge of Liberation, and which is faultless, pure, and most secret, then of a very surety his **mind**¹ dances at the Feet of his Ista-devata.

COMMENTARY

He here speaks of the good to be gained by the study of the verses relating to the six Cakras,

55.Yosdhīte niśi saṁdhyayorathe divā yogī **svabhāvasthito**---Verse 55 Line 1

mokṣajñānanidānametadamalaṁ śuddhaṁ ca guptaṁ paraṁ. ---Verse 55 Line 2

Śrīmacchrīgurupādapadmayugalāmbī **yatāntarmanā**- ---Verse 55 Line 3

stasyavaśyamabhīṣṭadaivatapade ceto narīṅṛtyate. ---Verse 55 Line 4

"Heart unperturbed" (**Svabhāva-sthitah**)-i.e., engrossed in his own true spiritual being.

"Concentrated mind" (**Yatāntarmanāh**)-i.e., he who by practice of Yoga has steadied and concentrated his mind on the inner spirit (Antarātma),

Here ends the Eighth Section of the Explanation of the Verses descriptive of the Six Cakras, forming part of the Sri-tattva-cintamaṇī, composed by Sri-Pūrnanandayati,

1 **mind** ¹ Cetas or Citta.

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Footstool is euphemism for the five sacred elements in Sahasrara listed above. One should meditate on and worship this five-fold stool to attain liberation from the sea of Samsara (cycle of birth, death and rebirth).

PUrnananda a Brahmana of Kasyappa Gotra wrote Sat-Chakra-Nirupana in 1526 CE (SAKa year 1448) and achieved Siddhi in VasisthAsrama, about seven miles from Gauhati, Assam, India. He wrote many other Tantrik works. This work is part of Sri-Tattva-Cintamani.

Paduka Pancaka (Panchaka Paduka = five fold footrest) is meditation of five elements in Sahasrara Chakra: 12-petalled Lotus, A-Ka-Tha Triangle, Nada-Bindu-Mani-Pitha, Hamsa, and Triangle on the Manipitha.

Pādukā means a footstool (Pada-rakṣanā-dhāra). The five of these are: (1) The (twelve-petalled) Lotus; (2) the triangle A-Ka-Tha in its pericarp (3) the region of the Nāda, Bindu, and Mani-pītha in it; (4) the Hamsa below; and (5) the triangle on the Mani-pītha. Or they may be counted thus: (1) The Lotus (*i.e.*, twelve-petalled); (2) the triangle (A-Ka-Tha); (3) Nāda-Bindu; (4) the Mani-pītha Maṇḍala; (5) the Hamsa-which is above it and taken collectively form the triangular Kāma-kalā."

Sanskrit letters are sacred; they are arranged in a triangular fashion

THE FIVEFOLD FOOTSTOOL¹ (PĀDUKĀ-PAÑCAKA)

INTRODUCTORY VERSE²

I MEDITATE on the Guru in the Lotus of a thousand petals, which is radiant like the cool rays of the full moon, whose lotus hands make the gestures which grant blessing and dispel fear. His raiment, garland, and perfumes, are ever fresh and pure. His countenance is benign. He is in the Hamsa in the head. He is the Hamsa Himself.

VERSE 1

*Brahmarandhra-sarasīruhodare
nityalagnamavadātamadbhutaṁ
Kuṇḍalivivarakāṇḍamaṇḍitaṁ
dvādaśārṇasarasīruhaṁ bhaje.*

I ADORE the wonderful White Lotus of twelve letters¹ which is within the womb (Udare) of, and inseparable from, the pericarp of the Lotus in which is the Brahma-randhra, and which is adorned by the channel of Kuṇḍalī.²

I ADORE the wonderful White Lotus of twelve letters¹ which is within the womb (Udare) of, and inseparable from, the pericarp of the Lotus in which is the Brahma-randhra, and which is adorned by the channel of Kuṇḍalī².

COMMENTARY

The hymn Paduka-pancaka, composed by Him of Five Faces³, destroys all demerit⁴. Kalicarana by his Ṭikā called Amala (Stainless) makes patent its beauty.

Sadasiva, the Liberator of the three Worlds, being desirous of speaking of Gurudhyana-Yoga⁵ in the form of a hymn (Stotra), first of all describes the place of the Guru.

The verb Bhaje is First Person Singular, Ātmanepada, emphasizing that Siva Himself adores or worships. He says, " I do adore or worship." By saying so He expresses the necessity that all worshippers (Upāsakas) of the Mantras revealed by Him should adore this wonderful twelve-petalled Lotus. He thus shows the necessity of His worship.

presentation: Veeraswamy Krishnaraj

1 Dvadaśārṇa---that is, twelve petals. The petals of the lotus are not independent of the letters thereon.

2 That is, the Citrini-Nadl. The lotus rests on the upper end of Citrini.

3 Faces³ Siva. See as to the five faces the citation from the LingarcanaTantra, v. 7, *post*. There is also a concealed sixth face, " like the color caused by deadly poison," known as Nilakantha.

4 demerit⁴ Aghas-sin and sorrow, pain and penalty.

5 Gurudhyana-Yoga⁵ Yoga with the Supreme known as the Guru.

THE FIVEFOLD FOOTSTOOL (PADUKA-PANCAKA)

The meaning of this verse in brief is this: I adore the twelve-petalled Lotus which is within the pericarp of the Sahasrara.

"Wonderful" (Adbhuta).-It excites our wonder by reason of its being pervaded by the lustre (Tejas) of Brahman, and for other reasons.

"Lotus of twelve letters" (Dvādaśarṇa-sarasīruha)-i.e., the Lotus which contains twelve letters. The twelve letters, according to those learned in the Tantras, are the twelve letters which make the Gurumantra; they are Sa, ha, kha, phrem, ha, sa, ksa, ma, la, va, ra, yūm. Some say that by Dvādaśarṇa is meant the twelfth vowel, which is the Vāg-bhava-bija.¹ But that cannot be. If it were so, the authority quoted below would be tautologous: "(Meditate on) your Guru who is Siva as being on the lustrous (Hamsapīṭha, the substance of which is Mantra---Mantra-maya), which is in the pericarp of the Lotus of twelve letters, near the region of the Moon² in the pericarp, and which is adorned by the letters Ha, La, and Ksa, which are within the triangle A-Ka-Tha. The lotus of twelve letters is in the pericarp (of the Sahasrara)."

The above passage speaks of the Mantramaya-pīṭha. The Mantra substance of this Pīṭha is the Guru-mantra in the form of Vāg-bhava-bīja³ There would therefore be a repetition of the same Mantra⁴. "Dvādaśarṇa" is made up by Bahuvrīhi-Samāsa---that in which there are Dvādaśa (twelve) Arṇas (letters). This lotus has therefore twelve petals, which are the twelve letters.

It is true that the letters are not here specified, and there has been nothing said as to where they are placed; but the Guru-Gīta says⁵ that "the letters Ham and Sa surround (that is, as petals) the Lotus," wherein the Guru should be meditated. This leads us to the conclusion that the letters Ham and Sah are repeated six times, thus making twelve, and so the number of petals becomes clearly twelve, as each petal contains one letter. This is a fit subject of consideration for the wise. presentation: Veeraswamy Krishnaraj

1 Vāg-bhava-bija.¹ i.e., Bija of Sarasvatī-Aim.

2 Moon² Candra-mandala, by the Commentator (reading the locative as Sāmīpye saptamī, i.e., locative case indicative of Proximity).

3 Vāg-bhava-bīja³ Aim .

4 Mantra⁴. That is, if we understand that the body of both the Pīṭha and the petals is Aim. The Vāgbhava-Bīja Aim is the Guru-Bīja also.

5 Guru-Gīta says⁵ This verse is quoted in full under v, 6, post.

"Inseparable from" (Nitya-lagnaṁ) -That is, it is connected with the Sahasrara in such a way that the one cannot be thought of without thinking of the other.

"Which is within the womb of and inseparable from the pericarp of the Lotus in which is the Brahmarandhra"

(Brahmarandhra-sarasīruhodara). That is, the Sahasrara, the thousand-petalled lotus in which is the Brahmarandhra; within its womb, that is to say, within it (Tanmadhye), that is, within its pericarp (Tat-karṇīkāyām).

The Kankala-Malini, in describing the Lotus of a thousand petals, thus speaks of the place of the Brahma-randhra: "In its (Sahasrara) pericarp, O Devesi, is Antaratma, and above it is the Guru; above him is the Surya Mandala and Candra Mandala and Maha-vayu, and above it is Brahma-randhra."

Some say that by Udara (belly or interior) is meant within the triangle in the pericarp. That is not right. The word Udara here means "interior" or "centre". The interior of the Lotus contains its pericarp but the text does not mean the interior of the triangle in the pericarp, because the triangle is not here mentioned. The Syārnā-saparyā quotes the following explicitly:

"The Lotus of twelve petals (or Letters) is within the pericarp of the white Lotus of a thousand petals, which has its head turned downward, and the filaments of which are of the color of the rising sun, and which is adorned by all the letters of the alphabet." Here the statement, within the pericarp, is explicit. presentation: Veeraswamy Krishnaraj

"Adorned by the channel of Kundali" (Kuṇḍalī-vivara-kānda-rnaṇḍitaṁ).-The Vivara (Channel) is that by which Kuṇḍalinī goes to Siva in the Sahasrara. The Citrini contains within it this passage or channel. Citrini is the tube (stalk), as it were, through which the passage runs, and Citrini adorns and is adorned by this Lotus. As a Lotus rests on its stalk, so does the twelve-petalled Lotus rest on Citrini and is made beautiful by its stalk.

VERSE 2

*Tasya kandalitakarṇīkāpūṭe
kṣptarekhamakathādirekḥayā.
Koṇalakṣitahalakṣamaṇḍali-
bhāvalakṣyamabalālayaṁ bhaje.*

I ADORE the Abode of Śakti in the place where the two pericarps come together. It is formed by the lines¹ A, Ka, and Tha; and the letters Ha, La, and Kṣa, which are visible in each of its corners, give it the character of a Maṇḍala.²

I ADORE the Abode of Sakti in the place where the two pericarps come together. It is formed by the lines¹ A, Ka, and Tha; and the letters Ha, La, and Ksa, which are visible in each of its corners, give it the character of a Maṇḍala².

COMMENTARY

The Guru should be meditated upon as in the triangle A-Ka-Tha within the pericarp of the Lotus before-mentioned. He now wishes to describe the triangle so that an adequate conception of it may be formed.

"The abode of Sakti" (Abalālayaṁ).-By Abalā is meant Sakti. Here She is Kāma-kalā triangular in form, and the three Saktis, Vāmā, Jyeṣṭhā, and Raudri, are lines of the triangle. These three lines or Saktis emanate from the three Bindus.³ Kāma-kalā is the abode of Sakti.

The Yamala speaks of the identity of Kama-kala with this abode. The passage begins, "I now speak of Kāma-kalā," and proceeding says⁴ " She is the three Bindus. She is the three Saktis. She is the threefold Manifestation. She is everlasting. That is, Kāma-kalā is composed of the three Saktis spoken of (Trisakti-rūpā), He next speaks of the attributes of Abalalaya (abode of Śakti),

1 lines¹ A-Ka-Thādi-i.e., the lines formed by the letters A to Ah, Ka to Ta and Tha to Sa. These letters placed as three lines form the three sides of the triangle.

2 Maṇḍala² i.e. the diagram where the Divinity is summoned and worshipped.

3 Bindus.³ Bindu-trayāṅkurabhūtā---that is, they have the three Bindus as their sprouting shoot. (See Kāmakaḷāvilāsa.)

4 says⁴ Tribinduh sā trimūrtih sā trisaktih sā sanātānī. presentation: Veeraswamy Krishnaraj

.....
"The place where the two pericarps come together" (Kandalita-Karṇikāpuṭe).--Kaṇḍala ordinarily means a quarrel in which one attacks the other with words. Here its significance is merely that the pericarp of one (the twelve-petalled lotus) is included within that of the other (Sahasrara),

Place (Puṭa), i.e., the place where the triangle is "formed by the lines A, Ka, and Tha " (Kṛpta-rekhaṁ a-ka-thādi-rekhaḡyā). The sixteen vowels beginning with A form the line Vāmā, the sixteen letters beginning with Ka form the line Jyeṣṭhā, and the sixteen letters beginning with Tha form the line Raudri. The Abode of Sakti is formed by these three lines.

The Brhat Sṛī-krama, in dealing with Kāma-kalā, says: "From the Bindu as the sprouting root (Aṅkura) She has assumed the form of letters¹."

"The letters Ha, La, and Ksa, which are visible in its corners, give it the character of a Mandala" (Koṇa-lakṣita-hala-kṣa-maṇḍali-bhāva-lakṣyaṁ).In its corners--i.e., in the inner corners of the aforesaid triangle. The three corners of the triangle are at the apex,² the right and the left. The letters Ha, La, and Ksa, which are visible there, give the place the character of a Mandala.

One cannot form an adequate conception (Dhyāna) of this triangle without knowing it in all its particulars, and that is why other authorities are quoted. This triangle should be so drawn that if one were to walk round it would always be on one's left.

The Śāktānanda-taraṅgiṇī says: "Write the triangle A-Ka-Tha so that walking outside it is always on one's left."³

Kālī Ūrdhvāmnāya: "The Tri-bindu⁴ is the Supreme Tattva, and embodies within itself Brahma, Visnu, and Siva (Brahmavisnu-sivatmakam). The triangle composed of the letters has emanated from the Bindu." Also: "The letters A to Visarga make the line Brahma which is the line of Prajapati ; the letters Ka to Ta make the most supreme (Parātparā) line of Visnu, The letters Tha to Sa make the line of Siva. The three lines emanate from the three Bindus."
presentation: Veeraswamy Krishnaraj

1 letters¹ Varṇāvayava-rūpiṇī. Bindu appears in the form of letters by germinating as a sprout. The letters are sprouts from Bindu: that is, the Universe is evolved from Bindu,

2 apex,² The triangle, it should be remembered, has its apex downward.

3 one's left.³ Vāmāvartena vilikhet. The drawing is made in the direction which is the reverse to that of the hands of a watch.

4 Tri-bindu⁴ /i.e., the three Bindus considered as one and also separately.

Tantra-Jīvana: "The lines Rajas, Sattva, and Tamas, surround the Yoni-Mandala." Also: "Above is the line of Sattva; the line of Rajas is on the left, and the line of Tamas is on one's right."¹

By a careful consideration of the above authorities, the conclusion is irresistible that the letters A-Ka-Tha go in the direction abovementioned.

The Svatantra-Tantra says: "The lines A-Ka-Tha surround the letters Ha, La and Kṣa." It therefore places the letters Ha, La, Kṣa within the triangle.

It is needless to discuss the matter at greater length.

1 one's right."¹ That is, on the left and right of the Yoni or the right and left of the spectator.

VERSE 3

*Tatpūṭe paṭutaditkaḍārīma-
spardhamānamaṇipāṭalaprabham.
Cintayāmi hṛdi Cīnmayam vapur-
nādabindumaṇipīthamaṇḍalam.*

IN my heart I meditate on the Jewelled Altar (Maṇipīṭha), and on Nāda and Bindu as within the triangle aforespoken. The pale red¹ glory of the gems in this altar shames the brilliance of the lightning flash. Its substance is Cit.

IN my heart I meditate on the Jewelled Altar (Manipitha), and on Nada and Bindu as within the triangle aforespoken.

The pale red¹ glory of the gems in this altar shames the brilliance of the lightning flash. Its substance is Cit.

The place of the Guru is on the jewelled altar within the triangle. He therefore describes the jewelled altar [Maṇipīṭha},

"*In my heart*" (Hrdi), *i.e.*, in my Mind (Manasi). presentation: Veeraswamy Krishnaraj

"*On the Jewelled Altar and on Nāda and Bindu*" (Nāda-bindu-maṇipīṭha-maṇḍalam).-The compound word may be formed in two ways: Mani-pīṭha-maṇḍalam along with Nāda and Bindu (Nāda -bindubhyam saha), or Nāda and Bindu and Maṇipīṭha-maṇḍalam -i.e., all these three. Some interpret this to mean that the maṇḍala maṇipīṭha is composed of Nāda and Bindu. But that cannot be. Nāda is white, and Bindu is red; and the pale red glory whereby the Maṇipīṭha shames the lustre of the lightning flash is neither red nor white.

The Saradā-Tilaka says: "This Bindu is Siva and Sakti,² and divides itself into three different parts; its divisions are called Bindu, Nāda, and Bīja." If this be interpreted to mean, as it ought to be, that Bindu is Para-Sakti-maya, and Bīja, Nada, and Bindu, are respectively Fire, Moon and Sun, then Nāda being the Moon is white, and Bindu being the Sun is red. Pūrnananda also speaks³ of Nāda as being white like Baladeva etc.

1 red¹ Pāṭala,

2 Bindu is Siva and Sakti,² Para-Śakti-maya=Śiva-Śakti-maya.

3 speaks³ V. 35, ṣaṭ-cakra-nirūpaṇa, *ante*.

.....

The Brhat-śrī-krama also says: "There was the imperishable Bindu, lustrous (red) like the young Sun."

Now, as one is white and the other red, they can never be the pale red gem. The meaning given by us is therefore correct. The solution is that Nāda is below, and Bindu above, and Mani-pitha in between the two -thus should one meditate. This has been clearly shown in the Gurudhyana in Kankala-malini- Tantra: "Meditate on the excellent Antaratma¹ in the (region of the) Lotus of a thousand petals, and above it (Antaratma) meditate on the resplendent throne² between Nada and Bindu, and on this throne (meditate) upon the eternal Guru, white like a mountain of silver." presentation: Veeraswamy Krishnaraj

"*The pale red glory of the gems in this altar shames the brilliance of lightning*" (Paṭu-taḍit-kaḍārima-sparddhamāna-maṇipāṭala-prabhaṁ). This qualifies Mani-pitha-maṇḍalam. To be "paṭu" is to be able to fully do one's work. Now, lightning wants to display itself. Here the idea is that the pale red lustre of the gems in the Pitha shames the uninterrupted brilliance of the reddish-yellow (Pingala) lightning flash. It is of a pale red colour inasmuch as the Mani-pitha is covered all over with gems.

"*Its substance is Cit*" (Cinmayam vapuḥ).-The Cinmaya or Jñānamaya body. The body of Nada, Bindu and Mani-pitha is Cinmaya or Jnana-maya.³ Others interpret it to mean "I meditate on the Cinmaya body of the twelfth vowel⁴ the Bija

of Sarasvatī, which is the Gurumantra." But that is wrong. The Guru is white, and his Bija is also white; to attribute to it a pale red lustre would be incongruous.

1 Antaratma¹ This Antaratma is Haṁsa. Unless the words in the text, "in the lotus of a thousand petals," be read Sāmīpye saptamī, the view here expressed differs from that adopted by Kalicarana, that Haṁsa is in the twelve-petalled lotus.

2 throne² Simhāsana---lit., lion seat, the seat of the honoured one, the King's seat.

3 Jnana-maya.³ That is, their substance is pure Cit not in association with Maya.

4 vowel⁴ The Bīja of Sarasvatī or Vāgbhava-Bīja is Airī. Ai is the twelfth 'vowel'.

VERSE 4

*Ūrdhvamasya hūtabhukśikhātrayaṃ
tadvilāsaparibr̥mhaṇāspadaṃ.
Viśvaghasmaramahoccidokṭaṭaṃ
vyāmṛśāmi yugamādihamsayoḥ.*

I INTENTLY meditate on the three lines above it (Maṇipīṭha), beginning with the line of Fire, and on the brilliance of Maṇipīṭha, which is heightened by the lustre of those lines. I also meditate on the primordial Haṁsa,¹ which is the all-powerful Great Light in which the Universe is absorbed.²

I INTENTLY meditate on the three lines above it (Manipīṭha), beginning with the line of Fire, and on the brilliance of Manipīṭha, which is heightened by the lustre of those lines. I also meditate on the primordial Haṁsa,¹ which is the all-powerful Great Light in which the Universe is absorbed.²

COMMENTARY

On Haṁsa-pīṭha, which is within the triangle on Mani-pīṭha, between Nada and Bindu, is the place of the Guru. He now wishes to describe Haṁsa and the triangle in order that a clear conception of these two may be gained. presentation:
Veeraswamy Krishnaraj

The meaning of this verse is, shortly this: I meditate on the primordial Haṁsa³, I meditate on the three lines, beginning with the line of Fire, above the place of Mani-pīṭha and also on the glory of the Mani-pīṭha itself illumined as it is by the light of the three lines of Fire and others. The verb "I meditate" occurs once in this verse, and governs three nouns in the objective case.

"I intently meditate" (Vyāmṛśāmi).-That is, I think with mind : undisturbed, excluding all subjects likely to interfere with my thoughts.

"Above it" (Ūrdhvam asya)-that is, above Mani-pitha.

1 Hamṣa,¹ That is, the Parama-hamṣa which is both Prakṛti and Puruṣa,

2 Great Light in which the Universe is absorbed.² Lit., " Light which devours the Universe."

3 Hamṣa³ i.e., the union of Ham and Saḥ. whereby the Hamṣa is formed.

.....
" The three lines beginning with the line of Fire" (Huta-bhuk-śikhātrayaṃ).-This compound word is made up according to the rule known as śāka-pārthiva, by which the word Ādi, which comes in between two words is dropped. Adi means "and others". The Line of Fire¹, which is called the Line Vāmā, emanates from Vahni Bindu in the South, and goes to the North-East Corner; and the Line of Moon emanates from Candra-Bindu in the North-East Corner, and goes towards the NorthWest Corner: this is the line Jyeṣṭha. The Line of Sun emanates from Sūrya Bindu in the North-West Corner, and reaches Vahni Bindu: this is the Line Raudri. The triangle which is formed by the three lines uniting the three Bindus is Kāma-kalā (Kāma-kalā-rūpaṃ).

The Brhat-Sri-krama says: " She whose form is letters is coiled up in the Bindu and comes out thereof as a sprouting seed from the South. From there² She goes to the Isana corner (N.-E.). She who thus goes is the Sakti Varna. This is Citkalā Parā and the line of Fire. The Sakti which has thus gone to the Isana corner then goes in a straight line (that is, to the N.-W.). This line is the line of Jyeṣṭha. This, O Paramesvarī, is Tripura, the Sovereign Mistress. Again turning left³ She returns to the place of sprouting. She is Raudri, who by Her Union with Iccha and Nada makes the Śṛṅgāta." ⁴
(Srngata means Triangle) presentation: Veeraswamy Krishnaraj

The Mahesvari-samhita says: "Sūrya, Candra and Vahni are the three Bindus, and Brahma, Visnu and Sambhu are the three lines."

The Prema-yoga-tarangini, in describing the Sahasrara, quotes an authority which is here cited, clearly showing that the place of the Guru is within this triangle. " Within it is the excellent lightning-like triangle. Within the triangle are two imperishable Bindus in the form of Visarga. Within it, in the void, is Siva, known by the name of Parama."⁵

1 Line of Fire¹ Here Fire is the origin of life, and is therefore associated with Brahma. Moon is associated with Visnu, And the Sun spoken of here stands for the twelve suns (Aditya) which rise to burn the world at dissolution (Pralaya).

2 From there² Yasmāt is according to the reading given in the original. The same passage is quoted elsewhere reading yāmyāt (from the south) in place of yasmāt.

3 left³ Reading vakrībhūtā punar vāme for vyaktībhūya punar vāme,

4 the Śṛṅgāta." ⁴ According to another reading, "By the union of Iccha and Jñāna, Raudri makes the Śṛṅgāta." The passage above quoted shows that the Kāma-kalā is a subtle form of Kundalinī, more subtle than the A-Ka-Tha triangle. Cf. Ānandalahari, v, 21, where the Sūkṣma-dhyāna of Kundalinī is given.

5 Parama."⁵ i.e., Parama-Siva.

.....

Samkaracārya also has shown this Clearly in his Anandalahari. The Author of the Lalita-rahasya also speaks of the Guru as seated on Visarga. Visarga is the two Bindus, Candra and Surya, at the upper angles of the (down-turned) triangle.

"On the primordial Hamsa" (Ādi-hamsayor-yugam).-Literally interpreted it would mean the union of¹ the primordial Ham and Saḥ. By Ādi (first) is implied the Parama-hamsa, which is also known as Antaratma, and not the Jivatma, which resembles the flame of a lamp. The Hamsa here is the combination of Prakrti and Purusa,

In Agama-kalpadruma-pancasakha it is said: "Hamkāra is Bindu, and Visarga is Saḥ. Bindu is Purusa, and Visarga is Prakrti, Hamsa is the union of Pum (Male) and Prakrti (Female). The world is pervaded by this Hamsa." presentation: Veeraswamy Krishnaraj

Some interpret "Asya Ūrdhvam" to mean "above Mani-pītha," and say that the verse means: "I meditate on the union of the two who constitute the primordial Hamsa above Mani-pītha." This is wrong. The Kankala-malini speaks of the Mani-pītha as above Hamsa and between Nada and Bindu. So how can these be below Hamsa? This is impossible. This also shows the impossibility of the reading adopted by some-namely, Huta-bhuk -śikhā-sakham² in place of Huta-bhuk-śikhā-trayam. If this reading were accepted, then the words Ūrdhvam asya (above it) have no meaning. 'The interpretation "I meditate on the union of," as given above, may, however, be understood in the following sense. We have seen that the Kankala-malini speaks of the Hamsa as below the Mani-pītha, which is between Nada and Bindu. The interpretation mentioned is in great conflict with the view of Kankala-malini. But if Huta-bhuk-sikha-trayam be read as qualifying Hamsa, then the difficulty may be removed. Then the meaning would be: "Below Mani-pītha is Hamsa, and above it is the triangular Kāma-kalā which is formed by the Hamsa." ³

1 the union of¹ i.e., Ham and Saḥ. The union of the two makes Hamsah. This is the beginning and end of creation. The outgoing breath (Niśvāsa) Ham of the Supreme is the duration of the life of Brahma the Creator (cf. Tavāyur mama niśvāsah---Prapañcasāra-Tantra, Ch. I) and Saḥ is the indrawing breath by which creation returns to Prakrti,

2 Huta-bhuk -śikhā-sakham² Huta-bhuk-śikhā-sakha---the friend of the flame of Fire. By this is meant Vāyu (air). As there is no Vāyu in this region, therefore Vāyu cannot be above the triangle or above Mani-pītha.

3 Hamsa." ³ Tasya parīṇatasya. Apparently the sense is that the three Bindus, or Hamsa are below, but that the triangle which they collectively form, or the Kāma-kalā, is above, and in this sense the Hamsa is both above and below Mani-pītha.

" Which is the all-powerful Great Light in which the Universe is absorbed ,.. (Viśva-ghasmara-mahoccidotkatam).-" Bhaks " and "Ghas" mean the same thing. The root "Ghas" means "to devour," and the roots "Cid," "Hlād," and "Dīp," all mean "to shine ". The Great Light (Mahoccit) which is the Devourer (Ghasmara) of the Universe: By that is meant that It is all-powerful (Utkāṭa). Utkāṭa, which literally means very high, here means very powerful.

VERSE 5

*Tatra nāthacaraṇā ravindayoḥ
kuṅkumāsava-parīmarandayoḥ.
Dvandvaminḍumakarandaśītalam
mānasam smarati maṅgalāspadam.*

THE mind there contemplates the two Lotuses which are the Feet of the Guru, and of which the ruby-coloured nectar is the honey. These two Feet are cool like the nectar of the Moon, and are the place of all auspiciousness.

THE mind there contemplates the two Lotus Feet of the Guru, and of which the ruby-coloured nectar is the honey. These two Feet are cool like the nectar of the Moon, and are the place of all auspiciousness.

COMMENTARY

Having described the place where the two Lotus Feet of the Guru should be meditated upon, he now speaks of the (Sādhaka's) union therewith by meditation (Dhyāna) on them, in this and the following verse.

" *There*" (Tatra)-i.e., in the triangle on the Maṇi-pīṭha, The meaning of this verse, in short, is: "The mind there, within the triangle on the Maṇi-pīṭha, contemplates upon the Lotus Feet of the Guru." presentation: Veeraswamy Krishnaraj

" *Of which the ruby-coloured nectar is the honey*" (Kuṅkumāsava-parīmarandayoḥ).-This qualifies "the lotuses".

Kuṅkuma means red, the colour of lac. The excellent nectar which is of the colour of lac is the honey of the Lotus Feet of the Guru. Some read "Jhari " for "Parī"; the meaning would then be: "from which flows like honey the ruby-coloured nectar."

"*Cool like the nectar of the Moon*" (Indu-makaranda-śītalam--i.e., they are cool as the nectar-like beams of the Moon. As the beams of the Moon counteract heat, so does devotion to the Feet of the Guru overcome sorrow and suffering.

"*Place of all auspiciousness*" (Maṅgalāspadam)--It is the place where one gets all one desires. The sense is that by devout concentration on the feet of the Guru all success is attained

VERSE 6

*Niṣaktamaṇipādukāniyamitāghakolāhalaṁ
sphuratkisalayarūṇaṁ nakhasamullasaccandrakam.
Parāṁṛtasarovaroditasarojasadrociṣaṁ
bhajāmi śīrasī sthitam gurupadāravinddvayam.*

I ADORE in my head the two Lotus Feet of the Guru. The jewelled footstool on which they rest removes all sin. They are red like young leaves. Their nails resemble the moon shining in all her glory. Theirs is the beautiful lustre of lotuses growing in a lake of nectar.

I ADORE in my head the two Lotus Feet of the Guru. The jewelled footstool on which they rest removes all sin. They are red like young leaves. Their nails resemble the moon shining in all her glory. Theirs is the beautiful lustre of lotuses growing in a lake of nectar.

COMMENTARY

He says here: "I adore the two Lotus Feet of the Guru, resting on the footstool already described in my head." By adoration here meditation is meant.

" *The jewelled footstool on which they rest removes all sin* " (Niṣaktamaṇi, pādukā-niyamitagha-kolāhalaṁ).-That is, all the multitude of sins are removed by devotion to the jewelled footstool which serves as the resting place of His Feet. Or it may be interpreted thus: "The footstool which is studded with gems-that is, the Maṇi-pītha-maṇḍala which is the footstool -removes all the multitude of sins. By meditating on the Feet of the Guru as resting on this stool all sins are destroyed." Or it may be thus interpreted: "The five footstools with which are inseparably connected the gems (by which are meant the Cintarnani-like feet of the Guru) destroy all the multitude of sins." By meditating first on the fivefold footstool, and then on the feet of the Guru as resting thereon, sin is removed. As the 'removal of sins is effected by meditation on the fivefold footstool, it is the cause which effects such removal. presentation: Veeraswamy Krishnaraj

" *They are like young leaves* "(Sphurat-kisalayarūṇaṁ).-That is, the feet of the Guru possess the red colour of newly opened leaves.

The leaves of the Mango and **Kenduka**¹ tree when newly opened are of a red colour, and comparison is made with them.

" *Their nails resemble the moon shining in all her glory* "(Nakha-samullasat-candrakam)--- the toe-nails are like so many beautifully shining moons.

"Theirs is the beautiful lustre of lotuses growing in a lake of nectar" (Parāmrta-sarovarodita-saroja-sadrociṣam).-

That is, they have the clear lustre of lotuses growing in a lake of nectar. He means to say that the excellent nectar drops constantly from the Lotus Feet of the Guru. Pumananda has said the same thing in v. 43 of the Sat-cakra-nirūpanam. The excellent nectar is the lake on which the Feet show like lotuses. It has been said that the place of the Guru is between the pericarps of the two Lotuses afore-mentioned. Now, a question may be raised as to whether it is in the pericarp of the twelve-petalled lotus below, or in that of the Sahasrara above. To solve this the following passages are quoted:

Brhat-Srikrama : "Then meditate upon the Lotus which with its head downward is above all, and which drops nectar on the Sakti of the Guru in the other Lotus."

Yamala: "The Lotus of a thousand petals is like a canopy²; it is above all, and drops red nectar."

Gurugṭta: " In your own Guru meditate on the Supreme Guru as having two arms in the Lotus whose petals have the letters Haṁ and Sah and as surrounded by all the causes³ of the universe. Although He manifests in all in varying degrees, He is without and beyond the Universe. On His will there are no limitations.⁴ From Him emanates the Light of Liberation. He is the visible embodiment of the letters of the word⁵ Guru."

The Syama-saparya quotes the following: "The Lotus Sahasrara downward turned, in the head, is white. Its filaments are of the colour of the rising sun; all the letters of the Alphabet are on its petals.

1 Kenduka¹ *Diospyros glutinosa*.

2 canopy² Which is an emblem of supremacy.

3 causes³ *i.e.*, the Avantara-karana-sariras. See Sat-cakra-nirupana, vv. 39

4 no limitations.⁴ Svacchandam atmecchaya = By His own will He is free.

5 letters of the word⁵ Guru." cf. Mantrana devata prokta devata guru-rupini. The word Guru signifies many beneficent qualities. (See Kularnava, Tantik Texts, Vol V, Ch. XVII.)

.....
In the pericarp of the Sahasrara is Candra Mandala, and below the pericarp is the lustrous lotus of twelve petals which contains the triangle A-Ka-Tha, marked out by the letters Ha, La and Ksa. Meditate there on your Guru who is Siva, seated on the Hamsa-pitha which is composed of Mantras."

The above and similar passages indicate that the place of the Guru is in the pericarp of the Lotus of twelve petals.

The Kankala-Malini says: "Meditate on the excellent Antaratma in the Lotus¹ of a thousand petals, and on the shining throne which is between Nada and Bindu, and (on the throne) meditate constantly upon your own Guru, who is like a Mountain of Silver," etc.

The Yamala says: ² " (Meditate on your Guru) in the Lotus of a thousand petals. His cool beauty is like that of the full moon, and His Lotus hands are lifted up to grant boons and to dispel fear." presentation: Veeraswamy Krishnaraj

The Puraścara-rasollāsa (Ch. VII) has the following dialogue: " Sri Mahadeva said: 'There in the pericarp of the wonderful everlasting Lotus of a thousand petals meditate always on your own Guru.' Śrī-Pārvati said: ' The head of the Great Lotus of a thousand petals, O Lord, is always downward turned; then say, O Deva, how can the Guru constantly dwell there?' Śrī -Mahadeva said: 'Well hast thou asked, O Beloved. Now listen whilst I speak to Thee. The great Lotus Sahasrara has a thousand petals, and is the abode of Sadā-Śiva and is full of eternal bliss. It is full of all kinds of delightful fragrance, and is the place of spontaneous bliss.³ The head of this Lotus is always downward, but the pericarp is always turned upward,⁴ and united with Kundalini is always in the form of a triangle. '

The Bala-vilasa Tantra has the following: " Śrī-Dakṣiṇāmūrti said: • As you awake in the morning meditate on your Guru in the White Lotus of a thousand petals, the head of which great Lotus is downward turned, and which is decorated with all the letters of the Alphabet.

1 Antaratma in the Lotus¹ Or in the region of the lotus of a thousand petals.

2 The Yamala says: ² The Commentator does not say from which of the different Yamalas he has quoted this and the passage in the first group.

3 spontaneous bliss.³ Sahajānanda-that is, the bliss springs up itself. This bliss is Svabhāva,

4 pericarp is always turned upward,⁴ That is, apparently, if we regard that portion of the pericarp which is attached to the lotus as its head. The triangle is A-Ka-Tha.

Meditation on Devi's body parts
according to Yogini Tantra



Top circle (Rajasa Guna-creative fervor)
First Upper Bindu, Her Face, creative aspect is meditated upon as **Brahma**.

Two bottom circles
The two Bindus are the breasts, to be meditated on in the heart of the
Sadhaka; the breasts are Hari (**Vishnu**) and Hara (**Rudra**).

The three skin folds below the breasts are marks of beauty (**Trivali**).
The skin folds arise from the two lower Bindus.

Meditate in the **Yoni** (the triangle) on the subtle **Cit-kalA** (Abstract
consciousness-stimulation). Cit-kala encompasses three gunas and three
devatas (Brahma, Vishnu and Rudra).

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Within it is the triangle known by the name of A-Ka-Tha, which is decked by the letters Ha, La and Ksa, He of the smiling countenance is on **the Hamsapītha,**¹ which is in the region of the Candra-Mandala within it (the Sahasrara); Śrī-Devī said: 'O Lord, how does the Guru stay when its head is turned downwards?' Śrī-Dakṣṇamūrti said: 'The **Candra-Mandala in the pericarp of the Lotus of a thousand petals is turned upward; the Hamsa is there, and there is the Guru's place.**' "

These and similar passages speak of the place of the Guru as in the pericarp of the Lotus of a thousand petals.

As there are two distinct methods, one should follow the instruction of the Guru and adopt one of the two in his Sādhana (Anuṣṭāna). For it has been laid down in the Kularnava-Tantra (Ch. XI): "Beloved Vedas and Tantras handed down to us by tradition, as also Mantras and usages, become fruitful if communicated to us by the Guru, and not otherwise,"

1 **the Hamsapītha,**¹Kamakala.

*Pādukāpañcakastotram pañcavaktrādvinirgatam.
Ṣadāmnāyaphalaprāptam prapañce cātidurlabham.*

THIS hymn of praise of the Fivefold Footstool was uttered by Him of Five Faces. By (the recitation and hearing of) it is attained that good which is gained by (the recitation and hearing of) all the hymns in praise of Śiva. Such fruit is only attainable by great labour in the Wandering (Saṃsāra).

THIS hymn of praise of the Fivefold Footstool was uttered by Him of Five Faces. By (the recitation and hearing of) it is attained that good which is gained by (the recitation and hearing of) all the hymns in praise of Siva. Such fruit is only attainable by great labour in the Wandering (Saṃsāra).

COMMENTARY

He now speaks of the good gained by reciting and listening to this Stotra.

"Hymn of praise of the fivefold Footstool" (Pādukā-pañcakastotram). Pādukā means a footstool (Pada-rakṣanā-dhāra).

The five of these are:

- (1) The (twelve-petalled) Lotus;
- (2) the triangle A-Ka-Tha in its pericarp
- (3) the region of the Nāda, Bindu, and Mani-pītha in it;
- (4) the Haṃsa below; and
- (5) the triangle on the Mani-pītha.

Or they may be counted thus:

- (1) The Lotus (*i.e.*, twelve-petalled);
- (2) the triangle (A-Ka-Tha);
- (3) Nāda-Bindu;
- (4) the Mani-pītha Maṇḍala;
- (5) the Haṃsa---which is above it and taken collectively form the triangular Kāma-kalā."

1 These two accounts appear to agree as to the position of the following in the order stated-viz., twelve-petalled Lotus with A-Ka-Tha triangle in which are Mani-pītha, with Bindu above and Nada below. There remains then to be considered the position of Haṁsa and the Kāma-kalā which they form. Both are one and the same, the first being the three Bindus, and the second the triangle; they make (Kāma-kalā), from which emanates (and in this sense forms part of it) the lower A-Ka-Tha triangle (for this Varna-maya), In the second classification, the three Bindus and the triangle (Kāma-kalā) which they form are treated as one, and placed above the Mani-pītha, In the first classification, apparently with a view to gain accordance with the Kaṅkāla-mālinī-Tantra cited under v. 4, the Haṁsa and the triangle which they form are taken separately, the first being placed below and the other above Mani-pītha.

Stotra is a hymn of praise. This hymn, including the verse which speaks of the benefit to be gained by listening to it, is one of seven verses. presentation: Veeraswamy Krishnaraj

"Uttered by Him of Five Faces" (Pañca-vaktrād vinirgatam).- The Five faces of Siva as given in the Liṅgārcana Tantra are: "On the West ¹ (*i.e.*, back) is Sadyo-jāta; on the North (*i.e.*, left) is Vāma-deva; on the South (right) is Aghora; and on the East (front) is Tat-purusa, Īśāna should be known as being in the middle. They should thus be meditated upon in a devout spirit." Vinirgata means uttered (*lit.*, come out)-that is, uttered by these Five Faces.

"By it is attained that good" (ṣaḍāmnāya-phala-prāptam).-This literally means: "by it is obtained the fruit of what has been spoken by the Six Mouths." The Six Faces are the five given above and a sixth concealed one which is below, called Tamasa. This is alluded to in ṣaḍvaktra-nyāsa in the Siva- Tantra thus: "Om Haṁ Hrīm Auṁ Hrīm Tāmasāya Svāha "; as also in the meditation (Dhyāna) there given, thus: " The lower face, Nīla-kaṅṭha, is of the colour caused by the deadly poison Kāla-kūṭa²." I

ṣaḍāmnāya is what has been spoken by these Faces-that is, all the hymns of praise to Siva. By the fruit of this is meant the benefit gained by reciting or listening to all these Mantras, and practicing the appropriate Sādhana. This is what is gained through this hymn.

"It is attainable by great labour in this Wandering" (Prapañce cātidurlabham).-By Prapañca is meant this Saṁsāra (Wandering or World), comprising the Universe from all effects up to Brahma, and which is shown by Māyā. It is difficult of attainment (Durlabha), as it is the result of manifold merit acquired by the practice of laborious endeavour (Tapas) in previous births.

End of the Commentary (Tippani of the Name of Amalā. (Stainless), written by śrī-Kalīcārana on the Pādukā-pañcaka-Stotra.

¹ the West ¹ The direction one faces is the East.

² Kāla-kūṭa². The poison churned out of the ocean and drunk by Siva. The word means the secret emissary of Death.

Miscellaneous charts, images... By Veeraswamy Krishnaraj

Chakra	Muladhara 1	Svadhithana	Manipura 3	Anahata 4	Visuddha 5	Ajna 6
--------	-------------	-------------	------------	-----------	------------	--------

		2				
Ksetram	None	pubic bone	navel	heart	throat	glabella (Bhrumadya)
Causal Regions	Causal Bhurloka	Causal Bhuvarloka	Causal Svarloka	Causal Maharloka	Causal Janaloka	Chandraloka (Tapa)
Sahasrara Chakra corresponds to Satyaloka. (infinite space)						
Presiding Mother goddess	Chamunda	Indrani	Varahi	Vaishnavi	Kaumari	Paramesvari
Sahasrara Chakra: presiding Mother goddess of all 7 chakras. Paramesvari rules Ajna and lower chakras; Kaumari Visuddha and lower chakras; Vaishnavi Anahata and lower chakras; Varahi Manipura and lower Chakras; Indrani Svadhasthina and Muladhara; Chamunda rules only Muladhara chakra.						
Resident deity	Brahma	Vishnu (also Mahesvara and Saudamani)	Rudra (Samvartasvara and Samayamba)	Isvara (Hamsesvara and Hamsesvari)	Sadasiva (Vyomanesvara and Vyomanesvari)	Sambhu (Para-Sambhu-Nātha and Cit-Parāmbā.
The planes	Bhurloka earth	Bhuvarloka	Svarloka	Janaloka	Tapoloka	Maharloka
The resident deity of Sahasrara Chakra is Paramasiva who is hierarchically superior to Siva, one of the Triumvirate (Holy Trinity).						
Animal	Elephant	Makara	Ram	Black Antelope	White Elephant	-
Tanmatra	Smell	Taste	Form	Touch	Sound	Buddhi (Sanklpa Vikalpa)
Kosas	Annanya kosa or food sheath	Pranamy kosa or Vital air sheath	Manonmaya Kosa or mental sheath	Vijnanamaya Kosa, Knowledge sheath	Anandamaya Kosa, Bliss sheath	Subtle Soul
Mandala/element	Earth , Bhu Mandala	Water , Jala Mandala	Fire , Vahni Mandala	Air , Vayu Mandala	Ether , Nabho Mandala	Mind
Presiding element	Prithvi (Indra)	Varuna	Agni	Vayu	Akasa (Sarasvati)	Manas (Guru)
The presiding Devata in Sahasrara chakra is Siva.						
Chakra	Muladhara 1	Svadhisthana 2	Manipura 3	Anahata 4	Visuddha 5	Ajna 6
Sound	Para Vani, Transcendental Sound		Pasyanti. Visual Sound	Madhyama, mental Sound	Vaikhari, Articulate speech	
Spiritual entity	Spiritual Sun					Spiritual Moon
Avastha	wakefulness	Dream sleep	Deep sleep	Turiya-Jagrat	Turiya-svapna	Turiya-Susupti
Avastha or state of consciousness for Sahasrara is Turiya-Turiya, 7th higher level of consciousness. Turiya-jagrat - awakening to higher consciousness - the fourth state; Turiya-svapna - the fifth state of mystical visions; Turiya-Susupti is the 6th higher state of Consciousness of Sa-Vikalpa Samadhi-Duality between yogi and Brahman present; Turiya-Turiya - Nir-Vikalpa Samadhi, No duality, merger between yogi and Brahman.						
	8 spears					
Sign/form/color	Square-yellow					
Petals	4	6	10	12 occupied by 12 Saktis - KAla-rAtris (Night of dissolution).	16	2
Bija Sound	Lam	Vam	Ram	Yam	Ham	OM
Letters (50)	4: वं शं षं सं 4: वं शं षं सं	6:वं भं मं यं रं लं bam, bham, mam, yam, ram, & lam	10: डं ढं णं तं थं दं धं नं पं फं dham, nam,	12: कं खं गं घं ङं चं	16: अं आं इं ईं उं ऊं ऋं ॠं	2: हं क्षं ham ksam.

			tam, tham, dam, dham, nam, pam, & pham	छं जं झं ञं टं ठं काम, kham, gam, gham, gnam, cham, chham, jam, jham, jnam, tam, & tham.	लृं लृं एं ऐं ओं औं अं अः am, aam, im, eem, um, oom, rim, reem, lrim, lreem, em, aim, om, aum, am, & ah. (vowels)	
color of letters	gold	color of lightning	blue	vermilion	crimson	silver
Chakra	Muladhara	Svadhithana	Manipura	Anahata	Visuddha	Ajna
Color of petal	Red & orange	Vermillion; violet, blue, green, yellow, orange, red mostly.	Cloud-color, green mostly, orange and pink	Vermillion, bright golden; Blue	Purple (blue & green); indigo	White or rose
Yantra	Square	Circle	Triangle	2 Triangles	Triangle	Triangle
God	Brahma with Savitri	Vishnu with Radhika	Vishnu	Isa	Sadasiva/Ardha Narisvara	Sadasiva/Ardhanarisvara
Goddess	Dakini	Rakini	Lakini (Lakshmi)	Kakini	Sakini/Gauri	Hakini
resides in	Skin	Blood	Flesh	Fat	Bone	Marrow
Prana or Vital air	Vyana, diffused air	Apana, expelled air (flatus)	Samana, the prana that drives heart and intestines and moves the joints.	Prana, Respiration	Udana, expiratory air	
Bija Sound	Lam	Vam	Ram	Yam	Ham	OM

When the Bija Mantra is uttered, that Bija-specific Chakra center is brought alive.

Bija Mantra for Sahasrara Chakra is Soham

Lokas	bhu	Bhuvār	Svar	Mahar	Janar	Tapo
Nadis	Ida & Pingala	I - P - Susumna	I - P - S	I - P - S	I - P - S	I - P - S
Linga	Svayambhu Linga with Kulakundalini	Para Linga		Baana		Itara
Divine Couples	Brahma with Savitri	Vishnu with Radhika	Rudra with Bhadrakali	Isvara with Bhuvaneshvari	Ardhanarisvara	Parasiva with Siddha Kali
Site	Kanda	Genitals	Navel	Heart	Throat	Glabella
Plexus	Sacrococcygeal	Sacral plexus	Solar	Cardiac	cervical	Cavernous sinus
Chakra	Muladhara 1	Svadhithana 2	Manipura 3	Anahata 4	Visuddha 5	Ajna 6
Saguna Brahman	Indra	Prajapati	Brahma	Vishnu	Rudra	Daksini

Parasiva is the Brahman in Sahasrara Chakra.

Siva				Isa	Ardhanarisvara	Sambhu
Granthi (Knot)	Brahma Granthi			Vishnu Granthi		Rudra Granthi
Musical note	ni (ti)	dha (la)	pa (so)	ma (fa)	ga (mi)	ri (re)
Musical Note	Sa (Do)	Ri (re)	Ga (Mi)	Ma (Fa)	Pa (So)	Dha (la)
There is a disparity above. SAhasrara's note is Ni (Ti). Again a disparity.						
Musical note for Sahasrara is Sa (do) . Top down: Sa Ri Ga Ma Pa Dha Ni - Do Re Mi Fa So La Ti						
Goddess	Dakini (goddess holds the earth)	Rakini (procreative)	Lakini - (Digestion) (Lakshmi)	Kakini (Respiratory)	Sakini/Gauri (Speech)	Hakini (Thought)
The presiding goddess for Sahasrara is Sakti katyayani.						

Sambhu emanates Sadasiva (Creation, Preservation, Destruction, Anugraha-favor, Nigraha-disfavor) who emanates Isa and right down the line as follows: Rudra, Vishnu, and Brahma. Linear emanations:

Sambhu→Sadasiva→Isa→Rudra→Vishnu→Brahma in charge of Mind, Ether, Air, Fire, Water, and Earth.

Emanations from Sambhu from left to right					
Sambhu →	Sadasiva →	Isa →	Rudra →	Vishnu →	Brahma
Maharloloka ↓	Tapoloka ↓	Janarloka ↓	Svarloka ↓	Bhuvarloka ↓	Bhurloka ↓
Mind ↓	Ether ↓	Air ↓	Fire ↓	Water ↓	Earth ↓
Ajna ↓	Visuddha ↓	Anahata ↓	Manipura ↓	Svadhithana ↓	Muladhara ↓

Note on Tanmatra = that merely. Sound is the First subtle creation and Tanmatra. Tanmatras namely sound, touch, color, taste, and smell are the subtle, supersensible, rudimentary and nonspecific particles from which the gross elements namely **akasa, air, fire, water, and earth** evolve respectively. There are two divisions in the gross (great) elements (Mahabhutas): **Amurta** and **Murta**, the formless and the formed. Akasa and air are formless elements, while fire, water and earth formed. Go to [BG13](#). for more information on Tanmatras.

See the presentation below about the uttered letters touching a particular Chakra in the body.

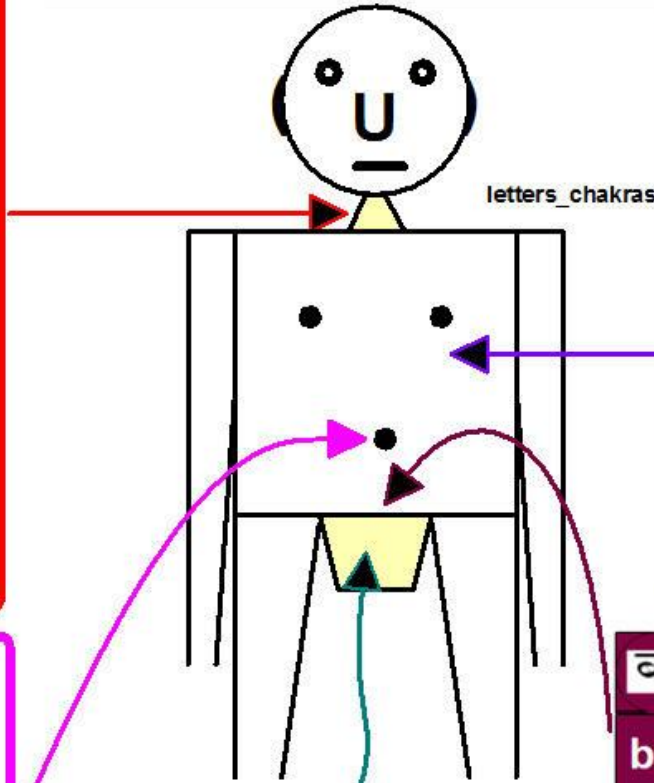
The Sound of the Sanskrit Alphabets, when articulated, 'touch' Chakras as depicted below.

हक्ष 2 letters, Ha and ksa touch the head.

अ	आ	इ	ई
उ	ऊ	ऋ	ॠ
ऌ	ॡ	ए	ओ
औ	अं	अँ	अः

a	aa	i	ii
u	uu	ri	rii
lri	e	ai	o
au	añ	am	ah

16 Vowels A to Ah touch Visuddha Chakra.



क	ख	ग	घ	ङ
च	छ	ज	झ	ञ
ट	ठ			

12 letters from ka to Tha touch Anahata Chakra.

ka	kha	ga	gha	ña
ca	cha	ja	jha	ñña
ta	tha			

ड	ढ	ण	त	थ
द	ध	न	प	फ

ḍa	ḍha	ṇa	ta	tha
da	dha	na	pa	pha

10 letters from Da to Pha touch Manipura Chakra.

व	श	ष	स
va	śa	ṣa	sa

4 letters from Va to Sa touch Muladhara Chakra.

व	भ	म	य	र	ल
ba	bha	ma	ya	ra	la

6 letters from Ba to La touch Svadhisthana Chakra

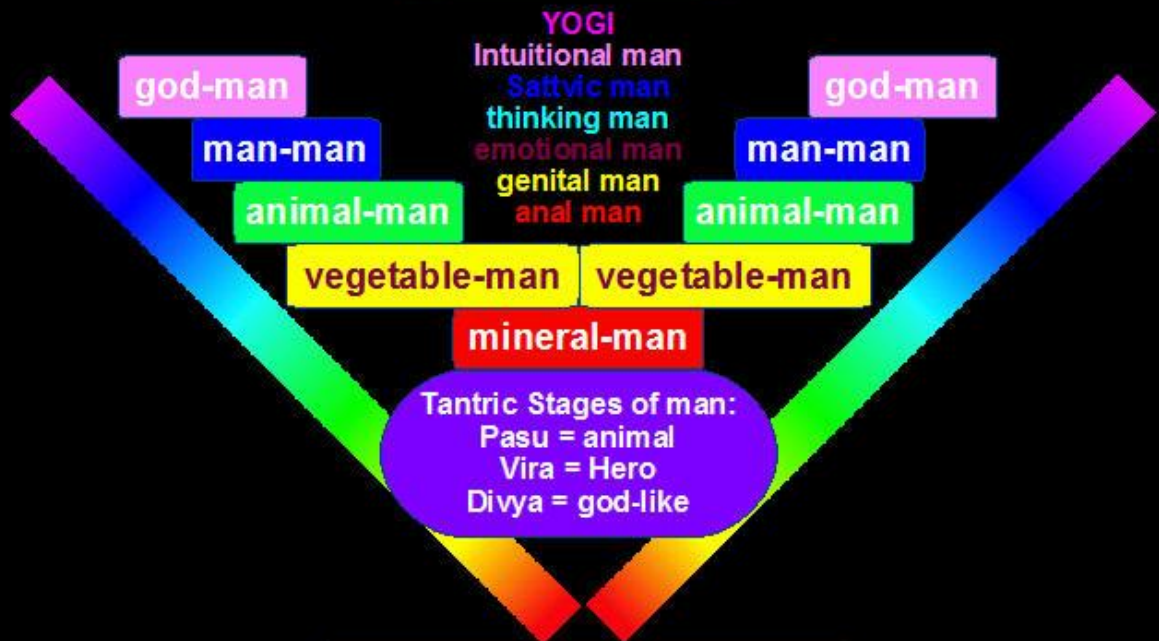
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letters_chakras

Tantrics categorize man into three flavors; Kundalini into seven flavors...See the image below.

The Ascent of man from mineral:
The Anal man¹, The Genital Man², The Emotional Man³, The Thinking Man⁴, The Sattvic Man⁵
The Intuitional Man⁶ and the Yogi⁷

Tantric: 3 Stages
Kundalini: 4 to 7 Stages
Stages of Man

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Tantric Stages of man:
Pasu = animal
Vira = Hero
Divya = god-like

This Chart is partly based on info.
Page 124, Kundalini Yoga
by Swami Sivananda Radha.

nov 18, 2012 man-stages

Kundalini Stage 1= Muladhara; 2 = Svadhisthana; 3 = Manipura; 4 = Anahata;
5 = Visuddha; 6 = Ajna; 7 = Sahasrara.

The image below depicting another view of humanity in terms of spiritual illumination. The image is too big.

Please click the link for a complete view of the image.

<http://www.bhagavadgitausa.com/kundal32.jpg>

Sahasrara Chakra
characteristics Non-dual Consciousness
Age Equivalence: None
Leela - States of Being in the Chakras





72. Tamoguna
71. Rajoguna
70. Satoguna
69. Absolute Plane (Brahma Loka)
68. Cosmic Consciousness (Vaikuntha Loka)
67. Plane of Cosmic Good (Rudra Loka)
66. Plane of Bliss (Anand Loka)
65. Plane of Inner Space (Uranta Loka)
64. Phenomenal Plane (Prakriti Loka)

Beyond the Chakras

63. Tamas
62. Happiness (Sukh)
61. Negative Intellect (Durbuddhi)
60. Positive Intellect (Subuddhi)
59. Plane of Reality (Satya Loka)
58. Plane of Radiation (Teja Loka)
57. Gaseous Plane (Vayu Loka)
56. Plane of Primal Vibrations (Omkar)
55. Egotism (Ahamkara)





Sankaracharya
RamaKrishnaParamahansa
RamanaMahaRishi
Swami Sivananda
Satguru Sivaya SubramuniyaSwami

Ajna Chakra

This is the stage of the true yogi. All external and internal changes cease to pose problems. All duality ceases. There is no observed and no observer.

Age Equivalence: None
Leela - States of Being in the Chakras


54. Spiritual Devotion (Bhakti Loka)
53. Liquid Plane (Jala Loka)
52. Plane of Violence (Himsa Loka)
51. Earth (Prithvi)
50. Plane of Austerity (Tapah Loka)
49. Lunar Plane (Ganga)
48. Solar Plane (Yamuna)
47. Plane of Neutrality (Saraswati)
46. Conscience (Vivek)



Visuddha Chakra

Simple living and high thinking, un-knotted by true spiritual knowledge.
The main problem is negative intellect. Mental Age or
Age Equivalence: A person of 28 to 35 years old.
Leela - States of Being in the Chakras

45. Right Knowledge (Suvidya)
44. Ignorance (Avidya)
43. Birth of Man (Manushya Janma)
42. Plane of Fire (Agnih Loka)
41. Human Plane (Jaga Loka)
40. Plane of Vyana (Vyana Loka)
39. Plane of Apana (Apana Loka)
38. Plane of Prana (Prana Loka)
37. Right Knowledge (Gyana)



Anahata Chakra

Devotion and self-confidence are the motivating forces as strives to achieve balance on all levels. Selfless service is th often awakened by mother- or fatherhood. Mental Age or Age equivalence: A person of 21 to 28 years old.

Leela - States of Being in the Chakras

36. Clarity of Consciousness (Swatch)
35. Purgatory (Narka Loka)
34. Plane of Taste (Rasa Loka)
33. Plane of Fragrance (Gandha Loka)
32. Plane of Balance (Maha Loka)
31. Plane of Sanctity (Yaksha Loka)
30. Good Tendencies (Uttam Gati)
29. Irreligiosity (A dharma)
28. Apt Religion (Sudharma)



Manipura Chakra

Desire for identification, recognition, power and better living conditions. Ego is the main problem. Age Equivalence or mental Age: A person of 14 to 21 years old.

27. Selfless Service (Parmarth)
26. Sorrow (Dukh)
25. Good Company (Su-Sang Loka)
24. Bad Company (Ku-Sang Loka)
23. Celestial Plane (Swarga Loka)
22. Plane of Dharma (Dharma Loka)
21. Atonement (Saman Paap)
20. Charity (Daan)
19. Plane of Karma (Karma Loka)



Svadhithana Chakra

Procreation, family, fantasy, creativity, sensuality
Mental Age or
Age Equivalence: 8 to 14 years old

18. Plane of Joy (Harsha Loka)
17. Mercy (Daya)
16. Jealousy (Dwesh)
15. Plane of Fantasy (Naga Loka)
14. Astral Plane (Bhuvar Loka)
13. Nullity (Antariksha)
12. Envy (Eirsha)
11. Entertainment (Gandharvas)
10. Purification (Tapah)



Muladhara Chakra

Needs Security in a job or shelter. Greed is the main problem. Mental age or

Age equivalence = 1-7 yrs of age

9. Sensual Plane (Kama Loka).
8. Avarice (Matsar)
7. Conceit (Mada)
6. Delusion (Moha)
5. Physical Plane (Bhu Loka)
4. Greed (Lobh)
3. Anger (Krodh)
2. Illusion (Maya)
1. Genesis (Janma)



**Stages of Man
Graneville Penn 1761-1844
Modified**

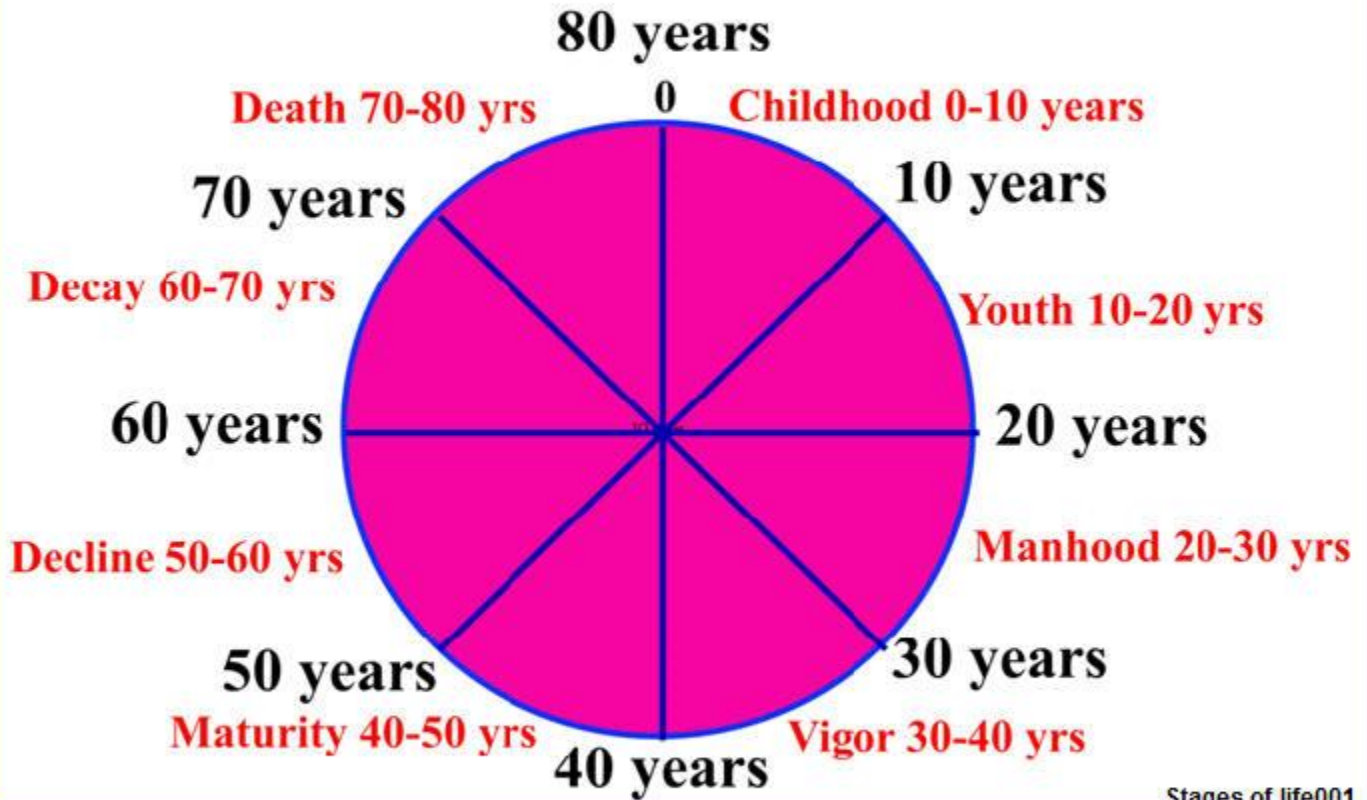
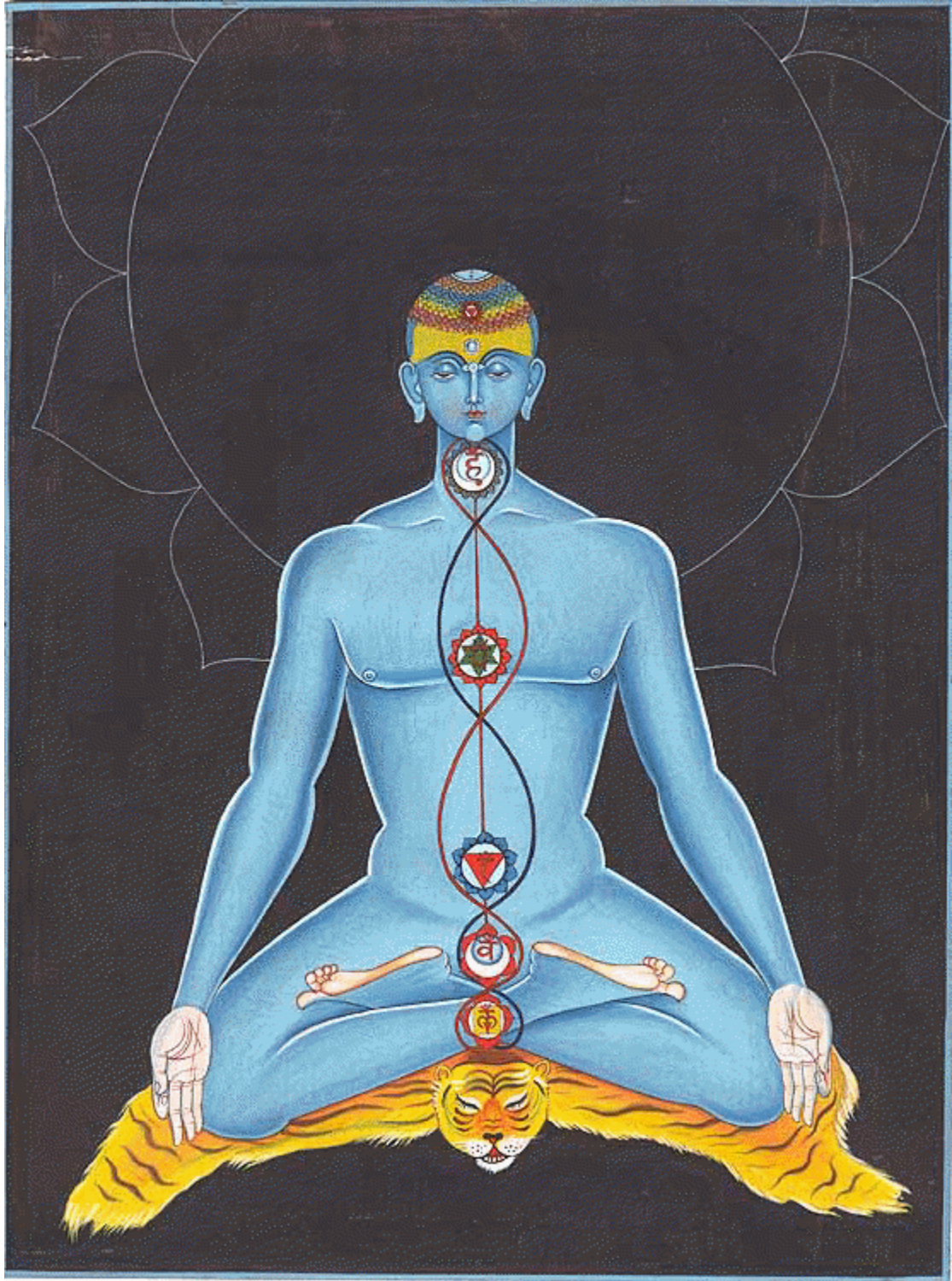


Diagram prepared by
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See below

<http://www.bhagavadgitausa.com/ht77.gif>



The Kosas or Sheaths of the body

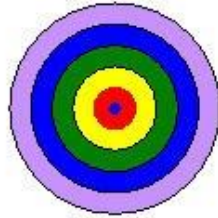
Annamaya Kosa

Pranamaya Kosa

Manonmaya Kosa

Vijnanamaya Kosa

Anandamaya Kosa



• The Self

Annamaya Kosa is Food Sheath.
Pranamaya Kosa is Vital Air Sheath
Manonmaya Kosa is Mind Sheath
Vijnanamaya Kosa is Wisdom Sheath (Sheath of Cognition)
Anandamaya Kosa is Bliss Sheath
Our self enjoys communion with the Universal Self in Deep Sleep,
when the mind is free of thoughts.

Kosas or sheaths

Annamaya kosa or food sheath--Muladhara Chakra

Pranamaya kosa or Vital air sheath--Svadisthana Chakra

Manonmaya Kosa or mental sheath--Manipura Chakra

Vijnanamaya Kosa, Knowledge sheath--Anahata Chakra

Anandamaya Kosa, Bliss sheath--Visuddha Chakra

Subtle Soul--Ajna Chakra

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kosas

Change bg02.h2.gif to bg02.h7.jpg

Kosas or sheaths and their origin.

Entity	Annamaya Kosa	Pranamaya Kosa	Manomaya Kosa	Vijnanamaya Kosa	Anandamaya Kosa
Sheaths	Food Sheath (annam = food)	Vital Air Sheath & Ether Prana = breath	Mind Sheath Manas =mind	Knowledge Sheath	Bliss Sheath
Origin	Earth, Water and Fire. Lower three Chakras	Anahata and Visuddha Chakras	Ajna Chakra	Nada and Bindu Chakras	Sahasrara Chakra
Saiva	Brahma	Vishnu	Rudra	Mahesa shines	Sadasiva

View	shines in Food Sheath.	shines in Breath Sheath.	shines in the Mind Sheath.	in the sheath of Consciousness.	shines in the sheath of Bliss.
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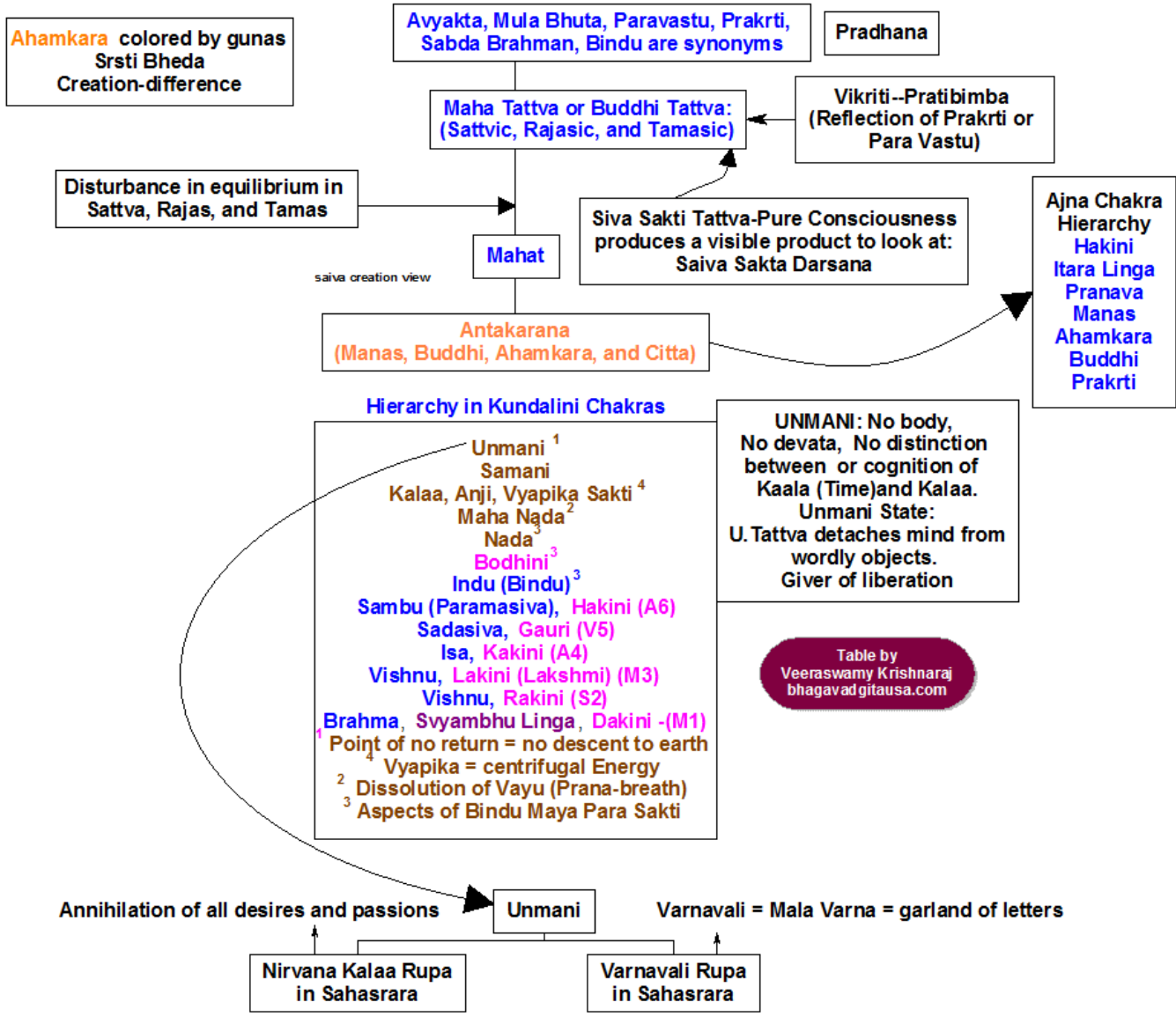
Saiva view is expressed by a real-life sage-poet by name Umapati Sivacharya (around 1300 C.E.) in Chidambaram, Tamil Nadu.

Cakras, Petals, Letters, Seed Mantras, God and Goddesses of the respective Cakras.

Cakras	# of Petals	Letters on the petals	Seed Mantra	God	Goddess
Mūlādhāra	4	Vaiṁ, Śaiṁ, Ṣaiṁ, Saṁ.	Lam	Brahmā	Ḍākinī
Sādhiṣṭhāna	6	Baiṁ, Bhaiṁ, Maiṁ, Yaṁ, Raiṁ, Laiṁ.	Vaiṁ	Viṣṇu	Rākinī
Mānipūra	10	Ḍaiṁ, Ḍhaiṁ, Ṇam, Taiṁ, Thaiṁ, Daiṁ, Dhaiṁ, Naiṁ, Paiṁ, Phaiṁ.	Raiṁ	Rudra	Lākinī
Anāhata	12	Kaiṁ, Khaṁ, Gaṁ, Ghaṁ, Ṇaṁ, Caṁ, Chaṁ, Jaṁ, Jhaṁ, Ṇāṁ, Ṭaṁ, Ṭhaṁ.	Yaṁ	Īsvara	Śākinī
Viśuddha	16	A, Ā, I, Ī, U, Ū, R, R̄, L, L̄, E, Ai, O, AU, Aṁ, AḤ. (Vowels)	Haṁ	Sadāśiva	Kākinī
Ājñā	2	Haṁ, Kṣaiṁ,	Om̐	Siva	Hākinī
Sahasrāra		50 letters X 20 = 1000 letters = infinity			

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cakras-petals-letters

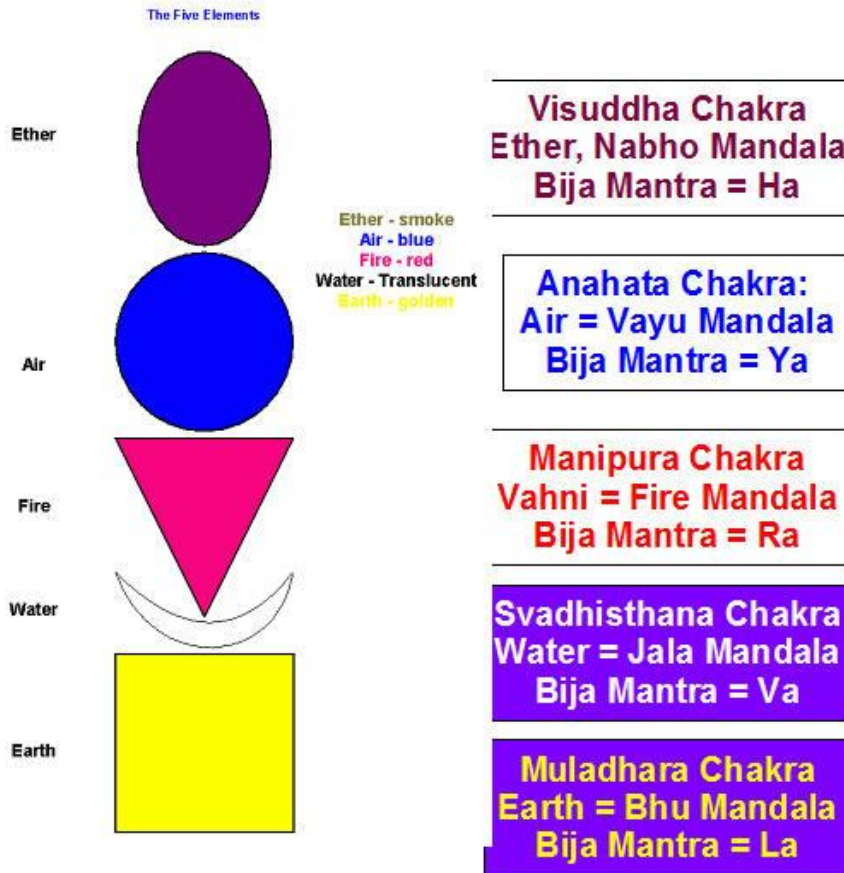
Creation: Saiva View (note internal variations and differences from Sankhya philosophy.)



Kundalini Chakras and the Associated Elements

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kundalini-elements

kundalini-elements



The Kundalini Chakras from Sahasrara to Muladhara centers are the home for the building blocks of the human body. Ajna Chakra is the home for the mind, Vishuddha for Ether, Anahata for air, Manipura for fire, Svadhistana for water and Muladhara for earth. All the elements are assigned a shape and color: Earth is yellow and square; Water is translucent and crescent-shaped; Fire is red and triangular; Air is blue and circular; Ether is smoky and oval.