

# KĀMA-KALĀ-VILĀSA

BY

PUNYĀNANDA-NĀTHA

WITH THE COMMENTARY OF  
NATANĀNANDA-NĀTHA

*TRANSLATED WITH COMMENTARY*

BY

ARTHUR AVALON

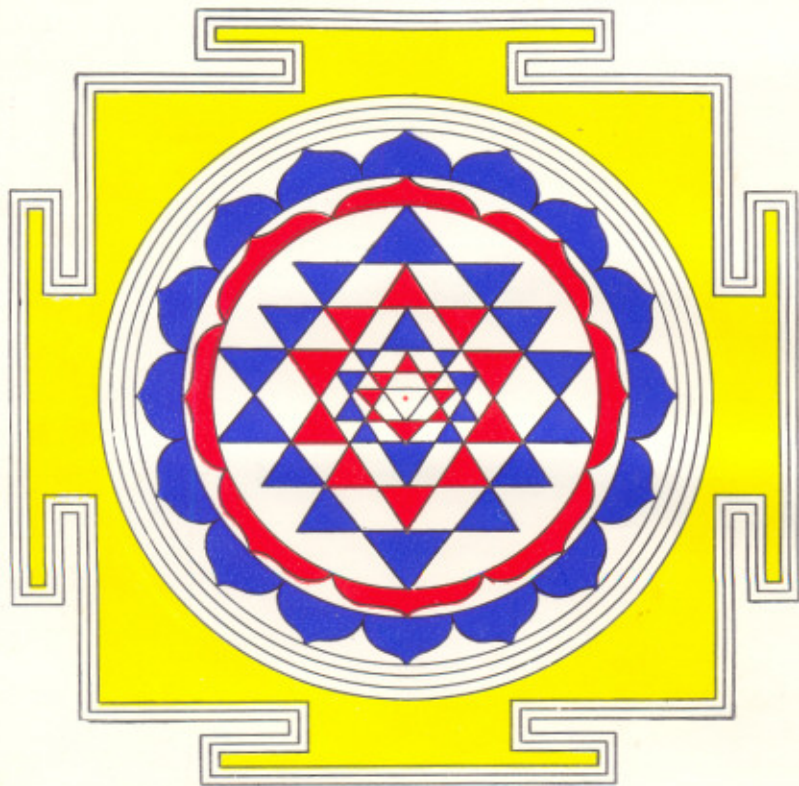
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विन्दुत्रिकोणवसुकोणदशारयुग्ममन्वश्रनागदलसंयुतषोडशारम् ।  
वृत्तत्रयं च धरणीसदनत्रयं च श्रीचक्रमेतदुदितं परदेवतायाः ॥



**ŚRĪ-YANTRA**

DESCRIPTION OF THE CAKRAS FROM THE CENTRE  
OUTWARD

1. Red Point—Sarvānandamaya. (vv. 22-24, 37, 38).
2. White triangle inverted—Sarvasiddhiprada. (vv. 25, 39).
3. Eight red triangles—Sarvarogahara. (vv. 29, 40).
4. Ten blue triangles—Sarvarakṣākara. (vv. 30, 41).
5. Ten red triangles—Sarvārthasādhaka. (vv. 30, 31, 42).
6. Fourteen blue triangles—Sarvasaubhāgyadāyaka. (vv. 31, 43).
7. Eight-petalled red lotus—Sarvasaṁkṣobhaṇa. (vv. 33, 41).
8. Sixteen-petalled blue lotus—Sarvāśāparipuraka. (vv. 33, 45).
9. Yellow surround—Trailokyamohana. (vv. 34, 46-49).

## PUBLISHERS' NOTE

The Orientalists' system of transliteration has been followed in this work.

अ a, आ ā, इ i, ई ī, उ u, ऊ ū, ऋ r, ॠ ṛ, ल l, ॡ ḷ,  
ए e, ऐ ai, ओ o, औ au, ँ ṁ or m̐, ः ḥ.

क् k, ख kh, ग् g, घ gh, ङ ṅ,  
च् c, छ ch, ज् j, झ jh, ञ ñ,  
ट् t, ठ् th, ड् d, ढ् dh, ण् ṇ,  
त् t, थ् th, द् d, ध् dh, न् n,  
प् p, फ् ph, ब् b, भ् bh, म् m,  
य् y, र् r, ल् l, व् v, श् ś,  
ष् ṣ, स् s, ह् h, ळ ḷ.



## INTRODUCTION

KĀMA-KALĀ-VILĀSA is an ancient and authoritative work on Śrīvidyā by Puṇyānandanātha. It was first published in 1918 by the Kāshmir Government as No. 12 in its Sanskrit Publications Series with a commentary from the pen of Mahāmahōpādhyāya Mukundarāma-Śāstri of the Research Department of that State. In 1921, Sir John Woodroffe published it with a fuller commentary by Sri Natanānanda-nātha. A second edition has been long overdue and is now brought out. It is much to be regretted that that veteran Tāntric scholar is not in our midst now to contribute to this edition the benefit of his ripe experience and deep knowledge in this field of sacred literature.

As he has well pointed out in his Preface to the first edition, "What Divinity may be in itself, apart from its governance of the universe, is of no practical concern to those who form part of it" and there can be "neither any duty towards nor benefit from Him" conceived of as unrelated to the world of Name and Form. Any substance, be it gold or mud, has no inherent name or inherent form of its own but when we seek to have relationship with it, it must be clothed in some name and some form. We are therefore concerned with God not in His abstractness but in His practical aspect as in relationship to the world of our experience.

God as the ultimate reality transcends all distinctions and is therefore neither a *He* nor a *She* but is best expressed by the neuter word Brahman. But conceived as the cause of the universe, it is clothed with a father-mother aspect, the



static non-active principle being considered as the father and the dynamic active principle being considered as the mother. Both are aspects of the same reality but seem to split it up into two. Where a person stands before a mirror, it is true that he does not undergo any change but a duplicate person appears instantaneously in the mirror. That reflected person is essentially not different from the original person and yet is not identical with him. The former is evanescent seeming while the latter is true Being. Similarly at the beginning of creation, God the ever changeless Being "desired" to be a ever-changing seeming. The absolute Being took on the role of relative becoming. This desire and its fruition brought on the entire universe of name and form. The subject self-conceived of itself as an object of its own cognition. The *I* became the *this*. This initial desire impulse responsible for the creation of the world is given the name of Kāma. The desireful supreme entity is known as Kāmēśvara and his active desire as Kāmēśvari. The entire universe is the outcome of the union of these two primary parents. Though this truth is never lost sight of, more importance is given to the mother aspect in Devī worship.

The numeral six is a reality but is an abstract mental concept essentially independent of the particular things to be counted. The concept is the same for all who can conceive of it and is not limited by any considerations of country or language. The sound that is produced when the word six is pronounced has really nothing to do with the conception of the numeral but is only a sound-symbol of that concept used for the purpose of expression in the English language. As languages and dialects vary, the sound symbols also will vary though the concept may remain the same. The concept is intangible while the sound symbols are certainly tangible. Again, the figure 6 which appears in writing has really nothing to do with the sound produced when the word six is pronounced,

much less with the abstract concept behind it. The figure 6 is but a form symbol of that concept. As in our experience we are attaching more importance to the ear and the eye than to the other faculties of sensation, we clothe every concept with a sound symbol and with a form symbol so that we can through them relate ourselves to the abstract concept which alone is real.

Similarly when we conceive of Godhead or any aspect of it, we have necessarily to give it a sound symbol and a form symbol. The conceptual reality is known as *Devatā*, the sound symbol as *Mantra* and the form symbol as *Yantra*. It is said that the *Devatā* is the life principle, the *Mantra* its subtle body and the *Yantra* the gross body. The *Arcā* or Image ordinarily used for worship is a still grosser body.

In the Vedic and Tantra literature, symbols in sound and in form have been prescribed as can most appropriately and accurately represent the *Devatā*. The ancient seers have pointed out that, just as our body of flesh and blood though seemingly inert is permeated by the life principle in us in every particle of it, so does the *Devatā* permeate the *Mantra* and the *Yantra* appropriate to that *Devatā*. Any the slightest variation therefore either in the sound of the *Mantra* or in the form of the *Yantra* will effect a corresponding change in the concept of the *Devatā* and may possibly do great harm. In this *Kāma-kalā-vilāsa*, the *Devatā* dealt with is the highest conceivable one, namely the Divine Mother *Tripurasundarī*; Her *Mantra* is the *Pañcadaśākṣarī* and Her *Yantra* is *Śrīcakra*. The intimate relationship between the *Devatā*, the *Mantra* and the *Yantra* is brought out in this book in several ways and the devotee is asked to identify himself with them as a necessary step towards the ultimate realization.

The commentator *Natanānanda-nātha* is a disciple of *Śankarānanda* and *Nāthānanda* and is the author of several works besides a commentary on *Yōginī-hṛdaya*. He refers



in his commentary itself to Saccidānanda-Vāsanā and Cidānanda-Vāsanā as his works. Only extracts from the commentary are reproduced in the English translation. The commentary is simple, explanatory and very useful in understanding the text and is replete with quotations from cognate literature. All the same the treatise will remain a closed book to the lay reader. As the commentator has pointed out more than once, the details and the method of worship are really matters to be learnt only after acquiring the requisite competency and getting initiation from a knowing Guru.

The publication of this book making its contents available to all and sundry does not and cannot dispense with the two indispensable conditions of competency and initiation already referred to. To those who have them not, the contents may seem to be meaningless jabber. So is a book on integral calculus to a history student. The publication however is useful in creating in the reader an interest which in course of time may ripen into earnest endeavour to appreciate and realize the eternal truths taught here.

*Srirangam*

11-6-53

R. KRISHNASWAMI AIYAR

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## PREFACE

THE KĀMA-KALĀ-VILĀSA is an important work in Śrī-vidyā by Puṇyānanda, an adherent of the Hādimata, who is also the commentator on the Yoginī-hṛdaya, a section called Uttara-catuṣṣatī of the great Vāmakeśvara Tantra. The same Catuṣṣatī as also the Pūrvacatuṣṣatī have commentaries by Bhāskararāya. The Kāma-kalā-vilāsa which means the spreading or emanation or evolution of the Kāmakalā that is the Supreme Triangle formed of the Bindu and Visarga, of Prakāśa and Vimarśa, of Śiva and Śakti, of the 'I' (Ahaṁ) and 'This' (Idaṁ) or Universe is, in the supreme sense, the Śiva-Svarūpa and Śakti-Svarūpa. To put it quite shortly Kāma-kalā-vilāsa is the evolution of the One in its twin aspect as changeless Consciousness (Cit or Saṁvit) and changing Power (Cit-Śakti and Māyā-Śakti) into the multiple universe. This evolution is represented by the greatest of Yantras—the Śrī-yantra figured on the cover and in a separate Plate showing in colours its several Cakras extending from the Point or Bindu (called Sarvānandamaya), the Supreme Śiva-Śakti in the centre, to the outermost section of the Cakras the Bhūpura which is called Trailokyamohana.

The Śrī-cakra or Śrī-yantra is the Yantra of Lalitā or Tripurasundarī, the Devatā of Śrī-vidyā. Every Devatā has his or her Yantra. A general but by no means exhaustive list of the Yantras is given in the Tantrasāra of Kṛṣṇānanda of which there are several editions published in Bengal.

Lalitā is the Supreme Śakti aspect of the Brahman the Aniruddhasarasvatī (the all-spreading and Itself Unlimited



Power). It is claimed by great Kaulas, among whom may be mentioned the great Naiyāyika commentator Bhāskara-rāya, that this aspect of the Brahman is recognised in the Vedas and that among others the Mantra, “Catvāraḥ Īm bibhrati Kṣemayantaḥ” (*Rg-veda* V. 47. 4) has reference to Her.

The Kāmaka-lā is the first display of activity in the Brahman Substance after Pralaya when the Devī holds absorbed in Herself all the Thirty-six Tattvas of which the Universe in all its variety is composed. She is then Kabalikṛta-nihśeṣa-tattva-grāma-svarūpiṇī. She remains for some time in this state holding within Herself all the Tattvas until rest is disturbed by the desire or will (Kāma) to create. The movement or stress of this Desire manifests as the Kāmaka-lā. Puṇyānanda has here described the unfolding of the Kāmaka-lā according to the Hādimata.

All Tantras have referred to the Kāmaka-lā. The Gandharva-Tantra, which is a work of great authority and of philosophic thought, speaks (Ch. XXX) of the three aspects of Kāmaka-lā. The first which is, it says, the Sthūla or gross aspect—that in which She is meditated upon as something outside the Sādhaka (Bāhya-bhāvanā). The only text of the Gandharva-Tantra available to me at the moment is unfortunately defective so far as the account of this aspect is concerned. It states that the Sun Bindu is Her face, the Moon and Fire Bindus are Her two breasts, and Her womb or Yoni is Hārdha-kalā. Dr. Bhandarkar in the account he gives of the Kāmaka-lā (*Vaiṣṇavism and Śaivism*, p. 145) does not seem to have understood the scheme. He appears not to be familiar with the technical terms and has not followed the commentator Lakṣmīdhara whose text he had before him and as a result he has made some errors. Thus he says that Ha is called Ardha-kalā or half part, whereas the half of Ha is Kalā. Again the Devī is not in Herself “Ahaṁ” for the latter is the Sakala aspect of the Brahman.

I have referred elsewhere to his translation of the term Bindu as "Drop". Bindu is here not a "Drop" but a technical name for a particular state of Śakti; namely, Ghanibhūta-Śakti. The Symbol of the Point is well known in both East and West. Here it is a Metaphysical Point of Energy about to manifest. The term is fully explained in my *Garland of Letters*.

The Sādhaka is directed to realise his identity with the Kāmakaḷā. This aspect is alluded to in V. 19 of the Saundaryalaharī, a beautiful poem the authorship of which has been unanimously attributed by all great commentators such as Rāghava-Bhaṭṭa, Bhāskara, Lakṣmīdhara and others to the great Śaṅkarācārya, though present day Orientalists, both Indian and Western, incline to cast doubt upon the traditional account of its authorship. The Saundaryalaharī in verse 11 speaks of the Śrī-cakra also. The second aspect of Kāmakaḷā which is spoken of as Subtle (Sūkṣma) and inward (Āntara) is that in which She is the Devī-Kuṇḍalinī like a luminous flash of lightning extended from the Mūlādhāra through the six centres to the Brahmaṇḍa. See my *Serpent power*. She is to be meditated upon as half of Ha in the lotus of a thousand petals. This Kāmakaḷā is also active (Jāgati) in all that is moving and motionless. The third aspect of Kāmakaḷā is called Mantra-tanu (Mantra body) also Trayīmāyī as existing in everything. In this aspect Sāmaveda is Her face; Ṛk and Yajus are Her two breasts and the Atharvaveda is the Hārdhakaḷā. "The Kāmakaḷā (the text proceeds) is the One highest (Turiya) Brahman Itself." The Tantrāntara Tantra quoted in the Sarvallāsa speaks of one Bindu as the state of Laya; two Bindus as the state of creation (Sṛṣṭi); three Bindus as the state of continuance (Sthiti) and the return to One Bindu as the state of Laya (absorption) when the Devī is as the Vāmakeśvara-Tantra says, "Kabali-kṛta-niḥśeṣa-tattva-grāma-svarūpiṇī."



The Śyāmārahasya quotes from the Śrī-krama Tantra a full account of Kāmakalā.

The Śrī-cakra is described in great detail in the Tantra-rāja of the Kādimata (See Introduction, *Tantrarāja Tantra—A Short Analysis*). It also forms the subject of the Nityā-ṣoḍa-śikārṇava-Tantra which has been published by the Ānandāśrama Press of Poona. For a general description of the Cakras, the reader's attention is drawn to *Introduction to Tantra Śāstra*.

The aim of the Sādhaka of Lalitā is to realize his identity first with the Yantra and Mantra and then with Lalitā or Tri-purā, the Mahā-śakti Who is the creator and director of the universe and Who ultimately withdraws creation within Herself. Some form of Union with the Ultimate Real or Sat is the aim of all the different classes of Sādhakas of the Hindus. In Chap. VII of the Gautamiya-Tantra, greatly venerated by Vaiṣṇavas, the Sādhaka is directed to realize that "he is Kṛṣṇa (Ahaṁ Kṛṣṇaḥ) and no one else (na cānyo'smi)" that "sorrow is not his portion (na śoka-bhāk) and that "he is Sat Cit Ānanda". It is also there said that the bar between Kṛṣṇa and the Sādhaka can be removed by Kṛṣṇa's wish.

The Śākta-Sādhaka seeks to realize the identity of himself with the Mantra, the Yantra, the Guru and the Iṣṭa-devatā for they are all Brahman. "*Sarvaṁ khalvidaṁ Brahma.*" Lalitā is the Brahman as the active principle in creation. When Her Power is fully evolved the Śākta seeks Her alone. It is She Who, visible through Her Manifestations, counts for him. [*Tasyām pariṇatāyām tu na kaścit para iṣyate.*]

"Pure (Vimalā) Cit-Śakti of the Lord is Caitanya". Bhāskara in commenting on the text above says that the Cit Śakti, which is inherent in the Para-cit (Para-cinnīṣṭhā), accepted by the Upaniṣads, is by reason of the multitudinousness of Her aspects called Māyā. Her evolution (Pariṇāma) is called creation (Prapañca) and this creation is



Cidrūpā, or a form of Consciousness in the sense of Cit. That being so it is real. [See *World As Power*] This does not conflict with Monism since Śakti and Śaktimān are incapable of separation. Further on he says that the Śākta does Sādhana of Śakti because without Śakti the Subtle (Sūkṣma) Śiva has neither name (Nāma) nor the power of manifestation (Dhāma). So there can be no duty to one who is nameless nor can such an one help the Sādhaka in attaining Nirvāṇa. Bhāskara follows the Kādimata. But both the Kādi and the Hādi are agreed that by the worship of Śrī-cakra is meant the Sādhana whereby the identity of the knower (Jñātā), the means of knowledge, and knowledge (Jñāna *i.e.* Yantra which is the body of both the Devī and the Sādhaka) and the object of knowledge (Jñeya *i.e.* Tri-purā) is realised. The Tantrarāja (xxx. 6) says:

“*Jñātā sēātmā bhavej jñānam arghyaṁ jñeyaṁ bahiḥ-  
sthitam śrīcakra-pūjanaṁ teṣāṁ ekikaraṇaṁ īritaṁ.*”

The meaning of this is that the Svātmā or self of the Jivā or Sādhaka is the Jñātā or knower. Jñāna, knowledge and means of knowledge is the body of Jivā which is the Yantra and offering (Arghya) and Jñeya or object of knowledge is what is “outside” (Bahiḥ-sthitam) by which is meant the Devī Who to the ordinary man is something other than himself. The worship of Śrī-cakra is done to effect an union with, or to realize the identity of, these three. There are some slight differences between the accounts of the Śaktis as given in the Kāma-kalā-vilāsa and *Tantrarāja-Tantra*. These will be pointed out in the Introduction to the second part of the *Tantrarāja-Tantra* now in preparation. It has been alluded to in the Introduction to the First Part.

There are some who to-day believe that the feminine aspect of the Brahman is unknown in the Vedas and the Upaniṣads. But this is quite erroneous. Thus in the



*Chāndogya-Upaniṣad* we come across the texts “Tadaikṣata” “Seyam Devataikṣata.” The first text by the word ‘Tat’ speaks of the Brahman as neuter or nirguṇa. The second speaks of the Brahman as feminine (Sā iyaṁ). The function is the same, namely, that of Īkṣaṇa prior to creation. There are many other texts which might be cited such as the celebrated Devī-Sūkta.

In fact, for man, the second is the more important of the two. As already stated, in dissolution (Pralaya) the Devī is what remains—that is what the universe is in its essence (Svarūpiṇī)—after all the Tattvas (Tattva-grāma) have been completely (niḥśeṣa) swallowed up (Kabalikṛta) or absorbed by Her. Then the verse continues “when however She is fully evolved (Tasyām pariṇatāyām) from out this state in which the universe lies absorbed as mere tendency or potentiality, then no other Supreme (Kaścit para) that is the changeless Niṣkala-Śiva is desired or thought of (Īṣyate). This, says the commentator Bhāskara-rāya, is the Śākta’s point of view, for the Niṣkala or Sūkṣma-Śiva has neither name nor manifestation and there is neither any duty towards, nor benefit from, Him. What Divinity may be in Itself, apart from Its governance of the universe, is of no practical concern to those who form part of it. The Śakti-sangama-Tantra (1—3) establishes the identity of the Kāmaka-lā—this first creative movement with the Praṇava.

A text of this work was obtained in Kashmir but it was found to be defective; another manuscript was then secured from the valuable collection of Tantras in the Andul Rajbati which is more reliable and forms the basis of the present edition. When the present text, the publication of which has been somewhat delayed, was going through the Press, another edition in Sanskrit was published in Triplicane (Madras) which contains some valuable additional illustrative citations which are not be found in the manuscript from which this

edition has been printed. I have added some further notes and given the references to the Śruti and other texts quoted by the commentator Natanānanda-Nātha.

The Kāma-kalā-vilāsa is of great value in Śrī-vidya because of its clear and succinct account, from the Hādi standpoint, of the initial development of Śakti and of the great Śrī-yantra, and is now translated for the first time.

*Calcutta,*  
25th Nov. 1921

ARTHUR AVALON



# KĀMA-KALĀ-VILĀSA

BY

ŚRĪ-PUṆYĀNANDA-NĀTHA

VERSE 1

*sakalabhuvanodayasthitilayamaya-lilāvinodanodyuktaḥ,  
antarlīnavimarśaḥ pātu mahēśaḥ prakāśamātratanuḥ.*

MAY the great Lord, who is ever wakeful in the blissful play of the repeated acts of Creation, Maintenance and Dissolution of all the worlds which issue from Him, protect ye. He is mere illumination (*Prakāśa*). Merged in Him is *Vimarśa* (-śakti).

COMMENTARY BY ŚRĪ-NATANĀNANDA-NĀTHA

Here the honoured Yogī Puṇyānanda wishing to instruct in the Maṇṭra, Cakra and worship of Tripurasundarī, the presiding Devatā over all Vidyās<sup>1</sup>, speaks in the first place of Her form as Kāma-kāmeśvarī<sup>2</sup>.

**Who is ever wakeful . . . issue from Him** (*Sakala-bhuvanodaya-sthiti-laya-maya-lilā-vinodanodyuktaḥ*). *Udaya* or rising or springing up or appearance is Creation (*Sṛṣṭi*); *Sthiti* or continuance is Maintenance; *Laya* is absorption or Dissolution (*Nāśa*) of all the worlds (*Sakalabhuvana*)<sup>3</sup>. These three (*Sṛṣṭi*, *Sthiti*, *Laya*) imply *Nirodha* and *Anugraha*, as by *Trivṛt-karaṇa*, *Pañcikaraṇa* is meant. He is wakeful in this pleasant play (*Lilā*) which consists of many of these five kinds of action which relate to the world (*Pañcavidhākṛtyam hi jaganniṣṭham*), whilst the play is that of the Lord (*Lilā tu Pārameśvarī*).

**Worlds** (*Bhuvana*). That which comes from Him is *Bhuvana* (*Bhavatyasmāt iti bhuvanaṁ*). Therefore the word *Bhuvana* qualified by 'all' (*Sakala*) signifies all the *Tattvas* beginning with *Śiva* and ending with *Kṣiti*, because the *Tattvas* have their origin from, continue through and disappear in Brahman. So *Śruti* says (*Taitt. Up.* 3-1-1):—'That from which these Bhūtas were born, by which after being so born they live, to which they go and into which they enter; know that well, for that is Brahman.'

**Wakeful** (*Udyukta*). By 'wakeful' is meant that He willed and inclined towards Creation (*Samkalpa-viśiṣṭa-lakṣaṇa-sṛṣṭyumukha*). *Śruti* says (*Chā. Up.* 6-2-1):—'Oh gentle one! At first there was merely this Being (*Sat*), which is One without a second, Brahman.' Also 'May I be many and born as many,' and thus He made Himself into the world as it exists within Himself. By this is meant that the acts of creation are for the Lord merely His play and are not necessitated (*Na prayojanam*). So it has been said—'By His mere wish He throws out and withdraws the universe in its entirety.' Also it is elsewhere said—'The Great Lord having drawn on Himself the picture of the world by the brush which is His own Will is pleased when looking thereon.' *Śruti* also says—'As the spider throws out and takes back its thread, so *Īśvara* projects and withdraws the universe.' Thus the one great Lord becomes the material cause (*Upādāna*) from out of which the world is made, as says the Text, 'May I be many.' The *Vāmakeśvara-Tantra* also says—'When She is fully developed (*Parīṇatā*) there is no further need of Him for Creation' (*Nityāśoḍaśikā*, IV-5). By this is meant the inseparateness of the world from the *Svarūpa* (own form) of Brahman.

That being so it may be asked what is the *Svarūpa* of the Brahman as transcending the world. The author therefore says—

**Merged in Him is Vimarsa** (*Antarlīna-vimarśa*). *Vimarśa* is experiencing 'This' (*Idam*), and 'This' (*Idam*) is the universe (*Prapañca*). By *Idam* is meant the world created by Paramātmā. In the passage in the *Taittirīya Śruti* which begins with 'From the Ātmā originated Ākāśa,' and ends with 'This the tip of the tail is completion (*Pratiṣṭhā*),' the word 'this' (*Idam*) is the world as object of experience (*Prapañca-parāmarśa*). By the word '*Idam*' is indicated



the universe (*Prapañca*) as contrasted with Brahman ((*Brahma-pratīyogibhūta*). So it has been said—‘Dissolving (*Pralayanm kurvan*) in the *Ahaṁ* (I) the *Idaṁ* (This) which is its correlative.’ *Antarlīna-vimarśa* means that within Him is dissolved *Vimarśa* or *Prapañca* which is above spoken of. The significance of all this is that the Paramātmā Who is supreme Bliss and supreme Illumination and within Whom is the experience of perfect ‘I-ness’ (*Paripūrṇāhaṁ-bhāvabhāvanā-garbhita*) withdraws into Himself the manifold universe. *Vimarśa* may also mean the experience (*Parāmarśa*) that ‘I am the uncreated cause of the Creation, Preservation and Dissolution of the universe.’ So it has been said by Nāgānanda: ‘*Vimarśa*’ is the experience that “I am the uncreated one (*Akṛtrimo’haṁ*)” in the form of the universe (*Viśvākāreṇa*), in the manifestation of the universe (*Viśvaprakāśena*) and in the absorption of the universe (*Viśvasaṁhāreṇa*).’

**Merged** (*Antarlīna*). By *merged* is meant inward-facedness (*Antarmukhatvam*)<sup>5</sup>. *Antarlīna-vimarśa* thus refers to Him whose experience of full I-ness is inward-turned. The *Śvacchanda-Tantra* says: ‘That inward-faced-ness (*Antarmukhatva*) which is the state of omniscience and the like ever is<sup>6</sup>, because it is detached from<sup>7</sup> any object’<sup>8</sup>.

**He is mere Illumination** (*Prakāśa-mātra-tanuh*)<sup>9</sup>. This means that Parabrahman who is the Supreme Lord and transcends all, is nothing but Illumination (*Prakāśaika-svabhāva*). Such is His nature<sup>10</sup>.

The *Kāṇva*<sup>11</sup> says: ‘The Devas worship that which is the deathless One (*Amṛta*)<sup>12</sup>, which is verily Itself Life<sup>13</sup> and the Light of Lights.’ The *Katha* says: ‘There shines nor Sun, nor Moon, nor stars. There flashes no lightning. What need have we then to speak of Fire. All luminaries derive their light from It. By Its light all is illuminated.’

*Āgama* also says: ‘The innermost Light which is Light Itself is the imperishable (*Anapāyini*) Parā-Vāk’<sup>14</sup>.

**Illumination** (*Prakāśa*). By illumination is meant the experience of I-ness (*Ahaṁ-rūpa-vimarśa*) indicated in the words ‘wish,’ ‘know’ ‘do’ and the like in the first person singular<sup>15</sup>. Here it is said of Param Brahman as united with the five Śaktis of All-mightiness, All-knowingness, All-activity, All-completeness, All-pervadingness. It may be



said that if the Sun and other bodies have the power of illumination, then why should the Brahman alone be called Paramātmā? To meet this the latter is called the Great Lord (*Maheśa*). He is great (*Mahān*) because neither space nor time limits Him; and He is Lord (*Īśa*) because He has the power to control all. The *Śiraḥ-Śruti*<sup>16</sup> says: 'The Eater (*Sambhakṣaḥ*) eats all He constantly creates, maintains and dissolves. Therefore He is called the Great Lord (*Maheśa*).' The *Mahānārāyaṇa*<sup>17</sup> also says: 'That *Svara*<sup>18</sup> which is uttered in the beginning and end of the Veda is that in which Prakṛti is merged (*Prakṛti-līna*=*Prakṛtyātmaka*)<sup>19</sup>. He who is beyond, is Maheśvara.'

**Protect ye.** He has this power. Mantra is so called, because it protects or saves by thinking (*Manana*) on it (*Mananāt trāyate*). Puṇyānanda says: 'May Parameśvara protect ye'. Protection is one of the powers of Paramātmā. May the Great Lord who is Illumination (*Prakāśa*) protect ye. The Ācārya<sup>20</sup> has also power to illuminate, Mantra also has the power of illumination. Therefore the unity of the Devatā, Guru, and Mantra is here shown.

## NOTES

<sup>1</sup> i.e. either the fifteen Nityās or all Mantras.

<sup>2</sup> United Kāmeśvara and Kāmeśvarī.

<sup>3</sup> *Sakalabhuvana*—the Universe with all its parts consisting of the thirty-six *Tattvas*.

<sup>4</sup> This is a translation of the second line of IV-5 of *Nityā-ṣoḍaśikā* (part of *Vāmakeśvara*). The verse runs thus—

*kabalikṛta-niṣeṣa-tattva-grāma-svarūpiṇī.*  
*tasyām pariṇatāyām tu na kaścit para isyate.*

At the time of dissolution all the *Tattvas* are absorbed into Her and She remained in Her own form (*Svarūpa*). When She is fully developed there is no further need of Him for creation.

By the '*Tattvas*' according to Puṇyānanda, Bhāskaraṛāya and others is meant the thirty-six *Tattvas*. Lakṣmīdhara interprets it to mean the five *Tattvas*. That is, the Universe is the creation of Para (*Śiva*) and Parā (*Śakti*). Under His influence She works and when Her work is completed there is no further need of Him for that purpose.

<sup>5</sup> Consciousness is either looking inwards (*Antarmukha*) or outwards (*Bahirmukha*). The first indicates the supreme experience, the second world-experience. Therefore the essence of becoming as universe is the conversion of one into the other. Consciousness is given "another" direction, strictly an outer direction, because the supreme experience is beyond all relations.



- <sup>6</sup> *that is*, is not destroyed.
- <sup>7</sup> *or*, independent of.
- <sup>8</sup> *that is*, is transcendent.
- <sup>9</sup> *lit.*, His body or substance is mere Illumination.
- <sup>10</sup> *lit.*, body.
- <sup>11</sup> One of the recensions of the *Bṛhadāraṇyaka Upaniṣad*.
- <sup>12</sup> This word is derived from *na* (not) *mṛita* (death).
- <sup>13</sup> Āyuh.
- <sup>14</sup> The supreme 'Word'. See A. Avalon's *Garland of Letters*.
- <sup>15</sup> 'I wish,' 'I know,' and so forth.
- <sup>16</sup> *The Atharva-Śira-Upaniṣad*.
- <sup>17</sup> *The Atharvaṇa-Upaniṣad* of that name.
- <sup>18</sup> Om.
- <sup>19</sup> The two are one, as stated in *Nityā-śodasīkhā*.
- <sup>20</sup> Guru.

## VERSE 2

*sā jayati śaktirādyā nījasukhamayanirupamākārā,  
bhāvicarācarabījaṁ śivarūpavimarśanirmalādarsaḥ.*

SHE the Primordial Śakti who excels all and who in Her own true nature is eternal, limitless Bliss, is the seed (Bija, that is, source or cause) of all the moving and motionless things which are to be, and is the Pure Mirror in which Śiva experiences Himself.

## COMMENTARY

He here says that the Source of all is also Our Supreme Lady.

**She the primordial Sakti who excels all** (*Sā jayati śaktirādyā*). By this is meant that Our Supreme Lady (*Parā bhaktārikā*) Mahātripura-sundarī is above all.

**She** (*Sā*). By this is meant the Tripurā spoken of in all the Upaniṣads, in whom are the thirty-six *Tattvas* beginning with *Śiva* and ending with *Kṣiti*; who is in the form of all the universes (*Sarva-prapañcātmikā*) and is also beyond them (*Taduttīrṇā*). This is the meaning of the name Tripurā as given by the great Yogīs, Knowers of the true tradition (*Satsaṁpradāyavid*). She who is above (*Purā bhūtā*) the three Lights (*Tribhyas-tejobhyaḥ*), that is, “Sun”, “Moon” and “Fire” (explained later) is called Tripurā. Her supreme is proclaimed everywhere in many *Śrutis* and *Smṛtis*. It is She who is denoted by ‘**She whose true nature is eternal, limitless Bliss,**’ (*Nīja-sukhamaya-nitya-nirupamākārā*). *Nīja* means natural (*Svābhāvika*), By *Sukhamaya* (Bliss) is meant in whom there is no sorrow. *Nitya* is being at all times (*Trikāla*, i.e. past, present, future). *Nirupama* is ‘incomparable’, as there is nothing with which She can be compared. Such is Her nature (*Ākāra*, that is, *Svarūpa*). She is the unlimited,



uncreated Brahma-bliss (*Ātmānanda*). *Śruti* says that the Brahman who is transcendent Bliss is in all and above all

The *Chāndogya* (7-2-3) says: 'That which is the Immense (*Bhūmā*) that is Bliss (*Sukha*). There is no Bliss in the little. The Immense is Bliss itself. Every endeavour should be made to know the Immense.' Having so said it proceeds. 'There where one sees nothing else, hears nothing else, knows nothing else, that is the Immense (*Bhūmā*).' It thus describes the Brahman who is Perfect Bliss (*Aparicchinnānanda*).

The *Bṛhadāraṇyaka* says, that 'other beings enjoy (*Upajīvanti*) only a fragment (*Mātrā*) of this Bliss.' It thus says that all other beings are but drops (*Viprut*) in the ocean Brahma-bliss.

**The seed of all . . . which are to be** (*Bhāvi-carācara-bijam*). *Bhāvi* is that which is about to and will come. She is the Cause of all moving and motionless things which will be and which are.

The *Kaṭha-Śruti* says (5-2-12): 'The one Controller (*Vaśī*) of all who is the Inner Self (*Antarātmā*) of all created beings (*Sarvabhūta*) transforms His unity (*Ekam rūpaṁ*)<sup>1</sup> into many.'

*Āgama* also says: 'When She the Supreme Power (*Paramā Śakti*) who is in the form of the universe (*Viśvarūpiṇī*) sees<sup>2</sup> her own impulse towards becoming (*Sphurattā*), then the Cakra<sup>3</sup> comes into being. As the great tree exists as potency<sup>4</sup> in the seed of the Bata tree<sup>5</sup>, so does this moving and motionless world exist in the seed in the heart (*Hṛdaya-bījasthaṁ*) (of the Lord).'

It may be said that as it is not possible for Śiva to create without Śakti nor for Parā Śakti without Śiva, how can She be said to be 'the seed.' To meet this it is said that **She is the pure mirror in which Siva experiences Himself** (*Śivarūpa-vimarśa-nirmalādarśaḥ*). The *Svarūpa* or nature of Śiva is 'I' or *Aham* (*Śivasya svarūpaṁ ahaṁ ityevaṁ ākāraṁ*). The experience (*Vimarśa*) again of That (*Tasya vimarśaḥ*) is the experience of 'I-ness' (*Ahaṁ ityevaṁ rūpaṁ jñānaṁ*). This pure mirror makes manifest this knowledge (*Tasya prakāśane nirmalādarśaḥ*).

The sense may be thus illustrated. A handsome king looking at his reflection in a mirror which is before him knows 'I am he who is thus reflected.' So Parameśvara looking at His own Śakti (*Svātma-śakti*) who is within himself (*Svādhīnahhūtā*) knows his own

nature (*Sva-svarūpaṁ*) as 'I am all' (*Paripūrṇo'ham*). If there be nothing before the mirror then there is nothing to be reflected. Similarly if the *Parāśakti* were not united with *Paraśiva*, She could not produce the universe (*Prapañca*) which is within Herself. Therefore the world cannot be created by Śiva alone nor by Śakti alone. It is by both of them that all the *Tattvas* are produced.

*Āgama* says: 'Without Śiva there is no Devī. Without Devī there is no Śiva. As between moon and moonbeam there is no difference, so there is no difference between Śiva and Śakti.'

#### NOTES

<sup>1</sup> Some read *Bīja* (seed) for *Rūpa* (Form).

<sup>2</sup> *Paśyet*, that is, creatively produces, and, in the form produced, experiences.

<sup>3</sup> The first Cakra in the Śrīyantra, as to which see *Yoginī-hṛdaya*, Ch. I, vv. 9, 10.

<sup>4</sup> Śakti.

<sup>5</sup> *Ficus indica*.



### VERSE 3

*sphuṭaśivaśaktisamāgamabijāṅkurarūpiṇī parāśaktiḥ,  
aṇutararūpānutharavimarśalipilaksyavigrahā bhāti.*

THE Supreme Śakti is resplendent. She is both the seed (*Bija*) and sprout (*Angkura*)<sup>1</sup> as the manifested union of Śiva and Śakti. She is very subtle. Her form is manifested through the union of the first letter of the Alphabet (*A*) and the *Vimarśa* letter (*Ha*).

### COMMENTARY

Now some say that the experience (*Vimarśa*)<sup>2</sup> 'I am all' (*Paripūrṇo'ham*) is the Brahman. Then how can it be said (it is argued) that the experiencer (*Vimarśaka*, that is, He who is conscious of being the supreme 'I') is the Brahman. The verse is written to meet this difficulty.

**Supreme.** Here by *Supreme* (*Parā*) is meant *Tripurasundarī* as She is before creation (*Prakṛti*). She is so called because *Śruti* speaks of Her as 'Consciousness, Bliss, Will, Knowledge, Action (*Chidānandecchājñānakriyārūpā*).'

**She is both the seed and sprout** (*Sphuṭa-śiva-śakti-samāgamabijāṅkura-rūpiṇī*). She is the manifested (*Sphuṭa*=*Vyakta*) union of Śiva and Śakti and is therefore both the seed and the sprout. For it has been said: 'From the seed the sprout and from the sprout the seed.' She produces in their order all the *Tattvas* beginning with *Śiva-tattva* and ending with *Kṣiti-tattva*.

**Siva.** Here by the word 'Śiva' is meant *Jñāna-śakti* because *Śiva-tattva* is inherent (*Adhiṣṭhāna*) in *Jñāna-Śakti*; and by the word 'Śakti' is meant *Kriyā-Śakti* for *Śakti-tattva* is inherent in *Kriyā-Śakti*. It must also be noted that She who is *Cidānandasvarūpā* effects the creation of the universe by *Jñāna* and *Kriyā*.

**Subtile.** She is also further spoken of as very subtile (*Anuttara-rūpā*, that is, of very subtile form). *Śruti* says, 'Verily more subtile than the subtile is eternal Beingness (*Sattva*), Thou verily art That.' *Āgama* also says, 'the Devī is smaller than the smallest (*Aṇu*) and greater than the greatest.'

**Her form is manifested . . . letter (Ha)** (*Anuttara-vimarśa-lipi-lakṣya-vigrahā*). By *Anuttara-lipi* is meant the letter before which there is no other, and that is the letter *A*. By *Vimarśa-lipi* is meant the last letter which is *Ha*. By the union of *A* and *Ha* (*Aham*=*I*) Her Self (*Vigraha*=*Svarūpa*) becomes known (*Lakṣya*=*Visible*). The sense of these words is that the Para-śakti is 'I-ness' (*Ahamāt-mikā*) within whom (*i.e.* between the letters *A* and *Ha*) are all the letters of the alphabet (*Antar-garbhita-samasta-varṇa-kadam̐baka*). Her form is the fifty letters beginning with *A-kāra* and ending with *Ha-kāra* (*Akārādi-hakārānta-pañcāśad-akṣara-rūpiṇī*). She is the Mother (*Janayitṛī*) of all the universe consisting of *Varṇa*, *Pada*, *Mantra* and of *Kalā*, *Tattva*, *Bhuvana*. She is the supreme object of veneration (*Parā-bhaktārikā*), the innermost self of all things (*Samastabhūtāntarātmā*). Everywhere in the Vedānta She appears spoken of as 'I' (*Ahamahamityevākāreṇa*). This is what has been said in this verse. So it has been said in the *Kāṇva-śruti*: "This Brahman verily in the beginning was. It knew Itself (*Tadātmanam eva veda*), 'I Brahman am'." 'A is Brahman, from That came *Aham* (*i.e.*, *I*).' The worship of *Ātmā* is the meditation 'I am all' (*Pūrṇāham-bhāva-bhāvanā*), and should be kept very secret. *Śruti* enjoins that it should be learnt only from the mouth of the Guru.

## NOTES

<sup>1</sup> As seed She is cause, and as sprout, effect or universe.

<sup>2</sup> *Paripūrṇo'ham iti vimarśam eva Brahma*. Reference is made to the experience as a state contrasted with that of which it is a state.



## VERSE 4

*paraśivaravikaranikare pratiphalati vimarśadarpaṇe viśade,  
pratirucirucire kuḍye cittamaye niviśate mahābinduḥ.*

UPON the mass of the rays of the Sun Paraśiva being reflected in the pure *Vimarśa*-mirror, the Mahābindu appears on the *Citta*-wall illumined by the reflected rays.

## COMMENTARY

The author being desirous of describing the Kāmakalā in the form of all the letters, commences in this and the following three verses to speak of Her letter-hood (*Akṣara-svarūpa=Brahma-svarūpa*).<sup>1</sup>

**Mass of the rays of the Sun Parasiva** (*Paraśiva-ravikara-nikare*). *Paraśiva* is the adored Lord Paramaśiva who is mere *Prakāśa* (*Prakāśaika-svabhāvaḥ*). The mass of His rays (*Karāḥ=Kiraṇāḥ*) is the pure (*Viśuddha=Nirmala*) *Vimarśa*-mirror (*Vimarśa-darpaṇa*). *Vimarśa* is the Śakti or movement (*Viśphurāṇa-śakti*)<sup>2</sup> which is limitless (*Anavadhikākārā*). So it is said in *Pratyabhijñā*: ‘She is *Sphurattā*. (*Sā sphurattā*). She is here compared to a mirror because of Her thereby manifesting Herself (*Sva-svarūpa-prakāśatvāt*)<sup>3</sup>.

**Reflected.** By ‘Reflection’ (*Prati-phalana*) is meant seeing one’s own self (*Sva-svarūpāvalokana*). When the self is seen by reflection in this way, then ‘**Mahabindu appears on the Citta-wall**’ (*Cittamaya=Jñānaika-svarūpa*) which is beautifully illumined.<sup>4</sup> The *Citta* is compared to a ‘wall’ (*Kuḍya*) because on it appears (the reflection of the) Mahā-bindu. In ordinary experience we see that if a mirror is kept facing the sun, the rays after being reflected therefrom appear on any wall nearby as a luminous spot (*Bindu*) produced by the rays of the sun. In the same way when Parameśvara who is *Prakāśa* (*Prakāśa-rūpa-parameśvara*) comes into connection with

*Vimarśa* which is like a mirror (*Darṣaṇavat-sva-svarūpa-vimarśa-sambandhe jāte*), there shines forth the Mahā-bindu who is Paramēśvara as *Pūrṇo'ham*—‘I am all.’

*Śruti* also says: ‘Oh gentle one, this Being alone there was in the beginning, the one, non-dual Brahman alone<sup>5</sup>. That said: ‘May I be many and be born.’<sup>6</sup> Also ‘She this Devatā said’:<sup>7</sup> ‘This Brahman alone there was in the beginning, That knew Itself as ‘I (*Aham*) am the Brahman’. ‘He said (and thought), truly I shall create these worlds (*Lokas*).’<sup>8</sup> Texts in *Śruti* like these say that the Parabrahman who is looking towards (*Abhi-mukha*) His own Śakti (*Svātmaśakti*) is the Cause of the universe.<sup>9</sup>

*Āgama* also says: ‘When She the Paramā Śakti<sup>10</sup> sees Her own *Sphurattā*, there comes into being the Cakra.’

In *Pratyabhijñā* also it is said: ‘She the *Sphurattā* is the great Being-ness (*Mahāsattā*) beyond time and space (*Deśa-kāla-viśeṣiṇī*).<sup>11</sup> It is She who is spoken of as the essence of all (*Sāratayā caktā*) in the Heart of the Supreme Lord.

## NOTES

<sup>1</sup> That is, Her *svarūpa* as the substance of all the letters. Cf.

*a-kāraḥ sarva-varṇāgrayaḥ prakāśaḥ paramaḥ śivaḥ,  
ha-kāro'ntyaḥ kalārūpo vimarśākhyāḥ prakīrtitaḥ.*

<sup>2</sup> *Sphuraṇa* is a common term in these Śāstras. The word means impulse, vibration, throbbing, pulsation, quivering and then springing up, breaking forth, blossoming, starting into view, expanding and lastly flashing, glittering, sparkling manifestation, in short, both as impulse towards and as fact.

<sup>3</sup> *Sva-svarūpa-prakāśatvāt* may also mean; Because She makes manifest the *svarūpa* of Brahman (*Sva*=Brahman=Ātman) in Her as in a Mirror.

<sup>4</sup> That is, by the rays reflected back on it.

<sup>5</sup> *Chā.*, 6-2-1.

<sup>6</sup> *Chā.*, 6-2-3.

<sup>7</sup> *Chā.*, 6-3-2.

<sup>8</sup> *Āitareya*, 1. 1.

<sup>9</sup> He contemplates and assumes Power.

<sup>10</sup> *Yoginihrīdaya*, 1. 9.

<sup>11</sup> She limits, that is, is beyond both.



## VERSE 5

*cittamayo'hamkaraḥ suvyaktāhārṇasamarasākāraḥ,  
śivaśaktimithunaṇḍaḥ kabalikṛtabhuvanamaṇḍalo jayati.*

*Ahaṁkāra*, which excels all and is the massing together of Śiva and Śakti and the fully manifested union of the letters *A* and *Ha*, and which holds within itself the whole universe, is *Cit*.<sup>1</sup>

## COMMENTARY

In this verse he describes the notion of "I-ness" (*Ahaṁbhāva*) which arises from the gaze of Śiva upon His own luminous Śakti. *Ahaṁkāra* is the *Vimarśa* which is 'I-ness' (*Yo'yaṁ ahaṁ-ahamityeva vimarśaḥ*). *Ahaṁkāra* is the cause (*Kāraḥ*=*Kāraṇa*) of the experience of 'I-ness' (*Ahaṁbhāva-vimarśa*) which manifests (*Vyañjaka*) on the uprising (*Udbhūta*) of the experience which is self-recollection (*Ātma-smaraṇa*). *Ahaṁkāra* such as this excels all. So it has been said, 'In the *Ahaṁ* experience (*Ahaṁbhāva Prakāśa*) rests in Itself (*Ātma-viśrānti*).'<sup>2</sup>

**Cit** (*Chittamaya*) is mere *Jñāna* (*Jñānaika-svabhāva*).

**Manifested** (*Suvyaktāhārṇa-samarasākāraḥ*) owing to the Form which is produced by the combination of the letters *A* and *Ha*, each giving rise or making manifest the other (*Parasparodbhūtarūpau*).

**Union** (*Samarasa*=*Eka-lolībhūta*) or the union in the form of *Ahaṁkāra* of these two letters in which each desires to be united in an equal degree with the other.

**Massing together of Śiva and Śakti** (*Śiva-śakti-mithuḍa-ṇḍa*). *Śiva*=*Prakāśa*, *Śakti*=*Vimarśa*. These are the two who make the divine Husband and Wife (*Divya-dāmpati-maya*). The union of these two, in which they desire to be united in equal degree, is

*Śiva-śakti-mithunapiṇḍa*. *Ahaṁkāra* for reasons implied in what is aforementioned contains within it (*Kabalikṛta*) the sphere (*Maṇḍala*) of the universe (*Bhuvana*). By *Bhuvana-maṇḍala* is meant all that is composed of Thirty-six Tattvas. The meaning, by the rule of *Pratyāhāra*, is that from the union of *Prakāśa* and *Vimarśa* which is *Ahaṁkāra*, within which are the many letters of the alphabet, emanates the whole universe consisting of Word (*Śabda*) and its Meaning (*Artha*). So also says *Śruti*<sup>3</sup>: ‘The letterless (*Āvarṇa*) full of meaning (*Nihitārtha*) by union with Śakti in various ways generates many letters (*Varṇa*)’. In another Upaniṣad<sup>4</sup> occurs this text: ‘Who art thou?’ ‘It is I (*Ahaṁ*)’ the reply: All this is surely I (*Ahaṁ*)’. Therefore the term ‘*Ahaṁ*’ or ‘I’ denotes all things (*Sarvābhidhānam* = *Sarva-vācakam*).’

### NOTES

<sup>1</sup> *Chittamaya*. Or the verse may be translated—“*Haṁkāra* is *Cittamaya*. The form (*Ahaṁ*) is the manifested union of the letters *A* and *Ha* or the coupled Śiva and Śakti in massive union which even endures after the universe has been withdrawn into Itself.”

<sup>2</sup> *Prakāśasyātma-viśrāntir ahaṁbhāvo hi kīrtitah.*

<sup>3</sup> *Svet.*, 14-1.

<sup>4</sup> *Nṛsiṁha-Uttara*, 7.



## VERSES 6 & 7

*sitaṣaṇabinduyugalaṁ viviktaśivaśaktisamkucatprasaram,  
vāgarthasṛṣṭihetuḥ parasparānupraviṣṭavispaṣṭam.*

*bindurahaṁkārātmā raviretanmithunasamarasākārah,  
kāmaḥ kamaṇīyatayā kalā ca dahanenduvigrahau bindū.*

THE two Bindus, white and red, are Śiva and Śakti, Who, in their secret mutual enjoyment, are now expanding and now contracting. They are the Cause of the creation of Word (*Vāk*) and Meaning (*Artha*), now entering and now separating from one another. Bindu which is *Ahaṁkāra* (*Ahaṁkārātmā*) is the Sun which is the union of these two (white and red Bindus). The Sun is *Kāma*, which is so called because of its desirableness; and *Kalā* is the two Bindus which are Moon and Fire.

## COMMENTARY

Having described in V. 4 in the passage 'The Mahābindu appears on the Citta-wall', the *Svarūpa* of the Bindu he now describes Kāmakalā.

**The two Bindus white (Sita) and red (Sona) are Siva and Sakti** playing in secret with one another, that is, in mutual enjoyment the one with the other (*Vivikta-śiva-śakti=Anyonya-viharaṇaśīle Śiva-śakti*), now contracting or closing together <sup>1</sup>), now opening out as the creation of the universe (*Prasaraḥ=Jagat-sṛṣṭirūpo vikāsaḥ*).

**The Cause of the creation of Vak and Artha** (*Vāgarthasṛṣṭihetuḥ*). By *Vācaḥ* <sup>2</sup> is meant all the sounds *Parā*, *Paśyanti* and so forth; and by *Artha* is meant the thirty-six *Tattvas* beginning with Śiva and ending with *Kṣiti*. The creation of these is the creation of the world (*Jagat*) of six *Adhvās*.<sup>3</sup>

It has been said, 'Oh Deveśi, in Thee who art Cit (*Cidātmani*) are the six Adhvās, namely *Varṇa*, *Kalā*, *Pada*, *Tattva*, *Mantra* and *Bhuvana*.' These two Bindus which enter one another and separate (*Paras-parānupraviṣṭavispaṣṭam*) are the united white and red Bindus (*Sita-śoṇa-bindu-yugalam*) which are known as Kāma-Kāmeśvarī, the divine Husband and Wife. The great secret here is this. On the authority of *Śruti*, 'He who is supreme (*Para*) is Maheśvara'. And the supreme Lord (*Parameśvara*) who is the first letter (*A*) which generates all sounds of the Vedas and so forth attains the state of Bindu (*Bindu-bhāva*) after having entered *Vimarśa-Śakti* who is His own body (*Svāṅgabhūtā*) and in whom (*Śakti*) all the universe (*Prapañca*) is dissolved. Thereafter the *Vimarśa-Śakti* also enters into the *Prakāśamaya-Bindu* which is within Herself. On that the (*Miśra*) Bindu becomes ready for action (*Ucchūna*). From that Bindu issues Nādātmikā Śakti<sup>4</sup> within whose womb are all the Tattvas, who is all energy (*Tejomayī*) and in seed form (*Bijarūpā*) and subtile like the tip of a hair and assumes the form of a *Śṛṅgāṭaka*.<sup>5</sup> In this way *Prakāśa* and *Vimarśa* which are the *Svarūpa* of Nāda and Bindu assume body as 'I' (*Ahaṁ*). In the same way, of the pair, one, namely *Vimarśa*, is the Red Bindu, and the other, *Prakāśa*, the White Bindu, and the union of the two is the mixed (*Miśra-rūpa*) and all powerful (*Sarvatejomaya*), the *Svarūpa* of which is the Paramātmā (*Paramātmā-svarūpa*).

*Śruti* also says: '*Āvarṇa* (letters) which is full of meanings (*Nihitārtha*) by union with Śakti in various ways generates many letters.'

He further elucidates these three Bindus by speaking of them as *Ahaṁkāratmā* and so on. The (mixed) Bindu which is (composed of the Red and White Bindus (*Binduh sita-rakta-svarūpaḥ*) is one with the combined first letter *A* and the last letter *Ha* (*Sphārarūpa-ha-kāra*) between which are all the other letters. The *Kāra* in *Ahaṁkāra* signifies that *A* and *Ha* are letters according to the Sūtra '*Varṇāt kāraḥ*.' This Bindu is therefore the union of the two letters *A-kāra* and *Ha-kāra*, which signify the union of *Prakāśa* and *Vimarśa* (*Etan-mithuna-samarasākāraḥ*). The union of these two divine Husband and Wife (*Divya-dampatirūpasya*) is their mutual helpfulness (*Samarasaḥ* = *Ānukulyaṁ*) in entering into or co-operating with one another.



This mutual action is in the very nature (*Ākāra*=*Svarūpa*) of the Bindu. The Sun is the Mixed Bindu (*Miśra-bindu*), being the union in the manner stated of the White and Red-Bindus (*Sīta-ṣoṇa-bindu-samarasī-bhūtaḥ*).

In ordinary experience also (*Loke'pi*) the mixed character (*Miśra-rūpatvam*) of the Sun is spoken of, because it is said that He enters into and issues out of Fire and Moon. *Śruti* says: 'So does Fire enter into the risen Sun. In the evening again the Sun enters into Fire.'<sup>6</sup>

The word *Amāvāsyā*<sup>7</sup> is so called because the Sun and Moon are in conjunction (*Amā*=with, *Vasataḥ*=are). Therefore the entrance of the Sun and the Moon into one another is well known. The Sun consequently is the mixed (*Miśra*) Bindu.

**Kama.** That He is the object of adoration (*Upāsya*) is shown by the word '*Kāma*', *Kāma* is that which is desired (*Kāmyate*) by the great Yogīs, who know the Supreme Reality (*Paramārtha*) as being their very Self (*Svātmatvena*). The reason for their doing so is given when its desirableness (*Kamanīyatva*) is spoken of, since all beauty is desire.

The *Chāndogya-Upaniṣad* (speaking of the *Puruṣa* in the Sun) says: 'Golden-bearded, golden-haired, all gold from the tip of the nails.' The *Īśāvāsyā* also says: "He the *Paramātmā*, radiant, bodiless (*Akāya*), imperishable one, without subtle body, without material body,<sup>8</sup> pure (*Suddha*), beyond Dharma and Adharma, pervades all."

The same *Upaniṣad* says: 'That most beneficent form of Thine, that do I see by Thy grace. That *Puruṣa* (in the *Āditya-maṇḍala* whose body is the *Vyāhṛtis*) He I am.

By describing *Kāmeśvara* as beneficent the author praises his greatness (*Mahimā*).

**Kala.** *Kalā* is *Vimarśa-śakti*.

**Bindus which are Fire and Moon** (*Dahanendu-vigraha-bindū*). The meaning of this is that *Vimarśa-Śakti* is in the nature of Fire and Moon (*Agnī-Ṣoma-rūpiṇi*).

*Mahātripurasundarī* who is in both these and inseparable from *Kāmeśvara* is the collectivity of the Bindus and is *Kāma-kalā*. In all *Āgamas* it is proclaimed that She is the object of adoration. So

it has been said: 'When white Śiva is in red Śakti, Parā being pierced by Śambhu, then such red Śambhu is in Śakti as Para-tattva. When red Śiva is in white Śakti, then is the state of Para-Śambhu and such red Śiva in white Śakti indicates Saccidānanda.' And again it is said, 'Oh Paraśive, I make obeisance to Thy supreme Kalā, whereof the upper Bindu is Thy Face, two other Bindus are Thy two breasts, and Nāda-bindu (that is *Hāradakalā*)<sup>9</sup> is the place of *Raśanā* (*Nāda-bindu-raśanā-guṇāśpadam*).'<sup>10</sup>

'The Bindu which is above *E-kāra*<sup>11</sup> is the Sun and Her Face, and below are placed Fire and Moon, Her two breasts, and the *Kalā* which is half of *Hakāra* is her *Yoni*.'

The *Nītyā-śodaśikā*<sup>12</sup> says: 'Having made the *Bindu* the Face and below it the two breasts and below it again half of that which follows *Sa*,<sup>13</sup> meditate upon it<sup>14</sup> as downward turned.'

All this is very secret.

The gist of all this is that the excellent Yogīs, the great Māheśvaras, constantly worship the mother Mahā-tripurasundarī who is Kāma-kalā, the collectivity of the three Bindus in the radiant, imperishable and all-pervading Brahman (*Bindu-traya-samaṣṭi-rūpa-divyākṣara-rūpiṇī*), whose very self is the Bliss which is *Prakāśa* (*Prakāśānandasārā*), and who is in the nature of complete I-ness (*Purnāhamtārūpiṇī*), within whom is the seed (*Vīrya*) of the endless mass of letters (*Anantākṣara-rāśi*) and great Mantras (*Mahāmantras*).

The *Vijñāna-bhātāraka* also says: "By passing through the different Maṇḍalas (of the *Śricakra*) where the gross letters (*Sthūla-varṇa*) are rising up to Arddhendū, Bindu, Nādānta<sup>15</sup> and to the Śūnya in the *Bindu-rūpa-cakra*, one becomes Śiva."<sup>16</sup>

## NOTES

<sup>1</sup> *Samkucan* = *Mukūli bhavan*, i.e. closing like a flower.

<sup>2</sup> Plural of *Vāk*.

<sup>3</sup> See Woodroffe's *Garland of Letters*, Chapter on the Śadadhvās.

<sup>4</sup> *Nādātmikā-Śakti*, i.e., Śakti as Nāda. Cf. Woodroffe's *Garland of Letters*.

<sup>5</sup> A triangular pyramidal figure.

<sup>6</sup> In day time the Sun absorbs the light of fire and in the evening with the disappearance of the Sun other lights appear.



<sup>7</sup> *Tithi* of the new moon.

<sup>8</sup> *Asnāvīram*: veinless.

<sup>9</sup> See next note.

<sup>10</sup> The place of the Waist-chain; the Yoni being there.

<sup>11</sup> The *Bīja* formed by the union of *A-kāra* which is *Prakāśa* and *I-kāra* which is *Ichā-śakti*.

<sup>12</sup> 1-20.

<sup>13</sup> *i.e.*, *Ha*.

<sup>14</sup> *i.e.*, the triangle.

<sup>15</sup> For these terms see Woodroffe's *Garland of Letters*.

<sup>16</sup> The gross letters in *Vaikhari* form are in the outer *Maṇḍalas* and passing through the subtler forms of *Śabda*, the *Śabda-brahman* and then *Śūnya* is attained.

## VERSE 8

*iti kāmakalā vidyā devīcakrakramātmikā seyaṁ,  
viditā ena sa mukto bhavati mahātripurasundarīrūpaḥ.*

Now this is the *Vidyā* of Kāma-kalā which deals with the sequence of the Cakras of the Devī. He by whom this is known becomes liberated and Mahātripurasundarī Herself.

## COMMENTARY

Having thus explained the nature of Bindu (*Bindu-svarūpaṁ*) he says that the fruit of this knowledge and worship is *Brahmabhāva*.

**Now** (*Iti*). That is, after what has been described in the previous paragraphs.

**Vidya of Kamakala.** Kāma-kalā is Mahātripurasundarī. By Her *Vidyā* is meant *Jñāna* regarding Her; and to complete the sense, it is said that this knowledge consists in knowing the sequence of the order of arrangement of the Cakras in Her Śrīcakra.

**Sequence or Order** (*Krama*). By this is meant the order in which the Cakras, Mantras and Devatās are placed, beginning from Sarvānandamaya till all is fully manifest.

**He by whom** (*Yena*). The suggestion is that the man on whom the grace of Śakti has fallen (*Śaktipāta*: descent of Śakti) is drawn into enquiry concerning the Brahman and meditates and becomes liberated after attainment of knowledge.

**Known** (*Viditā*). Mastered through sitting at the feet of the Guru and so forth.

**Becomes liberated** (*Mukto bhavati*). He, the great Yogī, enjoys (*Viharate*) and is yet able to free himself of all desire, after having conquered the whole world through his consciousness (*Bhāvanā*) 'I am always the full and whole I' (*Paripūrṇāhaṁbhāva*).



So it has been said in *Pratyabhijñā*: ‘He who is fully instructed in the greatness (*Aiśvarya*) of the Lord by *Vidyās* is massive Consciousness (*Cidghana*) and is verily liberated’<sup>1</sup>.

The *Bṛhadāraṇyaka*<sup>2</sup> says: ‘Men think that by *Brahma-vidyā* we shall be all in all’<sup>3</sup>. Now, what is that which when it is known, we become all-knowing?’

In the end<sup>4</sup> he becomes Mahātripurasundarī Herself, that is, our Supreme Lady (*Parā-bhaktārikā*).

*Śruti* says: ‘They enter the Supreme Light of Tripurā *Traipuraṁ dhāma*’; also ‘the knower of the Brahman is the Brahman’. The *Chāndogya* says<sup>5</sup>: ‘He alone who sees thus, who meditates thus, who knows thus, he verily is drawn to the Ātmā, has love-play with the Ātmā, and is united with Ātmā which is Bliss Itself (*Ātma-rati*, *Ātma-kṛidā*, *Ātma-mithuna*, *Ātmānanda*)’.

In the *Svacchanda-Tantra* also occur Texts like the following—‘When (the *Sādhaka*) is united in the same abode with his Devatā<sup>6</sup>, then for him there is no more birth or death. He attains the state of true Devotion and becomes the Lord of the Universe (*Cakra*)’.

## NOTES

<sup>1</sup> *Cidghana* is the Brahman. The sense of the text is that man becomes Brahman Itself. Cf. ‘He who knows the Brahman is Brahman’.

<sup>2</sup> 1-4-9.

<sup>3</sup> The text begins, “Seekers after Brahman say.”

<sup>4</sup> *Ante’pi*, that is, after death.

<sup>5</sup> 7-25-2.

<sup>6</sup> *that is*, here Tripurā.

## VERSE 9

*sphuṭitādaruṇādbindor nādabrahmāṅkuro ravo vyaktaḥ,  
tasmād gaganasamīraṇadahanodakabhūmivarṇasambhūtiḥ.*

FROM the Red-Bindu about to create arose sound <sup>1</sup> (*Ravaḥ*) which is the Nāda-brahman sprout. From that (Sound) came Ether, Air, Fire, Water, Earth and the Letters of the alphabet.

## COMMENTARY

Here the Yogī Punyānanda after having realised within himself (*Ātmatvena anubhūya*) the Primordial Sundarī <sup>2</sup> whose name is Kāma-kalā, now speaks of the origin of the world from the Bindu before Creation (*Prakṛta-bindu*) which is the Highest Reality (*Paramārtha*) as also of Her spreading forth (*Vilāsa*) as Devatā, Mantra and Cakra.

**From the Red Bindu about to create** (*Sphuṭitādaruṇād bindoḥ*). *Sphuṭita*=*Ucchūna*, that is, 'swelling', 'pregnant', <sup>3</sup> which has been previously described.

**Sound which is the Nadabrahman sprout** (*Nādabrahmāṅkuro-ravaḥ*). *Nāda* is the sound (*Varṇa*) which is the cause of the origin of all sounds.<sup>4</sup> This is the Brahman which is Nāda-brahman. This is the Producer (*Aṅgkura*=*Utpādaka*). So it has been said: 'One *Avarṇa* <sup>5</sup> which is *Nāda* (*Nādātmaka*) is divided into all letters. As it never disappears <sup>6</sup> it is called *Anāhata* <sup>7</sup>. This is *Śruti*.'

**Vyoma, Bindu, Nada.** This is the order.<sup>8</sup> Sound (*Rava*) which is the sprouting Nāda-brahman becomes manifest in the form *Paśyantī* and so forth. It is proved <sup>9</sup> that the mass of sound is the Śaktis *Parā*, *Paśyantī* and so forth. This sound (*Śabda*) is the origin of the five *Bhūtas*, Ether, Air, Fire, Water, Earth, and the letters beginning with



*A* and ending with *Kṣa*. From *Nāda-bindu* issues the entire world *Śruti* also says <sup>10</sup>: 'From *Akṣara* <sup>11</sup> originates this universe.'

## NOTES

<sup>1</sup> That is, the creative movement which as sensed by the ear is experienced as physical sound.

<sup>2</sup> *Sundarī*=a beautiful woman. Here it is the Devī. All Devīs are beautiful, the Devī Tripurasundarī being the most beautiful of all. See a Dhyāna of Her in Chapter I, vv. 138-152, *Nityā-ṣoḍaśikārṇava*.

<sup>3</sup> The state of immediate readiness to produce.

<sup>4</sup> And, therefore, of everything else, for all things have a common origin:

<sup>5</sup> *A-kāra* is the first of all letters and is *Prakāśa* and *Paramaśiva*. But this is *lakṣaṇārtha*, that is, after the universe is produced the first letter *A* indicates the Brahman. But the *Brahma-svarūpa* is *A-varṇa* in the negative sense, that is, letterless and soundless (*nīśābda*). *A-varṇa* here is undifferentiated Power which manifests as the particular letters and other particulars of the universe.

<sup>6</sup> *Lit.*, 'always is', *that is*, during the Kalpa. All creative activity is withdrawn at *Pralaya* when Power is one with the Power-holder (*Śaktīmān*).

<sup>7</sup> *Āhata*=struck, and *anāhata-śabda* is that sound which is not caused by the striking of two things together, that is, by contact of matter. It is Eternal Power.

<sup>8</sup> Ether originates from the self-dividing or 'bursting' *Bindu*, on which self-division there was *Nāda*. That is, *Nāda* is the productive action which manifests as the produced *Vyoma* and the rest. Cf. *Āmbā-śloka*, v. 4.

<sup>9</sup> Later, in Verse 20.

<sup>10</sup> *Muṇḍaka*, 1-7.

<sup>11</sup> *that is*, Brahman. The word means both 'letter' and 'imperishable'.

## VERSE 10

*atha viśadādāpi bindor gaganānilavahnivāribhūmijaniḥ,  
etatatpañcakavikṛtir jagadidamaṇvādyajāṇḍaparyantaṁ.*

THE White Bindu also is the origin of Ether, Air, Fire, Water and Earth. The Universe from the most minute to the Brahmā-spheroid consists of these five *Vikṛtis*.

## COMMENTARY

Having spoken of to the all-pervadingness (*Sarvātmatva*) and all-creativeness (*Sarva-sratyṭva*) of the Red-Bindu he now speaks of the sameness of the White Bindu and Red-Bindu, because of the inseparateness of the former from the latter.

**White** (*Viśada*), All-illuminating (*Sarvaprakāśa*). It is from and into this Bindu, which has been previously described, that the appearance and disappearance of the Endless Brahmā-spheroids composed of the five *Bhūtas*, Ether and the rest take place.

So *Śruti* says<sup>1</sup>: 'In which all the Beings (*Bhāvas*) disappear and having disappeared become manifest again and then again and again disappear like bubbles.'

In this way it is established that from Brahman, which is the White and Red-Bindus, which are *Prakāśa* and *Vimarśa*, all this (universe) originated.

*Āgama* also says: 'I bow to the *Mahāpīṭha*<sup>2</sup> of *Saṁvit*<sup>3</sup> which is Śiva and Śakti (*Śivaśakti-padāśraya*)<sup>4</sup> wherefrom emanate countless world-rays<sup>5</sup> made manifest (*Vilasita*) or flashed forth by Creative Will (*Icchā-śakti*).

## NOTES

<sup>1</sup> *Cūlikā-Up.*, 8

<sup>2</sup> A word which here conveys the sense of a place of great sanctity.



<sup>3</sup> That is, *Para-jñāna*.

<sup>4</sup> *Lit.*, the refuge which is the feet or place of Śiva and Śakti.

<sup>5</sup> From the Effulgent Consciousness imaged as a Mass of Light which is all Wisdom and Power, rays shoot forth which are the worlds, as, it is said elsewhere, sparks from the great central fire.

## VERSE 11

*bindudvitayaṃ yadvad bhedavihinam parasparam tadvat,  
vidyādevatayorapi na bhedaleśo'sti vedyavedakayoḥ.*

As the two Bindus are indistinguishable and inseparable, so also are *Vidyā* the indicator (*Vedaka*), and *Devatā*, the indicated (*Vedya*).

## COMMENTARY

Having spoken of the inseparateness (*Abheda*) of the two Bindus he now says that similarly there is oneness of the Mantra and the *Devatā*.

**Two Bindus** (*Bindu-dvitaya*)—‘The two Bindus previously mentioned which are in the nature of *Prakāśa* and *Vimarśa* (*Prakāśa-vimarśātmakam*). As these two are inseparable, the wise say that Śiva and Śakti are one *Tattva*’. The two are blended, the one with the other (*Parasparāśliṣṭa*). In the same way there is not the slightest distinction between *Vidyā* which is the indicator (*Vedaka*=*Vācaka*) and the *Devatā* which is the indicated (*Vedya*=*Vācya*).

**Vidya** is the Mantra of fifteen letters (*Pañcadaśākṣarī*) and **Devata** is Mahātripurasundarī.

So it has been said in *Śrī Tantra-sadbhāva*: ‘All Mantras consist of letters (*Varṇātmaka*). They again, O beloved, are at base Śakti. Śakti again is Mātrkā and She again is Śivātmikā. She the Mātrkā who in the world appears possessed of the energy and Brilliance of the Supreme (*Paratejaḥ-samanvitā*) pervades all this universe beginning from Brahma and ending with *Bhuvana*.’

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## VERSE 12

*vāgarthau nityayutau parasparam śivaśaktimayāvetau,  
sṛṣṭisthithilayabhedau tridhāvibhaktau tribījarūpeṇa.*

WORD (*Vāk*) and its meaning (*Artha*) are always united. They are Śiva and Śakti which are three-fold as Creation, Maintenance and Dissolution, and as the three *Bījas*.

### COMMENTARY

He here wishes to say that the world arises out of the inseparable *Nāda-bindu* couple, and therefore says that that Couple of its own wish differentiated themselves.

**Word and its meaning** (*Vāk and Artha*). *Vāk* is in the form of *Varṇa*, *Pada*, *Mantra* (*Varṇa-pada-mantra-rūpa*), *Artha* is *Kalā*, *Tattva* and *Bhuvana*<sup>1</sup> (*Kalā-tattva-bhuvanātmā*). Such is the form of Śiva-Śakti, because, as *Śruti* says, out of *Śabda* (*Vāk*) and *Artha* which are *Prakāśa* and *Vimarśa* (*Prakāśa-vimarśātmaka*), the whole world consisting of six *Adhvās* (*Ṣadadhvātmaka*) originated. They are therefore always united (*Nityayutau* = *Nirantara-samsakta*) and not casually or accidentally so, like a jar and picture which may be put together. If the union were merely accidental, then the ordered universe would not exist. These two go through the three-fold changes of *Creation*, *Maintenance* and *Dissolution* (*Sṛṣṭi-sthiti-laya-bhedau tridhāvibhaktau*).

**Creation, Maintenance and Dissolution.** By *Creation* (*Sṛṣṭi*) is meant the appearance of all the *Tattvas* beginning with *Śiva* and ending with *Kṣiti*. *Sthiti* is the Maintenance thereof, and *Dissolution* (*Laya*) is their reunion with, or return to, that which at base they are (*Svātma-sākṣātkāra*). These three (functions) are from, in and into the *Ātmā*. So it has been said by the honoured Abhinavagupta<sup>2</sup>; 'Creation, Maintenance and Dissolution are (all) within the *Ātmā* (*Svātmagāh*) in their own nature (*Svarūpatvena*)'. These two (*Vāk*

and *Artha*) are mutually (*Paraspara*) united *Śiva* and *Śakti* (*Śivaśakti-mayau*) and forms of *Prakāśa* and *Vimarśa* (*Prakāśa-vimarśa-svarūpau*), the activity of these two being of one and the same thing (*Ubhayoḥ eka-kṛttvāt*), just as in the case of fire and the function or *Śakti* of burning (*Vaṇni-dāhakatvavat*) there is no difference (*Tattvāntara*).

As an honoured teacher also says: 'The identity (*Tādātmya*) of these two is everlasting (*Nityam*) like that of Fire (*Vaṇni*) and *Śakti* or power which burns (*Dāhaka*).'

*Āgama* also says: 'As We two are the Self of the World (*Jagadātmatvāt*) We two are one with it. By reason of Our identity with one another We are at all times the life of the world (*Jagad-prāṇa*)'.

**Threefold** (*Tridhā-vibhaktau*). The united *Prakāśa* and *Vimarśa* are divided in three ways (*Vibhaktau=Prthag-bhūtau*). These three ways or forms are the three *Bījas*. The three *Bījas* are *Vāgbhava*, *Kāmarāja* and *Śakti-Bīja*. The meaning of this is that Mahātripurasundarī who is Brahman as *Kāma-kalā* composed of the three Bindus collectively (*Bindu-traya-samaṣṭi-bhūtā*), is the object of adoration of all.

The *Vāmakeśvara* <sup>3</sup> says: 'Tripurā is known by the three *Tattvas* (*Tattvatraya-vinirdiṣṭā*) and is the threefold *Śakti* of the three letters (*Varṇa-śakti-trayātmikā*) <sup>4</sup>. *Vāgiśvari* which is *Jñāna-śakti* is in *Vāgbhava-bīja* and is *Mokṣa-rūpiṇī* or Liberation itself, that is, grantor of Liberation. *Kāma-kalā* is in *Kāmarāja* (*Bīja*) which is *Kriyā-Śakti* (*Kriyātmikā*) and *Kāmarūpā* (as *Kāma* or Will, that is, grantor of desires). *icchā* which is the *Parā-Śakti* is in *Śakti-Bīja* and is *Śiva-rūpiṇī* <sup>5</sup>. Such is Devī Mahātripurasundarī who is the three *Akṣaras* (*Bījas*), who loosens the bondage to this world, and is known by the tradition handed down by the line of Gurus to their disciples (*Pāramparyeṇa vijñātā*)'.

## NOTES

<sup>1</sup> These six constitute the six *Adhvās* (see *Garland of Letters*), of which the first three are in *Vāk* and the remaining three in *Artha*.

<sup>2</sup> *Ācārya* of the Kāśhmīra School.

<sup>3</sup> *Nityā-śodaṣikā*, IV, 16-19.

<sup>4</sup> The *Varṇas* or letters here are the three *Bījas*.

<sup>5</sup> *Śiva-rūpiṇī*=*Dharma*pradā, giver of *Dharma*.



## VERSES 13 & 14

*mātā mānaṁ meyaṁ bindutrāyabinnabījarūpāṇi,  
dhāmatrayapīṭhatrayaśaktitrayabhedabhāvitānyapi ca.  
teṣu krameṇa liṅgātritayaṁ tadvacca mātṛkātritayaṁ,  
ittham tritayapurī yā tūriyapīṭhādibhedinī vidyā.*

KNOWER, KNOWING, KNOWN are the three *Bindus* and forms of the *Bija*. The three Lights, the three *Pīthas* and the three *Śaktis* are that by which they (the *Bindus*) are known.<sup>1</sup> In these again in their order are the three *Lingas* as also the three *Mātṛkāś*. She who is this threefold body is the *Vidyā* (*Devī*), who is the forth *Pītha* (*Turiya-pīṭha*), and the root of all differentiation (*Ādibhedinī*).

## COMMENTARY

He here commences to make the *Vidyā* (*Mantra*) of fifteen letters by describing certain details immanent (*Antargata*) in the three divisions (*Khaṇḍa*), *Vāgbhava* and others.

**Knower** (*Mātā*) is the Lord (*Īśvara*) who knows.

**Knowing** (*Mānaṁ*) is the *Vidyā* whereby He knows (*Avagati-sādhana-bhūtā vidyā*).

**Known** or Object of knowledge (*Meya*) is *Mahātripurasundarī* who is to be known (*Ĵñāyamana*).

**Forms of the Bija** are these three, namely Knower, Knowing and Known divided into three separate *Bindus* (*Bindu-traya-bhinna-bīja-rūpāṇi*).

The three *Bindus* are those already described, namely Red, White and Mixed. The *Bija* is divided into these three *Bindus*. The *Bija* is the *Nirvāṇa-Bijā* which is the collectivity of all the

three Bindus (*Sarva-samaṣṭi-bhūta-nirvāṇākhyam*). By "form" (*Rūpa*) is meant that they manifest the Bija (*Tadrūpāṇi* = *Tatprakāśakāṇi*). The sense of the above is that She who is the Supreme transcendent Light (*Param-jyotiḥ*) which is Consciousness (*Cit*), Bliss (*Ānanda*), and the massive Ātmā (*Ghanātmā*) with the experience of *Ahambhāva* or "I-ness" (*Sarvātītā-cidānanda-ghanātmānubhava-rūpāhaṁ-bhāva-sālinī*) enjoys Herself in the form of experience in which there is Knower (*Mātr*), Knowing (*Māna*) and Known (*Meya*) (*Mātr-māna-meya-bhāvaṁ anubhūya viharati*).

The *Kāṇva*<sup>1</sup> says: 'This Ātmā there was alone in the beginning as Puruṣa. He saw and saw nothing outside Himself. "He I Am" (*So'haṁ asmi*): Thus first did he say. Thereupon arose 'Ahaṁ'. Therefore even now a person on being accosted first says, 'It is I' (*Ahaṁ ayaṁ*) and then given his individual name.'

The meaning of the passage is: The Ātmā is the supreme Lord. 'Idam' is the visible Universe. 'In the beginning' means first. 'He was', that is, with the Universe within himself. Therefore, that *Paramātmā* having seen as Himself (*Ātmatvena*), the Universe, with Himself (*Svātma-sātkṛta-prapañcam*) did not see any other; that is, He saw nothing beyond Himself, because He had withdrawn all things into Himself. At that time He showed Himself to Himself as 'I am the universal form' (*Sva-sādhāraṇa-rūpa*), that is, 'I am the experience which is continuous (*Akhaṇḍa*), Massive (*Ghana*), Being (*Sat*), Consciousness (*Cit*), and Bliss (*Ānanda*) (*Akhaṇḍa-saccidānanda-ghanātmānubhavo'haṁ*)'. In the beginning, that is, before creation He enjoyed himself, that is, he showed (*Prādarśayat*) Himself to Himself. Thereupon arose 'Ahaṁ' (I) (*Ahaṁ-nāmābhavat*). Because thus Brahman shows His own self (*Svarūpa*) to Himself as 'I' (*Ahaṁ*), this is itself the name of Brahman. Therefore even in this world if a person be accosted he answers first 'It is I' (*Ahaṁ*) and thus giving his *Brahma-svarūpa*<sup>2</sup>, he next gives his other<sup>3</sup> name. These distinctions of Knower and the like are seen to derive from the Brahman as we can perceive by examining ourselves.

The *Catūṣṭi*<sup>4</sup> says, that the Supreme Energy (*Param-tejah*), which is transcendent (*Atītam* = which is beyond the *Bindu*) is *Svasamvit* (= *Svetara-viśayakam jñānam* = knowledge, the object of which is nothing other than Self). Its characteristic is manifestation



(*Udayātmakam* = *Udayaika-svarūpaṁ*, *ṣadbhāva-vikāra-rahitaṁ*). By Its mere wish (i.e. by mere *Īkṣaṇa* without being dependent upon or having recourse to any other being or thing), it made the world-picture (*Viśva-mayollekhaḥ* = *jagadātmakam citraṁ*). It is all-prevailing (*Viśva-rūpa* = *Sarvātmaka*) Consciousness (*Caitanya*) pleasing Itself in its own blissfulness<sup>6</sup>. Such is *Ātmā* (*Ātmano rūpaṁ*). Its light is contracted (*Samkucat-prabhaṁ*) in Its evolution as Knower (*Mātr*), Knowing (*Māna*), Known (*Meya*) and true Knowledge (*Pramā*).

**Three Lights** (*Dhāma-traya*). These are the three Maṇḍalas of Moon, Sun, Fire.

**Three Bijas** (*Bija-traya*). These are *Vāgbhava* and others.

**Three Pithas** (*Pīṭha-traya*). These are *Kāmagiri* and others<sup>7</sup>.

**Three Saktis** (*Śakti-traya*). These are *Ichā* and others<sup>8</sup>.

They (*Bindus*) are known (*Bhāvita*) under these three aspects (*Bheda*). These are forms of the Mahā-bindu (*Mahābindumaya*). Therefore in these Three Lights and others there are in their order (*Krameṇa* = *Ānupūrvyā*) the three *Lingas*, viz., *Svayambhu* and the others<sup>9</sup>, the threefold *Mātrkā* classified as *A*, *Ka*, *Tha* and the rest<sup>10</sup>. Tripurā who is in the form of and is the collectivity of all things (*Tat-samaṣṭi-rūpā*) is the *Parā-śakti* who appeared, and hence it is said 'She who is the threefold body' (*Itthaṁ tritaya-purī yā*). Her body is threefold in manner hereinbefore described. She is therefore the highest or *Fourth Pīṭha* (*Turiya-pīṭha*) as the basis (*Bhū*) wherefrom appears and into which disappears the whole universe which is threefold (*Trividhāt-maka-sarva-prapañcāvīrbhāva-bhūḥ*). So the *Catuśśatī*<sup>11</sup> says: ' (I bow to) *Mātrkā* who is *Pīṭha-rūpiṇī* '.

She who in this way is the *Turiyapīṭhā* and is the root of all differentiates Herself (*Ādibhedinī*). She within whom is the endless mass of Tattvas produced by Her own will (*Svecchayā udbhāvitānanta-tattva-kadambīṇī*) is in Herself (*Svātmān-eva*) continuous impartite (*Akhaṇḍa*) *Samvit*.

An honoured sage (*Abhiyukta*) has said: 'Because the Devī created the three forms (*Trimūrti*), because She is before all (*Purobhava*), because She is in the form of the three (*Trayimayī*)<sup>12</sup>, because even after dissolution of the three worlds She recreates them again, the Mother's (*Āmbikā*) name is appropriately Tripurā.'

In the *Catus śatī*<sup>13</sup> She is spoken of as the Devī Tripurā who is Knowledge as Supreme experience itself (*Svasamvit*).

### NOTES

<sup>1</sup> Knower, Knowing and Known are the three Bindus which are forms of the *Nirvāṇa-Bīja* or *Mahā-bindu* the collectivity of all three. The three Bindus again are the three lights, three *Pīṭhas*, three *Śaktis*, three *Liṅgas* and three *Mātrkāś*. That is, these are their various aspects.

<sup>2</sup> *Bṛhadāraṇyaka*, 1-4-1.

<sup>3</sup> That in which he is one with *Brahman*.

<sup>4</sup> Individual.

<sup>5</sup> *i.e.*, *Nityā-śodaśikā*, VI-49-51.

<sup>6</sup> *i.e.*, its blissfulness is not the result of anything outside Itself.

<sup>7</sup> *Pūrṇasaila* and *Jālandhara*. These reflect and are *Vṛtti* of *cit*.

<sup>8</sup> That is, *Jñāna* and *Kriyā-Śaktis*.

<sup>9</sup> Namely *Bāṇa*, *Itara* and *Para*.

<sup>10</sup> The *Trikoṇa* of that name. See *Serpent Power* by A. Avalon.

<sup>11</sup> *Nityā-śodaśikā*, Ch. I-vi.

<sup>12</sup> *i.e.*, the vedas consisting of *Karma*, *Upāsana* and *Jñāna Kāṇḍas*, not, as usually stated, *Rk*, *Yajus*, *Sāman*.

<sup>13</sup> Ch. V-41.



VERSES 15, 16 & 17

*śabdasparśau rūpaṁ rasagandhau ceti bhūtasūkṣmāṇi,  
vyāpakamādyam vyāpyam tūttaramevaṁ krameṇa pañcadaśa.*

*pañcadaśākṣararūpā nityā caiṣā hi bhautikābhimatā,  
nityaḥ śabdādi-guṇa-prabheda-bhinnāstathānaya vyāptāḥ.*

*nityāstithyākārāstithayaśca śivaśaktisamarasākārāḥ,  
divasaniśāmayyastāḥ śrīvarṇāste'pi tadvayīrūpāḥ.*

SOUND, Touch, Form, Taste, Smell these are the subtle *Bhūtas*. (Of these) each is the producer (*Vyāpaka*) of that which follows (*Vyāpya*), and thus taking them all in their order there are fifteen properties (*Guṇas*).

The *Nityā* (Tripurā) who is (the Mantra) of fifteen letters is known as She appears in the *Bhūtas* (*Bhautikā'bhimatā*). She is surrounded by the fifteen *Nityās*<sup>1</sup> who are distinguished by the different properties (*Guṇas*) of sound and so forth (*Śabdādi-guṇa-prabheda-bhinnāḥ*).

The (fifteen) *Nityās* represent the (fifteen) lunar days (*Tithyākārāḥ*). The lunar days again are the union (*Samarasa*) of Śiva and Śakti. They consist of days and nights. They are the letters in the Mantra and have the double nature of *Prakāśa* and *Vimarśa*.

COMMENTARY

He has spoken of the creation of the five *Bhūtas* in the passage: 'From that came Ether, Air, Fire, Water and Earth.' He here commences to speak of the nature (*Svarūpa*) of each of the *Devatās*

who are one with (each of) the letters of the great Mantra by a description of the *Guṇas* of the first created five *Bhūtas*.

**Sound** (*Śabda*) is the *Guṇa* of *Ākāśa*, **Touch** (*Sparsa*) of *Vāyu*, **Form** (*Rūpa*) of *Tejas*, **Taste** (*Rasa*) of *Apas*, **Smell** (*Gandha*) of *Prthvī*. These *Guṇas* from *Ākāśa* to *Prthvī* increase by one and thus fifteen *Guṇas* are obtained<sup>2</sup>. As there are fifteen different *Guṇas* the *Śrī-vidyā* is of fifteen letters. In other words, She who is the own form (*Svarūpa*) of the Mantra appears as such. Therefore the fifteen letters are Her form (*Rūpa*).

**She is known as She appears in the Bhutas** (*Bhautikā' bhi-matā*). She is on this account worshipped as in or in relation to Her bhautika aspects (*Bhūta-sambandhitvena iṣṭā*). As the *Guṇas* which emanate from Her are fifteen in number, so the letters of the *Vidyā*<sup>3</sup> are fifteen. The *Nityā* whose form is that (*Mantra*), who is the *Svarūpa* of that (*Mantra*), is unmoving, changeless and supreme (*Kūṭasthā*); just as the ocean is that in which appear and disappear the waves, bubbles and froth, so She is That in which all the *Tattvas* appear and disappear. So the *Bṛhadāranyaka*<sup>4</sup> says: 'This great Being (*Bhūta*=Brahman) is endless and without limit and is massive knowledge. It evolves from Itself these *Bhūtas* as *Devas*, men, and so forth, and, withdraws them also, that is, withdraws these forms of Itself.'

In the *Muṇḍaka-Upaniṣad* also it is said: 'That in which all forms of experience (*Bhāva*) disappear.'

He next speaks of the sixteenth *Nityā* who is *Kūṭasthā* as being of fifteen limbs (*Avayava*), as in the fifteen lunar days (*Tīthi*) which are the fifteen *Devatās*, and as in the form of the Mantra of the fifteen letters.

**The fifteen Nityas represent the (fifteen) lunar days** (*Nityās-tīthyākārāḥ*). The *Nityās* are in the form of the lunar days. These are the *Nityās* beginning with *Kāmeśvarī* and ending with *Citrā*. They are in the form of the lunar days (*Tīthyākārāḥ*), that is, they are *Devatās* who are the *Tithis* (*Tīthyabhimāninyah*). The *Tithis* also begin with *Pratīpat* and end with *Pūrṇimā*.

**The lunar days again are the union of Siva and Sakti** (*Tīthayaśca Śiva-Śakti-samarasākārāḥ*), or in other words, they are the united form of *Prakāśa* and *Vimarśa*. They are therefore of the form



of day and night. *Prakāśa* and *Vimarśa* are day and night. So it is said in *Cid-vilāsa*: 'She the Night makes all the worlds sleep. He the Day is verily the waker-up of all.'

These *Tithis* again are the letters in the *Vidyā* (*Śrī-varṇāḥ*) being in manner aforesaid fifteen in number. They have further the double forms, that is, they are likewise *Prakāśa* and *Vimarśaḥ* (*Prakāśa-vimarśa-rūpāḥ*). This *Vidyā* of fifteen letters has been enunciated in *Śaunaka-Śākhā* of the *Atharva-veda* by the Mantra, which runs '*Kāmo yoniḥ kamalā*' and so forth. Some say that this *Vidyā* is also shown in the fifth *Maṇḍala* of the *R̥gveda* in *Catvāra-īm bibhrati kṣemayantaḥ*' and so forth.

The sense of all this is that this *Parā-śakti* who is both *Prakāśa* (*Śiva*) and *Vimarśa* (*Śakti*) and appears as the five *Bhūtas* (*Prakāśa-Vimarśa-mayī* and *Pañca-bhūtātmikā*), becomes by a progressive increase of *Guṇas* the *Mantra* of fifteen letters, the fifteen *Tithis*, and is manifest as the fifteen *Devatās* (*Devatā-svarūpiṇī*).

So *Āgama* says: 'There is some, only one Supreme *Maheśvara* whose name is *Prakāśa* and the name of whose *Śakti* is *Vimarśa*, She is called *Nityā* by the wise. She the *Devī* whose name is *Vimarśa* becomes fivefold as Ether (*Ākāśa*), Air (*Anila*), the Seven-flamed (*Saptārciḥ*) Fire, Water (*Salila*) and Earth (*Avaniḥ*). By the increase of *Guṇas*, one by one, She reaches the number of the *Tithis* (fifteen). The *Devī* who is *Vimarśa* (*Vimarśa-rūpiṇī*) is known as the sixteenth (*Ṣoḍaśī*). The *Parameśvarī* who is *Mahā-tripurasundarī* undergoes these sixteen forms, the last of which is *Citrā*. She spreads Herself all over the (*Cakra*). The subject is only here hinted at. It should be known from One's own *Āgama*. He who worships these *Devīs* one after the other day by day, from *Pratipat* to *Pūrṇimā* attains, oh beloved, good fortune (*Saubhāgya*).'

## NOTES

<sup>1</sup> *Devīs*, who are to be distinguished from the supreme *Nityā Tripurā*.

<sup>2</sup> That is *Ākāśa* has one *Guṇa*, namely *Śabda*; *Vāyu* has two viz., *Śabda* and *Sparsa*; and so on.

<sup>3</sup> *Mantra*.

<sup>4</sup> 2-4-12.

## VERSE 18

*ajvyañjanabindutrāyasamaṣṭibhedair vibhāvītākārā,  
ṣaṭtrimśattathvātmā tattvātītā ca kevalā vidyā.*

THE *Vidyā* which is composed of the three Bindus<sup>1</sup>, the vowels and consonants collectively and separately, is both immanent in and transcends the Thirty-six *Tattvas* and is by Herself alone.<sup>2</sup>

## COMMENTARY

Here the author wishing to strengthen what has previously been said says that the *Devatā* is immanent in and transcends the Universe, so also does the *Vidyā*.

The **vowels** (*Svara*) are the letters beginning with *A* and the consonants (*Vyañjana*) are the letters beginning with *Ka*.

**The three Bindus** (*Bindu-traya*) are the three Bindus which make *Anusvāra* and *Visarga*. These taken either singly or in a group make Her body (*Vibhāvītākārā* = *udbhāvita-svarūpā*).

**She is thus in the Thirty-six Tattvas** (*Ṣaṭtrimśat-tattvātmā*) that is, Her body is made up of the *Tattvas* beginning with *Śiva* and ending with *Kṣitī*, and **She also transcends them** (*Tattvā-tītā ca*), for She is the place and origin of all the *Tattvas* (*Tattva-saṁgha-samudāyasthānatvāt*). She is therefore **alone** (*Kevalā*), because there is nothing besides Herself (*Sva-vyatiriktasya abhāvāt*).

Such is the *Vidyā* of fifteen letters (*Pañca-daśākṣarī*).

The divisions of its parts are as follows. The honoured Punyānanda, a strong adherent of *Hādī-vidyā*<sup>3</sup>, speaks of this *Vidyā* as a whole, that is, as immanent in the *Tattvas* (*Tattvātmakatva*) and transcending them (*Taduttīrṇatva*) of this *Vidyā*.

In the first part *Vāgbhava* contains five vowels and seven consonants, that is, twelve letters. In the second *Kāmarāja* there are



six vowels and eight consonants in all fourteen letters. In the third part known as *Śakti* there are four vowels and six consonants. The total of all these make 36 letters which are the limbs<sup>4</sup>. This *Vidyā* as an entire whole surpasses all (the thirty-six) *Tattvas* (*Sarvatattvā-tikrāntā*). This is everywhere well established and known (*Prasiddhā*).

*Śruti* says that *Kādi* also possesses the double quality (*Ubhayātmakatva*) that is, as immanent and transcendent and as collective and individual (*Vyaṣṭi-samaṣṭi-rūpatvaṁ*). The difference between the two is that in the first part of *Hādi* there are five vowels and seven consonants, whereas in the first part of *Kādi* there are seven vowels and five consonants. So that in both *Vidyās* the total in the first section is equally twelve each. Both *Vidyās* therefore possess the double character. The method relating to the worship of both the *Vidyās* should be learnt from the mouth of the Guru.

## NOTES

<sup>1</sup> i.e., *Bindu* and *Visarga*.

<sup>2</sup> *Kevalā*=*Ekā*=*Advitīyā*: that is one without another.

<sup>3</sup> There are three *matas* or forms of worship, viz., *Kādi* (*Kālī-kula*), *Hādi* (*Śrī-kula*), and *Kahādi*. See A. Avalon's Introduction to the *Kādimata* portion, *Tantraraja Tantra* (1954).

<sup>4</sup> The grand total is thus 15 vowels and 21 consonants=36 letters.

## VERSE 19

*vidyāpi tādṛgātmā sūkṣmā sā tripurasundarī devī,  
vidyāvedyātmakayoratyantābhedamāmantyāryāḥ.*

VEDYĀ is also like this—She is the subtle Devī Tripura-sundarī. The Great Yogīs have ever taught the inseparateness of the Vidyā and the Vedyā.

## COMMENTARY

He here speaks of the twofold aspect (*Ubhayātmakatva*) of Devatā and of the oneness of Mantra and Devatā.

**Vedyā** (=she who as the subject of knowledge is sought to be known), She whose *Svarūpa* is *Cit* and *Ānanda*, She is “**Like this**” (*Tādṛgātma*—like the Mantra She is immanent in the Tattvas (*Tattvātmikā*) and in the universe (*Viśvātmikā*) and is beyond and transcends both (*Taduttīrṇā*).

**Subtle** (*Sūkṣmā*). By this is meant She who cannot be subdivided, who cannot be defined (*Paricchettuṃ aśakyā*).

**She** (*Sā*) is used to indicate the fact that She is recognised (*Prasiddhā*) in all Vedāntas.

**Tripura-sundarī**—She is so called because She is Tripurā and Sundarī (beautiful). She is Tripurā because She produces all things which are in a threefold state (*Tridhāvasthita-samasta-vastu-pūraṇāt*), and She is Sundarī because She is the adored of Yogīs (*Sarva-yogī-bhirupāsyatvena*) and also because of Her charmfulness (*Spṛhaṇīyatvāt*). The word Tripurā has previously been defined. The *Svarūpa* of the Devī is clear Illumination (*Svaccha-prakāśa-rūpā*). She is the Parā-vāk whose play is creation and the like of the universe (*Viśvasya jananādi-kriḍārūpā*).



**The Great Yogis . . . Vidya and Vedyā** (*Vidyā-Vedyātmakayor atyantābhedaṁ āmanantyāryāḥ*). All Yogīs beginning with Parameśvara (*Āryāḥ=Parameśvara-pramukhāḥ sarva-yoginaḥ*) establish or uphold (*Pratipādayanti*) the eternal (*Atyanta=Sārvakālika*) inseparateness (*Abheda=aikya=one-ness*) of Vidyā, that is, the Mantra of fifteen letters, and *Vedyā*, that is, Tripura-sundarī. So it has been said in *Catuṣṣatī*<sup>1</sup>: “Whatever Śakti is spoken of as being in any particular category (*Padārtha*), that Śakti is the Devī Sarveśvarī (the Śakti of Siva), and He who is with Her is the Great Lord (*Maheśvara*). She the Vidyā who is *Bhūta-guṇātmikā*<sup>2</sup> spreads Herself out by the fifteen letters of which Her mantra is composed and which is divided into groups of five (which are of *Vāgbhava*), six (which are of *Kāmarāja*), and four (which are of *Śakti*) letters<sup>3</sup>. According to the number of vowels and consonants (of which her Mantra consists) She is of thirty-seven aspects (*Sapta-trimśat-prabhedinī*). By these thirty-seven aspects or variations She appears as Thirty-six Tattvas. The Vidyā Itself should be thought of as the State of Śiva Himself which excels all Tattvas<sup>4</sup>.

### NOTES

<sup>1</sup> *Nityā-ṣoḍaśikā*, Ch. VII, VV. 31-34.

<sup>2</sup> That is, She is *Bhūtas* and *Guṇas*, or rather these are in Her.

<sup>3</sup> *Akṣara*=imperishable entities.

<sup>4</sup> *Tattvātīta-svabhāvā*. Sva=Śiva; Svabhāva is the State or Bhāva of Śiva and as such it excels all Tattvas. The Devī is that.

## VERSE 20

*yā sāntaroharūpā parā maheśī tribhāvitā saiva,  
spaṣṭa paśyantyāditrimāṭṛkātmā ca cakrataṁ yātā.*

SHE whose inner nature is beyond mind is the Maheśī as Parā. It is She again who is known in three different aspects when manifest as the three Māṭṛkās, Paśyantī and others and evolves Herself into the Cakra.

## COMMENTARY

Having previously spoken of the oneness of the Vidyā and Devatā the author wishing to speak of the identity with one another of Cakra and Devatā now proceeds to speak of the mode in which the Cakra originated (*Cakrotpatti-prakāra*). “**She whose inner nature is beyond mind**” (*Yā Sāntaroha-rūpā*; *antara*=*antaḥ-karaṇa* or mind); *ūhaḥ* (= *Vitarkaḥ*=*Itthamiti-paricchedarahitaḥ* is that which cannot be described as this or that). The sense is that She is beyond mind and speech (*Avān-mānasa-gocaratvāt*) and therefore cannot be expressed in the words of the Vedāntas<sup>1</sup>. The Maheśī is the Cause of all (*Sarva-kāraṇa-bhūtā*) as the ground (*Bhūmi*) wherefrom all the Thirty-six-Tattvas from *Śiva* to *Prthivī* proceed and that is why She is called *Parā* the highest or who excels all (*Sarvotkṛṣṭā*).

*Śruti*<sup>2</sup> says:

“[He has no body nor has He any organ of sense. There is no one seen who is equal to or greater than Him.] His Śakti is Parā who is heard of (in the Vedas) as of many aspects and immanent in Him (*Svābhāviki*) as Kriyā-śakti united with Jñāna and Bala.”

Also elsewhere<sup>3</sup>: “That from which words along with Manas being unable to reach return (baffled).”

*Āgama* also says: “*Parā-Vāk* (Supreme Word) which is within (*i.e.* unmanifest) is verily Light-in-Itself (*Svarūpa-jyotireva*)<sup>4</sup> and



perishes not (*Anapāyini*). When Her own form is seen (*Ṭasyām dṛṣṭa-svarūpāyām*) all duty ceases”<sup>5</sup>

This same (*Saiva*) Parā-Śakti so described (*Evambhūta-lakṣaṇā*) is again known in three different aspects. That is what is said in the passage **when manifest &c. &c. Paśyanti and others** (*Spaṣṭā paśyantyādi-trimāṭṛkātmā*). By “Manifest” (*Spaṣṭā*) Her first appearance as something objective is meant. By the expression “and others” *Madhyamā* and *Vaikharī* are intended. It is She Who as *Vaikharī* which is power of expression (*Abhilāpa-svarūpiṇī*), is the Śakti which is in the form of the mass of fifteen letters (*Pañca-dasākṣara-rāśimayī*)<sup>6</sup> and in all the many different words used in the Vedas and Tantras and in ordinary life. So it has been said in *Subhagodayavāsanā* : “Parā as Paśyanti is the creeper born in the earth<sup>7</sup> as *Madhyamā* She is the fragrance from the flower-bunch and as *Vaikharī* She is the letter of the alphabet (*Akṣa-mālā*). Thus ‘does She excel all.’” In this wise, as *Trimāṭṛkā*, She becomes the *Cakra* that is, becomes one with the *Cakra* of three parts<sup>8</sup>.

## NOTES

<sup>1</sup> That is, She is beyond the scope of the highest form of human learning and can be realised by *Sādhana* alone by the man who deserves to be called *Vidvān*.

Cf.: *Nistattvā karyagamyā'sya śaktir māyā'gnisaktivat,  
Nahi śaktim kvacit kaścit budyate karyataḥ purā.*

(*Vidyāranyamuni—Pañcadaśī*, 2.47)

Also:

*Na śilpādijñānayukte vidvacchabdaḥ prayujyate,  
Mokṣaikahetuvidyā sā śrīvidyā nātra saṁśayaḥ.*

(*Brahmaṇḍapurāṇa*: Cf. *Lalitā-triśatī*—*Vaṇivilās Edition*—pp. 294)

<sup>2</sup> *Śvetāśvatara* VI. 8. The portion within brackets has not been quoted in the commentary. “Is seen” (*Dṛśyate*) is explained by *Nārāyaṇa* to mean “realised by argument” (*Yuktyā upa-labhyate*). “*Bala*” here says *Bhāskara* (under *Nityā-śoḍaśikā*, VI. 9) implies *Ichhā* (*Balaśabdasya icchā-paratvaṁ*).

<sup>3</sup> *Taittirīya* (2. 4. 1, 2. 9. 1); *Brahma* 3.

<sup>4</sup> That is, the Brahman light.

<sup>5</sup> *Adhikāro nivartate i.e.* the question of competency does not apply to such a man. He becomes free from all observances.

<sup>6</sup> The Mantra of fifteen letters is given in *Tripurā-mahopaniṣad*, 8.

<sup>7</sup> *Bhū-janma*=Earth-born *i.e.* born in the Mūlādhāra.

<sup>8</sup> There are nine Maṇḍalas in the Śrī-Cakra divided into three parts of three sections each. The three parts may be *Sṛṣṭi*, *Sthiti*, *Laya* corresponding with *Paśyanti*, *Madhyamā*, *Vaikhari*.



## VERSE 21

*cakrasyāpi maheśyā na bhedaśo, pi bhāvyaṭe vibudhaiḥ,  
anayoḥ sūkṣmākārā paraiva sā sthūlayośca kāpi bhidā.*

THE wise know no difference between the *Maheśi* and the *Cakra*. *Parā* Herself is the subtle form of both these (*Devatā* and *Cakra*). There is no difference between the two in the gross form also.

## COMMENTARY

In this verse he emphasises what has been previously said in the statement that the wise see no difference or distinction whatsoever between the *Cakra*, consisting of the nine sections (*Āvaraṇa*) beginning with *Trailokya-mohana* and ending with *Bindu* wherein *Sundarī* abides, and *Sundarī* Herself Who is the presiding (*Adhiṣṭhātrī*) Great Lady (*Maheśi*) therein. This is so because the *Śrīcakra* is the form (*Rūpa*) of the *Śrī-Sundarī*.

*Śruti*<sup>1</sup> says: Alone She was at first. She became nine-fold'.

The *Vāmakeśvara*<sup>2</sup> demonstrates this non-difference in the passage beginning: '[The five Śaktis produce and the four Fires withdraw]. From the union of the five Śaktis and the four Fires there arises the *Cakra*. [When the Supreme Śakti sees Her own becoming (*Sphurattā*) then there arises the *Cakra*],' and ending with 'The *Cakra* is the form (*Rūpa*) of the *Kāma-kalā* in that it is the going forth (*Prasāra*) of the Supreme Reality (*Paramārtha*).'

He speaks of the oneness of these two (the *Cakra* and the *Devatā*) in their subtle form (*Sūkṣma-rūpa*) by which is meant that which cannot be defined. The *Śrīcakra* in its subtle form is the *Bindu*. Its indefinableness is clearly shown in the passage: 'In the Supreme *Ākāśa* which is the *Bindu* (*Baindave paramākāśe*) and so on.' The indefinableness of the *Devatā* has also been shown in the

verse beginning: 'The *Vidyā* (object of knowledge) is also like this (*Tāḍṛgātmā*)'. In the same way there is no difference between the two in their gross form. The grossness of the *Cakra* is in its expansions beginning with the *Trikoṇa* (triangle) and ending with the *Caturaśra* (square), and the grossness of the *Devatā* is in Her gradual unfolding from *Tripurāmbikā* to *Tripurā-śakti*.<sup>3</sup> The *Cakra* and the *Devatā*, who are as above described, cannot be separated. He gives a reason for it when he says that *Parā*, whereby is meant *Ādiśakti*, is the subtle form of both these.

The *Catuśśatī* says<sup>4</sup>: 'The Mother of the origin of the three *Lokas* is both gross and subtle'. There is thus no difference between these two (*Cakra* and *Devatā*) for the wise.

*Śruti*<sup>5</sup> also says: 'All this verily is the *Brahman*'. Also<sup>6</sup>: 'All men vanquish him who thinks that all things are outside the *Brahman*'.

The author himself says (V. 36): 'When She this *Maheśī Parā* unfolds as the *Cakra*'.

Thus it is established that the **Cakra** is the **form** (*Rūpa*) of the *Devatā*.

## NOTES

<sup>1</sup> *Tripurā-mahopaniṣad*, 3. The meaning of the Text is—She was One as in *Bindu-cakra* and became ninefold in the nine triangles of which the *Śrī-cakra* consists.

<sup>2</sup> *Nityā-śoḍaśikā*, VI-8-24. The portion within the brackets has not been quoted by the Commentator, but added by the Translator to make it more intelligible to English readers. By "own" is meant "inherent".

<sup>3</sup> The nine *Cakras* of which the *Śrī-cakra* is composed are presided over by the *Devī* under nine different names, indicative of Her nine different aspects. These names are—(1) *Tripurā*, (2) *Tripureśvarī*, (3) *Tripurasundarī*, (4) *Tripura-vāsini*, (5) *Tripurāśrī*, (6) *Tripura-mālinī*, (7) *Tripurā-siddhī*, (8) *Tripurāmbikā*, (9) *Mahā-tripura-sundarī*. The first of these is in the *Bhū-pura* and the last is in the *Bindu*. The *Āvaraṇa-Śaktis* of each of these are classed as (1) *Prakata*, (2) *Gupta*, (3) *Guptatara*, (4) *Sampradāya*, (5) *Kulakaula*, (6) *Nigarbha*, (7) *Rahasya*, (8) *Atirahasya* and (9) *Parāpara-rahasya*, respectively.

<sup>4</sup> *Nityā-śoḍaśikā*, IV-4.

<sup>5</sup> *Chāndogya*, 3-14-1.

<sup>6</sup> *Bṛhadāraṇyaka*, 2-4-6.



## VERSES 22, 23 & 24

*madhyaṁ cakrasya syāt parāmayāṁ bindutattvamedāṁ,  
ucchūṇaṁ tacca yadā trikoṇarūpeṇa pariṇataṁ spaṣṭaṁ.*

*etatpaśyantyādītritayanidānaṁ tribījarūpaṁ ca,  
vāmā jyeṣṭhā raudrī cāmbikayānuttarāṁśabhūtāḥ syuḥ.*

*icchājñānakriyāśāntāścaitāścottarāvayavāḥ,  
vyastāvyastaṁ tadarṇadvayamidamekādaśatma paśyastī.*

THE Centre of Cakra is *Parā* (*Parā-maya*). This is Bindu-tattva. When It becomes ready to evolve (*Ucchūṇa*) It transforms and manifests as a triangle. This (triangle) is the source of the three (*Śaktis*, namely) *Paśyanti* and others and is also the three *Bījas*. *Vāmā*, *Jyeṣṭhā*, *Raudrī*, *Ambikā* and *Parāśakti* are one portion (of the *Śricakra*)<sup>1</sup>. *Ichā*, *Jñāna*, *Kriyā* and *Śāntā* are the other portion<sup>2</sup>. (These make nine). The two letters (*A* and *Ha*) taken separately and collectively make with the foregoing nine the eleven-fold *Paśyanti*<sup>3</sup>.

## COMMENTARY

He here desires to speak of the *Śrī-cakra* composed of nine triangles (*Nava-yonyātmaka*) which is the manifestation (*Vikāsa-rūpa*) of the *Śaktis* *Parā*, *Paśyanti* and the rest. He first speaks of the Bindu called *Sarvānandamaya* which is *Parāśakti* (*Parā-śakti-maya*).

**Cakra.** By this is meant the Cakra of nine triangles (*Nava-yonyātmaka*) and by **Centre of the Cakra**, Bindu-tattva. Bindu-svarūpa has been already explained. The word **This** (*Idam*) signifies that It is in Itself (*Svasākṣātkṛtaṁ*) *Parā* or *Parā-śakti-svarūpa*. When this Bindu-tattva manifests then there is the Triangle. He therefore says **When it becomes ready to evolve.** (*Ucchūṇaṁ tac ca yadā*).

The meaning is that when under the influence of the *Adṛṣṭa* of creatures the *Baindava-Tattva* is about to **evolve** It transforms Itself into a triangle which is of the shape of a *Śṛṅgāṭa* (*Trikoṇa-rūpeṇa pariṇatam spaṣṭam*) and the product of the union of *A* (*Anuttarānanda*) and *I* (*Ichhā*). So it has been said: 'When *Citi* which is *Anuttarānanda* is united with *Ichhā-Śakti* <sup>4</sup> there is a triangle which has the beauty of the joy of Creation (*Visargāmoda-sundaram*), Its light being dimmed as *Mātr*, *Māna*, *Meya* and *Pramā*. Its form is that of a *Śṛṅgāṭa* or Triangle'.

**This triangle is the source of the three *Pasyanti* and others** (*Paśyantyādi-tritaya-nidānam*) that is, the three Śaktis *Paśyanti*, *Madhyamā* and *Vaikharī* there originate. It is the Śaktis *Ichhā*, *Jñāna* and *Kriyā* which change into the three Śaktis *Paśyanti*, *Madhyamā* and *Vaikarī*. So it has been said in *Vāmakeśvara-Tantra* (*Nityāṣoḍaśikā*, vi. 38-40) <sup>5</sup>:

"She is then *Ichhā-śakti* manifesting as *Paśyanti* (*Paśyantivapuṣā sthitā*), Similarly as *Jñāna-śakti* She is *Jyēṣṭhā* and *Madhyamā-Vāk* in the form of a straight line (*Rju-rekhā-mayī*) and protector of the universe. This same Śakti (*Parā*) as *Kriyā* (Śakti) is *Raudrī* and *Vaikharī-Vāk* in the form of the body of the universe (*Viśvavigrahā*) and as that of a luminous triangle (*Śṛṅgāṭa-vapurujjvalā*). At the time of Dissolution and Her return journey (*Pratyāvṛtti-krameṇa*) She re-assumes the state of Bindu (*Baindavam rūpam*)."

The Triangle is the *Svarūpa* of the three *Bijas* <sup>6</sup> *Vāgbhava*, *Kāma-rāja* and *Śakti* which are the three sections (*Khaṇḍa*) of the whole.

*Śruti* <sup>7</sup> also speaks of:

"The three *Puras* <sup>8</sup> (*Bindus*) which move the Universe (*Viśva-carṣaṇī*) along three paths wherein are placed the letters *A*, *Ka*, *Tha* <sup>9</sup> wherein again abides the impenetrable transcendent greatness of the *Devatās*." These and other similar texts in *Śruti* speak of the celestial *Śṛṅgāṭa-pīṭha* wherein abide the *Mātrkā* (*Mantra*) of three sections which is the source wherefrom arise all *Mantras*. The *Vāmakeśvara-Tantra* (*Nityā-ṣoḍaśikā*, VI, 48) also says:

"All these <sup>10</sup> are denoted by (*Vācyā-rūpāṇi*) the complete *Mantra* of three *Bijas* (*Bijatritaya-yukta*) both singly and collectively <sup>11</sup>. The Triangle containing three *Bijas*, the three Śaktis, the three *Lingas* is the imperishable *Kāma-kalā*."



He next says that the Bindu-tattva which becomes the Śricakra of nine Triangles (four of which are) upward and (five) downward turned is also the adorable Parā (*Parā-bhattārikāmayam*). He mentions Vāmā, Jyeṣṭhā, Raudrī and Āmbikā by name and by the particle *ca* (**also**) he implies Parā-Śakti and says that these are the five Śaktis indicated by the five reversed triangles which are the first **portion** (*Anuttarāṁśabhūtaḥ* = *Anuttarāṁśāḥ*), of the Śricakra; whilst the Śaktis Icchā, Jñānā, Kriyā, Śāntā are the **other portion** or the four triangles with their apex upward. (*Uttarāvayavāḥ* = *Urdhva-mukha-trikoṇa-catuṣṭaya-ṭrūpāḥ*).

The meaning of this is that Vāmā, Jyeṣṭhā, Raudrī, Āmbikā, Parā-Śakti, as also Icchā, Jñānā, Kriyā, Śāntā are unfolding stages of Parā (*Parā-vīlasana-rūpāḥ*). These nine Śaktis are the nine triangles in the Śri-cakra. This has been fully dealt with in the Vāmakeśvara-Tantra (*Nityāṣoḍaśikā*, Ch. vi) in the passage which begins "When the Paramā-Kalā wishes to see the Sphuraṇa" and ending "Vaikharī the body of the Universe" <sup>12</sup>.

**The two letters taken separately and collectively** (*Vyastā-vyasta-tadārṇa-dvayam*). By *Vyasta* is meant individual (*Vyaṣṭi-rūpam*) and *Ayasta* is collective (*Samaṣṭi-rūpam*). That is the two letter (*A* and *Ha*) which are the first and the last of the alphabet hold as in a vice between them all the letters of the Alphabet which are the mother of all Mantras within which two letters again is the Experience (*Bhāva*) of complete 'I-ness' (*Pūrṇā'ham*) which is the union of Prakāśa and Vimarśa or Bindu-tattva the eternal Kāma-kalā. All this is well established in the Upaniṣads.

Here Para-brahman as complete 'I-ness' is to be known as united with His consort and as the doer of all actions; so the *Bṛhadāraṇyaka* (1. 4. 1) says:

"This Ātmā there verily was in the beginning" <sup>13</sup> and thereby establishes that the Parabrahma-svarūpa is complete and transcendent 'I-ness' (*Pūrṇa-parāhamitā-maya*) and union of celestial Wife and Husband. The Text proceeds in the passage quoted below to show that It shines forth as the creator of all Tattvas:

"He verily did not enjoy. For one (who is alone) does not enjoy. He desired a second. He verily was like woman and man in

close embrace. He made this Self of His into two. Thereafter arose Husband and Wife”<sup>14</sup> and so on.

So also in another place in the same Upaniṣad (1-4-17) occurs the following Text:

“This Ātmā verily was alone in the beginning. He desired ‘May there be wife (*Jāyā*) of mine’. May I be born as many. May I have possessions (*Vitta*). May I do acts. This verily is His desire (*Kāma*)” and so on.

Texts like these show the Brahman as united with His consort.

The two letters (*A* and *Ha*) already described will, if taken together and carefully considered, be seen to have eleven aspects. The Śaktis Parā to Śāntā are ten if considered individually and are collectively one. Therefore Bindu-tattva is **elevenfold** (*Ekādaśātma*) and is the cause of Paśyanti-Śakti. Śruti (*Chāndogya* 3-14-1) says:

“All this verily is Brahman, from which all comes, in which all lives, into which all returns. Therefore adore It with mind free from either attachment or avarice.”

In this way the inseparateness of Cause and Effect is established.

## NOTES

<sup>1</sup> *Anuttarāṁśa-bhūta*=lit. First part. These are the five inverted triangles or Yonis of the Śrīcakra, or Śrīyantra.

<sup>2</sup> *Uttarāvayavāḥ*. These are the triangles with their apex upwards in the same.

<sup>3</sup> *Ekādaśātma paśyanti*.

<sup>4</sup> That is,  $A + I = E$ . The tip of Ekāra is formed like a triangle. The *Subhagodaya-vāsanā* cited in the Madras Ed., p. 6 says that the three Śaktis *Ichā* and others indicate the creation etc. of creatures (*Paśu*).

<sup>5</sup> The two lines preceding are not given in the Commentary, vv. 36-40 describe the evolution of Paramā-Kalā or Parā-Śakti:

“When Paramā-Kalā wishes to see the Sphuraṇa (desire to create), of Paramaśiva then She assumes the form of Āmbikā and is called *Parā-Vāk*. When She is about to manifest (*Sphuṭi-kartum*) the universe then in its seed state, She is *Vāmā* and is so called because She throws out (or vomits; *Viśvasya vamanāt*). She then assumes the form of a goad (which is of crooked form) ”.

<sup>6</sup> Namely, *Aim*, *Klīm*, *Sauḥ*.



<sup>7</sup> *Triṣṭurā-mahopaniṣad.*

<sup>8</sup> *i.e. Tripurā.*

<sup>9</sup> *That is, the letters of the alphabet is in the A-ka-tha triangle. This is formed by three Bindus between each of which there are 16 letters forming the sides of the triangle. At the corners of the triangle are the remaining three letters Ha, La, and Kṣa.*

<sup>10</sup> *That is Liṅgas mentioned in the preceding verses namely the four Itara, Bāṇa, Svayaṁbhu and Parama.*

<sup>11</sup> *Kula-kaulamayāni. Kula=Mātr, Māna, Meya, that is Svayaṁbhu, Bāṇa and Itara-Liṅgas. Kaula is the collectivity of these three or Parama-liṅga.*

<sup>12</sup> *See the passage quoted ante, p. 38.*

<sup>13</sup> *See Verse 13 ante commentary.*

<sup>14</sup> *Sa vai naiva reme, yasmād ekākī na ramate, sa dvitīyaṁ aicchat. Sa haitā-vānāsa yathā strī-pumāṁsau sampariṣvaktau. Sa imam evātmānam dvedhāpātayat. Tataḥ patiḥ ca patnī ca abhavatām.*

## VERSE 25

*evam kāmakaḷātmā, tribindutatvasvarūpavarṇamayī,  
seyam trikoṇarūpaṁ yālā triguṇasvarūpiṇī mātā.*

IN this way the united Kāma and Kalā are the (three) letters whose own form (*Svarūpa*) is the three Bindus. It is She who is the Mother manifest as the three Guṇas (*Triguṇasvarūpiṇī*) and who assumed the form of the triangle.

## COMMENTARY

He next wishes to speak of the mode of creation of the Cakra wherein are the Cakras of eight triangles, ten triangles and so on, and before doing so explains the origin of the triangular Cakra which precedes them all.

**In this way** (*Evam*). That is in manner already described.

**The united Kama and Kala** (*Kāma-kalātmā*). By Kāma is meant Parama-śiva who is pure Illumination (*Prakāśaika-svabhāvaḥ*) and is the first letter which is *A*<sup>1</sup>, and Kalā signifies Vimarśa the last of letters (*Ha*). This dual character (*Ubhayātmakatva*) indicates the possession of experience of complete 'I-ness' which is its true nature (*Svābhāvika-paripūrṇāhambhāva-śālitvam*). This has been fully explained in verse 7. The Kāma-kalātmā who as previously described is **"the (three) letters whose own form (Svarupa) is the three Bindus"** (*Tribindu-tatva-svarūpa-varṇamayī*). The three Bindus are the Red, White and Mixed Bindus previously spoken of. Bindu-tattva is the Bindus previously described. The three letters, by which is meant the Vāgbhava and other Bijas, are forms of the three Bindus. In the *Rahasyāmnāya* (Śiva addressing the Devī) says:

"Know this, that the beautiful Śṛṅgāṭa which is Thy very self (*Svātma-śṛṅgāṭa*) is made up of three Bindus mixed, white and red. It is ancient (*Purāṇa*) and is the Praṇava itself. It can be known by



the three lines (which compose it). It is pure knowledge (*Samvin-mātra*) and is of the nature of Śiva. The red is self sustained (*Nirādhāra*). The other (white) is its beloved and their union is the mixed Bindu. In the Union is the pure state which is Nirvāṇa". **It is she** (*Sā iyam*—she (is) this). By *Sā* (She), the author draws the attention of his reader to Her who is the supreme reality as the experience of the massive Bliss which is Cit (*Cidānanda-ghana-rasa-paramārthā*) and who is the essence of all the tradition (*Sakalan-nāya-sārabhūtā*)<sup>2</sup> and by *Iyam* (This), he as it were points Her out as the One who is being experienced (*Anubhūyamānā*) as the Ātmā who witnesseth (*Ātma-sākṣitvena*) by great Yogīs who are immersed in the feeling of their identity with the Universe (*Viśvāhambhāvanā-sālībhīḥ*) and is **Manifest as the three Guṇas** (*Triguṇa-svarūpiṇī*). She is Icchā, Jñānā, Kriyā which appear (in the Paśu) as the three Guṇas Sattva, Rajas and Tamas. It is through these Guṇas as instruments that She effects Creation and the like. She is therefore the **Mother** (*Mātā*) the one Creatrix of all the World. She is also the Parā-Śakti who transcends all the Tattvas (*Sarva-tattvātītā*) for Śruti (*Aita. I-1.*) says:

"This Ātmā alone, verily, was in the beginning".

**Assumed the form of the triangle** (*Trikona-rūpaṁ yātā*) that is she changed into the form of a triangle as a result of the union of the supreme Bliss symbolised by the letter *A* with Icchā, Creative Will, symbolised by the letter *I*. This is the Cakra<sup>3</sup> of triangular form which is most secret and called *Sarva-siddhi-pradāyaka* or that which accomplishes all.

The wise know no difference between the Maheśī and the Cakra. Parā Herself is the subtle form of both these (*Devatā* and Cakra). There is no difference between the two in the gross form also.

## NOTES

<sup>1</sup> *Anuttarākṣarātmā*.

<sup>2</sup> *That is*, it is She to whom all the *Ānināyas* point.

<sup>3</sup> The first triangle which contains the Bindu which is the first transformation of Bindu.

## VERSES 26 & 27

*ekā parā tadanyā vāmādivyaṣṭimātrī sṛṣṭyātmā,  
tena navātmā jātā mātā sā madhyamābhīdhānābhyām.  
dvividhāhi madhyamā sā sūkṣmā sthūlākṛtisthitā sūkṣmā,  
navanādamayī sthūlā navavargātmā ca bhūtalipyātmā.*

SHE who is next (to *Parā*) is *Paśyantī* the Creative Self (*Sṛṣṭyātmā*) out of which originated the individual mothers (*Vyaṣṭi-mātrī*) *Vāmā* and others. By reason of this She became ninefold form (*Navātmā*). She the mother *Madhyamā* is as shown by her two names of two kinds (*Dvividhā*), namely, subtle (*Sūkṣmā*) and gross of form (*Sthūlākṛti*). As subtle She is ever existent and the nine sounds (*Navanāda-mayī*) as gross She is the nine groups (of letters) and bears the name of *Bhūta-lipi*.

## COMMENTARY

He next speaks of *Paśyantī* who is a manifestation of *Parā* as of ninefold aspect (*Navātmaka*) in the form of the *Cakra* of nine triangles (*Nava-yoni-cakrātmanā*).

**“She who is next”** (*Tadanyā*). That is *Paśyantī* who is the manifestation of *Parā* (*Parā-vikāśabhūtā*) is **the Creative Self out of which originated the individual mothers Vama and others** (*Vāmādi-vyaṣṭi-mātrī-sṛṣṭyātmā*) or in other words She is the nine *Śaktis* beginning with *Vāmā* and ending with *Śāntā* (*Vāmādi-śāntāntaśakti-navakamayī*). It is on this account that the mother (*Mātā* = *Jananī*) is of ninefold aspect (*Navātmā*), that is, she becomes the *Cakra* of nine triangles which is the Cause of the appearance of the group of *Śaktis* beginning with *Vāmā* and ending with *Śāntā*.



Vāmā is so-called because she as producer of the universe (*Viśva-janayatrī*) throws out the Universe of five elements (*Prapañca*) which is within the Śṛṅgāṭa (*Śṛṅgāṭāntaḥ-sthita-prapañca-vamanāt*). Jyeṣṭhā is all-beneficent; Raudrī destroys or dispels all ailments and Āmbikā grants all things desired.<sup>1</sup> So it has been said:

“Vāmā (is so called) because of (Her) throwing out the Universe, Jyeṣṭhā (is so-called) because she is beneficent (*Śiva-mayī*) Raudrī destroys all disease and burns up<sup>2</sup> (the fruit of) all actions (*Dogdhri cākḥila-karmaṇāṁ*)”.

Of Āmbikā the Pratyabhijñā says that “She the impulse to becoming (*Sphurattā*) is pure Being (*Mahāsattā*)”. She is therefore Parā-vāk who excels all (*Sarvātīśāyini*) and sees Her own impulse to manifestation which is Her own and full Self. (*Parīpūrṇa-svarūpa-svātma-sphuraṇāvalokana-caturā*).

The Vāmakeśvara (*Nitya-ṣoḍaśikā* vi. 36) also says:

“When the Paramā-kalā sees the impulse to becoming (*Sphuraṇa*) of the Ātmā then she assumes the form of Āmbikā and is called Parā-vāk.”

The Śaktis Icchā, Jñānā and Kriyā take the forms Paśyanti, Madhyamā and Vaikharī (*Paśyanti-Madhyamā-Vaikhari-rūpāḥ*). This has been stated in detail in the Vāmakeśvara (*Nitya-ṣoḍaśikā*) in the verses quoted in commentary to verse 22 *ante*.

Śāntā is Śakti as Consciousness (*Cinmayī-Śakti*) who is all pervading (*Niraṅkuśa*): For Śruti speaks of “the transcendental (*Niṣkala*) actionless (*Niṣkriya*) and tranquil (*Śānta*)”<sup>3</sup>.

He next speaks of the ninefold character (*Navātmakatva*) of Madhyamā. Madhyamā is the state of Union (*Samarasāvasthā*) of Parā and Paśyanti. She is visible or realisable by Yogīs whose minds are inward turned (*Antarmukha*). This Śakti is **by Her two names** (which describe Her function) **of two kinds** (according to Her functions). She is either **Sthula (gross)** or **Suksma (subtle)**. As subtle She can be apprehended by the power of Samādhi. As gross She is capable of utterance as letters of the alphabet alike by the learned and illiterate. As subtle She is ever-existent<sup>4</sup> (*Sthitā* = *Sarvadā-vartamānā*) and as such She is the nine sounds or Nādas (*Navanāda-mayī*). As gross She is the nine groups of the letters of the alphabet (*Nava-vargātmā*).

The sense of the above is this:—

When the Great Mother Kuṇḍalinī who contains many kinds of sound does in consequence of the breath being restrained leave the place of Mitrāvaruṇa<sup>6</sup> and after piercing the lotuses of Svādhiṣṭhāna and others goes upward to reach the place of Paramaśiva who is on the lotus of twelve petals. She is experienced by the great Sādhakas of Śiva<sup>6</sup> when in Samādhi as their very own self (*Svātmatvena*). She is the nine sounds (*Nava-nāda-mayī*). This will be understood from the following text from the *Haṁsopanīṣad*:—

“We shall now make clear the meaning of Haṁsa and Parama-haṁsa to the Brahmacārin who has controlled his inclination (*Śānta*) who has controlled his senses (*Dānta*) and who is devoted to his Guru. This Haṁsa pervades all bodies like fire in wood and oil in sesamum seed. Knowing it, one reaches not death. The anus should (first) be contracted, then the air should be led upwards<sup>7</sup> and made to go round the Svādhiṣṭhāna three times, it should then be made to go through Maṇipūra and Anāhata and the airs (*Prāṇān*) should be stopped in the Viṣuddha-Cakra. The Ājñā-Cakra and then the Brahma-randhra should be meditated upon. Whilst so meditating (the Sādhaka) should constantly think of himself as the Trimātra (Omkāra). He should next meditate upon Nāda, as extending from the Mūlādhāra, which Nāda is like pure crystal (*Śuddha-sphaṭika-saṁkāśa*) for this is verily Brahman the Paramātmā.” By this the Upanīṣad teaches that the Svarūpa of the Mūlaḥ Kuṇḍalinī, who pervades the body from the Mūlādhāra to the Brahma-randhra, is Nādātmaka.

The text in a later passage says:

“When Haṁsa becomes dissolved into (*Līna*) Nāda then (arises the state which is) *Turyātīta*, *Unmanā* (mindless) and *Ajapopā-saṁhāra* (=cessation of breathing).”

Nāda is divided (by this Upanīṣad) as follows:

“Sound arises of ten kinds. *Cīṇi* is the first, *Cīṇi-cīṇi* is the second. The third is bell sound (*Ghaṇṭā-nāda*). Sound of conchshell (*Samkha-nāda*) is the fourth. The fifth is the sound from a stringed instrument (*Tantrī-nāda*). The sound of cymbals (*Tāla-nāda*) is the sixth. The seventh is the sound of a flute (*Veṇu-nāda*) and eighth that of a kettledrum (*Bherī-nāda*). The ninth is the sound of clay-made



drum (*Mṛdaṅga*) and the tenth the sound of thunder (*Megha-nāda*). After the ninth has been experienced the tenth <sup>8</sup> should be practised. The mind dissolves in that. When the mind is so dissolved when Saṅkalpa and Vikalpa <sup>9</sup> cease when merit and demerit <sup>10</sup> are burnt then there appears (*Prakāśate*) Sadā-śiva who is Śakti (*Śaktyātmā*) Omnipresent (*Sarvatrāvasthita*) Light itself (*Svayaṁ-jyotiḥ*) Pure (*Śuddha*) Illumined (*Buddha*) Eternal (*Nitya*) Stainless <sup>11</sup> (*Nirāñjana*) and Tranquil (*Śānta*).

**“She is the nine groups of the letters”** (*Nava-vargātmā*). The nine groups are A, Ka, Ca, Ṭa, Ta, Pa, Ya, Śa and La <sup>12</sup>.

By **sthula** (**gross**) is meant that she is within the range of all ordinary experience (*Sarva-viśaya-vyavahāriṇī*).

**Bhūtalipis** are manifested letters (*Bhūtāś ceti lipyaśceti*). The existingness (*Bhūtatvam*) of the letters consists in their capability of being uttered or expressed by particular efforts (*Ceṣṭā*). The production of these letters again is merely mechanical (*Tac-ca kalpanāmātram eva*) for the letters themselves are energies (*Tejo-rūpa*) and therefore Śakti (*Śaktyātmaka*). The Devī (*Madhyamā*) bears the name or designation (*Āghya*) of these.

The *Tantra-sadbhāva* also says:

“The Mātrkā who (manifested) in this world is in inseparable relation with (*Samavitā*) the Supreme Light (*Para-tejaḥ*), pervades all things from Brahmā to the worlds. (She) O adored of the Suras (= *Devas*) pervades the whole universe as Nāda. Beloved, (She is) like the letter A in all letters. I shall now speak so that Thou mayest clearly understand it. The Śakti who is Supreme (*Parā*), Subtle (*Sūkṣmā*) and Formless (*Nirākārā*) is asleep coiled round the Bindu in Mūlādhāra <sup>13</sup> like a serpent. There also is asleep the self-controlled (*Yamī*) Great Yogī who knows and desires nothing. With Her belly distended by the Moon, Sun, Fire, the Stars, the fourteen Worlds (*Bhuvanāni caturdaśa*) She is in a swoon as if poisoned. Awakened by the Great Sound (*Paraṇa nīnādena*) and churned by the fire in Her belly, She becomes free from Her bondage (*Bandhana*) and conscious (*Jñāna-rūpiṇī*). The churning <sup>14</sup> is circular in movement and continued in the body of the Śakti till She wakes up. When the first unfolding or Division (*Bheda*) takes place Bindu attains the state of Nāda. Thus (or by this) Kuṇḍalī the Subtle Time (*Kāla-sūkṣmā*)

is awakened. The Bindu which comes after (*Uttaragaḥ*) Śakti (Nāda) is the Lord (*Prabhu*) who is the four Kalās<sup>15</sup> (*Catuṣ-kalāmaya*). In the middle part or second stage of churning (*Madhya-manthana-yogena*) there is straightness (*Rjutva* i.e. a straight line) which is Jyeṣṭhā-Śakti beautifully placed between two Bindus. The imperishable Kuṇḍalī (*Amṛta-kuṇḍalī*) is led by Vaikhari to the Bindu-nāda state (*Bindu-nādatva*)<sup>16</sup>. She is (then) known as Lākinī<sup>17</sup> between the two Bindus. She is then Tripadā (Third step) and spoken of as Raudrī. She is (also) called Rodhinī because she obstructs the path of Liberation (*Mokṣamārga-nirodhanāt*)<sup>18</sup>. Āmbikā's form is that of a portion of the moon,—She is Ardha-candrikā, the half-moon. The Parā-Śakti who is one does in this way appear as three. From them<sup>19</sup> as thus distinguished (*Ābhyo viviktābhyah*) have originated the nine group of letters (*Nava-vargakah*) which are associated (*Yuktāḥ*) with them. It is she (*Parā-śakti Kuṇḍalī*) who is thought of in nine ways being indicated by the nine groups (*Nava-vargopalakṣitā*)<sup>20</sup>

## NOTES

<sup>1</sup> Verses 26-28 are quoted by Lakṣmīdhara in his Commentary to the Saundaryalaharī, v. 34 and he reads them differently.

<sup>2</sup> The text is *Dogdhri*=She who milks or brings forth, but probably is a mistake for *Dagdhrī*=She who burns up.

<sup>3</sup> Śānta is the state of absolute quiescence when there is no activity or motion; Samarasāvasthā is the state in which two are in a state of absolute and complete absorption the one by the other.

<sup>4</sup> That is, of course during the *Kalpa*.

<sup>5</sup> That is, Mūlādhāra.

<sup>6</sup> Mahāmāheśvaras—These are Sādhakas who have attained a high degree of perfection—adepts.

<sup>7</sup> That is, from the Mūlādhāra.

<sup>8</sup> The tenth is Param-Brahma.

<sup>9</sup> The state of selection, and rejection, of this and that of all variety, in short ordinary finite experience.

<sup>10</sup> Puṇya and Pāpa.

<sup>11</sup> That is, one in whom there is no doubt, the perfect experiencer.

<sup>12</sup> This according to the commentator. Others divide the vowels into two groups and exclude the last.



<sup>13</sup> In the text the word is "*Hyd-Bindu*." But this is possibly a mistake for *Myd-bindu*, by which is meant the Svayaṁbhū-linga in mūlādhāra which is the region of Earth=*Prthvī*=*Myd*. Here the cosmic mūlādhāra is spoken of.

<sup>14</sup> *That is*, the cosmic *manthana*.

<sup>15</sup> *Nivṛtti*, *Pratiṣṭhā*, *Vidyā*, *Śānti*.

<sup>16</sup> *That is* the place where the first Bindu is.

<sup>17</sup> *Lākinī*=*Raudrī*. *Ḍākinī*=*Brāhmī*. *Rākinī*=*Jyeṣṭhā* or *Vaiṣṇavī*.

<sup>18</sup> As it were a barrier preventing what is above descending and what is below ascending and straying away from the true path. Or the reading may probably be *Bodhinī* and *Nibodhanāt*.

<sup>19</sup> The three Śaktis *Vāmā* etc.

<sup>20</sup> The text seems in part correct. Madras edition throws no light on the right reading, but quotes the passage practically in the same terms.

## VERSE 28

*ādyā kāraṇamanyā kāryaṁ tvaṇayoryatastato hetoḥ,  
saīveyaṁ nahibhedastādātmyaṁ hetuhetumadabhiṣṭani.*

THE first (*i.e.* subtle *Madhyamā*) is the cause (*Kāraṇa*) and the other (*i.e.* gross *Madhyamā*) is the effect (*Kārya*). Inasmuch as such is (the relation) between these two, therefore the latter (*i.e.* the gross) is the (same as the) former (*i.e.* the subtle). There is verily no difference between the two), for the identity of cause (*Hetu*) and effect (*Hetumat*) is axiomatic (*Diṣṭa*).

## COMMENTARY

The subtle *Madhyamā* which is the cause of the *Madhyamā* of gross form is one with the latter and that is stated here.

“**The first**” (*Ādyā*) *i.e.* the one first spoken of (*Pūrvoktā*), whereby is meant the subtle (*Sūkṣmā*) *Madhyamā* already described. She is **the cause** (*Kāraṇa*) because she precedes **the other** (*Anyā*). This latter is gross (*Sthūlā*) *i.e.* **the effect** (*Kārya*) because it emanates from the other (*Tajjanyatvāt*). As there is this relation of cause and effect between these two (*Anayoḥ*), namely, the subtle and gross *Madhyamā*, therefore, **the latter** (*Iyaṁ*) is the **former** (*Sa=She*). There is no difference (*Bheda*) between the two. **Identity** (*Tādātmya* = that in which there is neither difference nor nondifference) is the characteristic of **Cause** and **Effect**, as we see in the case of mud and the (mud-made) pot.

*Śruti* (*Chāndogya* 6. 1. 4) also says:

“O Gentle one, by one lump of clay all things made of clay are known. The variation is in names given to it when spoken of. The clay alone is real.”



The same thing becomes different only as an object of speech.  
When anything is spoken of it becomes of two kinds '.

## NOTE

<sup>1</sup> *e.g.* A mud-pot becomes mud and pot.

## VERSES 29 & 30

*śaśasapavargamayam tadvasukoṇam madhyakoṇavistārah,  
navakoṇam madhyam cetyasmiṁściddīpadīpīte daśake.*

*tacchāyādvitayamidam daśārācakraadvayātmanāv itatam,  
taṭacakavargacatuṣṭaya-vilasanavispaṣṭakoṇavistārnam.।*

THE Cakra of eight triangles which is constituted of the letters Śa, Ṣa, Sa and the Pa-varga is an expansion (*Vistāra*) of the middle triangle. These nine triangles together with the Bindu make the ten (*Daśaka*) which are lighted by the light of Cit (*Cid-dīpa*). The two lights (*Chāyā-dvitayam*) of these ten are spread forth<sup>1</sup> as two Cakras of ten triangles each of which the inner set of ten triangles display the Ta-varga and Ṭa-varga and the outer of ten triangles display the Ca-varga and Ka-varga.

## COMMENTARY

He next speaks of the appearance (*Āvirbhāva*) of Vaikhārī-Śakti by a description of the Cakra of eight triangles and other Cakras (all) which are the going forth (*Prasarana*) of the Light and Energy (*Tejas*) of the middle triangle (*Madhya-śṛṅgāṭa*).

**The Cakra of eight triangles** is called *Sarva-roga-hara* (All-disease-destroyer). The eight triangles of which it consists are the eight letters namely the letters Śa, Ṣa, Sa and the five letters of the Pa-varga. It **is an expansion** (*Vistāra*=*Vikāsa*) of the **middle triangle** (*Madhya-trikoṇa*). The **nine triangles** (*Navakoṇa*) are the middle triangle and the eight triangles (here spoken of); these **together with the Bindu** (*Madhyam ca*) make a group of ten (*Daśaka*). This group of ten is illumined (*Dīpita*) by the **light of Cit** (*Cid-dīpa*), that is, it is lustrous with the rays which surround Tripurā—the



Mother seated in the Bindu-Cakra (*Bindu-cakrādhirūḍhāmbā*) who is Light Herself (*Tejomūrti*). So it has been said *Nityāṣoḍaśikā*. VI. 14):

“The Bindu is the seat of union of the Fire of final Dissolution and Citkalā”<sup>1</sup>. In this way the ten and their **two lights** (*Chāyā-dvityaṁ*=*Kānti-dvityaṁ*) are spread out. By **the ten** (*Daśaka*) is meant the aforementioned three Cakras<sup>3</sup> which are a mass of light (*Tejorāśi-maya*). *Chāyā* here means *Kānti* (Lustre, light).

These two lights become **spread forth** (*Vitata*) as the **two Cakras of ten triangles (each)**. These are the inner and outer Cakras of ten triangles each which also are of boundless brilliance (*Niravadhika-Tejo-maṇḍala*). **The two lights** (*Kānti-dvitya*) relate to these two. The two Cakras are called *Sarva-rakṣākara* (All-protector) and *Sarvārtha-Sādhaka* (All-accomplisher). By **Spread** (*Vitata*) is meant evolved (*Parīṇata*). So it has been said (*Nityāṣoḍaśikā*. VI, 15: “The Cakra of ten triangles is the form of the manifested light of the nine triangles”<sup>4</sup>. The ten letters of the Ta-varga and Ṭa-varga are the triangles in the inner Cakra of ten triangles and the ten letters of Ca-varga and Ka-varga are the triangles in the outer Cakra.

## NOTES

<sup>1</sup> *Vitataṁ*. Bhāskararāya who cites portions of these two verses in his commentary to VI. 16 of *Nityāṣoḍaśikā* reads *Dr̥ṣṭaṁ* (seen). The two lights are the two Cakras of ten triangles each. There are in the whole Yantra 43 triangles

<sup>2</sup> *Baindavāsana-saṁrūḍha-saṁvartānala-citkalāṁ*. *Baindava*=*Bindu*. This Bindu is the *Āsana* by which is meant that it is the source of the inclination of seeing (*Īkṣaṇātmaka-vṛtti*). On this is seated the union of *Samvartānala* and *Cit-kalā*. By *Samvartānala* is meant the Fire of *Pralaya*, the all-devourer *Kālāgni-rudra* and *Cit-kalā* is Tripurā (Bhāskararāya).

<sup>3</sup> *Bindu*, *Trikoṇa*, *Vasukoṇa* (eight triangle).

<sup>4</sup> *Nava-trikoṇa-spurita-prabhā-rūpa-daśārakaṁ*. The nine triangles taken individually and collectively with the Bindu make ten.

*etaccakracatuṣkaprabhāsametaṁ daśāra-pariṇāmaḥ,  
ādisvaragaṇagata-catur-daśāvarṇamayam caturdaśaramabhūt.*

THE light of these (the first) four Cakras is the fully evolved (second or outer) Cakra of ten triangles. (Then) appeared the Cakra of fourteen triangles wherein are the fourteen vowel letters beginning with *A*.

# COMMENTARY

**The lights of these (first) four Cakras** (*Etac-cakra-catuṣka-prabhā-sameta*). The four Cakras are Bindu, Trikoṇa, eight-triangled and inner ten-triangled Cakras. The second or outer Cakra of ten triangles is here described as the **fully evolved (second or outer) Cakra of ten triangles** (*Daśāra-pariṇāmaḥ*). This second ten-triangled Cakra is united (*Sameta*=*Samyukta*) with the light of the first four Cakras, that is the light of the four Cakras spreads over this Cakra on account of its proximity to the others. So it has been said (*Nityāśoḍaśikā*, VI. 17:

“United with the light of the four Cakras is the evolved (Cakra).”

In this verse is also described the appearance of the Cakra of fourteen triangles wherein are the fourteen **vowel letters beginning with A**. This Cakra is called *Sarva-saubhāgya-dāyaka* (Grantor of all-prosperity).



*parayā paśyantyāpi ca madhyamayā sthūlavarnarūpiṇyā,  
etābhīrekapañcāśadakṣarātmikā vaikhari jātā.*

PARĀ, Paśyanti and Madhyamā in her form or aspect as (the unuttered) gross letters,—by these three is produced Vaikhari who is the fifty-one letters of the alphabet.

### COMMENTARY

After giving a description of the Cakras beginning with the Bindu and ending with the Cakra of fourteen triangles, he here speaks of the appearance of Vaikhari-Śakti. The Nature (*Lakṣaṇa*) of Parā and other Śaktis has already been described. What is said here is that Vaikhari<sup>1</sup> who is all-sound (*Sarva-śabdātmika*) is the creatrix (*Nirmātrī*) of the entire universe (*Akhīla-prapañca*) which is composed of the collectivity of the letters (*Akṣara-rāśimaya*) beginning with A and ending with Kṣa. *Vaikhari* has been spoken of (*Nityā-ṣoḍaśikā*, VI. 40) as pervading the universe or as the “world-form (*Viśva-vigrahā*).”

### •NOTE

<sup>1</sup> *Madhyamā* as *Sūkṣmā* is *Navanāda-mayī* and as *Sthūlā*, *Nava-vargātmā*. The letters are formed as *Madhyamā* but unuttered. See vv. 26 and 27 *ante*, *Madhyamā* as the unuttered gross letters in the evolution of speech is the stage immediately preceding *Vaikhari*.

*kāḍibhiraṣṭabhirupacitamaṣṭadalābjaṃ ca vaikhariṁvargaiḥ,  
svaraṇasamuditametad dvyāṣṭadalāmbhoruham ca saṃcintyaṃ.*

THE eight groups of letters beginning with the Ka group which are Vaikharī-Śakti are on the petals of the lotus of eight petals and it should always be borne in mind that, this, the lotus of sixteen petals has on its petals the (Śaktis which are the) vowel letters.

### COMMENTARY

He here says that the two Cakras, *Sarva-saṃ-kṣobhaṇa* (All-moving)<sup>1</sup> and *Sarvāśā-pari-pūraka* (Fulfilling all hopes)<sup>2</sup> are composed of the Vaikharī letters (*Vaikharī-varṇātmaka*).

**Are Vikhari Sakti.** By this is meant that these, **the eight groups of letters** (*Aṣṭa-vaikhari-vargāḥ*) the first of which is the **Ka=group** (*Kāḍi*) *Vaikharī-śakti* (*Vaikharī-śakti-svarūpāḥ*).

**The lotus of eight petals.** (*Aṣṭa-dalābja*). This is the *Sarva-saṃkṣobhaṇa-cakra*. **This the lotus of sixteen petals has on its petals the vowel letters** (*Svara-ṇa-samuditam etad dvyāṣṭa-dalāmbhoruham*). The vowel letters (*Svara-ṇa*) are the letters A and others, sixteen in number which are (*Samuditam=Samyag-bhāvitam*) the petals of the sixteen-petalled lotus.

**This (Elat).** By this we are to understand that the author points to something visible (*Pari-dṛśyamānam*).

**Should always be borne in mind.** (*Saṃcintyaṃ*) that is, should be meditated upon (*Sarvadā bhāvanīyam*).

### NOTES

<sup>1</sup> Or it may be All-moulding.

<sup>2</sup> Or it may be Filling-all space.



*bindutrāyamāyatejāstritayavikāraśca tāni vṛttāni,  
bhūbimbatrāyametat paśyantyādītrimātrviśrāntiḥ.*

THE (three) circles<sup>1</sup> are the transformations (*Vikāra*) of the three lights emanating from the three Bindus. These are the circles in the Bhū-pura (*Bhū-bimba-trāyam etat*). The three mothers Paśyanti and others<sup>2</sup> here rest.

### COMMENTARY

**The (three) circles** (*Tāni vṛttāni*). These are the circles which surround the Cakras of fourteen triangles, the lotus of eight petals and the lotus of sixteen petals.

**Three Bindus** (*Bindu-traya*). These are the previously spoken of red, white and mixed Bindus. **The three lights** (*Tejaś-tritaya*) are of the substance (*Tanmaya*) of the three Bindus as they proceed therefrom.

By speaking of the three circles as the three lights the Cakra is shown to be composed of the threefold division of Moon, Sun and Fire (*Soma-sūryānala-trikhaṇḍamaya*); so Āgama says:

“The *Mātrkā-Cakra* is of three divisions consisting of Moon, Sun and Fire.”

By **transformations** (*Vikāra*) we have to understand the three circles of the three Bindus and their lights. In these circles abide the Śaktis<sup>3</sup> *Aṇimā* and others, *Brāhmī* and others and *Sarva-sam-kṣobhīṇī* and others.

**The three mothers Paśyanti and others here rest** (*Paśyantyādi-tri-mātr-viśrāntiḥ*). The meaning of this is that the three Śaktis Paśyanti, Madhyamā and Vaikharī are up to this place luminous (*Vijṛmbhamāṇā*), that is, they function from the Tri-koṇa to the

Bhūpura. This has been fully dealt with in the Vāmakeśvara (*Nityā-ṣoḍaśikā*. Ch. VI. 36-40).

### NOTES

<sup>1</sup> The three lines are according to some immediately outside the sixteen-petalled lotus.

<sup>2</sup> *i.e.* Madhyamā and Vaikharī.

<sup>3</sup> As to the place of these Śaktis there are divergent views.



## VERSE 35

*kramaṇaṁ padavikṣepaḥ kramodayastena kathyate dvedhā,  
āvaraṇaṁ gurupaṅktir dvayamidamaṁbāpadāmbujaḥprasaraḥ.*

MOVEMENT is either Pada-vikṣepa<sup>1</sup> or Kramodaya and is therefore said to be of two kinds, namely, the Śaktis<sup>2</sup> who surround Her and the line of Gurus. These two are the movements of the lotus feet of the Mother (*Ambā-padāmbuja-prasaraḥ*).

## COMMENTARY

After having fully described the Śrīcakra of Mahā-tripurasudarī he in fifteen verses (35-49) speaks of the group of Śaktis in the Cakra which surround Her (*Āvaraṇa-cakrāntargata-śakti-nikurumba*) and of the Guru-maṇḍala which is near Her, as the unfolding (*Pariṇati*) of the body or limbs (*Avayava*) of the Devī.

**Movement** (*Kramaṇa*). The word literally means walking (*Pada-krama*) Motion is effected by *Pada-vikṣepa* or by *Kramodaya*.

By **Padaviksepa** is meant the power of Sundarī to produce countless Śaktis who are the countless millions of Her rays.

Śruti (*Aruṇopaniṣad*) also says:

“The rays which are Self-originated are what made bodies (*Śarīrāṇi*).” *Bhairava-yāmala*<sup>3</sup> also says:

“In the Bindu united with Sadāśiva is the Maheśvarī who creates, maintains and withdraws the Worlds (*Jagadut-patti-sthiti-saṁhāra-kāriṇī*) and is beyond the Tattvas (*Tattvātītā*). She is Light itself (*Jyoti-rūpā*) and transcendent (*Parākārā*). O Śivā ! emanating from Her body are rays in thousands, two thousand, hundred thousand, ten millions, hundred millions there is no counting their

great numbers. It is by and through Her that all things moving and motionless shine. O Maheśānī! It is by the light of this Devī that all things Become manifest. There is nothing which bereft of Her light can be manifest. Without the creative thinking (*Citi*) of Her who is Cit (*Cid-rūpā*) and Śiva-śakti this moving and motionless world would of a certainty be enveloped in Darkness (*Āndhyaṁ āpadyate nūnaṁ*).

“O Maheśvarī! of the countless millions of rays which are Moon, Sun and Fire (*Soma-sūryānalātmanā*) there are three hundred and sixty which are spread throughout (*Vyaśnuvānāḥ*) the Brahmāṇḍa which is in the midst thereof. Fire has one hundred and eight. Sun one hundred and sixteen and Moon one hundred and thirty-six rays. O Śaṅkarī, these illumine the macrocosm (*Brahmāṇḍa*) and the microcosm (*Pinḍāṇḍa*) also. The Sun (illumines) the day, the Moon the night, and Fire the twilights (morning and evening): thus is time divided (*Prakāśayantaḥ kālāṁste*): therefore these three (Sun, Moon and Fire) are time (*Kālātmakās-trayaḥ*). Three hundred and sixty days make a year and Śruti<sup>4</sup> says that Mahādeva who is lord of creatures (*Prajāpati*) is the year (*Hāyanātmā*).”

By **Kramodaya** is meant going forth (*Prasaraṇa*) of the Devī as the Guru-maṇḍalas<sup>5</sup> of the Divya, Siddha and Mānava groups whose number is endless and whose nature is illumination (*Prakāśātmaka*). **Saktis who surround Her.** *Āvaraṇaṁ* (=anything that surrounds or encloses or prevents the view) is used in the text to signify the countless Śaktis abiding in what are commonly called Āvaraṇa-Cakras of the Devī. By **line of Gurus** (*Gurupaṅktiḥ*) is meant the circle or Maṇḍala of Gurus (as above described). **These two** are the going forth (*Prasara*=*Prasaraṇa*) or efflorescence (*Vijṛṁbhana*) of the **lotus feet**, that is, feet which are (*Śrī-pāda-yuga*) of the Mother Tripurā.

So it has been said:

“The light (*Mahāḥ=Tejaḥ*) of Tripurā is (it is so declared) divided in many million ways but in the midst of these shines transcendent Mahā-tripura-sundarī Herself.”

## NOTES

<sup>1</sup> The forms of *Kramaṇa* are explained in the commentary which follows. *Pada-vikṣepa* literally means “step by step” in a defined direction. *Kramodaya*=gradual expansion and unfolding in all directions.



<sup>2</sup> *Āvaraṇam i.e. āvaraṇa-Śaktis.* These obstruct men from seeing the Devī like a patch of cloud which is much smaller than the sun yet prevents it being seen.

<sup>3</sup> Lakṣmīdhara in his commentary on *Saundarayalaharī* v. 24 points out that the passage in *Bhairava-yāmala* beginning: "It is by the light of this Devī" explains the Śruti text which says "There is no sun no moon" quoted under verse 1 of this book.

<sup>4</sup> See *Śāṅkhāyāna-Āraṇyaka I. Taittirīya-Brāhmaṇa* 1. 6. 2.

<sup>5</sup> Cf. *Bhāvanopaniṣad. I. Śrī-guruḥ sarva-kāraṇabhūtā-śaktiḥ.* The Guru is the Śakti, the Cause of all; also see *Tantrarāja* (XXXV. 2) (Kādimata) "Gururādyā bhavec-chaktiḥ"—The Guru is the primordial Śakti.

*seyam parā maheśī cakrākāreṇa pariṇameta yadā,  
taddehāvayavānām pariṇatirāvaṇadevatāḥ sarvāḥ.*

WHEN She, this all-excelling Great Queen changes into the form of the Cakra, then the limbs of Her body change into *Āvaraṇa-devatas*.

### COMMENTARY

The author now speaks in an orderly form of the mode of Her going forth (*Prasāra-prasaraṇī*).

**She, this** (*Seyam*). By this the author emphasizes that She is the mass of continuous and endless light and energy *Aparicchinnānanta-tejo-rāśi-mayī*).

**All-excelling** (*Parā*=*Sarvotkṛṣṭā*) **Great Queen** (*Maheśī*). By this is to be understood that She is conscious of Her all-embracing imperial dominion (*Sāmrājya*) and powers (*Samṛad*=*Vibhūti*), that She is Bliss eternal, boundless and immense and that She is adored by countless millions of Yoginis.

**Into the form of the Cakra** (*Cakrākāreṇa*). By Cakra here is meant the Śrīcakra made up of nine Cakras the first of which is *Bindu* and the last *Trailokya-mohan*. This is the Cakra which is spoken of (*Nityāṣoḍaśikā*, VI. 13) as “the Cakra of nine Cakras wherein are nine different Mantras.” **Changes into** (*Pariṇameta*). That is when “She sees the Sphurattā of the Ātmā,”<sup>1</sup> by which is meant when She sees the Ātmā who is complete Bliss and changes or assumes another form. (*Pariṇameta*=*Ākārāntaram āvaheta*).

**Limbs of Her body change into** (*Taddehāvayavānām pariṇatīḥ*). Her body (*Deha*) is a mass of light (*Tejapūjātmaka*). The limbs (*Avayava*) of the body are the rays. ‘Change’ is assumption of another state or condition (*Pariṇatīḥ*=*Āvasthāntarāpattiḥ*).



Here the surrounding Devatās (*Āvaraṇa-devataḥ*) are the countless Śaktis such as the groups of *Vaṣinī* and others, *Aṇimā* and others, who are part of the ocean of Conciousness-bliss (*Cidā-nandasamudrātmaka*). The countless millions of Śaktis appear and disappear like bubbles (*Budbuda*) on the face of the ocean.

Śruti<sup>2</sup> says:

“That in which all beings (*Bhāvaḥ*) disappear and from which those which disappeared reappear again and again disappear and grow again like bubbles.”

Also *Āgama* (*Nityaśoḍaśikā* VI. 55) says:

“Such is the Tejas (Light and Energy) of which the Cakra is composed, the Śaktis therein being like heaving waves.”

## NOTES

<sup>1</sup> *Nityaśoḍaśikā* VI. 10 and *Yoginī-hṛdaya* I. 10.

<sup>2</sup> This is seemingly *Cūlikopaniṣad* v. 18 but the reading is slightly different from the printed text.

*āsīnā bindumaye cakre sā trīpurasundarī devī,  
kāmeśvarāṅkanilayā kalayā candrasya kalpitottamsā.*

*pāśaṅkuṣekṣucāpaprāsūnaśaraṇāṅcākāṅcitasvakarā,  
bālāruṇāruṇāṅgī śaśibhānuḥśānulocanatritayā.*

SHE (who is) Devī Tripura-sundarī abides in the Bindu-maya-cakra. (There) She is seated in the lap of Kāmeśvara, a digit of the moon is placed by Her as an adornment on Her forehead. She holds in Her hands the noose, the goad, the sugarcane bow and the five flowery arrows. She is red like the rising sun. The Moon, the Sun and the Fire are Her three eyes.

#### COMMENTARY

Before giving an account of the *Āvaraṇa-Śaktis*, namely, *Vaśīnī* and others he here describes the nature (*Svarūpa*) of the Chief or Principal Devatā (*Mūladevatā*).

By the **Bindu-maya-cakra** is meant the Supreme Ether (*Paramākāśa*). The Bindu has elsewhere been spoken of as *Paramākāśa* (*Baīndave paramākāśe*). The Bindu is called *Sarvānandamaya-cakra* (Cakra of All-bliss).

By Cakra is meant the *Piṭha* in which She may unite and enjoy with the Ātmā. (*Ātma-saṅkramaṇa-viḥaranārha-piṭha*).

Śruti says:

“Wherein She moved that became the Cakra”.<sup>1</sup>

“**Abides in**” (*Āsīnā*) that is She is shining above the Bindu (*Bindū-pari-pradeśe virājamānā*). “**She (who is) Devi Tripura-sundarī**” (*Sā Tripura-sundarī-Devī*.) The pronoun **She** (*Sā*) is used here to impress on the mind the fact that She is the Tripura-sundarī



who is not limited by space or time (*Deśa-kālākāranavācchinnā*) is the very Self of That (*Tat-svarūpiṇī*) and adorable (*Spṛhaṇīya*) as She is the Cause of all (*Sarvakāraṇatvena*).

**She is seated in the lap of Kamesvara** (*Kāmeśvarāṅka-nīlayā*). By lap (*Āṅka*) is meant the left thigh. Her abode or seat is the left thigh of Kāmeśvara who is the Lord adored by all (*Śrīnātha*). So it has been said in *Bhairava-yāmala*:

“The knowledge (*Vidyā*) of the greatness (*Kalā*=*Vibhūti*) of Parā-śakti is in the form of the Śrīcakra (*Śrī-cakrākāra-rūpiṇī*)<sup>2</sup>. In the middle of it is the place of the Bindu and in it is the Supreme Lady. She is united (*Samprktā*) with Sadāśiva and is beyond all Tattvas (*Sarva-tattvātīgā*) and ever-existent (*Satī*). O Īśvarī! The Cakra of Tripura-sundarī is the universe itself (*Brahmānandākāraṁ*).”

**Devī.** This word means that She enjoys Herself (*Vinodinī*) in the work (*Vyāpāra*) of Creation and the like of the universe.

**A digit of the moon is placed by Her, as an adornment, on Her forehead** (*Kalayā candrasya kalpitottamsā*). The digit (*Kalā*) is the one which is the life of the universe (*Viśva-jīvinī*). The word *Kalpita*, that is, placed (used) shows that the region of the Moon (*Candra-maṇḍala*) is merely an accessory (*Upakaraṇa*) for enjoyment of Bhagavatī.

**Noose** (*Pāśa*) represents Icchā-śakti (*Ichhā-śakti-svarūpa*) which is the bondage causing the distinction between the individual self and the Supreme Spirit *Svātma-rūpa-bheda-bandhana*).

**Goad** (*Āṅkuśa*) represents Jñāna-śakti which is the means (*Upāya*) whereby the difference (*Bheda*) between Sva (Brahman) and Rūpa (Form) is destroyed. **The sugarcane bow and the five flowery arrows** (*Ikṣucāpa-prasūna-śara-pañcaka*) represent Kriyā-śakti which is cause (*Sādhana*=*lit.* instrument) of attachment (*Avarjana*) to things (*Ākāra*=*lit.* Forms) outside one's self (*Svabhīna*)<sup>3</sup>. The sense of this is that it is the Śaktis—Icchā, Jñāna and Kriyā which in obedience to Her behest assume the forms of Pāśa and the like and remain in Her service (*Tadupāsanam ācaranti*).

So the Vāmakeśvara (*Nityāṣoḍaśikā* VI. 53) says:

“The resplendent one holding in her hand the noose (*Pāśa*) which is Will (*Ichhā-śakti*), the goad (*Āṅkuśa*) which is Knowledge (*Jñāna-śakti*) and the arrows and the bow which is Action (*Kriyā-śakti*).”

## NOTES

<sup>1</sup> *Yad eṣā caṅkramat taccakramabhavat.* The word “*cakra*” is derived from the root *kramu*=to move, to step out, to evolve or emanate.

<sup>2</sup> According to another reading of this text, the first portion of the translation would read thus:

*Kalā* (= *Hārda-kalā*) = *Vidyā* (i.e. the Mantra of 15 letters) = Parā-śakti who assumes the form of, or manifests as, the Śrī-cakra.

<sup>3</sup> As to Pāśa, Aṅkuśa, bow and arrows compare *Bhāvanopaniṣad* 21-24.



*tanmithunam guṇabhedādāste bindutrayātmake tryaśre,  
kāmeśmitreśapramukhadvandvatryātmanā vitataṁ.*

THAT couple (Kāmeśvara and Tripura-sundari) are in the triangle which is constituted by the three Bindus (*Bindutrayātmaka*) and by reason of change of aspect (*Guṇabhedāt*) she assumes the form of three other couples the first of which is Kāmeśi-Mitreśa<sup>1</sup>.

#### COMMENTARY

The author here speaks of the celestial couple who is the very self of the Guru-maṇḍalas (*Gurumaṇḍala-svarūpa*) of the Divya, Siddha and Mānava lines (*Ogha*) of Gurus who are seemingly different but not really so (*Aviśeṣa-bheda-bhinna*) **That couple** (*Tan-mithunam*). By the word "That" it is to be understood that the couple Kāma-kāmeśvarī recognised in all Upaniṣads is here meant.

The meaning is that it is in the Supreme Spirit (*Paramātmā*) which divides Itself into Female and Male and enjoys as the couple (*Mithuna-rūpeṇa viharati*). Śruti also (*Bṛhadāranyaka* 1. 4. 3) by the text which begins "He verily did not enjoy because one cannot enjoy" speaks of the Brahman who within Itself enjoys as the paired male and female (*Mithunātma-viharaṇaśīla*).

Āgama (*Rahasyāgama*) also says that Paramaśiva who is the paired or united (*Mithunī-bhūta*) *Prakāśa* and *Vimarśa* brought down (*Samavātārayat*) all the Tantras:

"Sadāśiva Himself remaining in the positions of (both) Teacher (*Guru*) and Disciple (*Śiṣya*) by words cast in the form of questions and answers brings down Tantra (on Earth)."

The couple (*Mithuna*) who are the united Kāma and Kāmeśvarī assume the forms of *Mitreśa-nātha-kāmeśvarī*, *Uddiśa-nātha-vajreśvarī* and *Ṣaṣṭhiśa-nātha-Bhagamālīnī* as the three pairs (*Mithuna*) of the Divya, Siddha and Mānava lines (of Gurus) <sup>2</sup>.

### NOTES

<sup>1</sup> Tripurā is in the centre Bindu. The surrounding Three Bindus make the inverted triangle. In the single Bindu at foot She is Guru of the *Tretā-yuga*. In the upper right Bindu She is the Guru of the *Dvāpara-yuga* and in the upper left Bindu of the *Kali-yuga*.

<sup>2</sup> See *Tantrarāja* (Vol. VIII, Tāntrik Texts) Chap. I. 7 and Chap. II.

Under V. 52 *post* the names of the three Gurus and their Śaktis are given differently. Possibly one or the other portion of the text is incorrect.



## VERSE 40

*vasukoṇanivāsinyo yāstāḥ saṁdhyāruṇā vaśinyādyāḥ,  
puryaṣṭakamevedaṁ cakratanoh saṁvidātmano devyāḥ.*

THOSE that abide in the Cakra of eight triangles are Vaśinī and the others<sup>1</sup> who are red like the evening sun. This (Cakra of eight triangles) is the eight-fold (subtle) body, of the Devī, which is the Cakra and the Self thereof is the Supreme Experience (*Samvid*).

## COMMENTARY

From here onwards he describes the form and nature (*Svarūpa-bhāvana*) of the surrounding Devatās (*Āvaraṇa-devatāḥ*) “**Those that abide in the Cakra of eight triangles**” (*Vasukoṇa-nivāsinyāḥ*). The Cakra of eight triangles is the Cakra called *Sarva-roga-hara* (All-disease-destroyer). The eight Śaktis **Vasini and others** abide in this Cakra. They are powerful to grant the bliss arising from the experience of complete ‘I-ness’ (*Pūrṇāhaṁbhāva-dāna-samarthāḥ*). It is because they are able to give the experience of complete ‘I-ness’ that this Cakra is Roga-hara. For it has been said:

“The sense of imperfection is disease and the source misery.” (*Apūrṇam-manyatām vyādhiḥ kārpanyaika-nidānabhūḥ*). These Śaktis shine like the evening sun and are therefore described as **red like the evening sun** (*Samdhyāruṇāḥ*). The Devī is **the Supreme Experience** (*Samvidātmā*) by which is meant that Her own form (*Svarūpa*) is Knowledge-in-Itself. Śruti (in reference to the Brahman) speaks of “Being (*Satyam*), Knowledge (*Jñānam*) and Eternity (*Anantam*)”.

Āgama says that the “Devī Tripurā is Sva-samvid”. By **Devi** is meant that She in Her desire “to be many” is playfully moving about and active (*Viharaṇa-svabhāvā*).

The **Cakra of eight triangles is the eight-fold (subtle) body of the Devi** (*Cakratanoh puryaṣṭakam*) in the form of the Śrī-cakra (*Cakrātmikā*). By Cakra is meant the Śrīcakra. The subtle body (*Puryaṣṭaka*=Eightfold body) is so called because of the eight which compose it. They are as the *Svacchanda-Tantra* says:

“Citi, Citta, Caitanya, Cetana, Indriya-karma, Jiva, Kalā and Śarīra <sup>1</sup>.

## NOTES

<sup>1</sup> These Śaktis, are called *Rahasya-yoginīs* (see *Nityāṣoḍaśikā* VIII. 162) because they are subtle.

<sup>2</sup> Different stages of Cit-Śakti: Bhāskararāya in his commentary on *Nityāṣoḍaśikā* VIII, 160-164 enumerates what constitute the eightfold *Sthūla* body of the Devī. They are (1) *Karmendriyas*, (2) the *Jñānendriyas*, (3) *Manas* etc., (4) the *Prāṇas*, (5) the elements *Vīyat* etc., (6) *Kāma*, (7) *Karma* and (8) *Tamas*.



*tadviṣaya-vṛttayastāḥ sarvajñādisvarūpamāpannāḥ,  
antardaśāranilayā lasanti śaradīndusundarākārāḥ.*

As for Her powers, they having assumed the forms of Sarvajña and others abide in the inner ten-triangled Cakra. They are beautiful like the autumnal moon.

### COMMENTARY

**Her powers**<sup>1</sup> (*Viṣaya-vṛttayaḥ*) are in close proximity to the Cakra of eight triangles.

**They** (*Tāḥ*). By this is emphasized their well-known power (to assist the Sādhaka) to maintain the identity of his self and the (Supreme) Ātmā (*Svātmaikyārūpa-rakṣaṇa-dhāriṇītvena prasiddhāḥ*).<sup>2</sup>

**Having assumed the form of Sarvajña and others** (*Sarvajñādisvarūpam āpannāḥ*) these powers become the ten Śaktis *Sarvajñā* and others and abide in the Cakra of ten triangles known by the name of *Sarva-rakṣākara*. They are called *Nigarbha-yogiṇis*<sup>3</sup> and are white and clear **like the autumnal moon** (*Śaradīndu-Sundarākārāḥ*).

### NOTES

<sup>1</sup> That is, they are the inner Cakra of ten triangles.

<sup>2</sup> This Cakra is so close to the Bindu. He who realises them is near to Self-realization.

<sup>3</sup> The expression *Nigarbha* has been defined by Bhāskara-rāya under VII. 48 and VIII. 157 *Nityōṣoḍaśikā*.

*tadbāhyapañktikoṇeṣu yoginyaḥ sarvasiddhidāḥ pūrvāḥ,  
devīdhikarmendriyaviśayamayā viśadaveṣa bhūṣāḍhyāḥ.*

THE Yoginīs in the series of angles outside this (last) are those the first of whom is Sarva-siddhi-pradā. They are the objects of the Jñānendriyas and Karmendriyas of the Devī and are adorned with white raiment and ornament.

### COMMENTARY

**In the series of triangles outside this (last)** (*Tad-bāhya-pañkti-koṇeṣu*). By “this” is meant *Sarva-rakṣākara-cakra*, outside which is the Cakra called *Sarvārtha-sādhaka*. (Accomplisher of All-aims).

In the series of angles (*Pañkti-koṇeṣu*). By this we are to understand that the angles of the triangles of which the *Sarvārtha-sādhaka-cakra* is composed are in proximity to the triangles of the *Sarva-rakṣākara-cakra*. The Yoginīs in this Cakra (*Sarvārtha-sādhaka*) are called *Kula-kaulas*<sup>1</sup> and they are the ten Śaktis *Sarvasiddhipradā* and others.

**They are the objects of the jñanendriyas and karmendriyas of the Devī** (*Devī-dhī-karmendriya-viśaya-mayāḥ*). These ten Śaktis are the objects of sense perception such as sound is of hearing and the like. They are clad in white raiment and their adornment is also white (*Viśada-veṣa-bhūṣāḍhyāḥ*). The sense of this is that these Śaktis are inseparable from or identical with (*Abheda-rūpāḥ*) the Mantra, the Devatā and the Sādhaka's<sup>2</sup> self and are white, clad in white raiment and grant Siddhi.

### NOTES

<sup>1</sup> Cf. *Nityāṣoḍaśikā* VIII. 151-55.

<sup>2</sup> That is, they help the Sādhaka to realise his identity with the Mantra and the Devatā.



## VERSE 43

*bhuvanāracakrabhavanāḥ devīmanukarāṇa vivarāṇa sphuraṇāḥ,  
saṁdhyā savarṇa vasanāḥ saṁcintyāḥ saṁpradāyayoginyāḥ.*

THOSE (Śaktis) who have their places in the Cakra of fourteen triangles are the unfolding movements of the fourteen instruments (of mind and senses) of the Devī. They are clad in garments (red) like the evening sun and are the Sampradāya-yoginīs and they should be meditated upon as above.

## COMMENTARY

This Cakra of fourteen triangles is called *Sarva-saubhāgya-dāyaka* (Giver of All-prosperity). The **fourteen<sup>1</sup> instruments** (*Manukarāṇa*) of the Devī are five of Jñāna (*Pañca-jñānendriyāṇi*) the five of Karma (*Pañca-karmendriyāṇi*) and *Manas, Buddhi, Ahaṁkāra, Citta*. **Unfolding Movements** (*Vivarāṇa-sphuraṇāḥ*). The movements (*Sphuraṇāḥ*) of the senses are in the **Cakra of fourteen triangles** (*Bhuvanāracakra*) as the **Śaktis** therein. The Devī Herself is in this Cakra as the fourteen Devatās who are Her fourteen instruments. The Śaktis or Devatās are *Sarva-saṁkṣobhiṇī*- and others. They are called *Sampradāya-yoginīs* because they are forms of the Ādi-śakti (*Ādi-śakti-mayatvena*). **They should be meditated upon** as unmanifest (*Avyakta*).

## NOTE

<sup>1</sup> The word *Manu* is used for 14 and *Bhuvana* is used for the same number. There are 14 *Manus* and 14 *Bhuvanas*.

## VERSE 44

*avyaktamahadahamkṛtitanmātra svikṛtāṅganākārāḥ,  
dviradacchadana saroje jayanti guptatarayoginī saṁjñāḥ.*

AVYAKTA, Mahat, Ahamkṛti and the (five) Tanmātras having assumed womanly forms abide resplendent in the lotus of eight petals. They are known as the Guptatara-yoginīs.

## COMMENTARY

By **Avyakta** (unmanifest) is meant the *Avyakta-tattva* i.e. *Prakṛti*, by **Mahat** or *Mahat-tattva* is meant *Buddhi* and by **Ahamkṛti** is meant *Ahamkāra-tattva*. The **Tanmatras** are the five Tanmātras of Pṛthivī and others. These make eight. These eight have in this Cakra **assumed womanly forms** (*Svikṛtāṅganākārāḥ*). They are forms of the Devī (*Devyātmikā*).

They are called *Guptatara-yoginīs* because they are within<sup>1</sup> (*Antaraṅga-bhūtā*) the *Mūla-devī*. These eight Śaktis who are *Anaṅga-kusumā* and others abide in the Cakra of eight petals which is called *Sarvasaṁśobhaṇa*. **Abide resplendent** (*Jayanti*) i.e. they are there excelling all (*Sarvotkarṣeṇa vartante*).

## NOTE

<sup>1</sup> *Antaraṅga*=lit. comprehended; inseparable.

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## VERSE 45

*bhūtānīndriyadaśakam manaśca devyā vikāraṣoḍaśakam,  
kāmakarṣiṇyādi-svarūpataḥ ṣoḍaśāramadhyāste.*

THE Bhūtas, the ten Senses and Mind (Manas) are the sixteen variations (*Vikāra*) of the Devī. As Kāmākarṣiṇī and others (*Kāmākarṣiṇyādi-svarūpataḥ*) they dwell in the lotus of sixteen petals.<sup>1</sup>

## COMMENTARY

By **the Bhutas** is meant the elements of "Earth" and others (*Prthivyādini*). The **ten senses** are the sense of perception and action (*Jñāna-karmobhaya-lakṣaṇa*). These fifteen and **Mind (Manas)** are the sixteen variations of the Devī which are in the Cakra of sixteen petals which is called *Sarvāśā-pari-pūraka*, as the sixteen Śaktis *Kāmākarṣiṇī* and others (*Kāmākarṣiṇyādi-ṣoḍaśa-śaktyākāreṇa*). In the Cakra called *Sarvāśā-pari-pūraka* (Fulfiller of All-hopes)<sup>2</sup> dwell the *Gupta-yoginīs*, *Kāmākarṣiṇī* and others who are the vowels (*Svarāt-mikāḥ*).

## NOTES

<sup>1</sup> Cf. *Bhāvanopaniṣad*, (*Rk.* 13).

<sup>2</sup> Or, that which fills up all the points of compass, that is, all space.

*mudrāstrikhāṇḍayā saha saṁvimayyaḥ samucchritāḥ sarvāḥ,  
ādimahīgrhavāsāḥ bhāsābalārka-kāntibhiḥ sadṛśāḥ.*

ALL the Mudrās including Tri-khaṇḍā are Saṁvit and excel all. They are in the first (innermost) section of the Bhūpura and resemble the young sun in their lustre.

### COMMENTARY

**Including Trikhanda** (*Tri-khaṇḍayā saha*) that is, along with the Trikhāṇḍā Mudrā. **Are Saṁvit** (*Samvinmayī* i.e. inherent in Cidghana, Massive Consciousness or Brahman (*Cidghana-niṣṭhāḥ*).

**They . . . Bhupura.** (*Ādimahī-grhavāsāḥ* = *Ādima-catura-śranilayāḥ* that is they abide in the first or innermost section of the square which is called *Mahī-grha*, (*Bhūpura* and the like).<sup>1</sup>

That the Mudrās are of the nature of Saṁvit is shown in the following text:

“Mudrā moves in the Ether or Cit (*Cid-vyoma-cāriṇī*). *Khecari-mudrā* is the state of Śiva (*Śivāvasthā*).

The ten Mudrās *Sarva-saṁ-kṣobhiṇī* and the rest are great Śaktis who dispel fear and give great Bliss or happiness. So it has been said:

“Mudrās are so called because they free men from (the evil influences of) Grahas and the like and destroy the many bonds (which enslave men) <sup>2</sup>.”

These Mudrās are the Queens (*Adhiṣṭhāna-nāyikā*) of the nine Cakras beginning with the square (*Caturasrāḍī*) and ending with the Bindu (*Baindavānta*). This has been dealt with in the Vāmakeśvara (*Nityāṣoḍaśikā*, VI. 57-71) <sup>3</sup> where it is shown how *Cit-Śakti*, when She



makes manifest and cognises the Universe as “This” on Herself as the basis assumes the forms of the several Mudrās there mentioned.

### NOTES

<sup>1</sup> This Bhū-pura consists of three sections as the following verses show.

<sup>2</sup> ‘To free’ is in Sanskrit ‘*Muc*’ “Dissolve”, “Destroy” is *Drāvāyanti* in Sanskrit and is derived from the root *Dru*=to dissolve, fuse. In the passage quoted from *Nityāṣoḍaśikā*. ‘*Drāvāṇa*’ is used in the sense of “fusion.”

<sup>3</sup> The commentator quotes only the beginning and end of the passage. The Mudrās require a more full treatment and that is why a brief summary is given here.

## VERSE 47

*ādhāranavakamasyāḥ navacakratvena pariṇatam yena,  
navanātha śaktayoṣpi ca mudrākareṇa pariṇatam yena.*

HER nine Ādhāras<sup>1</sup> are transformed (*Pariṇata*) into nine Cakras. The Śaktis of the nine Nāthas therefore also become changed into (*Pariṇata*) the forms of the Mudrās (*Mudrākāreṇa*).

## COMMENTARY

The **nine Adharas** are *Akula*<sup>2</sup>, *Mūlādhāra*, *Svādhiṣṭhāna*, *Maṇi-pūra*, *Anāhata*, *Viśuddha*, *Lambikā*, *Ājñā* and *Bindu*. These are the Ādhāras of the Devī in the sense that She as the Upāsaka (*Upāsaka-svarūpiṇī*) possesses these. Similarly the (nine) Śaktis of the nine Nāthas become the nine Mudrās.

## NOTES

<sup>1</sup> *That is*, The centres. Ādhāra means a “support”; Mūlādhāra= root support.

<sup>2</sup> The red lotus of thousand petals below the Mūlādhāra corresponding to the white *Sahasrāra* lotus. Cf. *Bhāvanopāniṣad* (Rk—13): ‘*Ādhāranavakam mudrā-śaktayah*’ and Bhāskararāya’s note thereto.



## VERSE 48

*asyāstvagādi saptaka mūkāraścaivamaṣṭakam spaṣṭam,  
brāhmyādi mātṛrūpaṁ madhyama bhūbimbametadadhyāste.*

HER seven Dhātus, skin and the rest and Her form manifest as the forms of the eight Mothers Brāhmī and others. They dwell in the middle Bhū-bimba.<sup>1</sup>

## COMMENTARY

**Seven Dhatus skin and the rest.** (*Tvagādi-sapta-dhātavaḥ*) These seven Dhātus of the Devī and Her form (*Ākāra*) assume the shape of **the eight Matrikas Brahmi and others** and abide in the middle section of the Bhū-pura (*Madhyama-bhū-bimba-niketanagāḥ*).

## NOTE

<sup>1</sup> *Bhū-bimba* = the disc or circle of the *Bhū-pura* which is the square and forms the base of the Śricakra. These Śaktis are in the middle circle. The *Bhāvanopaniṣad* (*Rk*—12) says:—*Kāma-krodha-lobha-moha-mada-mātsarya-punya-pāpamayā Brāhmyādyasṭa-śaktayaḥ*. And the *Tantrarāja* also:—*Urmayaḥ punyapāpe ca Brāhmyādyā mātaraḥ smṛtāḥ*.

*aṇimādi siddhayaṣsyāḥ svīkṛta kamanīya kāmīnīrūpāḥ,  
vidyāntaraphalabhūtāḥ guṇabhāvenāntyabhūniketanagāḥ.*

HER (eight) Powers, *Aṇimā* and others, assume the forms of beautiful young women<sup>1</sup> and are attainable by other practices (*Vidyās*). Being of secondary nature they are in the last (lowest) section of the Bhū-pura.

#### COMMENTARY

**Her** (*Aṣyāḥ*) i.e. of the Parameśvarī **Her (eight) powers, Anima and others** (*Aṇimādi-bhū-tayaḥ*). These are the eight *Siddhis* or *Bhūtis* the first in enumeration of which is *Aṇimā*. These are in the form of beautiful young women (*Kamanīya-kāmīnī-rūpāḥ*).

**Attainable by other Vidyas** (*Vidyāntara-phala-bhūtāḥ*) that is, these *Siddhis* or great powers are the fruits attainable by the practice of other *Vidyās* such as Haṭha-yoga and others.

**Being of secondary nature** (*Guṇa-bhāvena*).<sup>2</sup> These not being of a nature as important as the Highest Aim which is *Mokṣa* are to be considered negligible and ultimately discarded (*Guṇa-bhāvena=Upa-sarjanī-bhāvena*). **Are in the last section of the Bhupura**, (*Antya-bhūniketanagāḥ*). That is they are in the lowest (of the three) sections of the square. By worshipping Paramātmā in this manner the Sādhaka becomes the Great Lord (Parameśvara) Himself.

#### NOTES

<sup>1</sup> The *Bhāvanopaniṣad* (*Rk.* 11 says):

*Niyatiḥ śṛṅgārādayo rasā aṇimādayaḥ*

and the *Tantrarāja* also says:

*Śrīcakre siddhayaḥ prokta rasā niyatisaṃyutāḥ*

<sup>2</sup> The word *Guṇa* is here used to mean "Secondary" or "Subordinate" as opposed *Mukhya* which means "Chief" "Foremost".



*paramānandānubhavaḥ paramagurunirviśeṣa bindvātmā,  
sa punaḥ krameṇa bhinnāḥ kāmēśatvam yayau vimarśaśāt.*

PARAMA-ŚIVA who is the Lord and is one with the Bindu experiences the highest Bliss. It is He who in his Vimarśa (Śakti) aspect becomes gradually differentiated and assumes the form of Kāmēśa.

### COMMENTARY

Having in manner described explained the stages of the unfolding of the Cakra (*Cakra-krama*) which is but a manifestation of Kāma-kalā (*Kāma-kalā-vilāsana-rūpa*), he now in his kindness towards his disciples commences to describe the series of Gurus beginning with Parama-śiva in four verses of which this is the first. For a true knowledge of the Cakra, the Devatā and Mantra can be gained by knowing the succession of Gurus who are Parameśvara (*Parameśvarātmaka-guru-krama-jñāna-bhāvena labhyate*).

**“Experiences the highest Bliss”** (*Paramānandānu-bhavaḥ*) That is, He is the One who has the knowledge or experience (*Anubhava*=*Jñāna*) which excels all other bliss (*Parama*=*Sarvotkṛṣṭa*). This Ānanda or Bliss consists in experience as complete ‘I-ness’ (*Paripūrṇāhambhāva-rūpa*). Śruti also says “other creatures experience a fragment of this Bliss”<sup>1</sup>.

**Parama-Siva who is the Lord and is one with the Bindu** (*Paramaguru-nirviśeṣa-bindvātmā*). By Parama-Guru is meant the First-Guru (*Ādinātha*) who is Parama-Śiva. The Bindu is one with Him. (*Nirviśeṣa*=*Abhinna*). The Bindu is the Kāma-kalā (*Kāma-kalārūpa*).

He whose Self (*Ātmā*=*Svarūpa*) is the Bindu is the Parama-Śiva who is the First Lord or Guru (*Ādi-nātha-rūpī Parama-śivaḥ*).

The Upaniṣads contain various texts like the following: "Bliss is Brahman" (*Tait.* 3-6). "Brahman is Truth (or Being), Knowledge and Eternal" (*Tait.* 2-9-1). "To the (Brahman who is) pure Cīṭ (*Cinmātra*), All-seeing (*Sarvadṛṣṭā*), All-witnessing (*Sarva-sākṣī*), All-absorbing (*Sarva-grāṣa*=All devouring) who is the Adored of all (*Sarva-premāspada*), who is in Itself Being (*Sat*), Consciousness (*Cit*) and Bliss (*Ānanda*) dependent on nothing (*mātra*) and massive Experience (*Ekarasa*)", (*Nri. Uttara.* 5-8); and again "This *Ātmā* is pure Being (*Sanmātra*), Eternal (*Nitya*), Knowledge (*Buddha*), Pure (*Śuddha*), Truth (*Satya*), Free (*Mukta*), devoid of *Māyā* (*Nirañjana*) and Omnipresent (*Vibhu*), Non-dual (*Advaya*), Bliss (*Ānanda*), Supreme (*Para*)" (*Nri. Uttara* 9-9).

They lead to the conclusion that it is the very merciful Parameśvara, the supreme Truth as massive Consciousness and Bliss and as both Prakāśa and Vimarśa (*Cidānanda-ghana-paramārtha-prakāśa-vimarśātmā*) who divided His own Self into the Bindus making Kāma-kalā and became Kāma-kāmeśvarī and other couples who are the Divya, the Siddha<sup>2</sup> and Mānava lines of Gurus. He thus becomes the whole body of the Gurus (*Guru-maṇḍalātmā*) and protects such as are truly devout. This is the sense. *Śruti* also says:—"He is this *Ātmā*. The *Ātmā* verily is this Śakti. She is the Becoming (*Bhāva*) and non-Becoming (*Abhāva*), the Being and non-Being."

If *Parama-guru-nirviṣeṣabindvātmā* be read as two words as *Parama-guruḥ* and *Nirviṣeṣa-bindvātmā* then the meaning will be that the Parama-guru which is another name for *Ādinātha* is the transcendent (*Nirviṣeṣa-Niṣprapañca*) Bindu who is indicated by (*Lakṣaṇa*) *Sat*, *Cit* and *Ānanda*. So it has been said:—

"The Supreme Ether—(*Ākāśa*) which is the Bindu which is transcendent (*Niṣprapañca*), is *Sat*, *Cit* and *Ānanda*, One without a second (*Nirābhāsa*), in whom there is no distinction of subject and object<sup>3</sup> (*Nirvikalpa*) and is imperishable (*Nirāmaya*)."

The Parameśvara who is like this did Himself become (*Abhūt*) the *Gurumaṇḍala* the first of whom is Kāma-kāmeśvarī. "It is He" (*Sah punah*). It is the Paramātmā already spoken of, who by degrees (*Kramena*) becomes differentiated (*Bhinnaḥ*) in the manner to be later



shown as the Divya and Siddha classes from His Vimarśa part (*Vimarśāmsāt*). By Vimarśa is meant His own Śakti as Kāma-kalā. By part (*Aṁśa*) is meant half of this.

**Assumes the form of Kamesha** (*Kāmeśatvaṁ yayau* = Changed into the state of Kāmeśa). That is He himself became Kāmarāja. The sense of this is that it is the Paramātmā who of His own will divided His own self into Kāma and Kāmeśvarī and as the Teacher (*Guru*) and the Disciple (*Śiṣya*) brings down all Tantras. *Śruti* (*Bṛhadāraṇyaka* 1-4-3) also says:—

“He divided this Ātmā into two; thereby arose Husband and Wife”.

## NOTES

<sup>1</sup> *Etasyaivānandasyānyāni bhūtāni mātrām upajīvanti* (*Bṛhadāraṇyaka* 4-3-32).

<sup>2</sup> *Siddha*—These form the second class of Guru in all Tantras. Different schools or Sampradāyas have different names for the Gurus of the three classes.

<sup>3</sup> Knower and object of knowledge.

*āśinaḥ śrīpīṭhe kṛtayugakāle guruḥ śivo vidyām,  
tasyai dadau svaśaktyai kāmeśvaryai vimarśarūpiṇyai.*

ŚIVA the Guru who abides in the Uḍḍiyāṇapiṭha did in the Kṛta-Yuga impart the Vidyā to Her, His own Śakti the Vimarśa-rūpiṇī Kāmeśvarī.

### COMMENTARY

In this verse he further discusses what has been stated in the preceding verse. By '**Siva**' is meant the Paramātmā who is the author of all (*Sarva-pravartaka*). **Guru** is he who instructs in Jñāna (*Jñānopadeṣṭā*). So it has been said that "the Guru is means (of success)." (*Gurur upāyah*); also <sup>1</sup>:—

"The word 'Gu' signifies darkness and the word 'Ru' signifies that which dispels it, Guru is so called because he dispels darkness."

**Who abides in the Uddīyanapitha.** (*Āsinaḥ śrīpīṭhe*), By this is meant that the abode of Śiva is the Uḍḍiyāṇa-piṭha within the innermost triangle.

**In the Kṛta-Yuga** (*Kṛta-yuga-kāle*). By this we are to understand that it was in the beginning of Kṛta or Satya Age that Śiva imparted the knowledge of the Vidyā. By **Vidya** is meant the Vidyā which is fully established in all Upaniṣads and whereby a man can realise his oneness with the Ātmā (*Ātmaikya-pradāyini*).

**Did impart** (*Dadau*). Fully instructed (*Upadideśa*). **Her, His own Śakti** (*Tasyai svaśaktyai*). The force of the pronoun "Her" is to press on the reader's attention the fact that it is She who gives boundless happiness to all creatures (*Sarva-bhūtānām, niravadhi-kānanda-dāyini*). His own Śakti (*Svaśakti*). By this we are to



understand that it is She who enables the Lord to manifest His own Being (*Svasva-rūpa-sattā-sampradātri*). So it has been said:—

“Even the Supreme if disunited from Śakti is unable to do anything. O Parameśāni! He is capable (of action) if He is united with Śakti.”

**Vimarsa-rupini.** She is so called because She is the Supreme Śakti which is (*lit.* is the resting place of) the supreme manifesting Bliss. (*Anuttarānanda-viśrānti-sthāna-bhūta-śakti-para-rūpiṇī*). So it has been said, (*Samketa-paddhati*) “The letter A is the first of all and is Prakāśa and the Supreme Śiva and the letter Ha is the last which is Kalā and is called Vimarśa.”

**Kamesvari.** She is so called because She at all times and in every way grants all objects of desire (*Sarvābhīṣṭa-pradāyini*) and is one with one's own Ātmā (*Svātma-bhūtā*).

## NOTE

<sup>1</sup> *Kulārṇava-Tantra* XVII. 7.

*seyāya mitrasamjñam sthāneśān jyeṣṭha madhya bālākhyān,  
citprāṇa viṣayabhūtān tretāyugādikāraṇatrigurūn.*

*bījātritayādhipatīn parīkṣya vidyām prakāśayāmāsa,  
etairoghatritayam tamanuḡṛhitam gurukramo viditah.*

SHE who is the Queen of the (three) places<sup>1</sup> and bears the appellations of the Eldest, the Middle or the Second and the Youngest and who is the object of enjoyment of Parama-Śiva assumed the name of Mitradeva. It is She who having first purified the Gurus (by initiation) revealed the Vidyā to them who are the seeds of the (three) Ages (*yugas*) the first of which is Tretā and who are the Lords of the three Bijas. It is by these (three Gurus) that the three groups or classes (*Ogha*) are maintained. Now has been said the order of the Gurus (*Guru-krama*).

### COMMENTARY

The tradition (*Sampradāya*) relating to the Gurus may be put thus:—

True that these two (Kāmeśvara and Kāmeśvarī) are of equal high degree (*Sama-tattvau*) and are identical (*Samau*) and Śakti is ever young (*Ajarā*) and the Cause of the universe (*Viśvayoni*) and the Śāṅkhāyana branch (of the Ṛgveda) has said “primeval śakti is red (*Aruṇā*)<sup>2</sup>, the mother of the universe (*Viśva-janyā*)” yet Parama Śiva who was desirous of revealing His secret system (*Rahasya-tantra*) containing the essence of all the Upaniṣads did so by the aid of Kāmeśvarī Herself who is the Cause of all (*Sarvakāraṇa-rūpiṇī*) as is shown by the expression “*Viśva-yoni* or *Viśva-janyā*.”



After the creation of the universe in the First (*Ādi i.e. Satya* or *Kṛta*) Age abiding as He was in the *Uddīyāṇa-pīṭha* which is replete with the Bliss of His own Illumination *Prakāśānanda-sāramaya*) He under His name Śrī-caryā-nanda-nātha instructed the adorable Lady who is one with Him in the rules relating to *Śrī-vidyā* (*Śrīvidyā-krama*). He Himself says:—

“Verily do I adore the Great centre of the Cakra which is supreme Bliss and the innermost essence of *Prakāśa* and *Vimarśa* (*Anuttara-vimarśaika-sāra*) and pure experience (*Samvin-maya*).”

She in the Tretā, Dvāpara and Kali Ages did in the forms of the Gurus mentioned below introduce the very secret system of Śiva (*Śāmbhava-Tantram*). The order of the Gurus is as follows:—

To understand the gem of *Śrī-vidyā* (either of) two lines of (*Samtāna*), may be followed. They are the line of *Kāmarāja* and the line of *Lopāmudrā*. The line of *Kāmarāja* is to be found in every form of *Vidyā* (*Sakala-vidyānu-saṁdhyavicchinna*) and this has been said by even the Gurus of old. They say that the line of *Lopāmudrā* runs in sections (*Vicchinatayā pravartate*). There are in this seven Gurus of the Divya class four of the Siddha class and eight of the Mānava class<sup>3</sup>. The order of the Divya class is as follows. In the beginning of the Kṛta Age, Parama-Śiva Himself who abides in the *Uddīyāṇa-pīṭha* and is one (*Vimṛiṣṭa-tanu*) with *Mahā-tripurasundarī* who is His own Śakti (*Svātma-śaktyākhyā*) is the first Guru under the name of *Śrī-caryānanda-nātha*. So it has been said:

“She who is the body of *Kāmarāja* abides in the *Uddīyāṇa-pīṭha* which is in the middle of the (first) triangular Cakra in a soundless state (*Asvarākāratām prāpya tryaśra-saṁgketam adhyagāt*).”

At the apex of the inner inverted triangle which is *Kāma-rūpa-pīṭha* abides Śrīmad Ūrdhvadeva-nātha who is the Guru of the Tretā Age and is one with *Kāmeśvarī* the presiding Devatā of *Vāgbhava-Bija*. So it has been said:

“She who is at the apex of the inverted triangle is *Kāmeśī* abiding in *Kāma-pīṭha*.”

At the right hand corner of the inner triangle which is the *Jālaṁdhara-pīṭha* is *Śaṣṭhadeva-nātha* who is the Guru of the Dvāpara Age and who is in a state of inseparable union (*Milīta-svarūpa*) with *Vajreśvarī* who is (the presiding Devatā of) *Kāmarāja-Bija*.

So it has been said:

“At the right-hand corner of the triangle which is the *Jālam-dhara-pīṭha* is Vajreśī”.

At the left hand corner of the middle triangle which is the *Pūrṇagiri-pīṭha* is Mitra-devanātha who is the Guru of the Kali Age and is one with Bhagamālinī who is the Devatā of the *Śakti-Bīja* there. So it has been said:

“Bhageśī who abides in the *Pūrṇa-pīṭha* is in the left corner of the triangle”.

Mitreśa-deva did in the beginning of the Kali Age bestow his grace on the venerated Lopāmudrā and Agastya, the couple refulgent for their great devotion (*Tapas*). Particulars about the seven who compose the Divya class can only be known from the Guru.

We now follow the text.

**She** (*Sā*). By this the aforementioned beloved (*Prāna-nāyikā*) of Parama-Śiva is meant. She assumed<sup>4</sup> the name of Mitra-deva-nātha. Here the mention of Mitra-deva implies the Gurus of the Tretā and Dvāpara Ages. She in turn becomes the Gurus of the Tretā and other Yugas and continues the tradition.

**Lady or Queen of the three places** (*Sthāneśā*). That is She is the presiding Devatā (*Īśa=Adhiṣṭhātrī*) of the apex, the right and left corners of the middle triangle where She abides as Kāmeśvarī, Vajreśvarī and Bhagamālinī respectively.

**Bears the appellations of the Eldest, the Second and the Youngest.** (*Jyeṣṭha-madhya-bālākhyā*). *Jyeṣṭha* means Eldest or most excellent. By this expression Śrīmad Ūrddhva-deva-nātha is meant. By Middle (*Madhya*) or Second Śrī Ṣaṣṭha-deva-nātha is meant and by Youngest (*Bāla*, which means a boy) is meant Śrī-Mitra-deva-nātha. The Devī bears these names.

**The object of enjoyment of Parama Śiva** (*Citprāṇa-viśaya-bhūtā*). By *Cit-prāṇa* is meant Parama Śiva because, He is the Svarūpa of Cit and is Prāṇa itself (*Prāṇarūpa*).

The *Māṇḍukya-Śruti* (1, 7) says:

“The wise think of the non-dual Śiva who is quiescent (*Śāntam*) and in whom the universe is absorbed (*Prapañcōpa-samam*). He is not inner or subjective cognition (*Antahprajñam*) nor is He outer or objective cognition (*Bahihprajñam* i.e. enjoyer of the gross world).



and He is not between these two states (*Nobhayataḥ-prajñam*)<sup>5</sup>. He is not massive knowingness (*Prajñāna-ghanam*). He knows not nor is any thing unknown to Him. He is unseen. He is not the subject of (pragmatic) knowledge (*Avyavahāryam*). He is beyond the scope of the senses of action (*Agrāhyam*). He has no attributes (*Alakṣaṇam*) and is incomprehensible and cannot be described (*Avyapadeśyam*), but is the essential experience of one Self (*Ekātmapratyaya-sāram*). He is deemed to be the highest (*Caturtham*—lit. Fourth). He is the Ātmā. He should be known.” Śiva is thus *Cinmaya* according to *Śruti*.

In the same way *Śruti* speaks of Him as *Prāṇamaya* also. The *Chāndogya* (7-15-1) says:

“As the spokes (of a wheel) are fixed to the hub so is everything fixed on to this Prāṇa. Prāṇa moves by Prāṇa (*i.e.* by its own Śakti). Prāṇa gives Prāṇa for the propagation of Prāṇa (*Prāṇāya*). Prāṇa verily is father, Prāṇa is mother, Prāṇa is brother, Prāṇa is sister, Prāṇa is preceptor (*Ācārya*)”.

The Devī is the object of enjoyment (*Viśaya-bhūtā* = *Bhoga-bhūtā*) of Parama-Śiva who is as above described. So it has been said: “This Deva ever wishes to have the pleasure of playing with this Devī.”

The Supreme Lady of adoration (*Parābhaktārikā*) who is as above described, revealed (*Prakāśayāmāsa*)<sup>6</sup> the Vidyā to the three Gurus who are the seeds of the three ages beginning with Tretā as has already been described.

The words *Sthāneśa*, *Jyeṣṭha-madhyā-bālākhyā* and *Cit-prāṇaviśaya-bhūtā* may be read in the plural accusative to qualify *Tri-gurūn*. The interpretation will in that case also be as given above.

**The Lords of the three Bijas** (*Bija-trīṭayādhipatīn*). The three Bijas are Vāgbhava and others. They are the Lords (*Adhipatī*) in the sense that these Bijas indicate them. These three kinds of Gurus (*Trividha-deśikān*) the Devī first purifies (*Parīkṣya* = *Śodhayitvā*). By Vidyā is meant the Ādividyā which issued from the lotus mouth of Parama-Śiva and is the Cause of all causes. The Devī **revealed the Vidyā**. By this we are to understand that She instructed (*Upadideśa*) the Gurus in the Vidyā.

Here by the statement, **Revealed the Vidyā having purified them**. (*Parīkṣya vidyām prakāśayāmāsa*), we are to understand that the most excellent Guru who is Sadāśiva (*Śrī-Sadāśivātmā*) instructs



in this path which is in accordance with immutable tradition (*Sat-sampradāya-siddham*), the disciple who has for a long time done Ātmopāsana, has controlled his inclination (*Śānta*), has conquered his senses (*Dānta*) and seeks initiation (*Upāsana*). So it has been said:

“O Great Queen, it is after initiation that the Guru should give instruction relating to Sādhana of the Vidyā”.

Initiation (*Dikṣā*)<sup>7</sup> is of three kinds namely *Āṇavī*, *Śākteyī* and *Śāmbhavī*. It grants union (*Sāyujya*) with Śiva. In *Āṇavī-Dikṣā* the special articles of worship are necessary. There is also need intense devotion to, and Tarpaṇa and Dhyāna, of the Para-Devatā. Śākta initiation is for the attainment of Siddhi by the Sādhana of that particular Śakti for the worship of which a disciple is qualified. So it has been said:

“When the Guru perceives that the disciple is ready for Sādhana of (any form of) Śakti he should then initiate in that (Śakti) alone without hesitation. This called *Śākteyī-Dikṣā*”.

*Śāmbhavī-Dikṣā* has been thus described:

“*Śāmbhavī-Dikṣā* is that which by the mere grace of the Guru makes manifest the Śiva state (*Śivatā-vyaktikāriṇī*)<sup>8</sup> and produces the Bliss of Śiva. The preceptor and the disciple should be selfless and without worldly desires or motives.”

In the absence of any such initiation there can be no competency for Sādhana. Initiation to be fruitful should be the outcome of mere grace of the preceptor unmixed by any motive. The preceptor is bound to initiate even at his own expense if the disciple though qualified for initiation is unable to incur it. If the Guru himself is also unable to procure the necessary articles then he should do it in a concise form. So it has been said:

“The Guru should himself with his own money initiate the poor. He should liberate the disciple by *Dikṣā* and use *Dūrvā* grass and water if nothing more can be had.”

The conclusion we thus arrive at is this—that it is only he who is fully initiated who is competent for Brahma-vidyā. It has already been said that initiation becomes effective by propitiation (*Sam-tarpaṇa*) of the Para-Devatā. Sam-tarpaṇa or propitiation can be done by the offering of oblations of particular kinds of liquid substance used in particular Ages. For it has been said:—“(Oblation)



of Devatās however is by nectar.” The liquid substance is wine which is like excellent nectar. With this alone can offering be made to Para-Devata, like *Soma* in Agniṣṭoma sacrifice.

Now if it be said that there is prohibition in texts like this: “The Brāhmaṇa should not drink wine nor should he eat flesh,” we reply that we do not say that oblation to the Para-Devatā should be made by transgressing prohibitions applicable to particular cases and prompted merely by one’s own desire. In what we have said we are convinced that this Śāmbhava-Darśana is based upon the teachings of the Upaniṣads. Now it may be said “what about the prohibition?” The answer is that this prohibition applies to the man who is uninitiated. For the initiated the best way of offering oblation to Devatā is to make it with wine. In the Śāmkhyāyana-Śākhā which is extracted from the ocean-like R̥gveda, it is stated that divine dignity and dominion can be attained by the worship of the Ādisundarī thus<sup>9</sup> :—

“Those, who after having fully realised Her offer oblations (to Her) in the Śrīcakra which is inseparate from their body, with wine which has been converted by purification into nectar,<sup>10</sup> become delirious in the excess of their joy, dwell in the high region where there is neither pain nor sorrow and enter the Supreme Light of Tripurā.”

## NOTES

<sup>1</sup> The three angles of the triangle (Kāmakalā).

<sup>2</sup> The colour of the Rajas Guṇa of Kṛyā-Śakti. The text quoted above is from the *Tripurā-mahopaniṣat* but greatly mutilated though the sense is not. It is the second half of the 14th R̥k of that Upaniṣad and runs thus:—*Samapradhānau samasattvau samojau tayoh Saktirajarā viśvayoniḥ*. As quoted in the text it is not quite correct.

<sup>3</sup> The *Lalitārcana-maṅjarī* gives the names of the Gurus as follows. The seven of the Divya class are (1) Para-prakāśānanda-nātha, (2) Para-śivānanda-nātha, (3) Para-śaktidevyāmbā, (4) Kauleśvarānanda-nātha, (5) Śuklādevyāmbā, (6) Kuleśvarānanda-nātha, (7) Kāmeśvaryāmbā. The four Gurus of the Siddha class are (1) Bhogānanda-nātha, (2) Klinnānanda-nātha, (3) Samayānanda-nātha, (4) Sahajānanda-nātha; the eight of the Mānava class are (1) Gaganānanda-nātha, (2) Viśvānanda-nātha,

(3) Vimalānanda-nātha, (4) Madanānanda-nātha, (5) Bhuvanānanda-nātha, (6) Nilānanda-nātha, (7) Ātmānanda-nātha, (8) Priyānanda-nātha. Those of the first mentioned class should be worshipped behind and the other two on Her left and right respectively.

<sup>4</sup> Cf. *Tantrarāja* xxxv:

*Gurur ādyā bhavet chaktiḥ sā vimarśamyī matā.*

also *Bhāvanopaniṣad* I:

*Śrīguruḥ sarva-kāraṇabhūtā śaktiḥ.*

<sup>5</sup> That is, He is not the state between Jāgrat and Svapna.

<sup>6</sup> Cf. *Tantrarāja* (Tantrik Text, vol. VIII) ch. 1. v. 8:

*Tayā tair bhuvane tantram kalpe kalpe vijrīmbhate.*

(She, the Devī, age after age reveals Tantra through them (the Gurus).

<sup>7</sup> The *Gandharvatānta* speaks of *Māntṛi*, *Śakti* and *Śāmbhavi*.

<sup>8</sup> According to another reading “*Śivatādātmyadāyini*” which means that which brings about a sense of inseparateness with Śiva.

<sup>9</sup> *Tripurā-mahopaniṣad*. Rk. 7.

<sup>10</sup> The text has ‘*Surayā*’ but Bhāskara reads ‘*Sudhaya*’ and the latter reading has been adopted in the translation.



## VERSE 54

*uditaḥ puṇyānandaditi kāmakaḷāṅganāvilāsoyaṁ,  
paraśivabhujāṅgabhāvā karṣaṇa harṣāya kalpate nityaṁ.*

THIS is the end of the description by Puṇyānanda of the playful movements of the beautiful woman Kāma-kalā which ever attract the desire of the amorous Para-Śiva.

## COMMENTARY

**This is the end** (*Iti*), The particle “*Iti*” indicates the end of the book composed by Puṇyānanda (*Uditaḥ puṇyānandāt*). The literal meaning of the expression is “as arisen from Puṇyānanda” the author. **Playful movements of the beautiful woman Kama-kala** (*Kāmakaḷāṅganā-vilāsaḥ*). By Kāma-kalā is meant Vimarśa-śakti who is inseparable (*Avinābhūtā*) from Kāmeśvara. She is the beautiful woman (*Aṅganā*) whose Vilāsa or amorous movements appear as the form of the Cakra, the Āvaraṇa-Devatās and the like. These amorous movements which have been caused by seeing Her beloved (*i.e.* Para-Śiva) always (*Nityaṁ*) attract the mind or heart (*Citta*) of the amorous (*Bhujāṅga*=*Rasika*) Para-Śiva whose nature is pure Illumination (*Prakāśaika-svabhāva*) by producing in Him an excess of desire (*Bhāva*=*Rāga*).

If “*Bhāvākraṣṇa-hraṣāya*” be read for “*Bhāvākarṣita-cittāya*” then the meaning will be that the sight of the playful movements produce in the amorous Para-Śiva that gladness which accompanies the experience of the emotion of love. In ordinary life (*Loke’pi*) the sight of the amorous movements of the beloved produces in the mind of the gay lover a sense of gladness which is accompanied by the sentiment of love (*Śṛṅgāra-bhāva*). In the same way the play (*Vilāsa*) of Kāma-kalā who is Cit-Śakti which express itself in the way She

walks (*Padavikṣepa*) and in other movements (of Her body) produces infinite gladness in Para-Śiva who is facing towards and looking at Her who is His own Śakti.

The name of this book is **Kamakala-vilasa**. It is written by and therefore has emanated from (*Udītaḥ*) Puṇyānanda. This book always gladdens Para-Śiva.



VERSE 55

*cintāntarangatarala śṛṣṇāsalilāḥ prapañcavārāśiḥ,  
yadanugraheṇa tīrṇastasmai śrīnāthanāvīkāya namaḥ.*

OBEISANCE to the venerated Lord the boatman (*Śrīnāthanāvīka*) by whose grace I have crossed this Ocean of Wandering, the waters of which are desire (*Trṣṇā-salilāḥ*) and the surface whereof is restless with the waves of anxiety (*Cintā-taraṅga-capala*).

*iti śrīpunyānandaviracitaḥkāma-kalāvilāsaḥ samāptaḥ.*

*This is the end of **Kama-kala-vilasa** written by Śrī Punyānanda-Yogī.*

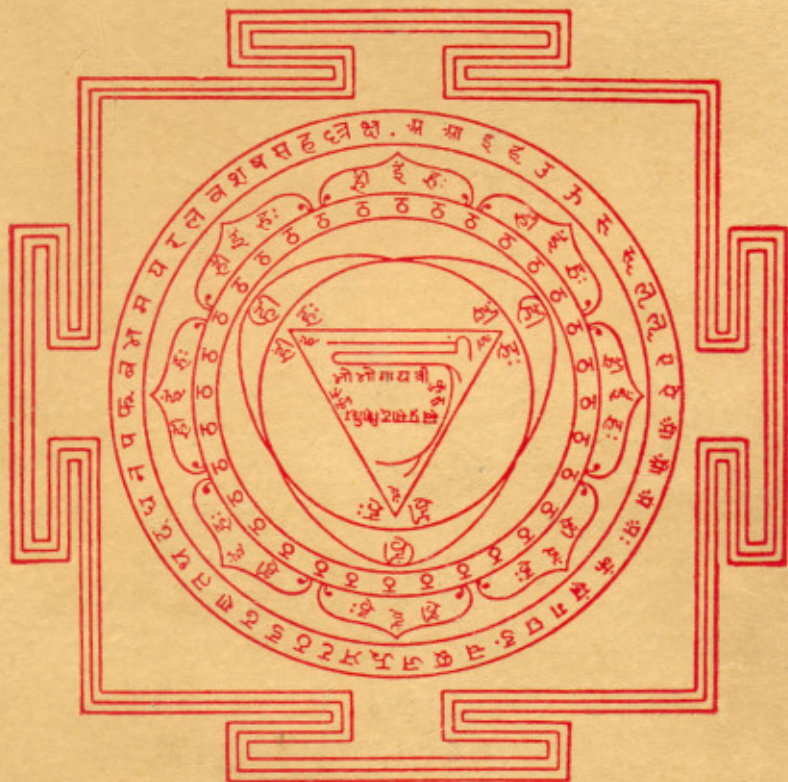
COMMENTARY

“**Ocean of wandering**” (*Prapañca-vārāśi*). By *Prapañca* is meant *Samsāra* or Wandering which is ocean-like (*Vārāśiḥ* = *Vāridhiḥ*).

May good be (*Śubham astu*).

*This is the end of **Cidvalli** composed by Śrī Naṭanānanda-nātha.*

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GÂYATRI YANTRA.