Lord Sri Venkateswara

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ŚRĪ CAKRA
&
KUṆḌALINI

D.S.R. SHARMA
(DIVĀKARLA SĪTHĀRĀMA SHARMA)

दुर्गा देवीं शरणमहं प्रप्रचे सुतरसि तससे नमः:
Durgāṁ Devīṁ śaraṇa mahāṃprapadīye
sutarasi tarase namaḥ
—I seek refuge in Thee, Goddess Durga!
Pray save me well and quickly!
Salutations to Thee!

Raju Divakarla, Advanced Envirosafe,
7A, Day Road, Cheltenham,
N.S.W. 2119, AUSTRALIA

2009
ŚRĪ CAKRA & KUNDALINI

Author - D.S.R. Sharma
(Divākarla Sīthā Rāma Sharma)

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DEDICATION

Srimati Divakarla Chandravati

To my beloved mother who has showered her affection on me throughout her life.

— All that I am, or hope to be,
    I owe to my angel mother.

D.S.R. Sharma
SRI CAKRA

TRANSLITERATION SCHEME

The following scheme of transliteration has been followed in this book:

अ आ इ ई उ ऊ ए ऐ ओ औ अं अः
a ā i ī u ū e āi o au m ū
ऋ छ तः
r ī

क ख ग घ ङ
ka kha ga gha ṅa

च छ ज झ ञ
ca cha ja jha ṅa

ट ठ ड ढ ण
ta ṭha da ḍha ṇa
ta tha da dha na

प फ ब भ म म
pa pha ba bha ma

य र ल ब
ya ra la va

श ष स ह
śa sha sa ha

क्ष क्छ
tra jña

(vi)
A Word of Blessing

This brochure on Śrī Cakra and Kuṇḍalinī by Chy. D.S.R. Sharma is a highly thought provoking introduction for a deep study of the science of Śrī Cakra and Kuṇḍalinī. The table of contents speaks for itself, the depth of study needed for writing such a little introduction. It is not easy to understand without acquiring preparatory study of Śrī Cakra, its conception, construction and the technique underlying the worship of Śrī Devī. The spiritual science has grown so much that the best scientists of the world are now coming to agree with our ancient thought that Mass and Energy are not two but one and that Energy is the Adi Śakti (Adhiśṭhāna).

This is a kind of Upāsanā; Sundarī Upāsanā as is defined in this brief text, is a combination of Bhakti, Jñāna, and Karma paths. One should not run away attracted by the pulls of senses but use them to release from Bondage, unattached to the fruits of action. Śrī Cakra or Śrī Yantra is a symbolic representation of the universe, the origin being Śrī Devī. Before a sādhaka gets into Devī cult, he should acquire full knowledge of Yantra, Mantra and Tantra and the way of worship, through the guidance of an experienced Guru, who identifies with Śrī Devī.

In this cult there are a number of schools of thought. Great people like Śrī Rāma Krishṇa Paramahamsa, Sūḍdhānanda Bhāratī, Pandit Gopī Krishṇa etc. had attained realisation and in their turn became sources of inspiration and knowledge.

In the cult of Devī worship there are different schools of Ācāras – Daksiṇācāra (Samayācāra) and Vāmācāra. Śrī Cakra worship comes under Tantra literature, supported by Vaidika Scriptures. Chy Sharma took great pains to explore
and explain fundamentals, supported by Vedic authority. He deserves praise for this great devotion of Śrī Lalitā.

Regarding Kuṇḍalini Upāsanā, 'Kuṇḍalini is the micro-cosmic form of the universal energy or more simply the vast store house of static potential Psychic Energy which exists in latent form in every being. It is the most powerful manifestation of creative force in the human body. Chy. D.S.R. Sharma carefully studied the various Vedic texts and also English translation of 'Serpent Power' and most interestingly introduced the subject. A genuine seeker after knowledge - will find it happy to pursue his studies.

Among the various Ācāras the Dakshinācāra or Samayācāra is considered to be the best. The followers of Dakshinācāra believe absolute equality of Śiva and Śakti.

The whole science of worship of Śrī Devī is beautifully described in Saundaryalahari by Jagadguru Adi Śankara. It is a mine of secrets of Devī worship that leads the sādhaka, if practiced sincerely, to realisation.

Chy. D.S.R. Sharma touched upon various secrets of Devī worship. He has his inspiration and necessary knowledge of Śrī Cakra etc. from his father who was great worshipper of Devī and a great exponent of Saundaryalahari. Chy. D.S.R. Sharma brought out this introduction of Śrī Cakra and Kuṇḍalini of great importance of spiritual value to the benefit of true lovers of the cult, to be useful as a handbook of Devī worship.

I cannot but congratulate Chy. D.S.R. Sharma for his little great work, a torch bearer of Śrī Vidya. I invoke Śrī Lalitā to shower Her choicest blessings upon this sādhaka to rise high and realise the joy of Aṃbikā presence.

Viśākhapatnam Sd/-Vldwàn Divākarla Rāmamūrthy
Dt. 4.7.98

(viii)
An Appreciation

The author of this volume, Śrī Chakra and Kundalini - Sri D. S. R. Sharma lives in Soundarya Lahari, the beauty of Goddess Tripura. Tri-pura means before three. She is the order and beauty in unified awareness existing before the universe manifested as the three: Seen, seeing and seen. She moves static awareness with the help of morning time into thought, and manifests it. Her beauty is also three fold. 1. It is organising principles of the universe embodied in the precise geometry of Sri Yantra, an engine by imagine, create and deliver the cosmos, 2. It is the cosmic body of lotuses (Kadamba Vana) that can know and extend the boundaries of our space and time, 3. It is also the beauty and power of the physical body however limited it may be in flesh and bones. He has not rejected any of them by labeling them as high and low. There in lies his breadth and vision. Sri Sharma has described Her beauty in his scholarly and insightful treatise, of how to overcome limitations of three bodies physical, astral and casual in the forms of our physical body, lotus body and Yantra body. Śrī Chakra archana moves the devotee through these three bodies of being transcending their limits one by one. How can we say that Śrī Chakra is also a limitation? Because what prevents the cosmic intelligence to imagine other Yantras and other Worlds of beauty? From the physical beauty and emotions which lie in the eyes of the beholder, to the beauty of the lotuses fluttering in the mind lakes, to the Fibonacci sequences describing the beauty of all there is, the concept of beauty flies like the Jonathan Living Stone’s Seagull into skies unknown.

I congratulate Sri Sharma on his brilliant effort at synthesis. And pray for his long life to spread the cult of beauty and order in a form that can be easily digested by many. I have benefited from his easy to understand and precise descriptions. May Goddess bless him and his family with Mahat.

N.Pralhadā Sastry,
aka Amritananda, Devipuram.
India.

Vijayadasami, 2008.
Śrī Cakra

Śrī Cakra or Śrī Yantra is a mystic diagram that represents the united Kāmeśvara - Kamesvari called Tripura Sundari or Lalitāmbikā. It consists of lines, circles, Petals, triangles with a point (Bindu) at the centre. On the vertical diameter of this circle are arranged five triangles with their apexes pointing downwards indicative of Śakti and four triangles with their apexes pointing upwards indicative of Śiva. The former are called Śiva - Yuvatis and the latter Śrī Kanṭhas. The circle in which these nine triangles are interlocked is enclosed in two outer concentric circles technically called lotuses. The first outer circle is a lotus of eight petals and the second a lotus of sixteen petals. The whole figure is then enclosed in a quadrilateral, the walls of which are formed of three parallel lines drawn close to one another, with four openings or gates one at the centre of each side representing the four Vedas (Viz. Rg, Yajus, Sāma & Adharva Vedas).

The Śrī Cakra is a symbolic representation of fundamental principles of Tāntric Philosophy and its unique place in Tāntric Worship.

Kuṇḍalinī

Kuṇḍalinī is called ‘Ki’ in Japanese, ‘Chi’ in Chinese and ‘The Holy Spirit’ in the scriptures of Christianity. Kuṇḍalinī is the primordial Śakti that lies coiled in the human body like a serpent in the Mūlādāra. By appropriate exercises, Postures, Mudrās (Gestures), Prāṇāyāma and Meditation, the sādhaka should rouse the Kuṇḍalinī from Mūlādāra

(x)
ŚRĪ CAKRA
Cakra and make Her to travel up piercing the different Cakras viz. Svādhiṣṭhāna, Maṇīpūra, Anāhata, Viśuddha, Ājnā one after the other, till She finally reaches the Sahasrā ra Cakra where She becomes united with Her spouse Śiva. The sādhaka thus attains self-realisation, which is the goal of the sādhanā.

Pandit Gopikrishna an authority on Kuṇḍalinī says in his autobiography thus:

“The knowledge of Kuṇḍalinī cannot be contained in a nutshell. It is a colossal science. It is, in fact, the science of sciences. The growth of every form of knowledge – art, philosophy or science – is the outcome of the evolutionary growth of the human brain. There would be absolutely no radical change in the mental capability of human beings, or radical improvement in knowledge, were the brain not an auxiliary to it. We are not able to measure this transformation because the subtle depths of brain are beyond our reach.

The science of Kuṇḍalinī covers the entire spectrum of knowledge. All the facts about the universe or about ourselves, our bodies and the earth, which we have gained so far, or shall gain in future, will ultimately serve the survival of the race. The more the knowledge gained, the more will it contribute to the evolution of the brain. This indicates the colossal dimensions of the science of Kuṇḍalinī.”

Saundarya Lahari

Saundarya Lahari, written by Ādi Śankarācārya (788-820 A.D.) is an extraordinary treatise on Tantra Śāstra containing 100 verses. This work deals with all aspects of Śrī Cakra or
Śrī Vidyā including Kuṇḍalini Yoga. Ananda Lahari (first 41 verses) which is a part of Saundarya Lahari is said to be based on the personal experience of Śankarācarya, who had worked Kuṇḍalini to Sahasrāra himself. He was an intellectual prodigy, a literary genius and one of the greatest spiritual luminaries India has ever produced. There are 36 commentaries on this work written by eminent scholars like Kāmeśvara Sūri, Lakshmīdharā, Kaivalyāśrama etc. The greatness of the work can be understood from this itself.

Lalitā Sahasra nāma

Lalitā Sahasra nāma is contained in the Lalitopākhyāna of Brahmānda Purāṇa. It contains the 1000 names of the Devī giving the details of Her Āvirbhāva, description including that of Śrī Cakra, Śiva Śaktyaikyam and other details of Kuṇḍalini Yoga. These names are given to Sage Agastya by Hayagrīva (an Avatāra of Lord Vishṇu). These names are composed by the Goddess of Speech at the express command of Śrī Lalitā Paramēśvarī Herself. Lalitā Sahasra nāma is the Song of Songs, the Wisdom of Wisdows, the Stotra of Stotras, the Science of Sciences. It is an encyclopaedia of mantra, yantra and tantra, which assists in worship, study, prayer and pārāyanā. It is rahasya nāma sahasra (the most secretive of the hymns).

Śrī Cakra, Kuṇḍalini Yoga, Saundarya Lahari & Lalitā Sahasra nāma discussed above are related subjects dealing with the sādhanā leading to the realisation of the Self. While explaining briefly about the structure of the Śrī Cakra & Kuṇḍalini Yoga, an attempt is made in this book to establish their link with Saundarya Laharī & Lalitā Sahasra nāma, wherever possible.
ŚRĪ CAKRA
In short, this book deals with fundamentals of Śrī Vidya explaining the basics of the subject giving scope for the reader to enhance his knowledge further by referring to other important works.

For writing on subjects like this, lot of scholarship and sādhana is required. I happened to read only some books on the subject and was very much fascinated by the content. My desire to present a concise picture of the subject has been fulfilled this way. I conclude by saying that the guidance of the Guru is absolutely essential for taking up the sādhana of Kuṇḍalinī Yoga.

I thank Śrī Vidwān Divākarla Rāma Mūrthy, M.A., Retired Principal, Mrs. A.V.N. College, Visākhapatnam, a great scholar, who has been kind enough to send his blessings in spite of his advanced age.

I also express my heartful thanks to Śrī Amṛtanandanātha, an adept in Śrī Vidya and a renowned Śrī Vidyā Guru for the affection and grace he has showered on me by writing a word of appreciation on my book, immediately I requested for the same, in spite of his busy schedule.

Great men like Śrī Rāma krishna Paramahamsa, Swāmy Śivananda, Swāmy Sudhānanda Bhāratī, Swāmi Muktānanda, Pandit Gopī Krishna of the twentieth century are not only adepts in Kuṇḍalinī Yoga but also great world teachers and luminaries in the spiritual firmament. I had to invariably quote in the book from their experiences, which is a unique record for generations to come. Without quoting their experiences, the subject of Kuṇḍalinī cannot be complete.

The Publications from which Extracts are taken have been cited at the relevant places in the book. I gratefully acknowledge the Publishers/Authors for the same.
The translation of some of the Sanskrit Ślokas in Saundarya Lahari have been extracted from the following Publications which I gratefully acknowledge - Saundarya Lahari - Publ. by Theosophical Publishing House and Publ. by Śrī Rāmakrishṇa Maṭh.

Lalitā Sahasra nāma is included in the Appendices to facilitate the reader to refer to the same as the Sahasra nāma has been frequently quoted in the text.

I have utilised Figures from the following Publications which are also acknowledged:

*Figure No. 6 - Three Dimensional Yantras : From “Tantric way” by A. Mookerjee & M. Khanna, Publ. Thomas & Hudson, London, Figure Nos. 14 & 15 : from The Kūṇḍalinī Yoga for the West” by Swamy Śivānanda Rādha. Pbl. Timeless Books”, Figure No. 10 - Mahā Vidyā Kāli, Figure No. 21 - Māṭrkā Varṇa Rūpinī & Figure No. 13 - System of Channels in the Subtle Body From “Tantra” by Philip Rawson Publ. Thames & Hudson. 1979.*

I also offer my thanks for the effort and time put forth by my son Mr. Rāju Divākarla for preparing figure Nos. 7,9,11 & 23 and my daughter-in-law Mrs. Dr. Shailajā Divākarla for preparing figure Nos. 1, 12, 22 & Figure on page 149 - inspite of their busy schedule for work.

My grateful thanks are due to M/s. Maitreya Arts & Printers, Hyderabad for undertaking printing of this work and Mr. B.S.S. Srinivasa Rao who has done a very fine job of the DTP work including the Devanāgari portion wherever it occurred.

D.S.R. Sharma
7A Day Road
Cheltenham, NSW 2119
Australia

Tel : (02) 9868 6757
Fax : (02) 9869 3470
e-mail : rsai@bigpond.com

(xiv)
Chapter 1
MATTER, ENERGY, SPACE,
TIME & CONSCIOUSNESS

1.1 Consciousness (Ātmā)

\[ E \text{ (Watts)} = M \text{ (grams)} C^2 \text{(speed of light)} \] – of Einstein

- Matter and Energy are two different states of one and the same thing.
- All Matter can be resolved into Energy in theory.
- Similar state exists between Time and Space.

Science says that Time and Space are inseparable. Both are creatures of our thought and it is only our thought that finds any distinction between them.

Science only deals with Energy and Matter with reference to the Space and Time in which they are situated.

The scientist says that the Space Time continuum in fact bends like a sheet of Tin according to quantity of Matter contained in it.

Science does not tell us if Space Time continuum can become Energy or Matter or vice versa - just as Energy can become Matter. But Hindu Philosophy says so.

As per science, the universe can be resolved into 1) space-time continuum (which is purely mental abstraction); 2) Energy or Matter (Which can be felt with our senses) contained in it. Einstein proved to us that the property of this mental abstraction “Space-Time” is that it reacts in a measurable way to the presence of Matter in it.

Max Planck concluded that Matter or Energy is only a derivative of Consciousness, Space and Time another derivative of the same. It is more aesthetic to think all these are various gradations of ‘Consciousness’.

Man must discover newer methods of penetrating deep into our Consciousness which are so far inaccessible to us.
ŚRĪ CAKRA
Scientific thought is more or less coming to the following conclusion:

The Universe of our experience including ourselves consisting of Matter, Energy, Space, Time is derived from 'Consciousness' which is the 'Ultimate Reality'. Modern Science today is assigning a very honourable place to Religion. There is no antagonism between Science and Religion at any rate in their higher levels.

A Scientific Philosopher and a Religious Mystic have very much in common today. Some of the statements of the great Scientific Philosophers are very similar to those of the Saints of all great Religions in general have enunciated. They are similar to those the Hindu Sages have perceived intuitively thousands of years ago - largely representing the tenets of Classical Hindu Philosophy - Vedānta, and embodied in the Vedas, Upanishads, Purāṇas and Itihaśas) of the Hindus.

1.2 Quotations from Scriptures

The following Quotations will reveal the truth of the above Statements:

आत्मा वा इत्यं परम प्राणय आतीत् - ऐतरेय उपनिषद् 1-1-1.

Ātmā vā idameka evâgra āsīt - Aitareya Upanishad. 1-1-1.

'Self' alone is the highest

'Ātmā' means the supreme reality, which is 'Consciousness' and it is being personified in the following statements. Hence third person singular is used.

सोस्कंयमयत बहु स्यां प्रजाययेति - तैत्तिर्य उपनिषद्

SoSkāmayata. Bahu śyām prajāyayeti - Taittirīya Upanishad 2-6-1
SRĪ CAKRA

He (Self) willed - 'let me produce many'.

स तपोः तप्यत स तपस्तप्तवा इदानूं सर्वं मचुजत
Sa tapo tapyata. Sa tapastaptvā. Idagum sarva

- Taittirīya Upanishad 2-6-1

masṛjata

He intensely meditated and Power of His meditation created all these Universes that are existing.

नारायणम् महाज्ञेयम् विज्ञानात्मानम् परायणम्

Nārāyaṇaṁ mahā jñeyam visvātманāṁ parāyaṇaṁ

- Mantra Pushpaṁ

Nārasya the great object of knowledge, the Soul of the Universe, the Ultimate.

यथ फिनिच्छत जगत सर्वम् ह्राते शूष्टं ते वा

Yatca kincit jagat sarvaṁ druṣyate śrṣyatepi va

अन्त बहिःच तत् सर्वम् व्याप्त् नारायणा: स्थितं ||

Antar bahisca tat sarvaṁ vyāpya Nārāyaṇaḥ sthitah

- Mantra Pushpaṁ

Even in the smallest part of this Universe seen and heard, inside and outside the entire Universe, He is - Consciousness.

मन: सम्पदयते तेन महत: परमात्मन: ||

Manah sampadyate tena mahataḥ paramātmanah

सुस्थिरा दस्तिराकारम् तरक्ष इव बारिधे: ||

- Jñāna vaṣīṣṭham

susthirā dasahirakāram taraṅgā iva vāridheḥ

Just as from a still and stable sea an unsettled wave is produced, even so, from the great and Ultimate Reality is the unsettled mind derived.
SRI CAKRA

आत्मन आकाशः संमूतः | आकाशाद वायुः | वायोरिष्टः |
अन्नेरापः | अक्षयः पृथिवी | पृथिव्या अोभधयः | अोषधीमयो
अन्नम् | अभ्रात् पुरुषः |

- तैत्तिरीय उपनिषद्

अताना आकाशः संभुताः आकाशः वायुः। वायो रागो अग्नि रापिः। अक्षयः प्रिधविः। प्रिधवियाः
ोषधयाः ओषधिहिब्यो अन्नम्। ओषधिहिब्यो अन्नम्। ओषधिहिब्यो अन्नम्। ओषधिहिब्यो अन्नम्।
- तैत्तिरीय उपनिषद् 2-1-1

From the Ultimate Reality Space (Akāśa), from Space Stress (Vāyu), from Stress Energy (Agni), from Energy various forms of Energy and Matter (Apāha, Pridhivi), from Matter, Plant (herbs) and Animal life (Oṣadhayaḥ and Annam -food), from food was born life (man), from life Consciousness and Ultimate Reality.

न कर्मणा न प्रजया धनेन त्यागेनके अमृतवत्वमानसः।

- कैवल्योपनिषद्

Na karnaṇāna prajayā dhanena tyāgenaikc Aṃrtaṭva mānaśuḥ

- Kaivalyopanishad-3

Not with Action not with Wealth nor with children does a man become immortal, but only by Renunciation.

essional Bhūteshu Gūḍhotma N prakāṣate

- Kātha Upanishad 1-3-12

Esha sarveshu Bhūteshu Gūḍhotma na prakāṣate
Dr̥yate tvagryayā Buddhyā sūkṣmaya sūkṣma
darsibhiḥ

- Kātha Upanishad 1-3-12

That Ultimate Reality, though present in every thing created, is not manifest but latent (He is hidden in all beings). It can
be seen by the pointed mind and Seers trained to see the minute (through sharp and subtle intellect).

1.3 Seat of Ātmā (Consciousness)

The seat of Ātmā, the counterpart of the Ultimate Reality in man is said to be the ‘Sahasrāra Cakra’. Here the undifferentiated attributeless ‘Aham’ resides. This Ultimate Power can be concentrated upon and shines as the image formed by the First Letter “A” and the Last Letter “Ha” of the Sanskrit Alphabet of 50 Letters forming “Aham” (which means “I”). “Aham” should not be confused with what is known as “Ego”. All disciplines are devised to see or experience this source of Power behind this “Aham”. Ābode of this according to Samayamata is in the Sahasrāra.

Important work on ‘Śri Vidyā’ is ‘Kāma Kalā Vilāsa’ by Puṇyānanda Yati or Puṇyānanda Nātha, which has got 54 Sūtras (Aphorisms) or Verses.

The 3rd Verse says

स्पुष्ट शिवशक्ति समागम बीजाङ्कुर रूपिणी परा शक्ति।
अनुतर रूपानुसर विमार्श लिपि तक्ष्य विग्रहा भाति॥

Sphuṭa Śiva Śakti samāgama Bijāṅkura Rūpiṇī Parā śaktiḥ
Anutara Rūpānuttara Vimarśā Lipi Lakshya Vigrahā bhāti

The supreme Śakti is resplendent. She is both the seed (Bija) and the sprout (Aṅkura) as the manifested union of Śiva and Śakti, from which the Universes to be created sprout. Thus Ultimate Power can be concentrated upon and shines as the
ŚRĪ CAKRA
image formed by the First Letter “A” (अ) and Last Letter “Ha” (ह) of the Sanskrit Alphabet of 50 Letters forming “Aham” (अह) which means “I”.

Explanation of the Verse:

“Para” means Supreme (Tripura Sundarī). Śruti speaks of Her as Consciousness, Bliss, Will, Knowledge, Action (Cidā nandecchā jnāna Kriyā Rūpā).

“Sphuṭa Śiva Śakti ..........Rūpiṇī” - She is the manifested (Sphuṭa- Vyakta) union of Śiva & Śakti and is therefore both the seed and the sprout. (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 Kshiti tattva.

“Śiva Śakti” means Jñāna Śakti.
“Anutara Rūpā”- She is spoken of as ‘very subtle’.
“Anuttara Lipi” is meant the Letter before which there is no other (ie.; the letter “अ”)
“Vimarśa Lipi” means the Last Letter “ह”
By the Union of “अ” & “ह” (अह=I) She becomes known.
“Lakshya” means Visible.
“Vigrahā” means Svarūpaṃ (Her form).

She is Akāraḍī Hakāraṇta Paṅcāsadakshara Rūpiṇī. She is the Mother (Janayitri) of the Universe.

She is the Supreme object of Veneration (Para – Bhaṭṭārikā), and the Innermost Self of all things (Samasta Bhūtāntarātmā).
Figure 1. ŚRĪ CAKRA

DESCRIPTION FROM THE CENTRE OUTWARDS

1. RED CENTRAL POINT
2. WHITE CENTRAL TRIANGLE
3. EIGHT RED TRIANGLES
4. TEN BLUE TRIANGLES
5. TEN RED TRIANGLES
6. FOURTEEN BLUE TRIANGLES
7. EIGHT PETALLED RED LOTUS
8. SIXTEEN PETALLED BLUE LOTUS
9. YELLOW SURROUND

Sarvānandamaya Cakra
Sarva Siddhi prada Cakra
Sarva Rogahara Cakra
Sarva Rakṣhākara Cakra
Sarvārtha sādhaka Cakra
Sarva Saubhāgyadāyaka Cakra
Sarva Saṃkshobhaṇa Cakra
Sarvāśā paripūraka Cakra
Trailokya Mohana Cakra
Chapter 2
ŚRĪ CAKRA or ŚRĪ YANTRA

2.1 Yantra

A Yantra is very often referred to as an energy pattern or a Power Diagram. The Yantras are not only based on mathematical from but also on a mathematical method. The Circle occurs very frequently in Yantras and Maṇḍalas and is derived principally from the method of the revolution of the Planets. It symbolises wholeness or totality and, in a Yantra, is normally placed within a square pattern with Four Re-entrant Gates. The Square symbolises Element ‘Earth’ or the material of Nature. The Four Gates represent the Earthly Plane that one must transcend gradually to identify with the Core of the Pattern in which resides the Essence.

The Triangle on the other hand, or Trikoṇa represents the three Worlds, the three Guṇas: The Neutral, the Positive, the Negative - Sattva, Rajas and Tamas. The Triangle with its Apex Downwards represents the Yonī or Female Organ, the Seat of Śakti, the Female Energy or Nature (Prakṛti). The Triangle pointing upwards is identified with a male Principle (Purusha). When the two Triangles penetrate each other in the form of a five pointed Star or a Pentagon, each of its five points represent the Five Elements - Earth (Kṣhitī), Water (Āpas), Energy (Tejas), Air (Vāyu) & Space (Ākāśa).

It is but appropriate that a Śakti, which is of the nature of Force or Energy should be represented by Lines & Curves and their combinations.

For surely a diagram consisting of mere lines & points is a more spiritual symbol of a Divinity than an anthropomorphic
Figure 2: SYMBOLS OF THE FIVE ELEMENTS (PÂńCA BHÛTAS)
ŚRĪ CAKRA

image of it, in the round or a picture of it in colours. That is why the Tantra regards 'Yantropāsana' as being superior to the 'Pratīkopāsana' (Idol or Icon worship)

According to the 'Tantra Rāja Tantra' there are 960 Yantras. The 'Śrī Yantra' or 'Śrī Cakra', the most celebrated one, projects a very important philosophical segment of Tantric thought. Śrī Cakra is the central object of worship in "Śrī Vidyā". Description of its basic form is found in Saundarya Lahari, a great Poetical work of Ādi Śankarācārya.

चतुर्भिः: श्रीकण्डे: शिवयुवतिमिः पश्चिमित्रि प्रभिषिष्ठिः: शंभोर्विषिष्ठिः मूलप्रक्तितिः: ||

चतुर्भिः चतुर्भिः छक्कलाश्रविविन्य प्रियराय
धिरेश्चत्रां श्रविलाश्रविविन्य प्रियराय

परिणतः: सार्थ तव शरणकोणः: परिणतः: ||

Caturbhiḥ Śrī-Kanṭhaiaḥ Śiva-yuvatibhiḥ
Paṅcabhir api
Prabhinnabhiḥ Śaṁbhor navabhir api mūla
prakṛtibhiḥ
catus catvārimśad Vasudala kalāśra trivalaya
Trirekhābhīḥ sārtham tava śaraṇa koṇāḥ
pariṇatāḥ.

Saundarya Lahari-Śloka 11

The four Śrī-Kanṭhas (Śiva Cakras) and the five Śiva Yuvatis (Śakti Cakras) are the nine Mūla Prakṛtis or basic manifestations, and these are apart from Śaṁbhu (the Bindu or small circle in the centre). Then there are two lotuses, one of eight petals & another of sixteen, besides three surrounding circles and three lines. This forms Thy mansion with forty four Koṇas (triangles).

---

In Sanskrit the words 'Vasu' and 'Kalā' are conventional for 8 & 16, and here denote the eight Petalled and sixteen Petalled lotus respectively.
Further, the following is a description of the Śrī Cakra in the Subhagodaya of Gauḍa pāda, which is an authoritative Text.

Bindu Trikoṇa Vasuṅga Daśārayugma
Manvasra nāgadala saṃyuta Shodaśāraṃ
Vṛtta Tribhūpura yutaṃ Pārītas caturdvāḥ
Śrī Cakraḥ etad uditaṃ Para Devatāyāḥ

The Bindu (Dot), around it the Central Triangle, around it Eight Angles, around it Two series of Ten Angles, around it One series of Fourteen Angles, around it a Lotus with Eight Petals, around that a Lotus with Sixteen Petals, three Circles surrounding it and Boundary enclosure with Four openings. Thus is described the Śrī Cakra of the Supreme Divine.

2.2. Mantra

A Mantra is Divine Power clothed in Sound. Between these two come Yantras, also called Cakras which are representations of the Deity in Geometrical Diagrams. The Mantra which is considered the very Deity as Sound, is for continued repetition followed by meditation, while the Yantra is for external Worship.

Mananāt trāyate iti Mantraḥ.

- that which protects you by being turned over again and again (repeated) in the mind.

The word command that is given from moment to moment to enable you to walk the path from where you are to where you want to be - is the Mantra.
ŚRĪ CAKRA

2.3. Tantra

Tantra represents the procedure of the ritualistic Worship of the Yantra of the particular Deity. The word ‘Tantra’ is derived from the root ‘Tan’ (तन्) to spread out -ie, the spreading out of the Cosmic Energy throughout the being.

The Period of the Tantras may be said to begin from the 7th Century A.D. The Tantras of the Śakti - worshippers, which are generally in the form of dialogues between Śiva and Śakti, are treatises which, unlike the order purāṇas, are wholly devoted to the philosophy and ritual of the cult.

Strictly speaking, a Tantra, according to definition should consist of

1) Jnāna ie, philosophical doctrines 2) Yoga ie, instructions regarding meditation, 3) Kriyā ie, instructions regarding ritual, 4) Caryā ie, instructions regarding conduct & social duties. But very few of the 64 Tantras strictly observe this regulation. Essentially, the Tantras are Sādhanā Śāstras. Their aim is severely practical. There are 64 Tantras in the world (see Appendix 1).

Chāndogypopanishad says that as one thinks, so he becomes. Practice of the Ritual transforms the mind itself and what is at first seen merely as external Yantra with Lines, Curves and Petals becomes a pure mental state in the Sadhanā Himself. He too is a ‘Śrī Yantra’ and He realises Himself as such.

2.4. Śrī Yantra or Śrī Cakra

The Śrī Cakra that is generally worshipped in Temples of Devī and monastic institutions (muṭhs) established by Śankarācārya is the one prescribed in the Vāmadeśvara Tantra with 5 Triangles pointing Downwards and the 4 Triangles pointing Upwards. It is also known as ‘Srṣhti Krama Cakra’ representing the creation of this Universe by the Ultimate Reality. If the Śrī Cakra is placed upside
down, it is known as ‘Saṃhāra Krama Cakra’ which symbolises the dissolution of this universe.

Lakshmīdhara, a reputed commentator of Saundarya Lahari of Śankarācārya holds that, in the Śrī Cakra, the 5 triangles pointing upwards are of the Śakti and the 4 pointing downwards are of Śiva. In other words, the Śrī Cakra of the Saṃhāra Krama of Lakshmīdhara can be obtained by turning the Śrī Cakra recognised by the Vāmakeśvara Tantra upside down.

The speciality of the ‘Srṣṭi Krama Cakra’ or ‘Srṣṭi Cakra’ is - that the Bindu is in a Central Triangle, and among the two sets of intersecting Triangles, the Four upright ones are the Śiva Triangles & the Five Triangles with Downward Angles are Śakti Triangles. These Nine Triangles constitute the Core of the Śrī Cakra. They form 43 Koṇas (Triangles) - One in the Central Triangle (Trikoṇa), Eight in the first figure surrounding it (Asṭa Koṇa), Twenty in the next set of Two surrounding figures (Daśāra Dvitaya -- Bahirdaśāra & Antardaśāra), and Fourteen in the (Caturdaśāra). Thus we get 43 Koṇas. To this is to be added the central point (Bindu). Thus we get the 44 items forming the central core of Śrī Cakra. The other four components of Śrī Cakra are Asṭa Dala Padma (8 Petalled Lotus), Shodaśa Dala Padma (16 petalled Lotus), Mekhala Trayāṃ (3 Circles), and Bhū pura (Square) closed by three parallel lines with entrance in the middle of each side.

The 5 angular circuits (Avaraṇas) are known as Śakti Cakras, and the balance 4 circuits are known as Śiva Cakras. The points at which two lines intersect are called “Sāndhi Sthānas” (18 in Number), whereas the points at which more than two lines meet are called the “M arma Sthānas” (28 in number).

---

2 See appendix 2 for Geometrical construction of Śrī Cakra.
3 As per Candrājñāna vīdyā, the number of Marma sthānas is 28 (by including the 4 Śiva Cakras).
SRĪ CAKRA

2.5. Human body and SRĪ Cakra

Human body is born out of the nava Yonis and consists of nava Dhātus (nine elements). The tenth Yoni is Paramēśvari Herself. The nine Dhātus are 1) Skin, 2) Blood, 3) Flesh, 4) Lymph, 5) Bones, 6) Marrow, 7) Semen, 8) Vital Force & 9) Spirit in bondage (soul).

The Cakras in the SRĪ Cakra represent the nine elements in the human body. Further there are nine randhras (openings) in the human body.

Similarly there are nine Āvaraṇas in the SRĪ Cakra. The correspondences between the SRĪ Cakra & the Human body as per some of the Tantras are detailed below:

<table>
<thead>
<tr>
<th>SRĪ Cakra</th>
<th>Human body</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bindu</td>
<td>Brahma Randhra</td>
</tr>
<tr>
<td>Trikoṇa</td>
<td>Front portion of the Head</td>
</tr>
<tr>
<td>Ashtakoṇa</td>
<td>Forehead (Lalāṭaṁ)</td>
</tr>
<tr>
<td>or (Ashtāra)</td>
<td></td>
</tr>
<tr>
<td>Antardāśāra</td>
<td>Centre of eyebrows</td>
</tr>
<tr>
<td></td>
<td>(Bhrū madhyam)</td>
</tr>
<tr>
<td>Bahirdaśāra</td>
<td>Neck</td>
</tr>
<tr>
<td>Caturdaśāra</td>
<td>Heart</td>
</tr>
<tr>
<td>Ashtadala</td>
<td>Navel</td>
</tr>
<tr>
<td>Shodāśa dala</td>
<td>Hip area</td>
</tr>
<tr>
<td>Vṛtta trayān</td>
<td>Thighs</td>
</tr>
<tr>
<td>Bhūpura</td>
<td>Feet</td>
</tr>
</tbody>
</table>

In the human body there are eleven Indriyas which are also included in the SRĪ Cakra.

| Jñānendriyas or Buddhendriyas (organs of Sense) | 5 |
| Karmendriyas (organs of Action) & Manas        | 5 |

Total 11
In order to protect the universe, Īśvara who is the Parabrahma Svarūpa (form of the Ultimate Reality), has transformed Himself as Male & Female (Purusha & Prakṛti), Kāmeśvara & Kameśvari, Guru & Śishya etc. Śrī Cakra is compared to the Cosmos. The entire Cosmos is contained in the Śrī Cakra.

The five elements (Pañca Bhūtas) and Five Tanmātras (Subtle Elements) form the basis of creation. Their tattvas (Eternal Verities) are incorporated in the Śrī Cakra. As the eleven Indriyas in the human body and their Tattvas are included in the Śrī Cakra, it has correspondence with the human body. If one worships the Śrī Cakra it amounts to the worship of the Universe and its Creation.

There is no difference between the Human body and the Śrī Cakra as can be seen from the following Sloka:

देहो देवालयः प्रोक्तो जीवो देवस् सनातनः
त्यजेद अज्ञान निर्माल्यम् सोहंभावेन पूजयेत्

Deho Devālayaḥ proktō Jīvo Devas sanātanaḥ
Tyajed ajñāna nirmālayam Sohambhāvena pūjayet

The body is the temple. The Jiva stationed in it is the Ultimate Reality, who is Eternal. The ajñāna nirmālya (the offering of flowers made earlier to the diety - which have withered) has to be wiped out, and the body has to be worshiped with ‘Sohā’ (Saha + Aham) Bhāva.

In other words, the components of the Śrī Cakra are to be identified with the lotuses (Cakras) available in the body and meditated upon the Sahasrāra Bindu (which is the seat of ‘Consciousness’ or ‘Ātmā’).

2.6. The Nine Circuits (Āvaraṇas)\(^4\)

The Nine Circuits (Āvaraṇas) within Śrī Yantra move from

\(^4\) The details of the 9 Cakras are extracted from “The Tantric way” by A. Mookerjee & M. Khanna with commentary by the author.
The Nine circuits (Āvaraṇas) contd.

16
Figure 4: The Nine circuits (Āvaraṇas)
ŚRĪ CAKRA
the gross and tangible to the sublime and subtle realms. The outermost periphery consists of a Square with four gates. This is “Bhūpura” - the Ground Plan of Śrī Yantra. Inside the Square are three concentric circles, girdles (Mekhalas).

The space between the square and the three girdles (first cakra) is called the Trailokya Mohana Cakra, or the Enchantress of the Triple World. At this stage the sādhaka is infatuated by aspirations and desires.

Next are two concentric rings - Second & Third of 16 and 8 Lotus petals respectively. They are called Sarvāśā paripūraka Cakra and Sarva Saṃkshobhaṇa Cakra, indicating fulfilment of desire.

The Fourth Cakra is Sarva Saubhagyadāyaka or The Giver of Auspiciousness, projects the realm of possibilities in Spiritual ascent - It consists of 14 triangles forming the outer rim of the complex interlocking of Triangles.

The next Two Cakras - Fifth & Sixth are each constructed of Ten Triangles called Sarvārtha Śādhaka and Sarva Rakshākara Cakras, which accomplish all Purpose and give Protection or they indicate a stage when inner realisation begins to dawn.

The Seventh Cakra consisting of Eight Triangles is called Sarva Rogahara Cakra, Remover of all Desires and ills and represents the stage when the adept is free from earthly bonds and is at the threshold of the inner circle of realisation.

An inverted Triangle is the Eighth Cakra, Giver of all accomplishments, Sarva Siddhi Prada; it denotes a stage before the consummation of Realisation. All the Triangular Cakras are generally coloured Red to represent Energy or the Dynamic and Fiery Element of ‘Cosmos’.

The last Cakra - the Ninth, The ‘Bindu’ is known as
Figure 5: Details of Navāvaraṇas
ŚRĪ CAKRA
Sarvānandamaya Cakra, full of 'Bliss'. It is the Sanctum Sanctorum, abounding in joy, in which the sādhaka participates in the Union. The Point is Light itself, beyond all colours, and is therefore generally represented as colourless.

It is pertinent to note that lot of Research on Śrī Cakra is going on in Russia and other foreign countries. (Please refer to Appendix 6 for brief detail)

2.7. Three Dimensional Yantras

The Śrī Cakra can also be in three dimensional forms known as Meru Prastāra, Bhū Prastāra and Kailāsa Prastāra. The method of formation or construction of Śrī Cakra is known as Prastāra (प्रस्तारः).

Umānanda Nātha (1775), a disciple of Bhāskararāya, in his treatise named ‘Nityotsava’, which deals with the daily worship of the Devi, makes mention of the Bhū Prastāra and Meru prastāra only, leaving off Kailāsa Prastāra, citing ‘Tantra Rāja’ as his authority.

Fig 6. Three Dimensional Yantras

20
TYPE I - Three stages rising one above the other in the form of a Pyramid

3 Sāṁhāra Cakrās (Stage 3)

3 Sthiti Cakras (Stage 2)

3 Sraṣṭṭi Cakras (Stage 1)

Bindu Trikoṇa Ashtakona

Antar Daśāra Bahir Daśāra Catur Daśāra

2 Lotuses Bhūpura (Bhūgṛha) & Mekhalas

TYPE II - Same as Type I with change in grouping of Cakras in the 3 stages

Stage 3
(6 Cakras)

Stage 2
(2 Lotuses)

Stage 1 (Bhūpura & Mekhalas)

TYPE III - 9 Cakras one above the other in nine stages in the form of a Pyramid

Sarvānandamaya Sarva Siddhiprada Sarva Rogahāra Sarva Laksmaṇa Sarvārthi Siddhaka Sarva Saubhāgya dīya Ka Sarva Samsthobhana Sarvāṣa Pāripūraka Traiśokya Mohana

Bindu Trikoṇa Ashtakona Antar Daśāra Bahir Daśāra Catur Daśāra Ashta Dāla Shodasa Dāla Bhūpura & Mekhalas

Figure 7: Structural arrangement of Meru Prastāra. (3 Types)
SRI CAKRA

"According to him, the Bhū Prastāra has for its requisite a flat plate of Gold four inches square and weighing 6 Tolas, over which is worked out in relief, the Śrī Cakra.

Meru Prastāra is spoken of as of three kinds: 1) The 3 Cakras commencing from the Bhūpura or Bhū gṛha constituting the Śrśthi cakras the next three constituting the Sthitī Cakras and the last 3 constituting the Samhāra Cakras - are wrought in massive gold in 3 stages rising one above the other in the form of a Pyramid, 2) The bhūpura as the 1st stage, the two lostuses as the second stage, and the 6 other cakras as the 3rd rising one above the other in the form of a Pyramid, and 3) the 9 Cakras rising one above the other in 9 stages" - (p.68-69 - Saudarya Lahāri - The Theosophical publishing House, Madras)

See figure 7 for the structural arrangement of the Meru Prastāra in the 3 kinds described above.

The Kailāsa Prastāra is also made up of 3 stages one over the other, the first stage consisting of Bhūpura, Shodaśa dala, Ashtā dala and Mekhalas - all in one plane, the second stage consisting of Caturdaśa Koṇa & the two Daśāras in one plane and the third stage consisting of Ashtā Koṇa, Trikoṇa & Bindu in one plane.

There are number of variations in the Prastaras known as Pūrṇa Meru, Ardha Meru, Mahā Meru (with úrdhva dalas & Adho dalas), Kūrma Prastāra (in the form of a tortoise) etc.

During worship, the Prastāras are viewed as providing abodes for the different Deities as detailed below:

Bhū Prastāra - Vaśinyādi Tādātmya Bhāvanā
Meru Prastāra - Shodaśa Nityā Tādātmya Bhāvanā
Kailāsa Prastāra - Matṛkā Tādātmya Bhāvanā
2.8. Āvaraṇa Devatas

In verse 36 of Kāma Kalā Vilāsa, it is stated thus:

Seyaṇ Parā Maheśee cakrākārena pariṇameta yadā
Tad dehāvayavānām Parināṭir āvaraṇa Devatāḥ
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.

The Āvaraṇa Devatas are the surrounding Devatas which are countless Śaktis such as groups of Vaśinī & others, Anīmā & others, who are part of the ocean of Consciousness-bliss (Cidānanda Samudrātmakā). The countless millions of Śaktis appear and disappear like bubbles (Budbuda) on the ocean. In practice, (ie, in the Navāvaraṇa Pūjā) 111 Devatas are worshipped.

These Devatas are indicated by Śankarācārya in Saundaryalahari in the following Śloka.

Sva-dehod bhutābhir ghṛṇibhir Anīmādyābhir
abhito
Nishevye nitye tvāṁ ahaṁ iti sadā bhāvayati yaḥ
Śrī Cakra

Kim áścaryāṃ tasya tri-nayana-samṛddhim
tṛṇayato

Mahā saṃvartāgnir viracayati nīrājana vidhim

-Saundarya Lahāri-Śloka 30

O Goddess! who art Eternal (that which has neither beginning, nor end) and art served all around by the rays, Aṇīmā and others emanating from Thine own frame! What is there to wonder at, if the Fire of the great Deluge should perform the ritual of offering lights (Dīpa Ārādhana) before whosoever conceives Thee always as ‘I am (Thou)’, treating the wealth of Tri-nayana as mere straw?

Explanation of the Śloka:

This Śloka represents the Yogi, who has attained oneness with the Devī, as looking upon the untold wealth of Sadā śiva as a mere trifle, there being nothing else worthy of acquisition.

Rays emanating from Thine own frame ie, the Śrī Cakra of nine parts, in the form of Āvaraṇa Devatas are detailed below:

In the Three Quadrangles of the Bhūgṛha, abide the 28 Devatas.

(1) In the first quadrangle, abide the 10 Siddhīs ⁵ - which are,

1. Aṇīmā  
2. Laghimā  
3. Mahimā

4. Vaśitva  
5. Īśitva   
6. Prākāmya

7. Bhuktī  
8. Icchā   
9. Prāptī

10. Sarvakāma Pradāyini.

---

⁵ In the Ashta Siddhis, Bhuktī siddhi & Icchā siddhi are not included. But in the Śrī Cakra Arcanā, these are included making the siddhis 10 in number.
(2) **In the second quadrangle, abide the 8 Mātrās -** which are,

1. Brāhmī
2. Māheśvarī
3. Kaumārī
4. Vaishnāvī
5. Vārāhī
6. Māhendrī
7. Cāmunḍā
8. Mahā Lakshmī

(3) **In the third quadrangle, abide the 10 Mudras -** which are,

1. Sarva Saṃkshobhīṇī
2. Sarva Vidrāvīṇī
3. Sarva Ākarshīṇī
4. Sarva Vaśaṃkārī
5. Sarvonmādiṇī
6. Sarva Mahānkūsā
7. Sarva Khecarī
8. Sarva Bīja
9. Sarva Yonī
10. Sarva Trikhaṇḍā

**In the 16 Petalled Lotus, abide the 16 Devatas -** which are,

1. Kāmākarshīṇī
2. Buddhyaṅkarshīṇī
3. Ahamkārākarshīṇī
4. Śabdākarshīṇī
5. Sparśākarshīṇī
6. Rūpākarshīṇī
7. Rasākarshīṇī
8. Gandhākarshīṇī
9. Cittākarshīṇī
10. Dhairyākarshīṇī
11. Smṛtyākarshīṇī
12. Nāmākarshīṇī
13. Bījākarshīṇī
14. Ātmākarshīṇī
15. Amṛtākarshīṇī
16. Śarirākarshīṇī

**In the 8 Petalled Lotus, abide the 8 Devatas -** which are,

1. Anāṅga Kusumā
2. Anāṅga Mekhalā
3. Anāṅga Madanā
4. Anāṅga Madanāturā
5. Anāṅga Rekhā
6. Anāṅga veginī
7. Anāṅga Ankuśā
8. Anāṅga Mālinī

**In the Caturdaśāra, abide the 14 Devatas -** which are,

1. Sarva Saṃkshobhīṇī
2. Sarva Vidrāvīṇī
3. Sarva Ākarshīṇī
4. Sarva Aḥlādiṇī

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ŚRĪ CAKRA
5. Sarva Saṃmohini 6. Sarva Saṃbhini
7. Sarva Śṛṃbhiṇī 8. Sarva Vaśaṃkari
9. Sarva Raṃjani 10. Sarvonmādini
11. Sarvārtha Śādhiṇī 12. Sarva Śampaṭti Pūraṇī
Kshayaṃkari

In the Bahirdaśāra, abide the 10 Devātas - which are,
1. Sarva Siddhiṇḍā 2. Sarva Saṃpatpradā
5. Sarva Kāmapradā 6. Sarva Saubhāgyadāyini
7. Sarva Mṛtyu 8. Sarva Vighna Vināśini
Praśamani
9. Sarvāṅga Sundari 10. Sarva Duhkha Vimocani

In the Antardaśāra, abide the 10 Devātas - which are,
1. Sarvajñā 2. Sarva Śakti
5. Sarva Vyādhi Vināśini 6. Sarvādhāra Svarūpā
7. Sarva Pāpaḥarā 8. Sarva Anandamayī
9. Sarva Rakṣā Svarūpinī 10. Sarvepsita Phalapradā

In the Ashtakoṇa, abide the 8 Devātas - which are,
1. Vaśini 2. Kāmeśi
3. Modinī 4. Vimalā
5. Aruṇā 6. Jayinī
7. Sarveśi 8. Kaulinī

In the Trikoṇa, abide the 3 Devātas - which are,

In the Bindu (Middle or Centre) abides Tripurasundari.

It may be noted that in addition to the names of all the Ā VAR ANA Devatas cited above, several other Deities are mentioned in the “Devi Khadga Mālā Stotram” contained in the
Vāmakeśvara Tantra as detailed below:

I. Word representing ‘Saṃbodhanaṁ’ - 1 No.
   (In the beginning the Devī is addressed as “Om Aim, Hreem, Śreem, Aim, Kleem, Sauḥ & Om Namaḥ Tripura Sundari”)

II. Names of the Nyāsāṅga Devatas - 6 Nos.

III. Names of the Tithi Nityā Devatās - 16 Nos.
   (Please refer to Para 2.13)

IV. Guru Maṇḍalam or Ogha (group) Trayam or
   Names of the Traditional (Paramāparā) Gurus:
   i. Names of the Divyaugha (Divya+Ogha) Gurus - 7 Nos.
   ii. Names of the Siddhaugha Gurus - 4 Nos.
   iii. Names of the Mānavaugha Gurus - 8 Nos.

V. Names of the presiding Deities of the individual
   (nine) Āvaranaṅs (ending with Cakra svaminī) - 9 Nos.

VI. Names of the Mūla Prakṛtis which are
   responsible for the Śrṣhti in the form
   of the body of the Devī known as ‘Yoginis’ - 9 Nos.

VII. Names of the Āyudhas & Āyudha Devatas - 8 Nos.

VIII. Names of the Cakra Devatas
   (Refer to Column 5,-Table 5 under Chapter 7) - 9 Nos.

IX. Names of the special attributes or Viśeṣhaṅgas of
   Śrī Lalitā Paramēśvarī (the very Special Names)-9 Nos.
   • Mahā maheśvarī
   • Mahā mahā Rājñī
   • Mahā mahā Śakte
   • Mahā mahā Gupte
   • Mahā mahā Jñapte
   • Mahā mahā Nande
   • Mahā mahā Spande
   • Mahā mahāsaṅge
   • Mahā mahā Śrī Cakra Naga-a Sāmrājñī

X. Namaskāra Navāksharī (9 Lettered Name) - 1 No.
   Na ma ste Na ma ste Na ma ste namaḥ
ŚRĪ CAKRA
As per Nityā Shoḍasikārṇavāma, the total number of Parivāra Devatas in the Śrī Cakra is 111, and as per Lalitā Parisīshṭham, the number is 181. There is esoteric significance to the number 111. The number is obtained by adding the Tattvas numbering 96 enunciated in the Bhāvanopanishad to the number of the Periodical 15 Nityas of the fortnight.

Śrī Cakra is a symbol of Śrī Lalitā. It represents the entire Universe of our experience and the Power & Reality inherent in it. The Śrī Cakra with its Nine Components & with its many parts represents the identity of Śrī Lalitā with Brahmānda (Cosmos), Jīva (Pindāṇḍa), & Mātrkā (the Sanskrit Alphabet).

**There are Two Ways of Description of Śrī Yantra:**
If we start from Outer Āvaraṇa and work inwards - it is called Laya Krama or Saṃhāra Krama
If we start from Bindu and work outwards - it is called Śrśhti Krama

2.9. Description of the Devī
In the Kāma Kalā Vilāsa, She has been described as follows:

आसीना बिन्दुमये चक्रेः सा बिपुर सुन्दरी देवी
कामेश्वराः निलया कल्या चन्द्रस्य कल्यितोत्तमा
पाण्डुश्रेष्ठं चाप प्रसून शरापश्चांक्षित स्वकरा
बलारुणाधि शाशि भानु कुञ्जानु लोचन निलया

Āśīnā Bindu maye cakre sā Tripura Sundarī Devī
Kāmeśvarānka Nilayā Kalayā Candrasya
Kalpitottamāa
Pāśaṅkuṣekshu Cāpa Prasūna Śara Pañcakāṇcita
Svakarā

Bālāruṇāṅgī Śaśi Bhānu Kṛśānu locana tritayā

Verses 37 & 38
ŚRĪ CAKRA

She (who is) Devī Tripurasundari abides in the Bindumaya cakra. (There) She is seated in the lap of Kāmēsvara, a digit of the moon (Kalā) 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.

The noose (Pāśa) is Will (Icchā Śakti), the goad (Aṅkuśa) is Knowledge (Jñāna Śakti), and the arrows (Bāṇas) & the bow (Dhanus) is Action (Kriyā Śakti).

Śankarācārya describes the form of Devī as follows in his Saundaryalahari:

मणित्वाणीदामा करिकलमुक्खितनतान
परिदेवी मध्ये परिणहात्मक्ष्यदना |
पृवर्द्धानापात्रं सूविपन्दी दाहाना करत्ये |
पुरस्तादवस्तता न: पुरस्तितुतराहोपुरुषिका ||

Kvaṇat Kāṇci dāmā kari kalabha kumbha stana natā
Parikshīṇā madhye parināta Śarac candra Vadanā
Dhanur Bāṇān pāśaṃ sṛṇiṃ api dadhānā karatalaiḥ
Purastād āstāṃ naḥ pura-mathitur āho purushikā

— Saundaryalahari-Śloka 7

May the Divine Mother Tripura Sundari, the Pride (Ahanta or “I” sense) of Śiva, the vanquisher of the (three) Puras, with a jingling girdle, (slightly) bent (under the weight of) the breasts resembling the frontal globes of a young elephant, slim in the waist, with a face (bright) like the autumnal full moon, and wielding a bow, arrows, a noose and a goad with Her hands, stand forth before us!

Explanation of the Śloka:

The Presiding Deity of Śrī Vidyā tantra is Lalitāmbikā or Tripura Sundari. She is also called Rājarājeśvari, Kāmēkšī, Kāmēśvari and so on. Lalita - Tripurasundari is in the squatting position while Rājarājeśvari has her right leg bent
Figure 8: Śrī Rāja Rājesvarī
in and her left leg hanging down from her seat. She is customarily visualised thus.

2.10 Symbolism of the Weapons in the hands of the Devi.

The Goddess carries in her hands the Bow & Arrows, the Noose and the Goad. These weapons are the distinguishing marks of the Śrī Vidyā tantra - Śrī Lalitā. Śrī Mahā Tripura Sundarī, Kameśvari, Rājarājesvari etc., are her names as already stated. In the form of Rājarājesvari she holds in her upper two hands the Noose and the Goad (पाढः & अब्जः) in the lower two, the Bow & the Arrows (पञ्जः & वाणः).

The Noose and the Goad symbolise the Rāga and Dvesha (रागः & द्वेषः) which are also to be understood as Kāma and Krodha (कामः & क्रोधः) or Desire and Anger. These two are the products of the sport of the Goddess - Anugraha Līlā (अनुग्रह लीला) If we continuously keep thinking about this fact we will be able to keep them in check. The two Nāmas Rāga svarūpa pāśādhīyā (8) - one with the noose that is Desire and Krodhākārāṅkuṣojvalā (9) - one who shines with the goad that is Anger, appear in the Lalitā Sahasra nāma.

Coming to the other Weapons, the Bow & the Arrows come only next to the Noose & the Goad in the Lalitā Sahasra nāma. Though we are used to saying Dhanur bāṇa pāśānuṣāṃ, in the Lalitā Sahasra nāma, the Pāṣa & Ankuśa are mentioned first and then only the Bow & Arrows, as can be seen from the order of the nāmas. Manorūpekschu kodandā (10) - the one holding the symbol of the Mind that is the sugar cane bow and Pańca tanmātra sāyakā (11) - the one holding the five arrows which are the five tanmātras.

Here it may be noted that the chief Weapons of Manmatha are also the Bow & Arrows. In the order of weapons, the Dhanus & Arrows were to be mentioned first, the importance
The psychic and organic Impulses may be classified as Volitional, Cognitional & Actional corresponding to Icchā, Jñāna & Kriyā saktis of the Devi. These when pertaining to the body are attributable to Kundalini, while the corresponding Cosmic Impulses are attributable to Tripura Sundari.

Weapons of the Devi will assume the Sthūla (Gross - G), the Sūkshma (Mantramaya or Subtle - S) & the Parā (Vasanāmaya - P) forms.

**Figure 9 : Symbolism of the different weapons in the hands of the Devi**

<table>
<thead>
<tr>
<th>Jñāna Śakti</th>
<th>Icchā Śakti</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Cognitional)</td>
<td>(Volitional)</td>
</tr>
<tr>
<td>Upper Right Arm</td>
<td>Upper Left Arm</td>
</tr>
<tr>
<td>G - Arkuṣa or Goad</td>
<td>G - Pāśa or Noose or</td>
</tr>
<tr>
<td>(Shining like a crescent)</td>
<td>(Shining like a coral)</td>
</tr>
<tr>
<td>S - Krom</td>
<td>S - Hrim</td>
</tr>
<tr>
<td>P - Anger/Dvesha/Krodha</td>
<td>P - Desire/Rāga/Kāma</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kriyā Śakti</th>
<th>Kriyā Śakti</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Actional)</td>
<td>(Actional)</td>
</tr>
<tr>
<td>Lower Right Arm</td>
<td>Lower Left Arm</td>
</tr>
<tr>
<td>G - Five Arrows in the form of five flowers</td>
<td>G - Sugarcane Bnw (Ikshu Kodanda) with a string of bees</td>
</tr>
<tr>
<td>(Kamalā, Raktā</td>
<td>S - Tham</td>
</tr>
<tr>
<td>Kairava, Kahiāra,</td>
<td>P - Manus (Mind)</td>
</tr>
<tr>
<td>Indīvarā &amp; Sahakāra)</td>
<td></td>
</tr>
<tr>
<td>S - Drām, Drim, Klim, Blūm Sah</td>
<td></td>
</tr>
<tr>
<td>P - Five Tānmatrās</td>
<td></td>
</tr>
<tr>
<td>(Sābda, Sparśa, Rūpa, Rasa &amp; Gandha)</td>
<td></td>
</tr>
</tbody>
</table>
of the Goddess will not be felt. When once the weapons of Manmatha change places and go to the hands of the Goddess, they stand for release from bondage. When the sugar cane bow and the flower arrows which are in the hands of Manmatha, the juice of sugar cane and the nectar of the flowers flow as Kāma rasa (काम रस:) deluding and ensnaring the world into carnal pleasure. The same weapons in the hands of the Goddess will create Dayā rasa (दया रस:). In other words if we catch hold of the feet of the Divine Mother (thinking of her form holding the above weapons in her hands), our desires & anger will get subdued by her noose & goad and will be showered with her Grace.

2.11. Symbolism in Śrī Cakra

The 5 Downward pointing Śakti Triangles and the 4 Upward pointing Śiva Triangles interlock to form the most Dynamic of all Yantras -- as already explained. The Dynamism is because of the imbalance in the Upward & Downward Triangles. It is the shape of the Cosmos and represents the Navel of the Divine Mother. Śiva and Śakti are involved in the whole process of creation in its macrocosmic and microcosmic aspects.

In the Macrocosmic aspect -

The 5 Śakti Triangles symbolise the following:

<table>
<thead>
<tr>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5 Tanmātras</strong></td>
</tr>
</tbody>
</table>
ŚRĪ CAKRA
The 4 Śiva Triangles symbolise the Male Energy and exist as


In the Microcosmic aspect -

The 5 Śakti Triangles symbolise the following:


The 4 Śiva Triangles symbolise the following:

   (the spirit in bondage)

Intersection of the Male & Female Principles produce the Phenomenal World. The Bindu represents the Divine Mother.

See Table 1 for Symbolism in Śrī Cakra

2.12 Tripura Sundari Upāsanā

Sundari Upāsanā is a combination of Bhakti, Jñāna & Karma paths. Do not run away from Senses, but use them to obtain release from Bondage. Seek source of knowledge as an Observer and do not be attached to the results of Actions (Bhagavad Gītā)


| कर्मवेषाधिकारस्ते मा फलेषु कादाचन । |
| मा कर्म फल हेतु भूः मा ते सखः स्तू कर्मणि ॥ |

Karmany eva adhikāras te mā phaleshu kadācana
Mā karma phala hetur bhūr mā te sango stvakarmanī

Śāṅkhya Yoga - Śloka 47

To work alone you have competence, and not to claim their fruits. Let not the longing for fruits be the motive of your action. At the same time, let not this attitude confirm you in indolent inaction.

Sundari is the Primal Power of God, Ādi Śakti, to see Himself in various forms. The First desire of the Supreme to manifest caused a division in the Being (Kāma Kalā or Icchā Śakti)
### Table 1  
**SYMBOLISM IN ŚRĪ CAKRA**

<table>
<thead>
<tr>
<th>पिन्दाण्ड (Pindāṇḍa) MICROCOSM (Human Body or The Individual)</th>
<th>ब्रह्मण्ड (Brahmāṇḍa) MACROCOSM (Universe)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Śakti Angles</td>
<td>5 Śakti Angles</td>
</tr>
<tr>
<td>1. त्वक् (Tvak) - Skin</td>
<td>1. महामूलनि 5 Bhūtas</td>
</tr>
<tr>
<td>2. अरुक् (Asrå) - Blood</td>
<td>5 महामूलनि 5 Bhūtas</td>
</tr>
<tr>
<td>3. मास (Mānsa) - Flesh</td>
<td>5 Tanmātras</td>
</tr>
<tr>
<td>4. मेदस (Medas)- Lymph</td>
<td>2 महेस्वर: 2 Mahēśvara</td>
</tr>
<tr>
<td>5. अस्थि (Asthi) - Bones</td>
<td>3 शुद्धिविध: 3 Śuddha Vidyā</td>
</tr>
<tr>
<td>4 Śiva Angles</td>
<td>5 कर्मनिद्यायि 5 Karmendriyas</td>
</tr>
<tr>
<td>1. महाज्ञ (Majā) - Marrow</td>
<td>5 Jñānendriyas</td>
</tr>
<tr>
<td>2. रक्तम (Śukram) - Semen</td>
<td>4 सदा दी:4 Sadā Śiva</td>
</tr>
<tr>
<td>3. प्राण (Prāna) - Vital Force</td>
<td>1 मनस् 1 Manas</td>
</tr>
<tr>
<td>4. जीव (Jiva) - soul</td>
<td>21 + 4</td>
</tr>
<tr>
<td>5. अस्थि (Asthi) - Bones</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL**

| 21 | 25 |

- The 5 Śakti angles and 4 Śiva angles are called 9 Mūla Prakṛtis.
- From the Vedic stand point of view, the 9 Basic Triangles involving the 25 Tattvas stand for the entire Microcosm or Macrocosm.
- Standing outside these 25 categories (Tattvas) are 2 more as detailed below:
  - Māyā in combination with Mahēśvara turned into the Jīva (The Spirit in bondage).
  - Śuddha Vidyā in union with Sadā Śiva becomes the Kalā known as the Śādākhyā Kalā represented as the small central circle in the Bāndava Śthāna.
- Śādākhyā Kalā or the Paramātman can be characterised as separate 26th Tattva on attainment of which, the sādhaka experiences Nirvāṇa or Jīvan Muktī.
- Śādākhyā Kalā is the source of all categories (Tattvas) - is the Procreative state Śiva-Śaktī in union, preparatory to the separation as Prakāśa & Vimarśa (Subject & Object).
- From the Tantric point of view there are 36 Tattvas.
Śrī Cakra
Desire is the secret of creation; it is the root of manifestation; it is the main stay of existence.

The desire first takes the form of fragmentation and then a seeking to unite all the fragmental parts in the whole. The Divine desires to sacrifice Himself in Creation and then desires to receive back the Creation into Himself. This two fold Desire is the basis of Love, the vivifying bond that ties the Creator & the Created. Love exists by itself, independent of the objects through which it manifests. Love has no clinging, no desire, no hunger for possession, no attachment. It is simply the craving for union of the Self with Divine.

Sundarī is ‘Hreem’, the combination of Hari, Hara and Virinci (Brahma). She is called ‘Vishṇu Māyā’, the great illusion. She is the greatest seductress, continuously assuming new forms, and highly procreative and blissful like a girl (बाला) - 16 year old.

2.13. Elaborate Correspondences

Elaborate correspondences are worked out by writers on Śrī Cakra between its 9 Āvaraṇas (Parts) and (1) The Tattvas of the Universe (see Table 2) (2) The Varṇas of the Alphabet, (3) Cakras of the Human Body, (4) even the Tithis of the Month & the Days of the Year.

Each Āvaraṇa is guarded by various Āvaraṇa Devatas or Subordinate Śaktis having different functions. In the Bindu, for instance there are 15 Nityās surrounding the Devī as mentioned below:

क (Ka) (Pratipat) Kāmeśvarī Nityā
ए (Ae) (Dvitiyā) Bhagamālinī Nityā
ई (Ee) (Trātiyā) Nityaklinnā Nityā
ल (La) (Caturthi) Bheruṇḍā Nityā

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## Table - 2

### Tattvas (Eternal Verities)

<table>
<thead>
<tr>
<th>Group I</th>
<th>Group II</th>
<th>Group III</th>
<th>Group III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group I</td>
<td>Group II</td>
<td>Group III</td>
<td>Group III</td>
</tr>
<tr>
<td>Group I</td>
<td>Group II</td>
<td>Group III</td>
<td>Group III</td>
</tr>
<tr>
<td>Atma Tattvas (54 Nos)</td>
<td>5 Elements</td>
<td>Šiva Tattvas (5 Nos)</td>
<td>Additional Elements (15 Nos)</td>
</tr>
<tr>
<td>Characterised by Jadaśiva, Non-sentience</td>
<td>Purusha or Śveta (of the Michaelmas)</td>
<td>Sadya Vidya-the condition operating upon Sadya</td>
<td>7 Shaktis</td>
</tr>
<tr>
<td></td>
<td>Prakṛti - possessed of solidity</td>
<td>Maheshvara-the condition operating upon the Māyā</td>
<td>Tvaś - External sheath of organs</td>
</tr>
<tr>
<td></td>
<td>Kāla - the Kriyā Sakti, the power to do all things</td>
<td>Sadya Sakti-the condition operated upon by Sadya Vidya</td>
<td>Ark - Blood</td>
</tr>
<tr>
<td></td>
<td>Anu - water, possessed of fluidity</td>
<td>Sakti - the desire which is but the impression of the world to be created</td>
<td>Mādasa - Fat</td>
</tr>
<tr>
<td></td>
<td>Avidyā - also called Vidya, the Ātma Sakti</td>
<td>Siva-The absolute non-differentiated existence, when conditioned by the Sakti</td>
<td>Mānas - Flesh</td>
</tr>
<tr>
<td></td>
<td>Tejas - Fire, possessed of heat</td>
<td>Ut-Sakti-Perpetually inherent in Jiva</td>
<td>Šakti - Bone</td>
</tr>
<tr>
<td></td>
<td>Viśva - Air, of the character of perpetual motion</td>
<td>Ṛta-Sakti-the condition operating upon Ṛta</td>
<td>Ātrī - Bone</td>
</tr>
<tr>
<td></td>
<td>Akāsa-Ether, of the character of space</td>
<td>Viśnu - Primeval, in the form of subtle earth</td>
<td>Śakti - the condition operating upon the Śivas</td>
</tr>
<tr>
<td></td>
<td>6 Tattvas</td>
<td>Ākasa - the condition operating upon Śivas</td>
<td>Viśnu - Primeval, in the form of subtle water</td>
</tr>
<tr>
<td></td>
<td>Ākāsa - Akankśa, in the form of subtle earth</td>
<td>6 Vital Airs</td>
<td>Viśnu - Primeval, in the form of subtle Air</td>
</tr>
<tr>
<td></td>
<td>6 Rūpas, in the form of subtle water</td>
<td>Prana</td>
<td>Viśnu - Primeval, in the form of subtle Air</td>
</tr>
<tr>
<td></td>
<td>Bhūta - Primeval, in the form of subtle Air</td>
<td>Apna</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>6 Organs of Perception</td>
<td>Śrīa - The subtile sense that perceives sound</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Śrīa - The auditory sense that perceives sound</td>
<td>Śrūta - The tactile sense that perceives touch</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Śrīa - The optic sense that perceives form</td>
<td>Cakrānta - The optic sense that perceives form</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Śrīa - The gustatory sense that perceives taste</td>
<td>Kālānta - The gustatory sense that perceives taste</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Śrīa - The olfactory sense that perceives smell</td>
<td>Gāṅgā - The olfactory sense that perceives smell</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>6 Organs of Motor Action</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Viśnu - Speech, the motor organ of articulate expression</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Viśnu - the motor organ of grasping and leaving</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Viśnu - the foot, the motor organ of locomotion</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Viśnu - the motor organ of evacuation</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Viśnu - the motor organ of generation &amp; carnal pleasure</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Others</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Mānas - the mind</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Buddhi - The intellect</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Ahimsa - Epistemic</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
<tr>
<td></td>
<td>Prakṛti - otherwise known as Gītā</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
<td>Viśnu - Primeval, in the form of subtle Ether</td>
</tr>
</tbody>
</table>

**Note 1:** In all the Tattvas total to 51, answering to the 51 Letters of the Sanskrit Alphabet.

**Note 2:** The 5 elements, the 5 Tanmātras, the 5 Organs of Perception, the 5 Organs of Motor action, the Mind the Māyā, the Śuddha Vidya, the Mahēśvara and the Sādēśvara are the 25 eternal Tattvas from the Vedāic Standpoint, while the others are capable of being included in the 26. (Based on commentary on Śoka 9 of Saundarya Laharṇ - Published by Theosophical Publishing House, 1972)
In the early stages of Worship, the sādhaka is taught to look upon these Devatas presiding over the various parts of the Śrī Cakra - as separate Deities, and later that all of them as only fragments of one Primordial Śakti which created the Universe, and man and his speech and dwells in them, and, finally, that he (sādhaka) himself becomes one with this Śakti.

2.14. **Worship of the Nityā Devatas**

The Kalā-s are sixteen in number which have got the first fifteen names starting from Darśā to Paurṇamāsī (corresponding to the fifteen Tithi Nityā Devatas, the sixteenth name being Cidrūpā (चिदरुपा) which is no other than Mahā Tripura Sundari or Paramā Kalā. The Moon of the Ājñā Cakra has fifteen Kalas and contains the reflection of the sixteenth. In the disc of the Moon of the form of the Śrī Cakra there is only one Kalā which is known as the Paramā Kalā. This Kalā is in the Sahasrāra, which is also
ŚRĪ CAKRA
known as Bāndava Sthāna or Sudhā sindhu or Saraghā. This is the twentysixth Kalā which transcendsthe twentyfive tattvas. It is the Sādākhya Kalā.
The Tithis (Nityas or Kalā-s) from Pratipat to Paurṇāmi (Full Moon) take their origin from the Sun (सूर्यः). In the Śukla Paksha (bright Fortnight) each of the Kalā-s starting from Kāmeśvari Nityā, one after the other leave the Sun and enter the Moon on expiry of each day. When the fifteen Kalas enter the Moon thus, Paurṇāmi (Full Moon) is formed. Similarly in the Krishna Paksha (dark Fortnight) when the fifteen Kalas starting from Citrā Nityā, one after the other leave the Moon and enter the Sun, Amāvāsyā (New Moon) is formed. It may be noted that in the cycles of rotation of the Nityās in the two fortights Tvaritā Nityā is the only Nityā that will not change, which falls on the Ashṭami Tithi (8th day of both the fortights). In the Lalitā Sahasra nāma there is one nāma “Ashṭami Candra Vibhrāja dalikasthala śobhitā” (15): Her forehead is as bright as the Moon on the 8th day.
There are traditional differences in the worship of the Tithi Nityā Devatas. They are:
1) to worship the Nityā corresponding to the Kalā of every day.
2) to worship the sixteenth Kalā of the form of pure Consciousness (Cit Kalā or Tripura Sundari) along with the Kalā of the day, every day.
The sixteen Nityas (Kalā-s) have their position on the sixteen petals of the Viṣuddha Cakra. The tradition of the Guru has to be invariably followed regarding the method of worship.
2.15. Śrī Cakra and Lalitā Sahasra nāma
Thus, Śrī Cakra is a symbolic representation of all the
fundamental principles of Tántric Philosophy. Hence its unique place in Tántric Worship. The Lalitā Sahasra nāma indicates this in the following names.

• *Sri Cakra Rāja Nilayā* (996) : *The King of all Cakras - Śrī Cakra, is Her Abode*

• *Cakra Rāja Niketanā* (245) : *Dwells in the King of the Cakras ie.; Śrī Cakra.*

• *Trikoṇagā* (986) : *She resides in the innermost Triangle of Śrī Cakra*

• *Trikoṇāntara Dipikā* (597) : *The Light inside the Triangle. The Bindu inside the First Triangle in Śrī Cakra*

2.16. Origin of the Devī Cult

In Vedic times, Mother Goddess was worshipped as Ushas and Aranyāni in *Ṛg Veda*, and as Śrī Gāyatrī in *Yajur Veda*, and as Śrī Mahā Lakshmī & Durgā in *other Vedas*, and in *Upanishads* as Umā & Haimavati. In *Purāṇas* she was worshipped as Śrī Lalitā & Kālī and in *Āgamas & Tantras* as Śrī Mahā Kālī, Tripura Sundarī & Rāja Rājeśvari.

Thus from the pre-historic times i.e. 2500 B.C. to date, there is an unbroken tradition of the God-head being worshipped as Mother, for over 4,500 years in India. Even today, it is rare to find a Hindu home where she is not worshipped as Śrī Durgā, Lakshmī, Kālī, Sarasvatī or at least as Grāma Devatā (Village Deity).

There is hymn in *Harivaṃśa* which throws some light on the origins of the Goddess. She is described as the sister of Krṣṇa and as living in Vindhya mountains and in all sorts
of fearful places - caves, forests and groves - and as being greatly worshipped by savage tribes - Śabarās, Barbaras and Pulindas. But she is also described as the ‘Savitṛ’ of the Vedas and hailed as the knower of Brahman and finally as ‘Supreme Brahman’.

2.17. Daśa Mahā Vidyas

There are Ten Paths in which the Devī is worshipped. These Ten Paths are:

1) Kāli, 2) Tārā, 3) Sundarī (Shodaśī), 4) Bhuvanā, 5) Bhairavi, 6) Candi (Cinna maṣṭā), 7) Dhūmā (Dhūmāvatī), 8) Bagalā (Bagalāmukhī), 9) Mātangi, 10) Kamalā.

Śakti assumes these 10 forms in the ten paths for the fulfilment of desires of individuals. The 10 forms of Śakti are briefly described below:

(i) Kāli

Kāli is dark in her complexion and extremely fierce in her appearance. Her feet always rest on the bosom of Śiva. She is the destroyer of empirical time.

(ii) Tārā

She is blue and luminous in her complexion. Tārā is the Goddess who steers her devotees across the vast ocean representing the Universe. She is terrible in appearance and wears a garland of severed human heads and an apron of tiger skin. She stands with her feet on the bosom of Śiva in the midst of cremation ground. She is the symbol of Supreme Knowledge.
Figure 10: Mahā Vidyā Kāli
ŚRĪ CAKRA

(iii) **Shodaśī**
She is the youthful Goddess of sweet 16. Her appearance is like the resplendent rising sun. She is three eyed, holds a noose, a goad, a bow and an arrow in her hands. She is identical with Tripura Sundarī.

(iv) **Bhuvanesvarī**
She rules over the creatures of the 3 Worlds. She carries a fruit in her hand and promises reward to her devotees.

(v) **Bhairavī**
She is reddish in her complexion like the rising sun. Her breasts are anointed with Vermilion. She holds a rosary of beads, and a book in her hands. She has a smiling face and a gesture of granting boons.

(vi) **Cinna mastā**
She is the Goddess with severed head. She drinks blood which gushes forth from her truncated throat with her own open mouth which she holds in her own hand. She is naked and fearful in her appearance. She wears a garland of bones and a serpent as a sacred thread. She is accompanied by Ďākinī and Varnīṇī, her two assistants, who also drink the two streams of blood gushing out of her truncated throat. She stands on the bodies of Kāma (God of Love) and Rati (consort of Kāma) who are engaged in intimate sexual union.
ŚRĪ CAKRA
(vii) Dhūmāvatī She is a pale in her complexion and stern in her appearance. She is devoid of teeth and puts on dirty clothes. Her breasts are dangling loosely. She has the appearance of a widow and her looks are devoid of tenderness. She is the Goddess of Poverty, misfortune, despair and gloom.

(viii) Bagalā She sits on a throne placed on an altar which is beset with gems. her complexion is yellow. She holds the tongue of her enemy in her left hand and strikes him with her mace.

(ix) Mātaṅgī She is dark in her complexion. She sits on a throne made of precious gems. She holds a sword, a noose and a goad in her hands.

(x) Kamalā She is surrounded by 4 golden elephants who pour pitches of nectar on her. Her complexion is golden in colour. She has the posture of granting boons. She is seated on a lotus with silk clothes on.

Out of the above ‘Shodaśi’ or ‘Tripura Sundari’ and ‘Bhuvanesvari’ are very popular. For every path there is a Mantra which will be initiated by the Guru⁶.

⁶See Appendix 5.
Chapter 3
KUNDALINI YOGA

3.1. Why Kuṇḍalinī Yoga?
The purpose of Kuṇḍalinī yoga is for the Realisation of Bliss (Brahmānanda). Our ancient Ṛshis in the past have performed severe ansterities for realising the Brahmānanda, which is no other than realising the ultimate Reality (Brahman or Self) which ought to be aim of all living beings. The Gradations of Bliss have been enunciated in the Ānanda Valli of Taittiriyopanishad - Part II, Ch. VIII. (1-4) (See Appendix 4)

3.2. Gradations of Bliss (Ānanda) (as per Ānanda Valli)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Mānusha Ānanda</td>
<td>Happiness of a healthy young man with reasoning and capacity to enjoy.</td>
</tr>
<tr>
<td>b) Manushya Gandharvāṇām Ānandah</td>
<td>100 times (a)</td>
</tr>
<tr>
<td>c) Deva Gandharvāṇām Ānandah</td>
<td>100 times (b)</td>
</tr>
<tr>
<td>d) Pitrnām chiralokalokānām Ānandah</td>
<td>100 times (c)</td>
</tr>
<tr>
<td>e) Ajānajānām Devānām Ānandah</td>
<td>100 times (d)</td>
</tr>
<tr>
<td>f) Karma Devānām Ānandah</td>
<td>100 times (e)</td>
</tr>
<tr>
<td>g) Devānām Ānandah</td>
<td>100 times (f)</td>
</tr>
<tr>
<td>h) Indrasya Ānandah</td>
<td>100 times (g)</td>
</tr>
<tr>
<td>i) Brihaspater Ānandah</td>
<td>100 times (h)</td>
</tr>
<tr>
<td>j) Prajāpater Ānandah</td>
<td>100 times (i)</td>
</tr>
<tr>
<td>k) Brahmaṇa Ānandah</td>
<td>100 times (j)</td>
</tr>
</tbody>
</table>

* One can have an idea of the Supreme Bliss as compared to one unit of full Human Happiness.
* Brahmaṇa Ānandah (Bliss of Self Realisation) is 100 billion billion times that of a Human Being.
3.3. Iḍā, Piṅgalā & Sushammā Nāḍīs

The nāḍīs are like the fibres of a Lotus, and being supported by the Vertebral column, spread downwards - Śiva Saṃhitā 11-17

Among the countless Nāḍīs, the three most important are situated along the Spinal column - the Iḍā on the Left side, the Piṅgalā on the Right, and the Sushummā in the Middle. According to the Yogis the Iḍā and Piṅgalā are the main channels through which the afferent and the efferent currents flow. One carries Sensations to the Brain, and the other flows from the Brain to the body. The Sushummā is a hollow channel along which the Kuṇḍalini flows upwards. The Vedas call it the channel of Enlightened Vigilance or Brahma Nāḍī. During meditation, the Yogis direct their attention to certain subtle centres called Cakras. These are responsible for the equal distribution of Energy to the Body. The Kuṇḍalini is the Micrcosmic form of Universal Energy, or more simply, the vast storehouse of Static Potential Psychic Energy which exists in latent form in every being. It is the most powerful manifestation of Creative Force in the human body. The Kuṇḍalini is described as lying ‘coiled’ (derived from the Sanskrit word ‘Kuṇḍala’ which means coiled), ‘inactive’ or in ‘Trance Sleep’ at the base of the Spine technically called the Mūlādhāra Cakra or Root Centre, blocking the opening of the passage that leads to the Cosmic Consciousness in the brain centre.

In verse 3 of the ‘Shaṭ Cakra Nirūpāṇa’ the Kuṇḍalini is described thus-

7Written by Pūrnānanda Swāmy, a celebrated Tāntrika of Bengal - composed in the year 1557 A.D. It forms the 6th Chapter of his extensive and unpublished work on Tāntrik Ritual, entitled “Śrī Tattva Cintāmani”. Shaṭ Cakra Nirūpāna is the description of, and investigation into the six bodily centres.
ŚRĪ CAKRA

विद्युम्भाला विलासा मुनिमनसि लसत् तनुरूप सुसूक्ष्मा
शुद्धज्ञान प्रबोधा सकल सुखमयी गृहनोध स्वभावः

Vidyunmālā vilāsā muni manasi lasat tanu rūpa
susūkṣhmā

Śuddha jñāna prabodhā sakala sukhamayi śuddha
bodha svabhāvā

She is beautiful like a chain of Lightning and fine like a (Lotus) fibre and shines in the minds of the sages. She is extremely subtle, the awakener of pure knowledge, the embodiment of all Bliss, whose true nature is pure Consciousness.

The verse describes Kuṇḍalinī as an extremely subtle force with potency to transform. In verse 12 of the same work she is described as ‘Sūkṣmāti sūkṣhmā’ meaning subtler than the subtlest.

In most cases the Kuṇḍalinī may lie dormant all through one’s life time, and an individual may be unaware of its existence. Studies revealed that the average individual uses only 10% of his capacities, while the greater part of his potentialities, talents and abilities remain unrealised. No tangible description of the Kuṇḍalinī in symbolic or physiological terms will suffice, for it is a highly potential ultra-subtle vibration which eludes the surgeon’s knife. However illusive its nature, its efficacy can be judged only by experiencing it and the effect its arousal produces in the human body.

When the Kuṇḍalinī or the latent Energy is aroused as a result of the appropriate Postures, Prāṇāyāma, exercises and meditation, it makes its way upwards via the Sushumnā passing through the Cakras one after the other. Rieker, the author of “Secret Meditation” - (p.52) says “If the system of
ŚRĪ Cakra
Cakras were identical with the Central (or Somatic) Nervous System (CNS), then either all our academic knowledge would be wrong, or the Yoga teachings would be empty fantasies. But neither is the case. Our knowledge about the CNS applies to the material aspect only, while Cakra theory goes to the deepest sources of all dynamic process in man down to the deepest functions, to which we are undeniably bound.”

3.4. The Nāḍis Cakras and Kuṇḍalini
Among the countless nādis the three most important are situated along the spinal column; the Idā on the left side, the Pingalā on the right, and the Sushumnā in the middle.

Figure 12. The Cakras in the Human Body
3.5. Important Works in Sanskrit

Several important works in Sanskrit on the Cakras are translated into English. Among them are ‘The Serpent Power’ which is a translation by Arthur Avalon (Sir John Woodroffe) of the ‘Shaṭ Cakra Nirūpaṇa’; “Thirty Minor Upanishads” by K. Nārāyana Swāmī Aiyar’, and the ‘Śiva Samhita’ translated by Śirisćandra Vidyārṇava.

3.6. Cakras in the Human Body

Whenever the Kūṇḍalini reaches a new Cakra, the Yogi attains a higher state of Consciousness. The Seven Main Cakras are:

<table>
<thead>
<tr>
<th>Cakra</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mūlādhāra Cakra</td>
<td>at the base of the spine,</td>
</tr>
<tr>
<td>2. Svādhishṭhāna Cakra</td>
<td>between the navel and the genital organs,</td>
</tr>
<tr>
<td>3. Maṇipūra Cakra</td>
<td>in the area of the navel,</td>
</tr>
<tr>
<td>4. Anāhata Cakra</td>
<td>in the area of the Heart region,</td>
</tr>
<tr>
<td>5. Viśuddha Cakra</td>
<td>in the throat with the Thyroid Gland,</td>
</tr>
<tr>
<td>6. Ājñā Cakra</td>
<td>between the Eye Brows</td>
</tr>
<tr>
<td>7. Sahasrāra Cakra</td>
<td>on top of the Head</td>
</tr>
</tbody>
</table>

Each of the Cakras are figuratively referred to as Lotuses, and each of them is related to a colour; each Lotus’s number of Petals indicates the rate of Vibrations of that particular Cakra. Thus, only Four frequencies are attributed to the root centre, where Energy is at its lowest and resistance is highest, but as one ascends the scale, the frequencies increase considerably. The Letters inscribed on the Petals of the Cakra Lotuses shall not be regarded as mere syllables of the Alphabet. They indicate Sound Vibrations and the varying degrees of Energies working in the different centres.
Figure 13. The system of Channels and Cakras in the subtle body (Kangra, Himachal Pradesh)
Similarly, the Colours which the Cakras reflect are related to their frequencies. Of the several interpretations offered for the symbolic use of the Lotuses the one which explains their function is that when the veils obstructing the Cakras are lifted they open up more like flowers from within.

3.7. Discrepancies in the Number of Petals

There are discrepancies as to the number of petals. For example, the Yoga Kuṇḍalini Upanishad speaks of 16 petals in the Heart Cakra (Anāhata Cakra) instead of 12, and the Dhyāna Bindu Upanishad & The Śāndilya Upanishad both mention 12 petals instead of 10 in the Navel Cakra (Maṇipūra Cakra).

A number of works also refer to another cakra below the heart, and to several centres between the Brow (Ājñā) Cakra and the crown lotus (Sahasrāra), all as being of great importance.

3.8. Disagreement in the colour of Petals

In the matter of the Colour of the Petals there are also some disagreements, as can be seen from the following table comparing some of the principal works with that of C.W. Leadbeater, who has undertaken extensive research on ‘Cakras’.

**Table 3. Colours of Lotus Petals**

<table>
<thead>
<tr>
<th>Cakra</th>
<th>Observation of C.W. Leadbeater</th>
<th>Shat cakra Nirupaṇa</th>
<th>Śiva Samhita</th>
<th>Garuda Purāṇa</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Fiery Orange Red</td>
<td>Red</td>
<td>Red</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>Glowing, Sun-like</td>
<td>Vermilion</td>
<td>Vermilion</td>
<td>Sun-like</td>
</tr>
<tr>
<td>3.</td>
<td>Various reds &amp; greens</td>
<td>Blue</td>
<td>Golden</td>
<td>Red</td>
</tr>
<tr>
<td>5.</td>
<td>Blue, Silvery, gleaming</td>
<td>Smoky</td>
<td>Brilliant</td>
<td>Moon-like</td>
</tr>
<tr>
<td>6.</td>
<td>Yellow &amp; Purple</td>
<td>Purple</td>
<td>Gold</td>
<td>Red</td>
</tr>
</tbody>
</table>

-p.96&97 - “The Cakras” by C.W. Leadbeater
ŚRĪ CAKRA
Faculties may be acquired such as Clairvoyance, Telepathy, Knowledge of Past & Future, Ability to read other people's thoughts as well as many occult powers (or Siddhis) depending upon the Cakra upon which one is meditating. The genuine Yogi does not stop at this, he brushes them aside aspiring to the Highest degree of Knowledge: The Realisation of the Suprême Self, The Ultimate Truth.
For note on Petals and Letters (Varṇas of the Alphabet) See Appendix 4.

3.9 Granthis (Knots) & Cakras
There are three Granthis (Psychic Knots) in the physical body which are obstacles in the path of awakened Kuṇḍalinī. The Granthis represent levels of awareness where the power of māyā, ignorance and attachment to material things is especially strong. Sādhaka must transcend these barriers to make a clear passage way for the ascending Kuṇḍalinī.
Out of the 7 Cakras, (Mūladhāra to Ājñā mentioned in para 3.7) the first 6 are grouped as follows:

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Mūladhāra and Svādhishṭāna Cakras - form Agni Khaṇḍa. Above this group is a Granthi or Knot known as Brahma⁵ Granthi.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 2</td>
<td>Maṇipūra and Anāhata Cakras - form Sūrya Khaṇḍa. Above this group is a Granthi or Knot known as Vishṇu Granthi.</td>
</tr>
<tr>
<td>Group 3</td>
<td>Viṣuddha and Ājñā Cakras - form Candra Khaṇḍa. Above this group is a Granthi or knot known as Rudra⁹ Granthi</td>
</tr>
</tbody>
</table>

Above these 6 important Cakras, is the Sahasrāra Cakra in the Head which is the seat of Śiva Śakti.

⁵⁹ The location of the Brahma Granthi & Rudra Granthi get interchanged as per Samayācārins.
1) **Mūlādhāra Cakra**\(^{10}\) (Located at the Inferior Hypogastric Plexus or at the Pelvic Plexus)\(^{11}\) : A major root centre of physical experience is conceived of as having Four Red Petals on which are inscribed in Gold *Va, Śa, Sha, Sa* in a yellow square representing the Earth Element with the Bija Mantra ‘**Lam**’ (ऌ). An inverted Triangle is placed at the centre of the square, enclosing the unawakened and mysterious Kūndalini, in trance sleep and lying in three and half coils around the Svayambhū Linga. This represents the unmanifested or quiescent form of the Kūndalini. This Cakra is associated with the cohesive power of gross matter and the element of inertia, the sense of smell etc., The presiding Deity of the Cakra is Brahma with the Śakti Dākini. The Four letters represent the root variations and are related to the Power of Speech.

2) **Śvādhishṭhāna Cakra** : The second centre in the ascending order of Kūndalini is situated at the base of the genital organ (Superior Hypogastric Plexus)\(^{11}\) with Six Vermilion Petals bearing the letters *Ba, Bha, Ma, Ya, Ra, La*. In the pericarp is represented the Water element, stainless and luminously white in the shape of a half moon with the Bija Mantra ‘**Vam**’ (ऌ). On top of the Bija Mantra sits the presenting Deity Vishnu flanked by the Śakti, Rākini or Cākinī. This Cakra governs the sense of taste.

3) **Maṇipūra Cakra** near the navel (Coeliac or Solar plexus)\(^{11}\) is a Blue lotus with ten petals inscribed with the letters *da, dha, na, ta, tha, da, dha, na, pa, pha*. In the centre of the lotus a red triangle radiant like the radiant sun is related to the element of Fire. Its Bija Mantra is ‘**Ram**’ (ऌ). The presiding Deity of this Cakra is Rudra with the Śakti Lākinī. This Cakra is generally related to the sense of sight.

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\(^{10}\) Details of Cakras 1 to 7 extracted from “The Tantric way” by A. Mookerjee & M. Khanna with commentary by the author.

\(^{11}\) Anatomical sites of the lotuses.
Figure 14: The Kuṇḍalini Cakras (Lotuses) Contd.
Figure 15: The Kuṇḍalini Cakras (Lotuses)
Śrī Cakra

4) Anāhata Cakra in the region of the Heart (Cardiac plexus)\textsuperscript{11} has twelve Letters - \textit{ka, kha, ga, gha, ṇa, ca, ccha, ja, jha, ṇa, tam, tham} inscribed on Golden Petals. In the middle are Two interpenetrating Triangles of a smoky colour enclosing another Golden Triangle lustrous as Ten Million flashes of Lightning with a Bāṇa Linga inside the Triangle. This Cakra is associated with the Element Air, and above the Two Triangles is its presiding Deity. The three eyed Īśa with Kākini Śākti (Red in colour). \textit{Śrī}
Mantra \textit{‘Yam’} (ॐ) is mainly associated with the Sense of Touch.

5) Viśuddha Cakra is located at the juncture of the spinal column and medula oblongata, behind the Throat (Plexuses connecting superior, middle and inferior cervical ganglia)\textsuperscript{11}. It has 16 Petals of Smoky Purple inscribed with letters of 16 vowel sounds from (अ) to (ऋ) and within its white pericarp is a white circle enclosing a Triangle that is inscribed with the Bija Mantra \textit{‘Ham’} (ॐ). The Presiding Deity is Śadā śiva in His Ardhanārīśvara aspect, and the Cakra is associated with the Element Ether and controls the Sense of Hearing.

6) Ājñā Cakra situated between the Eye Brows (Internal and carotid Plexus)\textsuperscript{11} commands the various states of concentration realised through meditation. It is two petalled white lotus with the letters ‘ॐ’ \& ‘ॐ’. In its centre is an inverted white Triangle with the White Itara Linga and the Bija Mantra \textit{‘Om’} (ॐ). The tutelary Śakti is Hākini and it is associated with the various cognitive faculties of the mind.

7) Sahasrāra Cakra (is located at the Pineal gland)\textsuperscript{11} is the Lotus of the thousand petals. This lotus consists of 8 Large petals pointing to 8 directions. Again each large Petal contains

\textsuperscript{11} Anatomical sites of the lotuses.
125 smaller size petals. (Thus in all this lotus contains 125 x 8 = 1000 Petals). Located about four finger breadths above the crown of the head, it is also called Brahmarambhra and is the meeting place of Kuṇḍalinī Śakti with pure Consciousness. Its Petals are inscribed with all sound Potentials, represented by all the Letters of the Sanskrit Alphabet.

The Sahasrāra is the centre of quintessential consciousness where the integration of all polarities is experienced. It is a centre which neutralises all sounds and all colours, integrates all cognitive and cognitive functions and embraces the static and dynamic energies of the various centres into an all pervasive unity. It is here that the Kuṇḍalinī terminates Her journey after having traversed the six Cakras. It is in this centre that the rupture of the plane occurs, that the paradoxical act of transcendence is passing beyond Samsāra, ‘emerging from time’ is accomplished. A man can not stay in this state more than twenty-one days unless the Kuṇḍalinī reverses Her course and comes down to the relative plane. But this experience retains its spontaneity and remains an unforgettable event in the life of the sādhaka.

3.10 Cakras (Lotuses) and Animals:

It may be noted that certain animals are associated with the different cakras. The Elephant associates with the element Earth on account of its solidity and with the element Ether due its supporting power- is found in the Mūlādhāra & Viśuddha cakras respectively. The Makara or Crocodile which has its abode in water is found in the Svādhisthāna cakra. The Ram which is regarded as fiery or aggressive animal is found in the Maṇipūra Cakra. The Antelope on account of its fleetness of foot - which represents the Air
Śrī Cakra

element, is found in the Anāhata cakra. Symbolically, the sādhaka may imagine himself seated on these animals and experience the power which their qualities represent.

3.11. Kuṇḍalinī Yoga in Saundarya Lahārī

The following Śloka is the quintessence of Kuṇḍalinī Yoga :-

महीं मूलाधारे कमःपि मणिपूरे हुतवहं
स्थितं स्वाधिक्षाने हृदि मस्तमाकाशमुपरि ।
मनोपि भूमिध्ये सकलमापि सित्त्वा कुलपथं
तहस्सरे पये सह रहसि पत्या विहरसे ॥

Mahīṁ Mūlādhāre kamapi Maṇipūre hutavahaṁ
Sthitāṁ Svādhisṭhāne hṛdi maruta mākāśa
mupari

Manopi Bhrūmadhye sakalamapi bhītvā Kula
pathamaṁ

Sahasrāre Padme saha rahasi Patyā viharase

- Saundarya Lahārī-Śloka 9.

Having penetrated the Prthvī (Earth) Element situated in the Mūlādhāra, the Jala (Water) element in the Maṇipūra, the Agni (Fire) element in the Svādhisṭhāna, the Vāyu (Air) element in the Heart or Anāhata, the Ākāśa (Sky) element in the Viśuddha, and Manas (Mind) in the Ājñā between the eye brows, Thou, ascending through the Sushummā or the Kula Path, sportest with Thy consort in the Solitude of Sahasrāra, the Thousand Petalled Lotus (above in the Head).

Explanation of the Śloka :

It may be noted here that Pūrṇānanda Swāmy, the author of the Shat Cakra Nirūpana and other Tāntriks are of the view that the elements Earth, Water, Fire, Air & Ether have, as
their corresponding Cakras, the Mūlādhāra, the Svādhishṭāna, the Maṇipūra, the Anāhata, and the Viśuddha which, as will be seen from the Śloka is at variance with the view of Śankarācārya, who changed the order of the cakras (first Maṇipūra is mentioned and afterwards Svādhishṭāna) and the corresponding Tattvas.

Evidently the order has been changed based on the Śrautas contrary to the tradition of the Yoga Śāstras.

From Ātmā Ākaśā is born. Here Ākaśā means Manas. From Ākaśā Air, from Air Fire, from fire Water and from Water Earth are born.

- By Conquest of (Piercing through) the Earth element (Mūlādhāra Cakra), the sādhaka conquers this element and attains the power of penetration through massive stone walls.

- By Conquest of the Water element (Maṇipūra Cakra), the sādhaka attains the next higher power of mastery, such as floating, walking etc. over water.

- By Conquest of the Fire element (Svādhishṭāna Cakra), the sādhaka is bestowed with the power of Fire walking.

- By Conquest of the Air element (Anāhata Cakra), the sādhaka attains the fleetness of wind, buoyancy etc.
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- **By Conquest of the Ether element** (Viśuddhi Cakra), the sādhaka attains the power of traversing the ethereal regions.
- **By conquering the Mind** (Ājñā Cakra) the sādhaka attains the mystic powers such as clairvoyance, clairaudience, telepathy etc.

The six Cakras are but temporary stages or places wherein the Kuṇḍalinī rests awhile, while the Sahasrāra is Her permanent abode where She finally unites with Her Lord. It may be noted that the upward journey of the Kuṇḍalinī from Mūlādhāra to Sahasrāra is called *Laya Krama* or the process of *Dissolution*. Her descent back to the Mūlādhāra is called *Ṣṛṣṭi Krama* or the process of *Creation*. For this reason Kuṇḍalinī Yoga is also called *Laya Yoga*.

Ambā resides in the form of five elements: Pṛthvī to Manas. There is no object in which she is not present. Śankarācārya further says “As the wife of Parameśvara you have yourself taken the form of the Bliss of Jñāna for the purpose of evolving into the body of the Cosmos” in the following Śloka.

\[ \text{Manas tvam vyoma tvam marud asi} \]
\[ \text{marutsarathir asi} \]
\[ \text{tvam āpas tvam bhūmis tvayi pariṇatāyām na hi param;} \]
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Tvam eva svātmānaṁ pariṇamayitum viśvavapushā
cidānandākāraṁ śiva-yuvati bhāvena bibhrṣhe.

- Saundarya Lahārī-Śloka 35

You are the mind (in the Ājñā), the sky (in the Viśuddha),
also Wind (in the Anāhata), and the agni or the charioteer
of the winds (in the Svādhishṭhāna). You are the water (in the
Maṇīpūra). You are the earth (in the Mūlādhāra). When you
have transformed yourself thus into the form of the universe,
there is nothing beyond not included in you. It is to transform
yourself into the universe that you have assumed this form of
Consciousness - Bliss as the young bride of Śiva.

Explanation of the Śloka:

In the śloka, Śiva yuvati does not mean merely Śiva’s wife.
She inheres in herself Śiva aspect or ‘Śivatvaṁ’ and she is
indeed ‘Śivaṁ’ in the aspect of Yuvati (Young woman). There
is one nāma in the Lalitā Sahasra nāma “Śvādhīna
Vallabha” (54), which means - one who keeps her husband
under her full control. In other words the husband (Śiva) is
contained in the wife Ambā. ‘नहि परं’ - there is none other
than herself. This is the conception of the Uttara Kaulas.

3.12 The Seven Cakras and their Symbolic Inter-
relation

The Seven Cakras and their symbolic inter-relation with
Sound, Colour, Form, Bijākshara (Mantra), Tattva etc. are
furnished in Table form (see Table 4) which is self
explanatory.
ŚRĪ CAKRA

3.13. Inter relation between the Cakras (Āvaraṇas) in the Sri Cakra & Cakras in the Kuṇḍalinī Yoga (Cakras in the Human Body) :

There is correspondence of the 6 Cakras\(^{12}\) of the body ie, Mūlādhāra and others with the 6 cakras of the Śrī Cakra i.e, Trikoṇa and others. Nāda is the ‘Śrī Cakra’ and the Bindu is the ‘group of six lotuses’ of Kuṇḍalinī Yoga - as per Samayamata.

<table>
<thead>
<tr>
<th>1) Bindu</th>
<th>Sahasrāra Cakra</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Trikoṇa</td>
<td>Ājñā Cakra</td>
</tr>
<tr>
<td>3) Ashtakoṇa</td>
<td>Viśuddha Cakra</td>
</tr>
<tr>
<td>4) Inner Ten Spoked Cakra (Antardaśāra)</td>
<td>Anāhata Cakra</td>
</tr>
<tr>
<td>5) Outer Ten Spoked Cakra (Bahirḍaś āra)</td>
<td>Manipūra Cakra</td>
</tr>
<tr>
<td>6) Fourteen Spoked Cakra (Caturdaśāra)</td>
<td>Svādhisṭhāna Cakra</td>
</tr>
<tr>
<td>7) Bhūpura (Outer Square)</td>
<td>Mūlādhāra Cakra</td>
</tr>
</tbody>
</table>

3.14. Prakāśāmśas & Vimarśāmśas

It may be noted that the Components of the Śrī Cakra lying outside the 43 Angles (mentioned in para 2.4) are considered as merged with the balance Components as follows, as per Gauḍapādācārya’s ‘Subhagodayaṃ’ which is an authoritative work for the Samayins. (He has included Mekhala Trayāṃ (3 circles) in the Śiva Cakras in place of the Bindu. The reason for this is - the Bindu representing the Śiva Cakras, when placed in the middle of the Śiva Cakras, would indicate the pervasive character of the Śiva Cakras in the Śakti Cakras).

\(^{12}\)Variation is found in respect of Identity in the different works.
<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Cakra</th>
<th>External Lotus</th>
<th>Internal mandala</th>
<th>Tattva or Element</th>
<th>Nature Bijā-kahara</th>
<th>Presiding Deity</th>
<th>Tanmātra</th>
<th>State of mind</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mūlādhāra</td>
<td>4 Red</td>
<td>Va, Sha, Sa, Sa in gold</td>
<td>Inverted Triangle inside a square</td>
<td>Earth Heavy</td>
<td>Lam (6)</td>
<td>Brahma with Sakti, Dakini</td>
<td>Sense of Smell (Gandha)</td>
</tr>
<tr>
<td>2.</td>
<td>Svadhisthāna</td>
<td>6 Vermilion</td>
<td>Ba, Bha, Ma, ma, Ra, la</td>
<td>Crooked Moon Luminous White</td>
<td>Water Cold</td>
<td>Vam (4)</td>
<td>Vishnu flanked by Sakti Rākṣi or Cikini</td>
<td>Sense of Taste (Rasa)</td>
</tr>
<tr>
<td>3.</td>
<td>Manipūra</td>
<td>10 Blue</td>
<td>Dh, Dha, Na, Ta, Thu, Da, Dha, Na Pa, Pha</td>
<td>Inverted Triangle Red</td>
<td>Fire Hot</td>
<td>Ram (1)</td>
<td>Rudra with Sakti Lāmni</td>
<td>Sense of Sight (Rūpa)</td>
</tr>
<tr>
<td>4.</td>
<td>Anāhata</td>
<td>12 Grey or Blue</td>
<td>Ka, Kha, Ga, Ghana Na, Ca, Ccra, Ja, Jha, na, Ta, Tha, on golden petals</td>
<td>Interpenetrating triangles inside triangle</td>
<td>Smoky Golden</td>
<td>Air Erratic</td>
<td>Yam (4)</td>
<td>Three-eyed Brahma with Sakti</td>
</tr>
<tr>
<td>5.</td>
<td>Vīśuddha</td>
<td>16 Smoky Purple Blackish</td>
<td>16 Vowel Sounds A to h</td>
<td>Circle in an Inverted triangle</td>
<td>White Ether Mixed</td>
<td>Ham (7)</td>
<td>Sadākṣara in his Ardhamāravira aspect</td>
<td>Sense of Hearing (Sabda)</td>
</tr>
<tr>
<td>6.</td>
<td>Ājñā</td>
<td>2 White</td>
<td>Ha, Kaha</td>
<td>Inverted triangle and itara linga</td>
<td>White</td>
<td>Om (ॐ)</td>
<td>Tuterāy Sakti in Hākini</td>
<td>Sanskalpa Vikalpa</td>
</tr>
<tr>
<td>7.</td>
<td>Sahasrāra</td>
<td>1000 Bright Red</td>
<td>Inscribed with all sound potentials represented by all letters of the Sanskrit Alphabet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unforgettable event in the siddhā's life</td>
</tr>
</tbody>
</table>
Note: Kuṇḍalinī Yoga in Lalitā Śahasra nāma:
Generally the description of the seven cakras start from Mūlādhāra. But in Lalitā Sahasra nāma it begins with Viśuddha cakra. The Goddess is described as one faced in the Viśuddha cakra, two-faced in the Anāhata, three-faced in the Maṇipūra and so on, which order tallies with this sequence.

Further, the order of the Cakras is according to the distribution of Matrīkā-s. (Alphabet)

More over, the Seven Cakras are presided over by the seven Yoginī-s—Dākinī, Rākinī, Lākinī (Maṇipūra) Kākinī (Śvādhishṭhāna), Sākinī, Hākinī & Yākīni which preside over the seven elements of the human body, viz., tvak, rudhira, māmsa, medas, asthi, majjā & śukra (order of the production of the seven elements)

It may also be noted that:
- In Viśuddha Cakra only, three eyes are mentioned.
- In Mūlādhāra Cakra colour is not described.
- In Ājñā Cakra, the weapons are not mentioned.
- In Sahasrāra, Śaktī-s are not described
- In Mūlādhāra, Ājñā and Sahasrāra Cakras, forms are not described.
8 petalled Lotus in the Āśṭakoṇa
16 petalled Lotus in the two Daśāras
Mekhala Trayaṃ in the Trikoṇa
Bhūpura (Bhūgrha) in the Caturdaśāra

The above Four Components (Two Lotuses, Mekhala Trayaṃ & Bhūgrha) are known as Prakāśa or Prakaśāṃśas. The balance Five Components (Āśṭakoṇa, two Daśāras, Trikoṇa & Caturdaśāra) are known as Vimarśāṃśas.

It may be noted that while Śiva is the Prakāśa aspect of Reality - i.e., pure Self, illuminating thought, impersonal, inactive and devoid of any relativity, Śakti is the Vimarśa aspect of the same Reality.

3.15. Kuṇḍalini, Granthis and Lalitā Sahasra nāma

The following 12 Namās in the Lalitā Sahasra nāma (99 to 110) refer to the Cakras and the Granthis mentioned earlier.

- Mūlādhāraīka Nilayā (99) : She dwells in Mūlādhāra Cakra

- Brahma Granthi Vibhedinī (100) : She cuts the Knot of Brahma. She helps the Devotee to consciously transcend his wakeful state.

- Manipūrāṅantarudīta (101) : After cutting the Brahma Granthi Śrī Lalitā Appears in Maṇiṣṭhara to the Devotee. Here the Devotee feels the Unreality of the Wakeful state.

- Vishṇu Granthi Vibhedinī (102) : She cuts the knot of Vishnu. If this is done the Devotee perceives the Unreality of his individuality as body, mind & life. He loses their consciousness.

- Ājñā Cakrāṅtarā-flatā (103) : She is inside the Ājñā Cakra at the Junction of the Eye Brows. Here the Devotee
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loses most of his sense of Individuality which act is completed in the next name.

- Rudra Granthi Vibhedini (104) : She cuts the knot of Rudra. Here after the Jīva loses his individual consciousness and becomes one with the Cosmic Consciousness.

- Sahasrāmbujārūḍhā (105) : She ascends the Sahasrāra Cakra. She dwells there as Sākshi or Cit Kalā in the Liberated souls. This is Moksha.

- Sudhāsārābhi Varshiṇī (106) : She rains the quintessence of Nectar. The Devotee feels incomparable Bliss in this state. Here culminates the Kuṇḍalini Sādhanā.

- Taṭīllatā Samaruciḥ (107) : She is dazzling like the Lightning. This is how She appears to Devotees in the Sādhanā ('Nila-tayada Madhyasthā Vidyullekheva Bhāsvarā' – Mahā Narāyānopanishad)

तद्धुःखातन्भिः तपनशाशीवैभानरमर्थिः
निषण्णाः षणामयुयपरि कमलानं तव कलाम् ||
महाप्वा।। तुवरतम्येन्मनसा
महान्तं पदायतो दयिति परमाङ्गालं लहरीम् ||

Taḍilekhā tanvim tapana Śaśi Vaiśvānara mayīṁ
Nishanṇāṁ Shaṇṇāṁ apyupari kamalānāṁ tava
kalāṁ
mahā padmātaṇyāṁ mṛdita mala māyena manasā
mahāntaḥ paśyanto dadhati paramāhlāda laharīṁ

- Saundarya Laharī-Śloka 21

The noble spiritual aspirants, whose minds are free from impurities like lust and greed and from the hold of Māyā consisting of Ignorance, Egotism and the like, are filled with
Figure 16: Taḍillekhā Tanvi
(slender as a streak of lightning)
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*thrills of Spiritual Bliss by experiencing Thy Lightning like Kalā (Śakti in Union with Śiva known as Sādākhyā) in the Core of the Thousand Petalled Lotus, which transcends the 6 Lotuses beginning with the Mūlādhāra inclusive of Thy manifestations as Fire, Sun and Moon in them.*

*Explanation of the Śloka:*

Śankāracārya, in this śloka, speaks about those who are adepts in the Kuṇḍalinī Yoga getting immersed in the flood of Brahmānanda (Bliss of realising the Brahman). He names this flood of Bliss as ‘Āhlāda lahari’ which is one of many laharis in the Ānanda lahari part of the hymn.

- **Shaṭ Cakropari Samśthitā (108):** She is above the 6 Cakras.

- **Mahā Śaktiḥ (Mahāsaktiḥ) (109):** Fond of the feast of her union with Śiva, or She is his great Power.

- **Kuṇḍalinī (110):** She is coiled like a serpent. She is stated to assume 3½ Coils - The form in which Śri Lalitā resides in each individual in the potential state.

**3.16. Nāmas 475 to 534.**

These names are a mass of rather tiresome details about the Seven Śaktis – Dākinī, Rākinī etc.; dwelling in these seven Lotuses together with their forms, colours, tastes, weapons and attendants. And each of these Śakti-s is supposed to be a form of the Supreme Goddess Herself.

*Nāmas relating to Viśuddha Cakra:*

- **Viśuddhi Cakra Nilaya (475) who dwells in the Viśuddhi cakra**

- **Ārakta Varṇā (476):** whose complexion is reddish.

- **Trilocanā (477):** She, as the Dākinī has three eyes.

- **Khatvāṅgādi Prahāranā (478):** Who holds weapons like the club etc.
• **Vadanaika Samanvītā (479)**: having one face.
• **Pāyasānna Priyā (480)**: She who likes food prepared with milk.
• **Tvaksṭhā (481)**: She, who presides over the organ of touch i.e. skin.
• **Paśu Loka Bhayāṃkari (482)**: She, who creates fear in those who are ignorant of the true identity of soul & God.
• **Amṛtādi Mahā Śakti Saṃvṛtā (483)**: She is surrounded by Mahā Śaktī-ś beginning with Amṛta etc.
• **Ḍākinīśvari (484)**: She is the tutelary Śakti known as Ḍākini.

**Nāmas relating to Anāhata Cakra:**

• **Anāhatābja Nilayā (485)**: She who resides in the Anāhata Lotus.
• **Śyāmābhā (486)**: Who is dark in complexion, or She who appears like a damsel of 16 years.
• **Vadana Dvayā (487)**: She, who has two faces.
• **Daṃshṭrojjvalā (488)**: Shining with tusks like that of a boar.
• **Aksha Mālādīdharā (489)**: She, who wields weapons like Akshmālā etc.
• **Rudhira Samśhitā (490)**: She, who presides over blood.
• **Kāla Rātryādi Śakthyaugha vṛtā (491)**: She is surrounded by the group of Śaktī-ś beginning with Kāla rātri etc.
• **Snigdhaudana Priyā (492)**: Who likes ghee rice.
• **Mahā Virendra Varadā (493)**: She, who granted boons to Mahā Vīra i.e., Prahlāda and Indra.
• **Rākinyambā Svarūpiṇī (494)**: Who appears in the form of Mother Rākini, who is seated in the midst of the Anāhata cakra.
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Nāmas relating to Maṇipūra Cakra:

- Maṇipūrabja Nilayā (495): whose abode is Maṇipūrabja cakra.
- Vadana Traya Saṃyutā (496): The goddess residing in Manipūra has three faces.
- Vajrādi Kāyudhopetā (497): She, who possesses weapons like Vajra.
- Dāmaryādibhi Rāvṛtā (498): She is surrounded by the Śakti-s from Dāmarī to Phatkārinī.
- Rakta Varṇā (499): She whose complexion is of blood-red colour.
- Māṃṣa Nishṭā (500): Who presides over the flesh
- Guḍāṇna Prīta Mānasā (501): Who is fond of food mixed with jaggery
- Samasta Bhakta Sukhadā (502): Who confers happiness on all who are devoted to Her.
- Lākinyambā Svarūpiṇī (503) Who is of the form of Mother Lākini

Nāmas relating to Svādhishtāna Cakra:

- Svādhishtānāmbuja gatā (504): She resides in the Svādhishtāna Lotus.
- Catur Vaktra Manoharah (505): She (Kākint) appears attractive with four faces.
- Śūlādyāyudha Sampannā (506): She (Kākint) has four weapons Viz, a trident, a noose, a skull & an elephant hook.
- Pīṭa Varṇā (507): She, who is yellow (golden) in hue.
- Ati Garvītā (508): She, who is proud of Herself.
- Medo Nishṭā (509): She, who presides over Medas (ie. fat).
- Madhu Prītā (510): She, who is fond of honey.
• **Bandhinyādi Samanvitā (511)**: She is surrounded by the Śakti-s like Bandhini etc.

• **Dadhyanāsakta Ḫṛdayā (512)**: Whose heart delights in the food mixed with curd.

• **Kākini Rūpa Dhārīṇī (513)**: She, who assumes the form of Kākint Yogini.

**Nāmas relating to Mūlādharma Cakra:**

• **Mūlādharāmbujā rūḍhā (514)**: She who has ascended the Mulādharma Lotus.

• **Paṅca Vaktrā (515)**: She, who has five faces.

• **Asthi Samsthitā (516)**: She, who presides over the bones.

• **Aṅkuśādi Praharanā (517)**: She, who uses the weapons like the elephant hook.

• **Varadādi Nishevitā (518)**: She is attended by four Śakti-s seated around Śākini

• **Mudgauḍanāsakta Cittā (519)**: She is fond of cooked rice mixed with pulses (mudga)

• **Śākinyambā Śvarūpiṇī (520)**: Who is of the form of Śākini

**Nāmas relating to Ājnā Cakra:**

• **Ājnā Cakrābja Nilayā (521)**: Whose abode is Ājnā cakra.

• **Śukla Varṇā (522)**: Whose complexion is white.

• **Shaḍānanā (523)**: Who has six faces.

• **Majjā Samsthā (524)**: Who presides over the marrow

• **Hamsavatī Mukhya Śakti Samanvitā (525)**: She is endowed with the Śakti-s of which Hamsavatī is the major one.

• **Haridrāṇnaika Rasikā (526)**: Who likes the food prepared with turmeric.
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• Hākinī Rūpa Dhārīṇī (527): She who appears in the form of Hākinī.

Nāmas relating to Sahasrāra Cakra:

• Sahasradala Padmasthā (528): Who abides in the 1000 petalled lotus.
• Sarva Varṇopa Śobhitā (529): Beautiful with all hues or lovely with all letters from ॐ to ॐ.
• Sarvāyudha Dharā (530): She is the holder of every kind of weapon.
• Śukla Saṃsthitā (531): Who presides over the semen.
• Sarvatomukhī (532): There is no place where Her faces are not present.
• Sarvaudana Prīta Cittā (533): Whose mind is pleased with all kinds of food.
• Yākinyambā Svarūpiṇī (534): Whose form is Mother Yākinī.

3.17. Nature of Kuṇḍalinī

“This mechanism, known as Kundalinī, is the real cause of all genuine spiritual and psychic phenomena, the biological basis of evolution and development of Personality, the secret origin of all esoteric and occult doctrines, the master key to the unsolved mystery of creation, the inexhaustible source of philosophy, art and science and the fountain head of all religious faiths, past, present and future.”

Meditation, constant thinking about the Divine, selfless service done in the name of the Lord, prayer & worship, combined with a healthy, honest, and humane way of life have the potentialities to stir Kundalinī to action in those cases in which the organism is prepared for the new activity. In some exceptional cases, mere company of an illuminated soul, the transport of love with a keenly sought beloved,
listening to pure music or a spiritual discourse, the contemplation of a beautiful piece of art, an image of God or the picture of an adored and highly revered prophet can also act as a trigger to raise Kuṇḍalinī to Brahmarandhra, inducing a transporting visionary experience or ecstasy”.


‘Swāmy Vivekānanda voiced a truth when he said “whenever there is any manifestation of what is ordinarily called Supernatural Power or wisdom, there must have been a little current of Kundalini that found its way into the Sushumnā. ‘Kuṇḍalinī for the New Age’ edited by Gene Kieffer, Bantam Books, p. 216

‘It has been designed by Heaven, for reasons best known to it, to discharge besides its normal function of procreation, the still nobler purpose of evolution, in conjunction with a specific centre in the brain and a host of nerves, employed to extract the Elixir of Life from all parts of the body for transmission to it through a narrow duct in the spinal cord. This upward flow of the nerve energy, partly used for reproduction (Urdhva-retas in Sanskrit) forms the basis of Kundalini Yoga ----’

‘If we accept as true even a tithe of what the ancient masters claim for Kundalini Yoga – super consciousness, psychic powers, longevity, radiant health, genius, and a host of other gifts and talents — this points to a hidden source of energy and strength in the body, so marvellous, so potent, and so precious for the peace and happiness of mankind that no price paid for it and no sacrifice made to acquire the secret would be too great.’

Chapter 4
EXPERIENCES OF GREAT SĀDHAKAS

4.1 Quotes From Swámi Śivánanda (1887-1963) On Śakti Yoga Philosophy

• The Body is Śakti. The needs of the body are the needs of the Śakti. When man enjoys it is Śakti who enjoys through him. His ears, eyes, hands & feet are Hers. She sees through his eyes, works through his hands, and hears through his ears. Body, mind, prāṇa, egoism, intellect, organs and all the other functions are Her manifestations....

• The abode of Tripura Sundarī, the Divine Mother is called ‘Śrī Nagara’. This magnificent abode is surrounded by 25 ramparts which represent the 25 Tattvas (Principles or Qualities). The resplendent Chintāmani Palace is in the middle. The Divine Mother sits in the Bindu Pitha in Śrī Cakra in that wonderful Palace.

• There is a similar abode for Her in the Body of man also. The whole World is Her Body. Mountains are Her Bones. Rivers are Her Veins. Ocean is Her Bladder. Sun and Moon are Her eyes. Wind is Her breath. Agni is Her mouth....

• Divine Mother is everywhere Triple. She is endowed with three Gunas, Sattwa, Rajas, Tamas. She manifests as Will (Icchā Śakti) Action (Kriyā Śakti), and Knowledge (Jnāna Śakti). She is Brahma Śakti (Saraswati) in conjunction with Brahma. She is Vishnu Śakti (Lakṣmī) in conjunction with Vishnu. She is Śiva Śakti (Gaurī) in conjunction with Lord Śiva. Hence She is called Tripura Sundarī.

• She lies dormant in the Mūlādhāra Cakra in the form of a Serpentine Power or coiled up Energy known as the Kuṇḍalini Śakti. She is at the centre of the life of the
Figure 17: H.H. Sri Swāmi Sivanandaji Maharaj
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Universe. She is the Primal force of life that underlies all existence. She vitalises the body through Her Energy. She is the Energy in the Sun, the fragrance in the flowers, the beauty in the landscape, the Gāyatri or the Blessed Mother in the Vedas. She is the colour in the Rainbow, intelligence in the mind, devotion in Worship....

- Electricity, Magnetism, Force, Heat, Light, the Five Elements and their combinations are all external manifestations of Śakti. Intelligence, Discrimination, Psychic Power and Will are all Her manifestations. She keeps up the Leela of the Lord through the three Gunas Sattva, Rajas and Tamas. Even lust, anger, greed, egoism and pride are all Her manifestations. Her manifestations are countless....

- When Kundalini sleeps, man is awake to the world. He has objective Consciousness. When She awakes, he sleeps. He loses all Consciousness of the world and becomes one with the Lord. In Samādhi the body is maintained by the Nectar, which flows from the union of Śiva and Śakti in Sahasrāra.....

Ya niṣṭa sarvabhūtānām tasyāṁ jāgariṁ sā niṣṭa pāśyato Muneḥ

That which is night to all beings, in that the disciplined man wakes. That in which all beings wake, is night to the Ātman-cognizing Muni.

Guru is indispensable for the practice of Śakti Yoga sādhana. He initiates the aspirant and transmits the Divine Śakti. Physical contact with a female is gross maithuna. This is
due to Paśu bhāva or animal disposition. Mother Kundalinī S'akti unites with Lord Śiva in Sahasrāra during Nirvikalpa Samādhi. This is real Maithuna or blissful union. This is due to Divya bhāva or Divine disposition. You must rise from Paśubhāva to Divya bhāva, through Satsang, Service of Guru, Renunciation & Dispassion, Discrimination, Japa and Meditation

-Extracts from “Kundalini Yoga for the West” by Swami Śivānanda Rādha - Timeless Books-Pages 25 to 30

4.2 Rāmakrishṇa Paramahamsa’s (1836-1886) Experience

In the Gospel of Sri Rāmakrishna (Vol.1-Page 499), he says:

...According to the Yogi there are three nerves (Nādis) in the spinal column - Idā, Pingalā and Sushumnā. Along the Sushumnā are six Lotususes or centres, the lowest being known as Mūlādhāra. Then comes successively Svādhisthāna, Manipūra, Anāhata, Viśuddhi and Ājñā. These are the six centres. The Kundalinī when awakened, passes through the lower centres and comes to the Anāhata, which is at the heart level. It stays there. At that time the mind of the aspirant is withdrawn from the three lower centres. He feels the awakening of the Divine Consciousness. In mute wonder he sees that radiance and cries out: “What is this! What is this!”

After passing through the six centres, the Kundalinī reaches the thousand petalled lotus known as the Sahasrāra, and the aspirant goes into Samādhi.

According to the Vedas, these centres are called ‘Bhūmis’ or planes. There are seven such planes. The centre at the heart corresponds to the fourth plane of the Vedas. According to the Tantra there is in this centre a lotus called Anāhata, with twelve petals.
Figure 18: Ramakrishna Paramahamsa

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The centre known as Viśuddhi is the fifth plane. This centre is at the throat and has a lotus with sixteen petals. When the Kundalini reaches this plane, the Devotee longs to talk and hear only about God. Conversations on worldly objects, on 'sex and gold' cause him great pain. He leaves the place where people talk on these matters.

Then comes the sixth plane, corresponding to the centre, known as the Ajna. This centre is located between the eye brows, and it has a lotus with two petals. When the Kundalini reaches this, the aspirant sees the form of God. But still there remains a slight barrier between the devotee and God. It is like a light inside a lantern. You may think you have touched the light, but in reality you can not because of a barrier like glass.

And last of all is the seventh plane, which according to Tantra is the centre of the thousand petalled lotus (Sahasrāra). When the Kundalīnī arrives there, the aspirant goes into samādhi. In that lotus dwells Sat-Chid -Ānanda Śiva, the Absolute. There the Kundalini, the awakened Power (Śakti), unites with Śiva. This is known as the union of Śiva and Śakti.

.... In that state the life force lingers for twenty one days and then passes out. But Īśvarakotis, such as incarnations, can come down from the state of Śamādhi. They can come down from the exalted state, because they like to live in the company of devotees and enjoy love of God. God retains in them the Ego of knowledge or the Ego of Devotion, so that they may teach them. Their minds move between the sixth and the seventh planes.

Further he says (Gospel Volume 2- page 289) : Some times the spiritual current rises through the spine, crawling like an ant. Some times in Samādhi, the soul swims joyfully in the ocean of Divine ecstasy like a fish. Sometimes like a
Srī Cakra

monkey, that current suddenly with one jump reaches the Sahasrāra. Some times again the spiritual current rises like a bird hopping from one branch to another. Some times the spiritual current moves up like a snake going in a zig-zag way; at last it reaches the head and one goes into Samādhi. A man's spiritual consciousness is not awakened unless the Kuṇḍalinī is aroused. One's spiritual consciousness is not awakened by the mere reading of books. One should also pray to God. The Kuṇḍalinī is aroused if the aspirant feels restless for God...

Just before attaining this state of mind it has been revealed to me how the Kundalinī is aroused, how the lotuses of the different centres blossom forth, and how all this culminate in Samādhi. This is a very secret experience. I saw a boy of twenty two or twenty three years old, exactly resembling me, enter the Sushumna nerve and commune with the lotuses, touching them with his tongue. He began with the centre at the anus and passed through the centres at the sex organ, navel and so on. The different lotuses of those centres - the four petalled, six petalled, ten petalled and so forth - had been drooping. At his touch they stood erect.

When he reached the heart - I distinctly remember it. -- and commued with the lotus there, touching it with his tongue, the twelve petalled lotus, which was hanging head down, stood erect and opened its petals. Then he came to the sixteen petalled lotus at the throat level and the two petalled lotus in the forehead. And last of all, the thousand petalled lotus in the head blossomed. Since then I have been in this state."

4.3 Śuddhānanda Bhārati’s Experience

By intense Japa of the Mahā Mantra “Aum Śuddha Šaku” and by meditation on the psychic centres, I attained Siddhi. Through dynamic silence for two and half decades I attained
the Mahā Turiya Samādhi in which Mahā Kundalinī Śakti woke up directly in the Sahasrāra. Even my breath passed through the Sushumna nādi. The Soma Cakra opened and the nectarine energy permeated my being. Very early in life, by intense devotion to the Almighty Grace, the Kundalinī in the Mūlādhāra woke up and shot upwards; Hence the Mahā Kundalinī Siddhi in the Sahasrāra was easy and natural by intense Samādhi and Samyama. So, no wine or woman is needed to attain the Divya Tantra samādhi. On the other hand, it is absolutely necessary to regard woman as the Divine Mother and to conquer lower vital emotions. Lust is the greatest enemy of Yoga.

The aim of Tantra is the awakening of the cosmic energy latent in man and taking it through mystic planes to unite it with Śiva for the consummation of the Mantra “Śāham”, “She I am”, and thence to the Vedāntic realisation of “Soham”, “He I am”.

4.4 Pandit Gopi krishna’s (1903-1984) Experience

Pandit Gopi Krishna is the author of 18 books on mystical experience. He is considered as one of the great authorities on Kundalinī (The extracts 1-8 are from “Three Perspectives on Kundalinī” by Gopi Krishna, p.19-24 - UBSPD, New Delhi -1994.)

1. For more than 40 years, I have been undergoing a most extraordinary experience which is now a constant source of wonder and joy to me........

2. In describing this experience, I always thoroughly weigh every word I use. The incredible nature of my transformation lies in this, that every moment of my life I live in two worlds. One is the sensory world which we all share together - the world of sight, touch, smell, taste and sound.......... The other is an amazing
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super sensory world to which I first found entrance in 1937..........I have critically observed myself...... to make sure that the transformation experienced......... is the normal outcome of a peculiar activity of my cerebrospinal system, unknown to modern science.

3. I am always conscious of a luminous glow, not only in my interior, but pervading the whole field of my vision during the hours of wakefulness. I literally live in a world of light. It is as if a light were burning in my interior, filling me with a lustre so beautiful and so ravishing that my attention is again and again drawn towards it. In fact it is the normal state of my perception now. Lights, both within and without, and a distinct music in my ears are the two prominent features of my transformed being........

4. Experience of light is a prominent feature of mystical vision........

5. On the basis of my own experience, I can safely assert that the mystical vision, whether of a short or long duration, invariably denotes the operation of an altered form of psychic energy which is luminous, lending a brightness to every object perceived outside and every image evoked within.

6. To sum up briefly, mystical experience represents, in my view, the activity of a luminous form of thought-energy which bathes everything in its lustre, ........The reason why the sun and the moon are used as symbols of illumination or of the attainment of miraculous powers in almost all spiritual, esoteric, occult or hermetic traditions, is because of the resemblance of this inner radiance with the sources of light which illumine the earth.........

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Figure 19: Pandit Gopi Krishna
7. It is a staggering spectacle. I can describe it only by a distant analogy. Imagine the universe as a gigantic wave, unfolding scene after scene, in time and space, on an infinitely vast, intensely alive ethereal screen, which remains entirely unaffected by the action of the drama, and you will have a dim picture of what I mean. The mystics have likened this visionary experience of the behind-the-scene cosmic intelligence to the motionless bed of an ocean.... It is something so remote from our conception and so extraordinary that nothing on this earth can provide an analogy to explain. It is for this reason the phrase "Neti, Neti" not this, not this, has been repeatedly used by the seers of the Upanishads to emphasise the utterly incommunicable nature of this experience.

8. The Sufis, too, have a graphic story to illustrate this point. The story runs that in a certain village there was a walled enclosure hiding a mystery. Whoever climbed the wall and looked on the other side jumped into the enclosure and never returned. This made the villagers curious and they decided to try an experiment to prevent the climber from jumping over without revealing to them what he had seen. When the next candidate volunteered to climb, they firmly held him by the legs and pulled him back the moment he attempted to jump and disappear for ever. But he had lost the power of speech and stared from one to the other without being able to utter a word. The moral is that mystical vision dumbfounds the keenest intellect.

9. A normal awakening does not arouse intense heat, as some modern writers on Yoga have stated. There is only a pleasant sensation of warmth, beginning from
the lowest center, called the Mūlādhāra Cakra, and spreading to the whole body, in the first stage of the awakening. The ascent of Kuṇḍalinī up the spinal axis is like the pouring of liquid flame into the various cakras and finally into the cranium, but without heat. However, burning heat is created in the body when the Prāna energy released by Kuṇḍalinī, instead of rising through the central nerve channel, the Sushumnā, streams partly or wholly through the solar nerve, or Pingalā, on the right side of the spinal cord. (It is by arousing Kuṇḍalinī through the solar nādi that the extraordinary feats of staying naked under ice for prolonged periods, or drying wet sheets of linen wrapped around one’s bare body can become possible. -p.214 Supernatural Powers and Physiology, Ch.14, “Kundalinī for the new age” edited by Gene Kieffer, Bantam Books.

10. The Yogi, it is averred, gains unlimited powers of domination over men, fascination for women, and sovereignty over the forces of nature. Thus in Mahānirvāna Tantra (vii 39,40,41,50) it is said that he who worships the Ādyā-Kali (Kuṇḍalinī) Mistress of the three worlds “Becomes in learning like Brihaspati (The Guru of the Celestials), in wealth like Kubera (The God of riches)” ......Men bow with respect at the mere mention of his name. The eight siddhis (i.e., the power to become exceedingly large or extremely small or light as a feather, to float in space, or to become invisible to sight, or to enter the bodies of others, to be clairvoyant, clairaudient, or to have dominatin over all the forces etc.), he looks upon as mere bits of grass”.

SWAMI RAMDAS’S EXPERIENCE (1884-1963)

Ramdas shall tell you the external signs of a person when his Kundalini is at the various centres. The next higher to muladhar is swadhishtana. When the Kundalini rises to this centre, there is seen in a person a keen desire to court satsang and to visit holy places. When it goes to the next centre, manipura, passion for the enjoyment of sense-desires is lessened. As soon as it reaches the heart centre, anahata, devotion to God is awakened. Dispassion becomes firm, and day and night there is only one desire in him and that is to realise God. With it grows love, compassion, kindness and peace in his heart. Now the cruel become kind and loving, the miserly become generous and the angry become sober.

The next centre is visudha. As soon as the kundalini reaches this chakra, the devotee talks of God and only God. He does not find interest in talking about anything else. He talks only of God to all he meets. The next centre is ajna. Now the devotee gets the vision of God in the form he meditates upon – as an image or as light like the moon or the sun. This is a very critical stage for the devotee. To go beyond this centre is very difficult. This is the spot where the three subtle nerves (ida, pingala and sushumna) join together and form a knot. Guru-kripa is necessary to break this knot and raise the kundalini higher to reach the thousand-petalled centre called sahasrara... Before reaching sahasrara one remains in suddha-satva, but as soon as the Kundalini reaches this culminating point, the devotee experiences nirvikalpa samadhi in which the body is completely forgotten and becomes inert as an image of stone. It is here that the devotee realises his identity with the Paramatman and now a complete transformation takes place in his life. Then starts the process of gradual divinisation of the body ending in the vision of God everywhere.

Swami Ramdas - (1884-1963)
Figure 20: Swāmy Muktānanda

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4.5 Swámy Muktánandá’s (1909-1982) Experience

As the Kundaliní rises to Sahasrāra, you begin to see a divine effulgence. There are 1000 knots in the Sahasrāra which shine with the billiance of a 1000 Suns, but instead of being scorching like the Sun, their light is cooling. This light is so powerful that when it reveals itself to you, you do not have the strength to stand it. When I saw that brilliance within myself, I fell down, because I could not bear its intensity. In the centre of that effulgence lies a tiny and fascinatingly beautiful light, the Blue Pearl, and when your meditation deepens you begin to see it, sparkling and scintillating. Sometimes it comes out of the eyes and stands in front of you. It moves with the speed of lightning, and it is so subtle that when it passes through the eye, the eye does not feel its movement.

The vision of The Blue Being is not the end of your journey. Finally, as you meditate and meditate, one day the Blue Pearl will explode, and its light will fill the universe and you will experience your all-pervasiveness. This experience is the culmination of Sādhanā, the ultimate Realisation. In this state you lose the awareness of your own body and merge with the body of God. It was when he became absorbed in the intoxication of this state of divinity that the great Sufi Saint Mansur Mastana said “Anal Haq” - I am God. It was after experiencing this that the great Śankarācārya proclaimed with firm conviction “I am Śiva”.

-P. 43-46 “Kundalini - The Secret of Life” by Swámy Muktánanda, published by SYDA Foundation, South Fallsburg, N.Y., USA.
Chapter 5
THE PAṄCADAŚĪ MANTRA
(or THE PAṄCADAŚĀKSHARĪ MANTRA)
Śabda as well as Artha- Words as well as Objects are manifestations of Śakti. As Śabda was of the nature of Varṇas composing it, the Tantra affirmed that the creative force of the Universe resided in all the Letters of the Alphabet. The different Letters symbolised the different functions of that creative force, and their totality was designated Māṭṛkā or the Mother in miniature. Thus we arrive at the famous Doctrine that a Mantra is not a mere combination of sounds, but is the subtle form of the Devatā herself, and that the object of one’s meditation on the Mantra is to identify oneself with that Mantra’s Devatā.
The 11th Verse of Kāmakalā Vilāsa states thus :

बिन्दुविधितं बद्रङ्केतविहीनं परस्यरं तद्वत् ||
विद्यादेवत्रोरपि न सेवलेष्वाकस्ति सेवयेवदत्र्रोः षो: ||

Bindu Dvitayaṁ yadvad bheda vihinam
parasparam tadvat

Vidyā Devatayorapi na bheda leśostti vedya
vedakayoh

Just as there is not the least difference between the two circles Śiva and Śakti, and there is not the slightest difference between the Mantra and the Devatā whose Letter form it is, and also between the Devotee and the Devatā whom he worships. Here ‘Bindu Dvitayam’, are in the nature of Prakāśa & Vimarśa. The ‘Vidyā’ is the Mantra of the 15 Letters (PaṄca Daśākshari)

Explanation of the Verse :
Just as the Ultimate manifests through Power or Śakti,
Mantra & Devatā are inseparable manifestation of that Śakti and there is no distinction between them. Here Devatā means the Śakti worshipped by Great Mantras such as Śrī Gāyatrī, Śrī Bālā Tripura Sundarī, Śrī Pañcadasī and others. Unless the disciple has firm faith in this Sūtra, no progress is possible. It is only when he sincerely and intensely believes that the Mantra and the Devatā of the Śādhana are one and the same and that he is essentially one with them, that his efforts will flower in God-Realisation.

In the Samaya Dakshinācāra or Samayamata, the Pūrṇa Dikshhas (Initiations) are 16 in number as per Vaśishṭha Samhita. Out of these Bālā, Pañcadasī and Shodaśi Mantras are important. The Initiation has to be obtained from a Guru.

5.1 Vāgbhava Kūṭa, Kāma Rāja Kūṭa & Śakti Kūṭa

The most celebrated Mantra connected with the worship of the Devī is the Pañca Daśākshari Mantra. As its name indicates, it consists of Fifteen Syllables divided into three Kūṭas or Groups known as Vāgbhava Kūṭa presided over by Agni, Kāma Rāja Kūṭa presided over by Śūrya and Śakti Kūṭa presided over by Soma. The Pañca Daśākshari Mantra may be called the Gāyatrī of the Śāktas. In his book ‘Varivasyā Rahasyam’, Bhāskara Rāya, the celebrated commentator on the Lalitā Sahasra nāma, takes pains to point out that this Mantra could, indeed be interpreted in fifteen different ways, so as to establish its identity with the Gāyatrī, its identity with the Devī, its identity with the Tattvas, its identity with Śrī Cakra and so on.

5.2 Shodaśākshari Mantra

Just as the Gāyatrī, which is usually said to contain Three Pādas (Tripadā with 24 Letters or Syllables) has also a Fourth Pāda (Caturtha Pāda or Turlya Pāda -- “Paro Rajasi Sā Avadom”) which is kept secret and communi-
Srī Cakra
cated only to a few adepts; So the 15 Lettered Mantra has also a 16th Syllable which is kept secret. When this 16th Syllable is also taken into consideration, the Mantra is called Shodasaśākhari Mantra.

Lakshmīdhara, celebrated commentator of Saundarya Lahārī states that the last symbolic letter (16th letter) ‘Śreem’ (श्री) is also to be added to be Pańcadasaśākhari, thus giving it in its full form as Shodasaśākhari. The word Śrī Vidyā having the syllable ‘Śreem’ (‘Śree’ Bija) as its seed or essence. In the Shodasaśākhari, the sixteen syllables stand for the sixteen parts (Kalā-s) of the Devī technically known as Shodasa Nityā-s (discussed in Para 2.13). Of these, the last or the 16th is called the Ciṭ Kalā, of which all the others are only aspects. It transcends the other 15 Kalas and is not to be classed with them. It is Tripura Sundarī Herself. It is also called “Sādākhya Kalā”.

It may be noted that several authorities consider the 15 lettered (Pańcadasaśākhari) Mantra itself is ‘Śrī Vidyā’ and no additional Bijas (letters) like ‘Om’ or ‘Śreem’ need be added to it. ‘Śrī Vidyā’ has got its own Pranaivas, these being ‘Hreem’, ‘Sreem’, ‘Aim’, ‘Kleem’ & ‘Sauh!’ (whereas ‘Om’ is the Pranaava of Brahma Vidyā)

The following names in Lalitā Sahasra nāma point to the Mantra :

• Mātrkā varṇa Rūpinī (577) : She has the form like that of colours of Mātrkas (letters of the alphabet)

• Pańcasaat Plītha Rūpinī (833) : – The letters of the alphabet from “A” to “Ksha” (अ to श) which are Her Plīthas (seats) are Her form. She is of the form of Śabda Brahman.

• Sarva mantra Svarūpinī (204) : Sarva Mantra means
Figure 21: Mātrkā Varṇa Rūpiṇī

(A sacred umbrella formed out of the Sanskrit Alphabet, whose sounds are the dwelling place of the Goddess - Rajasthan - 19th Century)
SRĪ CAKRA
the Vedas or the 7 Crores of Mantras formed by the 105 letters of the alphabet.

and the series – Vaikharī Rūpā (371), Madhyamā (370), Paśyantī (368), Parā (366): Just as there are 4 hierarchical stages in perception of seeing, there are 4 stages in Language too. They are the articulated sound (Vaikharī), the recognition of a structured word (Madhyamā), the comprehension of its meaning (Paśyantī) and the homogeneity of the spirit through which communication is made possible (Parā). They are the most concrete, the perceptually concrete, The subtle and the most subtle respectively. She is in all these forms.

- Śrīmad Vāgbhava Kūṭaika Svarūpa Mukha Paṅkajā (85): Her lotus face is the Vāgbhava Kūṭa of the Śrī Paṅcadaśāksharī Mantra. Vāgbhava Kūṭa means the source of all speach.

- Kaṇṭhāḍhaṅ Kaṭiparyanta Madhya Kūṭa Svarūpiṇī (86): Her body between neck and waist is Madhya Kūṭa or Kāmarāja Kūṭa of the Śrī Pancadaśāksharī.

- Śakti Kūṭaika Tāpana Kaṭyadhobhāga dhārini (87): Her body below the waist. Thus She is Śrī Pancadaśāksharī Mantra itself.

- Mūla Manṭrātmikā (88): She who is of the form of root (Mūla) mantra.

- Mūla Kūṭa traya Kalebarā (89): The three groups of the Mūla Mantra Constitute the Gross form of the Devī.

- Śrī Shodaśāksharī Vidyā (587): She who is in the form of the holy formula of 15 syllables

- Trikūṭā (588): She who has got three peaks.
5.3 Mantra in Code Words

As per tradition, the Mantra is initiated by the Guru to the disciple in secret. It is never written and given. If at all it has to be written it will be in code words or symbols as done by Śankarācārya.

In the 32nd Śloka of Saundarya Laharī, he describes the Paṇca Daśākshari Mantra in code words.

शिबं शक्तिः कामं विष्ठिरथ रविः जीतकिरणः
स्मरो हंसं शक्रस्तस्तदु च परामार्थर्यः ||
अमी ह्यक्षाबिहितिचिरंचालनेषु घटिता
भजन्ते वर्णास्ते तव जननि नामावयवताम् ||

Śivaḥ Śaktiḥ Kāmaḥ Kshitir atha Raviḥ Śita
Kiraṇaḥ
Smaro Hamsaḥ Śakras tadanu ca Parā Mára
Harayaḥ

Ami Hrillekhābhis tisrbhir avasāneshu ghaṭita
Bhajante Varṇās te tava janani Nāmāvāyavatām

- Saundarya Lahari-Śloka 32

O Mother! The parts that combine to form Thy name (Mantra) are three groups of Syllables – First the group Ka, E, Ī & La (ක, අ, ඉ, ඇ) indicated by the words Śiva, Śakti, Kāma & Kśititi; Second, the group Ha, Sa, Ka, Ha & La (හ, ස, ක, අ, ඇ) denoted by Ravi, Śita Kiraṇa, Smara, Hamsa & Śakra; and Third, the group Sa, Ka, & La (ස, අ, ඇ) denoted by Parā, Mára & Hari, together with Hṛilekhā (හි) (Syllable ‘Hreem’) added at the end of each of the three groups of Syllables.

Explanation of the śloka:
The first group of syllables is called Vāgbhava Kūṭa (the first five syllables).
The second group of syllables is called Kāmarāja Kūṭa (the central six syllables).
ŚRĪ CAKRA
The third group of syllables is called Śakti Kūṭa (the last four syllables).

The Pañca Daśākshari Mantra

<table>
<thead>
<tr>
<th>Ka</th>
<th>E</th>
<th>Ī</th>
<th>La</th>
<th>Hreem</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ha</td>
<td>Sa</td>
<td>Ka</td>
<td>Ha</td>
<td>La</td>
</tr>
<tr>
<td>Sa</td>
<td>Ka</td>
<td>La</td>
<td>Hreem</td>
<td></td>
</tr>
</tbody>
</table>

There are many forms of Śrī Vidyā, out of which there are two forms known as ‘Kādi’ Vidyā & ‘Hādi’ Vidyā. The most important distinguishing feature between them is that the ‘Kādi’ Vidyā Mantra starts with syllable ‘Ka’ (क) while that of the ‘Hādi’ Vidyā Mantra with ‘Ha’ (ह).

As per interpretation of Kaivalyāśrama, one of the illustrious commentators of Saundarya Lahari - the four syllables of the first Kūṭa will be Ha, Sa, Ka, La (representing Śiva, Śakti, Kāma & Kshiti respectively) instead of Ka, E, Ī, La, the syllables in the second and third Kūṭas remaining the same.

Some believe that ‘Kādi’ Vidyā leads to spiritual progress and ‘Hādi’ Vidyā to prosperity in this life and hereafter.

It may be observed by the way, that while the Lalitā Sahasra nāma does not give the Syllables of the Pañcadaśākshari Mantra, the Lalitā Triśati, which contains only three hundred names, has 20 names beginning with each of the fifteen Syllables and thus gives the Mantra indirectly.

In the above Śloka,

- The 5 Śiva Aksharas are Ka, Ha, Ka, Ha, Ka (क, ह, क, ह, क)
- The 7 Śakti Aksharas are E, Ī, La, Sa, La, Sa, La (ए, ई, ल, स, ल, स, ल)
- The 3 Śiva - Śakti Sammelana Aksharas are ‘Hreem’, ‘Hreem’, ‘Hreem’ (ह्र, ह्र, ह्र)
It has been expressly stated in the Lalitā Trisati that

- The 3 (क) 'Ka' - Kāras and 2 (ह) 'Ha' Kāras- (Śiva Aksharas) are issued by Paramesvarī.
- The 3 (ल) 'La' - Kāras, 2 (स) 'Sa'-Kāras, (ए) 'E' Kāra & (०) 'I' Kāra (Śakti Aksharas) are issued by Paramesvara
- & the 3 (ॐ) 'Hreem' - Kāras (also knows as Ubhayāksharas) are issued by both Paramaśvarī and Parameśvara.

The Upāsanā of Paṇca Daśākshari Mantra, the practice of the Kuṇḍalini Yoga, the Pūjā & the Bhāvanā (contemplation) of Śri Cakra form the three corner stones of the Tāntric Sādhanā.

5.3.1. Meaning of Paṇca Daśākshari Mantra

Bhāskara rāya celebrated commentator on Lalitā sahasra nāma has taken pains to interpret the Paṇca Daśakshari Mantra in 15 different ways so as to establish its identity wit the Gāyatri Mantra etc.
ŚRĪ Cakra
नामावध:ःशमन्नवर्ध भ्रात्यां नामैक्लेजः ||
शाक्तावध: सामस्यावध: संस्त्तसुगुणार्धकै
महाव्यावध: इत्यावध: पञ्चधः स्वस्यमिताः ||

वरिष्ठ्यार्थस्याम्

Athātaḥ Pūrṇa Gāyatrīḥ pratipādyoSrtha
ādimaḥ

Bhāvārthaḥ sampradayārtho nigarbhārtha
sturīyakaḥ

Kaulikārtho rahasyārtho mahā tattvārtha eva ca
Nāmārtha sabda rūpārtha scārtho nāmaika
desagaha

Śāktārthaḥ sāmarasyārthaḥ samasta
sagunārthaḥkau

Mahā vākyārtha ityarthaḥ pañcadaśyāḥ sva
saṃmitaḥ

Varivasyā rahasyaṁ Sl. 57-59

As it is necessary to know the meaning of the mantra, the
following 15 meanings to the pānca dasākshari mantra are
elucidated - firstly the pūrṇa Gāyatri mantrārtha, then
Bhāvārtha, sampradayārtha, fourthly Nigarbhārtha, followed
by Kaulikārtha, Rahasyārtha, Mahā tattvārtha, Nāmārtha,
Sabda rūpārtha, Nāmaika Deśārtha, Śāktārtha,
Sāmarasyārtha, Samastārtha, Sagunārtha & Mahā
Vākyārtha, that is as many Arthas as there are letters in the
Pañca Daśi Mantra.

1. The first meaning viz., the Pūrṇa Gāyatrī Artha
(गायत्रीर्थः) is explained in detail, followed by the other 14
meanings which are explained very briefly.

The identity between the syllables in the Pañca Daśākshari
Mantra and the words in the Pūrṇa Gāyatri Mantra are
furnished in table form below for easy understanding:

96
<table>
<thead>
<tr>
<th>1st Kūṭa of Pañca Daśi Mantra</th>
<th>Ka</th>
<th>E</th>
<th>Ee</th>
<th>La</th>
<th>Hreem</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gāyatri Mantra</td>
<td>Tat Savitur Bhargo Mahi Dhiyo Yonaḥ</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vareṇyaṁ devasya Pracodayaṭ &amp;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>dhee Paro rajasi</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sāvadom</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2nd Kūṭa of Pañca Daśi Mantra</th>
<th>Ha Sa Ka Ha La Hreem</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gāyatri Mantra</td>
<td>Tat Savitur Vareṇyaṁ Bhargo Mahi Dhiyo Yonaḥ</td>
</tr>
<tr>
<td></td>
<td>devasya Pracodayaṭ &amp;</td>
</tr>
<tr>
<td></td>
<td>dhee Paro rajasi</td>
</tr>
<tr>
<td></td>
<td>Sāvadom</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3rd Kūṭa of Pañca Daśi Mantra</th>
<th>Sa Ka La Hreem</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gāyatri Mantra</td>
<td>Tat Savitur Vareṇyaṁ Bhargo Mahi Dhiyo Yonaḥ</td>
</tr>
<tr>
<td></td>
<td>devasya dhee Pracodayaṭ &amp;</td>
</tr>
<tr>
<td></td>
<td>Paro rajasi</td>
</tr>
<tr>
<td></td>
<td>Sāvadom</td>
</tr>
</tbody>
</table>

**Meaning of words in Gāyatri Mantra**

_Tat Savitur Vareṇyaṁ:_ That Paramātman who shines with the Supreme Divine effulgence.

_Bhargo Devaesyā Dheemahi:_ I pray to the Parabrahman-who is the form of the most effulgent (Bharga rūpa) (भर्ग रूप) to eradicate all my sins.

_Dhiyo yonaḥ pracodayaṭ:_ Let the all Pervading Parameśvara illuminate our intellect.

_Paro rajasi sāvadom:_ It is not possible to describe the nature and form of Paramātman with words. He can only be described with his qualities. In other words he is the Svarūpa of the Omkāra or the Omkāramaya Svarūpam.
ŚRĪ CAKRA

Significance of syllables in Pañca Daśāksharī Mantra

The first letter ‘Ka’-kāra in the first Kūṭa of the Pañca Daśāksharī Mantra represents the Brahman.

That is to say that the word “Tat” in the Gāyatrī Mantra represents Brahman and equals to it.

The second letter ‘E’-kāra in the Mantra represents Savituḥ (supreme) Savitur vareṇyam. That is to say that it indicates Kameśvarī Devī.

The third letter ‘Ee’ -kāra in the Mantra represents the all pervading and omniscient Paraṃeśvara.

The fourth letter ‘La’-kāra in the Mantra represents the Pṛthvī Bija, which implies the Universe comprising of the Pañca Bhūtas.

The fifth letter ‘Hreem’ -kāra in the mantra indicates the meaning of the third and the fourth Pādas of the Gāyatrī Mantra.

From the above explanation, it is clear that each of the Kūṭas of the Pañcadaśī Mantra is having the meaning of Pūrṇa Gāyatrī Mantra. In other words, reciting the Pañcadaśī Mantra one time has got the effect of reciting the Gāyatrī Mantra thrice.

2. Bhāvārtha (भावार्थ:) gives the literal meaning of the different syllables contained in the Mantra.

3. Saṃpradāyārtha (संप्रदायार्थ:) is the exalted meaning of the Mantra which is transmitted confidentially to the disciple by the Guru.

4. Nigarbhārtha (निगर्भार्थ:) gives the meaning which establishes equality between Śiva, Guru & Disciple. Guru is equal to Paraṃ Śiva. By establishing equality of disciple
with the Guru, the disciple also attains equality with Parama Śiva.

5. Kaulikārtha (कौलिकार्थ:) gives the meaning which establishes equality between Śrī Cakra, Śrī Devī, Śrī Vidyā, Guru & Ātmā (Sishya).

6. Sarva Rahasyārtha (सर्व रहस्यार्थ:) gives the meaning which implies that the sādhaka has to meditate with the idea that there is no difference between himself and the Kuṇḍalini Śakti situated in the Mūlādhāra cakra.

7. Mahā Tattvārtha (महा तत्त्वार्थ:) gives the meaning which implies identification of the sādhaka with the Paramātman.

8&9. Nāmārtha & Śabda Rupārtha (नामार्थ:, शब्द रूपार्थ:) give the meaning that each Syllable, its sound, form & meaning of all the syllables in the Mantra are the form of the Śrī Devi.

10. Nāmaika Desārtha (नामैक देशार्थ:) gives the meaning which implies that the sādhaka has to pursue his meditation with the feeling that all the names starting with the 15 letters of the Lalita Triśati. Viz., Kalyānī, Ekākshari, Īsitri etc., imply the meaning underlyng the word - 'Lalitā'. In other words, the sādhaka has to feel that the letter signifies the meaning of the Śabda (word) formed with it.

11. Śāktārtha (शाक्तार्थ:) The Śrī Vidyā Mantra comprises of the three Kūṭas or Groups. The sādhaka has to feel that the three Kūṭas represent the body of the Devī as detailed below:

| Vāgbhava Kūṭa | From neck to crown  |
|               | (this is the face of Śrī Devi) |
| Kāmarāja Kūṭa | From neck to waist  |
| Śakti Kūṭa    | From waist to feet  |
ŚRĪ CAKRA
To meditate that the 15 letters of the Mantra starting from ‘Ka’ to ‘Hreem’ covered by the three Kūṭas represent the form of the Śaktis like Brahma etc. as indicated below. This is the Śaktārtha.

‘Ka’ is Brahma, ‘E’ is Bhārati, ‘Ee’ is Vishnu, ‘La’ is Pṛthvī, ‘Ha’ is Rudra & ‘Repha’ is Rudrānī.

12. Sāmarasyārtha (सामरस्यार्थः): As explained in the Triṣati Stotra, in the Śrī Vidyā Mantra -

3 ‘Ka’-kāras & 2 ‘Ha’-kāras (5 letters) - represent Śiva.
‘E’-kāra, ‘Ee’-kāra, 3 ‘La’-kāras & 2 ‘Sā-kāras (7 letters) represent the form of Śakti.

The balance 3 ‘Hreem’-kāras represent Ubhayāksharas,

Showing this kind of identity between Śiva and Śakti is called Sāmarasyārtha.

13. Samastārtha (समस्तार्थः): The first kūṭa of the Śrī Vidyā Mantra means that Śrī Devī will enhance the building up of the Sūkṣma Buddhi or subtle intellect. The second Kūṭa means Valour, Wealth, Name & Fame. The third Kūṭa represents the proliferation of the items mentioned in the first two Kūṭas.

Śrī Vidyā grants all the prushārthas. That is why it implies ‘Samastārtha’

14. Saguṇārtha (सूगुणार्थः): The first Kūta in the Śrī Vidyā Mantra represents Rg. Veda. The second & third Kūṭas represent the Yajur Veda & Śāma Veda respectively. The entire objects having life, in the created Universe are all an aspect of the Brahman and represent the form of Parabrahman.

15. Mahā Vākyārtha (महा वाक्यार्थः): In the Mahā Vākya ‘Tattvamasi’ the word ‘Tat’ means Parameśvara who is
engaged in the performance of Pañca Kr̥tyas. The Jivā's Avasthā Pañcakam is Īśvaras Kr̥tya Pañcakam. That is why there is no difference between Jiva & Īśvara. This is the Mahā Vākyārtha.

5.4. Śrī Vidyā - Name has no importance

It may be noted in the Śrī Vidyā Mantras, there is total absence of nāma. There are only 'Bījāksharas' (seed letters or seed syllables) to denote the Goddess. Similarly, Ambā's Capital City has also no special name. It is merely called 'Śṛipura' or 'Śrīnāgarā'. Her very first name in the Lalitā Sahasra nāma is 'Śrī Mātā'. In keeping with this, everything relating to Her - the World Mother has similar names - 'Śrī Vidyā', Śrī Cakra', 'Śrī Pura' etc.

5.5. Religious Experiene - Lalitā Sahasra nāma

The following names in the Lalitā Sahasra nāma point to some aspect or other of the religious experience of men in all ages and countries. These names belong to this superior class :

- Antar mukha Samārādhyā (870) : She, who is worshipped by the method of introspection.

- Bahir mukha Sudurlabhā (871) : She who is extremely difficult to be known by those whose minds are devoted to outward objects.

- Abhyāsātiśaya Jñātā (990) : She who is known by continuous thinking of one's identity with Brahman.

- Karuṇā rasa Sāgarā (326) : She in whom the oceans of all compassions rest.

- Vandāru Jana Vatsalā (349) : She is the nourisher of those who worship Her.

- Sadyaḥ Prasādini (383) : She immediately becomes
ŚRĪ CAKRA

gracious when gratified by the sacrifice and oblations done to Her.

• Viśva Sākshiṇī (384) : *She is the witness of the Universe.*

• Sākshi Varjitā (385) : *She, who is witnessless.*

• Prema Rūpā (730) : *She, who is the nature of devotion.*

• Priya Vratā (770) : *She to whom the vows (of religious performance) are very dear.*

• Svargāpa Vargadā (764) : *She, who bestows both heaven and salvation upon Her devotees.*

• Bhava Rogaghni (842) : *She, who destroys the disease in the form of worldly existence.*

• Bhava Cakra Pravartini (843) etc. : *She, who keeps the wheel of samsāra in motion.*
Chapter 6

RELIGIOUS CULTS

6.1 Dakshinācāra & Vāmācāra (Kaulācāra)

There are two broad divisions among the worshippers of Śakti – those who followed the Vedic Ritual and those who followed the Non Vedic Tāntric Ritual. The former were supposed to belong to Dakshinācāra (also called Samayācāra or Right Hand Path) and the latter to the Vāmācāra (also called Kaulācāra or Left Hand Path). Vāmācāra is defined in Śabda Kalpadruma as

वामो विपरीतो वेदविरुध्दो वा आचारः

Vāmo viparito, veda viruddho vá, ácāraḥ

There are doctrinal as well as Ritual differences between the two divisions of Śakti worshippers.

The followers of Dakshinācāra believe in the absolute equality of Śiva and Śakti. They analyse this equality between them both in the following five aspects known as Pañca Vidha Sāmyam (पञ्च विध साम्यम्)

1) Equality of Adhishṭhāna (Abode) - (अधिश्चिनासाम्यम्)
   Both reside in Śrī Cakra

2) Equality of Anushṭhāna (Occupation) - (अनुश्चिनासाम्यम्)
   Both involved in the five functions viz. Śṛṣṭi, Sthiti, Laya, Tirodhāna & Ávirbhāva by Anugraha what are called Pañcakṛtyas. In the Śakti Sūtras, these five functions of the Goddess are called ābhāsana, rakti, vimarśana, bijāvasthāna and vilāpana respectively.

3) Equality of Avasthā (Condition) - (अवस्थासाम्यम्)
   Both engaged in Dance (Male dance - Tāṇḍava & Female dance - Lāsya)
Figure 22: Kāmeśvari sitting in the lap of Kāmeśvara
4) Equality of Rūpa (Form) - (रूपसाम्यम्)

Both are red in complexion. (Kāmeśvara & Kāmeśvari)

5) Equality of Nāma (Name) - (नामसाम्यम्)

Śiva & Śivā, Bhairava & Bhairavi, Haṃsa & Haṃsi, Samaya & Samayi etc.

The Nāma Samayāntasthā (97) in the Lalitā Sahasra nāma indicates the equality or samatva of both Śiva & Śakti.

6.2 Samayamata

As explained in the foregoing para, the faith of following Dakshinācāra is called Samayamata. Saundaryā Lahāri (Śloka 34) puts the equality of Śiva & Śakti in a nutshell.

Śariram tvam Śambhoḥ Śaśi mihira vakshoruha yugam

tavātmānam manye Bhagavati navātmānaṁ

anagham

atah āśeṣaḥ āśeṣīty ayaṁ ubhaya sādhāraṇataya

sthitaḥ sāṃbandho vām samarasā parānanda

parayoh

- Saundarya Lahāri-Śloka 34

O Bhagavati! Thou art verily the body of Śambhu with the Sun & the Moon as the two breasts. And Thy being is verily the flawless Śambhu, having nine aspects (Navātmān). Therefore in the matter of relationship of Śesha (the accessory or the subservient factor) and Śeshī (The Principal of essential entity), both (of ye) Parānanda (the Ānanda Bhairava) and Parā (the Ānanda Bhairavi) stand on an equal footing.
ŚRĪ CAKRA

Explanation of the Śloka :-

The Śloka says that the relationship of Śesha and Śeshi subsists mutually between Śiva & Śakti. During the creation and maintenance of the world, the Śakti Element predominates. But after Pralaya, till Creation starts again, the Śiva Element predominates. If Śiva is Seshī and Śakti Śeshā, Śakti can also be Śeshī and Śiva Śeshā, and that if Śiva is Śarīrī and Śakti Śarīra, Śakti can also be Śarīrī and Śiva Śarīra.

On the other hand, the followers of Vāmācāra believe that Śakti is always predominant. For them Śiva is involved in Śakti. They do not recognise a separate Śiva-Tattva.

Outward worship with yantras and idols is Kula or Kulācāra while Samayācāra is to worship Goddess within one self in one’s heart space - Hṛdayākāśa or Dharākāśa. That is why Śrī Cakra is also called ‘Viyat Cakra’. ‘Viyat’ means Ākāśa or space. Conceptually the latter is called Samayācāra because it regards Śiva and Śakti being equal on five counts (Pañca Vidha Sāmyam) discussed in Para 6.1.

The Samayamata is thus pure and noble. It is associated with the honoured name of Ādi Śankarācārya. The credit goes to him for rescuing the Śakti worship from the odious practices and establishing it in its pristine vedantic purity as ‘Samayamata’ or ‘Dakshinācāra’.

6.3 Variation in Concept

The Samayins believe that in the Kuṇḍalini Yoga, Sahasrāra is the goal, whereas the followers of Vāmācāra believe that the Kuṇḍalini Śakti, after reaching Sahasrāra and conferring Bliss on the sādhaka, comes back to the Mūlādhāra and sleeps there again. Hence, while the Samayins worship the Devī internally as stationed in Sahasrāra, the Vāmā-
worship Her externally in the two centres of Mūlādhāra and Svādhishṭhāna. Mūlādhāra is otherwise called Kula and the Devī occupying it, is called Kaulini & Her worshippers are called “Kaulas”.

6.4 Different Scriptures
For the Samayins the authoritative Scriptures are the Samhitas of Sanaka, Sanandana, Sanatkumāra, Śuka & Vaśishṭha – collectively known as Subhāgama Pañcaka. For the Kaulas authorities are Parasurāma Sūtras and the 64 Tantras.

6.5 Difference in Ṛshis
The Ṛshi of Samayins is Dakshiṇā Mūrty, and their Devatas are called Kāmeśvara & Kāmeśvari. The Ṛshi of the Kaulas is Bhairava and their Devatas are called Ānanda Bhairava & Ānanda Bhairavi.

6.6 Differences in the ingredients of Worship
External worship of Samayins is according to the Kalpa Sūtras of the Vedic Tradition, and their offerings consist of milk and fruits. The worship of the Kaulas, on the other hand, is according to the independent Tāntric Rites involving offerings of what are known as Pañca Makāras. (Māmsa (मांस:) - Meat, Madyam (मध्यम)- Wine, Mudrā (मुद्रा)
- Parched Rice, Matsya (मत्स्य:) - Fish & Maithunam (मैथुनम)- Sexual intercourse).

The Kaula mata also is in many cases inoffensive, for, generally, harmless substitutes are introduced for the Panca Makāras. Honey and Ginger are used in the place of Wine, and a Pumkin or Coconut in the place of flesh - like Pishta - Paśu in some of our Yajñas. It is only with the extreme section of the Kaulas – called - Uttara Kaulas – that the those abominations which have brought Śāktism into
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disrepute are associated.

As per Suddhananda Bhārati, the Pañca Makāras are only esoteric symbologies as detailed below.

1. ‘Māmsa’ (मांस:) is the surrender of the limited human to the unlimited Divine
2. ‘Madyaṃ’ (मध्यम्) is the lunar ambrosia flowing from the Soma Cakra
3. ‘Mudrā’ - (मुद्रा) (Woman) is the Kuṇḍalinī Śakti sleeping in the lower plexus, Mūladhāra.
4. ‘Matsya’ - (मत्स्य:) is the annihilation of ‘I’ and ‘Mine’
5. ‘Maithunam’ (मैथुनम्) is the union of the Śakti with the Śiva in man.

In Tantras, woman is not considered as an object of animal passion and pleasure. Tāntrikas consider ‘woman’ as ‘Parā Śakti’.

6.7. Svatattra Tantram
This Samāyacāra is the Ritual adopted in the Monastic Institutions established by Śankarācārya and prescribed to Hindus since his time (788-820 A.D). The discipline of Samaya Mata is called ‘Svatattra Tantram’ - (स्वतत्त्र तत्त्रम) by Śankarācārya in His Saundarya Lahari:

चतुःशष्या तत्रेऽः सकलसत्तानांसंधाय भुवन स्थितसत्तात्तसिद्धिप्रस्तवशयस्तनाः पयुपत्ते: ||
पुनस्त्पर्वमन्नन्दिष्ठनुकरुताभयुप्रभकघन्त: ||
स्वतत्त्र स्ते तत्रेऽ क्षिप्रतितत्ततावतिसवदम् ||

Catuh Shashtyāa Tantraiḥ sakalam atisandhāya

bhuvaranamo

Sthitas tat-tat-siddhi prasava para Tantraiḥ

Pasupatiḥ
ŚRĪ Cakra

Punas tvan - nirbandhād akhila purushārthaikā
ghaṭanā
Svatantraṁ te Tantraṁ kshiti talaṁ avāttarad
idam̄

- Saundarya Lahari-Śloka 31

Paśupati, having deluded all the worlds with the 64 Tantras which have as their sole purpose the conferring of the several Siddhis attributed to each, has once again brought down to this world, on account of Thy persuasion, Thy Tantra, which of its own accord, would bring about the several ends and aims of human existence.

Explanation of Śloka:

Paśupati, having attracted the people of the world to achieve one or other of the four aims of existence, through the 64 Tantras, categorically asserting the several Siddhis attributed to each, has, at the persuasion of the Devī, brought down into this world a single Tantra, which would, by itself, enable them to achieve their several ends (Caturvidha Purushārthas - Dharma Artha Kāma Mokshas), thus incorporating the purposes served by the 64 Tantras. Thy Tantra - which is significantly called ‘Sva-Tantra’, is Lord’s creation and should not, be confounded with the 64 Tantras.

This ‘Sva-Tantra’ is none other than the Pañca Daśākshari Mantra.

6.8 Subsects in Kaulas

In the Kaulas, there are two sub sects known as Pūrva Kaulas and Uttara Kaulas. The Uttara Kaula-s perform Pūjā to female generative organ. Some of those worshippers who perform these sādhanas stark naked are called “Digambarā-s” and “Kāpālikā-s”.

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6.9 Sex as a Ritual

Historically, the sex act as a ritual seems to have been introduced for the first time in the “Guhya Samāja Tantra” in 3rd Century A.D. of Buddhistic origin. From the name of the Tantra itself it can be understood that this cult was practised by secret societies, which was not accepted by Hinduism and even orthodox Buddhism in the name of religion. This practice is attributed generally to Vajrāyana - Buddhism, which brought Buddhism to contempt amongst the Hindus, which ultimately led to its being driven away from the land of its birth.

When there are two divisions in a sect, it is but natural that each should consider itself superior to the other. No wonder therefore that the Kaulā-s regard themselves as superior to and more advanced than the Samayins, as the Samayins regard Kaula mata as something belonging to the lower classes.

6.10 Dakshiṇācāra – Lalitā Sahasra nāma

It can be seen the following Names in the Lalitā Sahasra nāma are on the side of Dakshiṇācāra (Samayācāra)

- **Samayācāra Tatparā** (98) : She is engaged in the conduct of samaya, or, for whom the Samayācāra is of supreme interest.

- **Sāmarasya Parāyaṇā** (792) : She whose highest abode is the state of Sāmarasya in which Śiva & Śakti have equal status.

- **Dakshiṇāmūrti rūpiṇī** (725) : She is in the form of Dakshiṇā mūrty.

6.11. Kaulācāra – Lalitā Sahasra nāma

It can also be seen that the worship by the Kaulas is equally acceptable from the following names :
• **Kaulamárga tatpara Sevitá (441)**: She who is worshipped by the followers of Kaula márga.

• **Kulasaṅketa Pálini (91)**: She protects the symbols (doctrines) of Kula tradition.

• **Kaulini (94)**: She, who belongs to Kula.

• **Kaulini Kevalá (925)**: She is Kaulini, i.e. having the attributes of Kaulas and at the same time, having the knowledge known as kevalá (devoid of all attributes of pleasure and pain).

• **Vīrārādhyā (777)**: She is worshipped by vīras.

• **Vīra Goshṭhī Priyā (898)**: She is fond of the assembly (or conversations) of heroic persons.

  Secret rites of the Kaulas are probably referred to in the following names –

• **Raho Yāga kramārādhyā (381)**: She who is propitiated by the gradual offering into the secret sacrifice.

• **Rahas tarpaṇā tarpitā (382)**: Who is gratified by the (performance of) secret tarpaṇa.

6.12 **Equality of both Dakshiṇa & Kaula Ācāras – Lalitā Sahasra náma**

The two Ācāras can be found together in the following names indicating that the Goddess could be reached by both the ways.

• **Dakshiṇādakshiṇārādhyā (923)**: She, who is worshipped by the Dakshina mārgins and vamā mārgins,

• **Savyāpasavya Márgasthā (912)** She stands in the right and left paths.

At the same time, in the following names - all evil ways and wicked men are condemned:

• **Durācāra Śamanī (194)**: She, who destroys irregular customs.

• **Dushṭa Dūrā (193)**: She, who is far from sinful persons.

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6.13 Essence of Samaya Worship

Samaya Worship is pure Internal Worship without any external rituals or ingredients. It is performed in the Ḥṛdayākāśa or Dahara, (the space of the Heart) in contrast to the Bahirākāśa (external space, i.e. Worship of Śrī Cakra inscribed on Bhūrja Patraṁ, Silk cloth, gold, silver etc.)

- They mentally worship the Devī of the Sahasrāra as having Her place in the two Cakras Viz., Mūlādhāra & Svādhishṭhāna in keeping with their own doctrine. (The Mūlādhāra & Svādhishṭhāna Cakras are considered regions of darkness and they belong exclusively to the domain of the Kaulas).

- There is no Mantra Purāscaranām (Repetition of Mantra) for the Samayins.

- The Shodaśa Upacāras (the sixteen Upacāras) are beyond the realm of the Samaya Worship.

- Equal importance is given to Śiva & Śakti. The Worship of the Samaya - Samayā (Śiva & Śakti) conjunction in the Sahasrāra alone is the goal of the Samayins. This equality is in five ways (as already explained in Para 6.1)
  1) Equality of Lotus (Adhisṛṣṭhānaṁ) - Both reside in the same Cakra - i.e, Śrī Cakra, 2) Equality of functions (Anushṛṣṭhānaṁ) like Sṛṣṭi, Sthiti, Laya, Tirodhāna - annihilation or veiling, & Āvirbhāva by Anugraha. In the Lalitā sahasra Nāma She has a Nāma “Paṅca Kṛṣṭya Pāryaṇā” (274) - She is devoted to five functions 3) Equality of Avasthānaṁ - performance of Dance (Ṭaṇḍava & Lāsya), 4) Equality of Nāma - Bhairava and Bhairavi etc., and 5) Equality of Rūpa - Kāmeśvara & Kāmeśvarī - both have red complexion.
• For the samayins, the Worship of the Six Cakras is not essential, while that of the Sahasrāra is the *Sīne qua non* of their doctrine - as per which the form of the Disc of the Moon in the Sahasrāra is conceived as the quadrilateral which is the seat of the Bindu.

• The *Sādākhya* is of the character of *Baindava sthāna* which is *Sudhā sindhu* or *Saraghā* as described in the Vedas.

• Samayins aim at *Nāda Bindu Aikyam* (नाद बिन्दु ईक्यम्) The term *Nāda* implies the Śrī Cakra and the term *Bindu* implies the Six Cakras (Mūladhāra etc., of the body).

6.14 Four kinds of Identities (Catur Vidhaikya Sandhānam) (चतुर्विधाक्य सन्ध्यानम्)

As per Śankara Bhagavadpāda, the meditation aims at realising the four kinds of Identities detailed below:

1. Identity with the six Cakras of the body (Mūladhāra & others) with the six Cakras of the Śrī Cakra (Trikoṇa & others)

2. Identity between the Bindu of Śrī Cakra and the Sahasrāra.

3. Identity between Bindu & Śiva.

4. Identity between Śrī Cakra in its entirely & the Paṇca Daśākshari Mantra - standing for Her Sixteen *Kalā-s*.

With the above conception, it is stated that the sādhaka becomes dissolved in the *Sādākhya Kalā*. With the Meditation & the Power of *Mahā Vedha* (महा वेध:) transmitted through the grace of the Guru, the Goddess suddenly bursts through the Mūladhāra and Svādhishṭhāna energy centres and appears in the Manīpūra, where She is
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worshipped with various ingredients of the subtle dimension of Cittākāśa (or Hṛdayākāśa) Then She is led to the Viśuddha and Ājnā Cakras where also She is offered special items of worship, after which She quickly enters into the Sahasrāra Cakra (the Thousand Petalled Lotus) showering infinite Bliss on the Sādhaka.

6.15 Six kinds of Identities : Shad Vidhaikya Sandhānaṁ
(षष्विधैक्य सन्धानम्)

As per Śrī Vidyā authorities like Lakshmidhara and others, the Meditation consists of Six kinds of Identities. These Identities are the - Identities between the permutations of Nāda, Bindu and Kalā taken two at a time.

1. With the Nāda, Bindu is identical
2. With the Bindu, Kalā is identical
3. With the Nāda, Kalā is identical
4. With the Kalā, Bindu is identical
5. With the Kalā, Nāda is identical
6. All the above identities with Śrī Vidyā.

NĀDA (consists of four Divisions shown below)

1. Parā (is the form of Trikoṇa without Bindu)
2. Paśyanti (is the form of Ashtakoṇa)
3. Madhyamā (is the form of two Daśāras)
4. Vaikhari (is the form of Caturdaśa)

BINDU (The six Cakras - Mūlādhāra and others of the body)

KALĀ (Kalas may be taken as 50 or 360 in number)

• The Goddess - Bhagavati stands far above the three Creative Stresses - Nāda, Bindu and Kalā.
• She is the Sādākhya Kalā (beyond the 25 Evolutionary Categories).
• She is Śrī Vidyā
• She is Cītalā
• She is Brahma Vidyā
• She is Sadāśiva in union with Śuddha Vidyā
• She is Para brahma Mahishī
• She is Mahā Tripura Sundarī
• She is the twenty-sixth transcendent Category
• She is the Super Kalā

Adepts in Kuṇḍalinī Yoga like Gauḍapāda, Śankara Bhagavadpāda, Lakshmīdhara & Bhāsurānanda have stated whosoever attains the above mentioned identities will have the Darśana of the Goddess in the Maṇipūra in the forms described below:

• For sādhakas who achieve the four kinds of Identities (Catur vidhaiṣya sandhānam) - they have the Darśana of the Goddess with Four hands (as Catur bhujā - holding the Pāśāṅkuśas, Pundrekshu and Pushpa Bāṇas).

• For sādhakas who achieve the six kinds of the Identities (Shaḍ vidhaiṣya sandhānam) - they have the Darśana of the Goddess with Ten hands (as Daśa bhujā - holding the Weapons mentioned above in the four hands, Japamālā & Pustakaṃ in two hands, Abhaya & Vara mudras in two hands and Viṇā in the other two hands).

The sādhaka who has achieved the above Identities - will realise that there is no difference between Jīvātman & Paramātman and visualises the Universe within himself and attains Spiritual Bliss. Such person feels the pain and difficulties of others as his own. That is why the entire world respects him and bows down to him in veneration.
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6.16 Bhāvanopanishad\(^{12}\) - Mānasika Pūjā (Antaryāga - अन्तर्यागः)

Worship of the Śakti must be mostly mental or Antaryāga as prescribed in the Bhāvanopanishad. The sādhaka must merge his mind and its action in the highest plane of consciousness known as Sahasrāra in the centre of the head. This in essence is Samayamata. If however, the Sādhaka is unable to completely perform mental worship, external Ritual is prescribed in Kalpa Sūtras with the offering of Milk, Honey, etc. But for those who are competent, the Antaryāga or Mental form of Ritual is the best. Mental Worship or Mānasika Pūjā according to Bhāvanopanishad is Described below.

Devi Mānasika Pūjā (Antaryāga) - *(Mental Worship अन्तर्यागः)*

*(Based on Bhāvanopanishad – from Adharva Veda)*

The Upanishad Contains **49 Sūtras** :

**Sūtras 1 to 10** : Establish that Human Body is Parameśvari’s Svadrūpa

**Sūtras 11 to 23** : Describe the Navāvaraṇas

**Sūtras 24 to 49** : Describe the Mānasika Pūjā

This is the highest mental discipline that is expected of the Sādhaka in Samayācāra to enable him to meditate on, and become one with the highest Reality, the Śakti.

**The Sūtras 24 to 49 relating to Mānasika Pūjā are explained as under :**

24. ॥ आदानुरूपाधिर् देवता तयोः कामेश्वरी सदानन्दधनापूर्णा स्वात्मिकृतरूपा
   देवता ॥

Śraddhānurūpādhir devatā tayoh Kamēśvai : Sadānanda ghanāpūrṇā svātmyaika rūpā devatā

\(^{12}\) Bhavanopanishad is one out of the 8 Sākta Upanishads.
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The Power of Will, the great Tripura Sundarī, of the form of devoted mind and Kāmeśvarī, the complete, the solidified state of Truth and Bliss, in union, is the Deity of Meditation and worship.

25. सतिलमिति साहित्यकरणम् सत्त्वम्।

Salilamiti Sahitya karanaagum sattvam
The Truth that brings forth peace, is offered as Oblation to that Deity.

26. कर्तव्य मकर्तव्य मौदसिन्यमिति भावनायुक्त उपचारः।

Kartavya makartavya maudasinyamiti viveka bhavanā yukta upacāraḥ
The power of discrimination between good and evil is offered as Service to Her.

27. अस्ति नास्तीति कर्तव्यता अनुपचारः।

Asti nastiti Kartavyatā anupacāraḥ
The eternity behind the existent and non existent is offered as Subsidiary Service to Her.

28. बाह्यान्तः करणानाम् रूपग्रहणयोग्यतास्ती त्यावाहनम्।

Bāhyāntaḥ karaṇānam rūpa grahaṇa yogyatāstä tyāvāhanam
The capacity of the internal and external senses to perceive the unity in everything, is offered as Avāhanam or Invocation to her.

29. तत्स्ब बाह्यान्तः करणानाम् एकरूप विषयग्रहणमासनम्।

Tasya bāhyāntah karaṇānām eka rūpa vishaya grahaṇa māsanam
The perception of such a unity outside and inside and everywhere, is offered as Seat to Her.
30. Rakta Śukla padaikā karaṇāṁ Pādyam
The unity of Śiva (White) and Śakti (Red) is offered as Pādyā to wash Her feet.

31. Ujjvala damodānu sandhāna marghyanā
The brilliant experience of Bliss in Her worship is offered as Water to wash Her hands.

32. Svacchām svatāḥ siddha mityācamanīyaṁ
The experience of crystal clear ultimate state of Reality is offered as Water for drinking through Her mouth is Acamanāṁ to Her.

33. Cita Candra mayī sarvāṅga Pravaṇagum śnānaṁ
The descent of consciousness into every organ from its highest state is offered as water to Bathe Her.

34. Cidagni svarūpa Paramānanda śakti sphuraṇāṁ vastraṁ
The power of Ultimate Bliss appearing as the fire of consciousness is offered as Raiment to Her.

35. Brahma nādī Brahman Sūtraṁ
A Sacred Thread is offered to Her consisting of the 27 individual strands representing bliss, wealth, knowledge and action etc., which is signified by the Brahma Nādī or Spinal Cord.
36. 

Sva vyatirikta vastu sanga rahita smaraṇaṁ vibhūṣhaṇaṁ

Non-involvement in one’s own and other’s things, is offered as Ornaments (in the form of flowers) to Her.

37. 

Satsanga Paripūtānu Smaraṇaṁ Gandhaḥ

Purity is offered as Fragrance to Her.

38. 

Samasta vishayānaṁ manasaḥ sthairyaṇānusan dhānaṁ Kusumaṁ

In everything, a firmness of mind, is offered as Flowers to Her.

39. 

Teshāmeva sarvadā svīkaraṇaṁ dhūpaḥ

A continuous experience of the previous acts is offered as Incense to Her.

40. 

Pavanāvacchin nordhvajvalana sat cidulkā kāśa deho Dipaḥ

The control breaths and the consequent perception of flashes of light in the field of consciousness is offered as Light to Her.

41. 

Samasta yātā yāta varjanaṁ naivedyaṁ

Stoppage of the incoming and outgoing breath in offered as Food to her.
42. अवस्थात्वैकीकरणम् ताम्बूलम् ।

Avasthā trayaikī karaṇam Tāmbūlam
The utility in the three states of Jāgrit, Svapna & Sushupti of consciousness is offered as Betel to her.

43. मूलाधारादि ब्रह्मान्तिपर्यन्त्तम् ब्रह्मस्त्रादि मूलाधारपर्यन्त्तम् गतागतरूपेण प्रादक्षिण्यम् ।

Mūlādhārādī brahmānīt paryantaḥ, brahma randhrādī mūlādhāra Paryantam gatāgata rūpena Prādakṣiṇyam
The movement of Prāṇa from Brahma randhra or centre of the head to Mūlādhāra Cakra at the lower end of the spinal cord, and back is offered as Prādakṣiṇa (circum ambulation) to Her.

44. तुरीयावस्था नमस्ते ।

Turiyāvasthā Namaskāraḥ
The fourth state beyond the three states of consciousness is offered as Salutation to Her.

45. वेदहृद्यप्राप्तदृष्टिनिविद्यात्मविलापणं बलिहरणम् ।

Deha Śūnya Pramātrtā nimajjanam Baliharaṇām
The complete immersion in the notion that the body is non existent is offered as Sacrifice to Her.

46. सत्यमस्ति कर्त्तव्यमकर्त्तव्यमौदासीनित्यनित्यात्मचित्तविलापणं होमः ।

Satyamasti kartavya makartavya maudāsinyā nityátma vilāpanague Homāḥ
Always presenting to the Ultimate 'Truth alone exists'- being unconcerned about any act, to be done or not to be done - are offered as Sacrificial Fire.

47. स्मयम् त्वत्पुष्पाकानिमज्जनम् परिपूर्णध्यानम् ।
Svayam tvat pādukā nimajjanaṁ paripūrṇa
Dhyānam

Losing oneself in the sacred feet of Her is offered as Meditation to Her.

48. Eva mūhūrta trayam bhāvanayā yukto bhavati.,
Tasya devatātmayikya siddhiḥ
If any one performs the above worship for three Muhūrtas (units of time), he Becomes one with the Deity.

49. Cintita kāryāṇyatnena siddhyanti sa eva Śiva Yogī kathyata. Ityupanishat.

In the lower form of worship, the Devotee performs Prayer, Gesture, Pradakshina or Circum-ambulation around the Image, Oblation in the Sacrificial Fire and Prostration. This is the Ritual or Ceremonial form of Worship. Gesture or Mudra is inter-twining of the fingers in Religious Worship. This has an occult meaning. This is used for the invocation of a Deity in other Rituals also.

In Saundarya Laharī, the higher form of Worship performed by Jñānis or Jivan Muktas is described thus:

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Japo jalpaḥ śilpaṁ sakalam api mudrāviracanā
gatiḥ prādakshīṇya kramaṇam aśanādy āhuti
vidhiḥ
praṇamaḥ samveśaḥ sukham akhilam ātmārpaṇa
dṛśā
saparayā paryāyas tava bhavatu yanme vilasitam

- Saundarya Lahārī-Śloka 27

Whatever action it is of mine, may be taken (as intended) for
Thy Worship: (My) prattle as muttering (Thy) prayer; the
manifold forms of my manual work, as the Mudras
(Gestures) employed in (Thy) Worship; (My) loitering, as
going round (Thee) clockwise; my taking nourishment, as
offering oblations (to Thee); (My) lying down, as prostrating
(before Thee); and (My) attending to all other comforts, as
dedicating my entire Self (to Thee).

Explanation of the Śloka:

This śloka contains the essence of Jñāna Yoga practice,
wherein all action is dedicated to Paramātman here
represented by Tripura Sundarī. In this sense every natural
act and function without exception should be construed as
an act of Devī worship. ‘Saparyā’ means Pūjā or worship.
‘Paryāya’ means substitute. ‘Saparyā Paryāya’ means - all
my work be a substitute for the pūjā performed to you.
‘Ātmārpaṇa dṛśā’ means Ātma nivedanaṁ or total surrender.
Śankarācārya has painted a picture of how a man who has
offered his very life to Goddess Lalitā (who has totally
surrendered to her) will conduct himself. His life itself will
be a pūjā - “Saparyā Paryāyah vilasitam”.

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Chapter 7

NAVĀVARANA (ŚRĪ CAKRA) ARCANĀ

Strictly speaking, the Arcanā vidhānaṃ (अर्चना विधानम्) has to be learnt through a Guru including the Mantra that will be secretly initiated by him. However, broad outlines are detailed in the Table 5 & Table 6.

7.1 Brief description of the Śrī Cakra Arcanā in the Three Kramā-s viz. (i) Sṛṣṭi Krama, (ii) Sthitī Krama & (iii) Saṁhāra Krama

(i) Sṛṣṭi Krama Pūjā : The abode of Śiva & Śakti is the Bindu in the 9th Āvaraṇa of the Śrī Cakra, from where the Paṇca Bhūtas and Tanmātras have taken their origin. (i.e. from where the sṛṣṭi has taken place).

In view of the above, the worship commences from the Central Bindu and proceeds upto Bhūpura (Śivādi Kshiti Paryantam) and this order of worship is called Sṛṣṭi Krama Pūjā. This method of Pūjā has to be performed on the Meru Prastāra.

(ii) Sthitī Krama Pūjā : In this, the worship commences from Antardaśāra and proceeds upto Bhūpura, later from Asḥṭakoṇa to Bindu. This method of Pūjā is performed on the Bhūprastāra by the house holder (Grhaṣṭha).

(iii) Saṁhāra Krama Pūjā : Saṁhāra means dissolution. At the time of dissolution, the entire creation will perish and the Universe gets merged in the Para Brahman. This is called ‘Mukti’. In this method, the worship commences from Bhūpura and terminates at the Bindu. This method of Pūjā is performed on the ‘Kailāsa Prastāra’.

While the worship of the 3 Prastāras is to be performed as stated above, standard books on this subject prescribe the
<table>
<thead>
<tr>
<th>ĀVĀRĀṆA</th>
<th>DESCRIPTION</th>
<th>MUDRA</th>
<th>CAKRA</th>
<th>PRESIDING DEITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prathama</td>
<td>Outer Line of the Square (White)</td>
<td>Sarva</td>
<td>Trailokya Mohana</td>
<td>Tripūrā Cakrēśvari</td>
</tr>
<tr>
<td></td>
<td>Middle line of the square (Red)</td>
<td>Samkshobhini</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inner Line of the Square (yellow)</td>
<td></td>
<td></td>
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<tr>
<td>Dvitiya</td>
<td>Shodaśa Dala Padma</td>
<td>Sarva Vidrāvini</td>
<td>Sarvāsā</td>
<td>Tripūrā Śrī Cakrēśvari</td>
</tr>
<tr>
<td></td>
<td>(16 Petalled Lotus)</td>
<td></td>
<td>Paripūraka</td>
<td></td>
</tr>
<tr>
<td>Tṛtiya</td>
<td>Ashta Dala Padma</td>
<td>Sarva Ākashhini</td>
<td>Sarva</td>
<td>Tripūra Sundarī Cakrēśvari</td>
</tr>
<tr>
<td></td>
<td>(8 Petalled Lotus)</td>
<td></td>
<td>Samkshobhana</td>
<td></td>
</tr>
<tr>
<td>Caturtha</td>
<td>Yoni Garbha</td>
<td>Sarva Vaśāṅkari</td>
<td>Sarva</td>
<td>Tripūrāvāśini Cakrēśvari</td>
</tr>
<tr>
<td></td>
<td>(Caturdasa-14 Angles)</td>
<td></td>
<td>Saubhāgya Dāyaka</td>
<td></td>
</tr>
<tr>
<td>Pancama</td>
<td>Waist</td>
<td>Sarvonmādinī</td>
<td>Sarvārtha</td>
<td>Tripūra Śrī Cakrēśvari</td>
</tr>
<tr>
<td></td>
<td>(Bahirdasa-10 Angles)</td>
<td></td>
<td>Sāḍhaka</td>
<td></td>
</tr>
<tr>
<td>Shashṭha</td>
<td>Vakshasthala &amp; Breasts</td>
<td>Sarva</td>
<td>Sarva</td>
<td>Tripūrā Mālīnī Cakrēśvari</td>
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<tr>
<td></td>
<td>(Antardasa - 10 Angles)</td>
<td>Mahāṅkūśa</td>
<td>Rakṣākara</td>
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</tr>
<tr>
<td>Saptama</td>
<td>Around the Neck</td>
<td>Sarva Khecari</td>
<td>Sarva Rogahara</td>
<td>Tripūrā Siddha Cakrēśvari</td>
</tr>
<tr>
<td></td>
<td>(Ashtakonā - 8 Angles)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ashtama</td>
<td>Three Eyes</td>
<td>Sarva Bijā</td>
<td>Sarva Siddhi</td>
<td>Tripūrāmābā Cakrēśvari</td>
</tr>
<tr>
<td></td>
<td>(Trikona - Three Angles)</td>
<td></td>
<td>Prada</td>
<td></td>
</tr>
<tr>
<td>Navama</td>
<td>Amṛita Bindu on the Head</td>
<td>Sarva Yoni</td>
<td>Sarva</td>
<td>Śrī Śrī Śrī Sahasrākṣhi</td>
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<tr>
<td></td>
<td>(Sahasrāra)</td>
<td></td>
<td>Ānandmaya</td>
<td>Rāja Rāgesvari,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Brahma Vidyā Lalitā</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mahā Tripura Sundarī Parā</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Bhattārikāmbā</td>
</tr>
<tr>
<td>ĀVARANA</td>
<td>Part of the body of Goddess to be imagined in worship</td>
<td>Āvarana Devatas</td>
<td>Yogini</td>
<td>Rasam or Sentiment / Sthāyī bhāva</td>
</tr>
<tr>
<td>---------</td>
<td>------------------------------------------------------</td>
<td>----------------</td>
<td>--------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>Bhūpura</td>
<td>Feet</td>
<td>Animādi Daśa siddhis (10 Nos.) Brāhmaṇyādyashta Mātrkas (8 Nos.) Sarva Saṃkshobhinyādi (10 Nos.) Daśa Mudras</td>
<td>Prakāṭa</td>
<td>Sṛngaṇa/ Rati</td>
</tr>
<tr>
<td>Shodāsā dala</td>
<td>Hip area</td>
<td>Kāmākarṣhinī etc. (16 Nos.)</td>
<td>Gupta</td>
<td>Vīra/ Utsāha</td>
</tr>
<tr>
<td>Ashṭa dala</td>
<td>Yoni - Exterior</td>
<td>Aṇaṅgakusumā etc. (8 Nos.)</td>
<td>Guptatara</td>
<td>Karunā/ Śoka</td>
</tr>
<tr>
<td>Maṇvaśra</td>
<td>Yoni Garbha</td>
<td>Sarva Saṃkshobhini etc. (14 Nos.)</td>
<td>Sampradāya</td>
<td>Bhayānaka/ Bhaya</td>
</tr>
<tr>
<td>Catur dasāra</td>
<td>Waist</td>
<td>Sarva Siddhiprada etc. (10 Nos.)</td>
<td>Kulottirna</td>
<td>Bhībatūṣa/ Jugupsā</td>
</tr>
<tr>
<td>Bahir dasāra</td>
<td>Vakṣasthala &amp; Breasts</td>
<td>Sarvajñā etc. (10 Nos.)</td>
<td>Nigarbha</td>
<td>Raudra/ Krodha</td>
</tr>
<tr>
<td>Antar dasāra</td>
<td>Around neck</td>
<td>Vaśini etc. (8 Nos.)</td>
<td>Rahasya</td>
<td>Hāṣya/ Hāsa</td>
</tr>
<tr>
<td>Ashtakona</td>
<td>Three Eyes</td>
<td>Kāmeṣvarī etc. (3 Nos.)</td>
<td>Ati Rahasya</td>
<td>Ádbhuta/ Vismaya</td>
</tr>
<tr>
<td>Bindu</td>
<td>Amrita Bindu on the Head</td>
<td>Mahā Tripura Sundari</td>
<td>Parāpara</td>
<td>Śanta/ Śama</td>
</tr>
</tbody>
</table>
ŚRĪ CAKRA
worship to be performed commencing from Bhūpura to the
Bindu (ie. Saṃhāra Krama) only.

7.2  Pūjā of Gurumaṇḍalam (गुरुमण्डलम्)
In the Śrī Vidyā upāsanā utmost importance is given to the
Guru.

Na guro radhikāṁ tattvam Na guro radhikāṁ tapaḥ
There is no knowledge or austerity which is superior to the
Guru. Guru is the embodiment of Para Brahman. There is
no difference between the Guru and Para Brahman. In this
world, Guru is the living God who can be seen with the eyes.
Guru is the one who feels his Ānanda (or Bliss which he en-
joys) is but a drop in the ocean of Brahmānanda enjoyed by
Śrī Mātā-‘Śvātmānanda lāvī bhūtaBrahmādyānanda
santatiḥ’ (स्वात्मानन्दलिङ्गभूतब्रह्मायानन्दस्तत्तिः) (365)
Such a person becomes a symbol of Ānanda and is fit to
give Dikshā (instruction) to the disciple. Similarly, even
the disciple shall be a competent person to receive instruc-
tion from the Guru. As such, it becomes necessary for the
Guru to judge the competence of the disciple also while im-
parting instruction of Śrī Vidyā to him.
In view of the above, it becomes absolutely necessary to offer
worship to the Gurumaṇḍalam before the Navāvaraṇa Arcanā
is commenced. Gurumaṇḍalam consists of Divyaughas,
Siddhaughas and Mānavaughas Guru paramparas (traditions).
‘Ogha’ means group.

Divyaughas are  Indra and other Devatas
Siddhaughas are  Great saints (Siddhas) like Sanaka,
Sanandana etc.

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Mānavaughas are Great saints (Humana) like Vidyāraṇya, Gaudapāda, Govinda bhagavatpāda, Ādi Śankara etc.

The Gurumāṇḍalam have to be installed in the different angles of the Ashtakoṇa (आष्टाकोण) of the Śrī Cakra and worshiped with the relevant mantras as per the instructions of his personal guru by the sādhaka before commencement of the Navāvaraṇa Arcanā in the Śrī Cakra.

7.3 Navāvaraṇa Arcanā

There is difference of opinion regarding the place of worship of the gurumāṇḍalam. Some say the place is the Bindu, some others says it is the Trikoṇa in the Śrī Cakra.

As mentioned earlier in chapter two, the names of all the Āvaraṇa Devatas stationed in the nine Āvaraṇas of the Śrī Cakra - whose worship becomes the important part in the Arcanā - have been meticulously mentioned in the Devī Khadgamālā Stotram contained in the Vāmakeśvara tantra. Hence in Śrī Vidyā, Devī Khadgamālā Stotram is given highest importance. Eventhough the Arcanā of the individual devatas available in the nine Āvaraṇas is not performed, if the sādhaka performs Arcanā of Śrī Cakra by reciting Devī Khadgamālā Stotram, it is as efficacious as Arcanā of the nine individual Āvaraṇas in the Śrī Cakra.

The goddesses (Devatas) existing in the different Dalas (Petals) and angles of the different Āvaraṇas of the Śrī Cakra are to be worshipped with the relevant Bijāksharas and Nāmas. In addition, the Mudrā Śaktis present in the different Āvaraṇas are also to be worshipped. Traditionally, the worship has to be performed by exhibiting Mudras (Gestures). If one is not conversant with the Mudras, the devotee can offer a Salutation (Namaskāra), in lieu of the
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Mudras. After worship of the Devatas in the individual Āvaraṇas is completed, Dhūpa, Dīpa and Naivedya are the offered duly offering water (Arghyam) to the Devi in Her left hand. At the end of the Nava Āvaraṇa Pūjā, Salutation has to be offered to the Śrī Cakra Nagara Sāmrājñī (Śrī Lalitā Parā Bhattārikā) as also the presiding deities of the different Āvaraṇas.

There are in all 31 Mudras which include the 5 Naivedya Mudras.

For inviting all the Devatas in the different Āvaraṇas, Trikhaṇḍā Mudrā (त्रिखण्डा मुद्रा) is utilised, which is a symbol of Tripura Sundarī which spreads in the entire Śrī Cakra. See Figure 23 showing the 10 Mudras which are to be presented to the Devi during Navāvaraṇa Arcanā. (she has got a nāma ‘Daśa Mudrā Samārādhyā - 977).

It may be noted that the Mekhalas (3 circles) in the Śrī Cakra are not reckoned as Āvaraṇas as there are no Devatas in them. Hence there is no Pūjā for them.

The Arcanā Vidhānām(अर्चना विधानम) including ‘Mudras’ has to be learnt from a competent Guru as already stated.

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13 One who is worthy of being worshipped.
Figure 23. Pictorial Description of the Mudrás (Gestures)

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APPENDICES
<table>
<thead>
<tr>
<th>No.</th>
<th>Tantra Name</th>
<th>No.</th>
<th>Tantra Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1)</td>
<td>Mahā Māyā - Śambara</td>
<td>23)</td>
<td>Lakshmi Yāmala</td>
</tr>
<tr>
<td>2)</td>
<td>Yogini Jāla - Śambara</td>
<td>24)</td>
<td>Umā Yāmala</td>
</tr>
<tr>
<td>3)</td>
<td>Tattva - Śambara</td>
<td>25)</td>
<td>Skanda Yāmala</td>
</tr>
<tr>
<td>4)</td>
<td>Siddha Bhairava</td>
<td>26)</td>
<td>Ganeśa Yāmala</td>
</tr>
<tr>
<td>5)</td>
<td>Vatuka Bhairava</td>
<td>27)</td>
<td>Jayadratha Yāmala</td>
</tr>
<tr>
<td>6)</td>
<td>Kankāla Bhairava</td>
<td>28)</td>
<td>Candra Jnāna</td>
</tr>
<tr>
<td>7)</td>
<td>Kāla Bhairava</td>
<td>29)</td>
<td>Mālinī Vidyā</td>
</tr>
<tr>
<td>8)</td>
<td>Kālāgni Bhairava</td>
<td>30)</td>
<td>Mahā Sammohana</td>
</tr>
<tr>
<td>9)</td>
<td>Yogini Bhairava</td>
<td>31)</td>
<td>Vāma Jushṭa</td>
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<tr>
<td>10)</td>
<td>Mahā Bhairava</td>
<td>32)</td>
<td>Mahā Deva</td>
</tr>
<tr>
<td>11)</td>
<td>Śakti Bhairava</td>
<td>33)</td>
<td>Vātula</td>
</tr>
<tr>
<td>12)</td>
<td>Brāhmī</td>
<td>34)</td>
<td>Vātulottara</td>
</tr>
<tr>
<td>13)</td>
<td>Maheśvarī</td>
<td>35)</td>
<td>Kāmika</td>
</tr>
<tr>
<td>14)</td>
<td>Kaumārī</td>
<td>36)</td>
<td>Hrīdbheda</td>
</tr>
<tr>
<td>15)</td>
<td>Vaishṇavī</td>
<td>37)</td>
<td>Tantra Bheda</td>
</tr>
<tr>
<td>16)</td>
<td>Vārāhi</td>
<td>38)</td>
<td>Guhya</td>
</tr>
<tr>
<td>17)</td>
<td>Māhendri</td>
<td>39)</td>
<td>Kalā Vāda</td>
</tr>
<tr>
<td>18)</td>
<td>Cāmuṇḍā</td>
<td>40)</td>
<td>Kalāsāra</td>
</tr>
<tr>
<td>19)</td>
<td>Śiva Dūtī</td>
<td>41)</td>
<td>Kuṇḍikāmata</td>
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<tr>
<td>20)</td>
<td>Brahma Yāmala</td>
<td>42)</td>
<td>Matottara</td>
</tr>
<tr>
<td>21)</td>
<td>Vishṇu Yāmala</td>
<td>43)</td>
<td>Viṇākhya</td>
</tr>
<tr>
<td>22)</td>
<td>Rudra Yāmala</td>
<td>44)</td>
<td>Trotala</td>
</tr>
</tbody>
</table>

The above are as enumerated in the Vāmakesvara Tantra quoted by Lakshmīdhara, commentator of Śankarācārya’s Saundaryā Lahari.

Bhāskararāya, another respected commentator of the same treatise differs with Lakshmīdhara in the enumeration of the Tantras, and treats the 8 Tantras Bhairavāśtaka (4 to 11) as one Tantra and 2 Tantras (31 & 32) as a single Tantra, giving it the name Mahocchushman and includes 8 new Tantras not enumerated by Lakshmīdhara, namely 1) Mahālakshmi mata 2) Siddha Yogiśvara mata 3) Kurūpikā mata 4) Deva Rūpikā mata 5) Sarva Vira mata 6) Vimalā mata 7) Jnānārāja & 8) Virāvāli - in the list.
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45) Trotalottara
46) Pañcāṃṛita
47) Rūpa Bheda
48) Bhūtoddāmara
49) Kulasāra
50) Kuloddiddisa
51) Kula Cūḍāmaṇī
52) Sarva Jñānottara
53) Mahā Kāli mata
54) Arunesa

55) Modinīśa
56) Vikuṇṭheśvara
57) Pūrvāmnāya
58) Pascimāmnāya
59) Dakshināmnāya
60) Uttarāmnāya
61) Niruttarāmnāya
62) Vimalā
63) Vimalotta
64) Devī Mata
APPENDIX 2

Geometrical Construction of Śrī Cakra

The following geometrical construction of Śrī Cakra is given by Kaivalyaśa rama, a commentator of this work, for the building of the Śrī Cakra: Describe a circle, with an imaginary vertical line of a suitable length as its diameter. Divide the diameter into forty-eight equal parts and mark off the sixth, twelfth, seventeenth, twentieth, twenty-third, twenty-seventh, thirtieth, thirty-sixth, and forty-second divisions from the top. Draw nine chords, at right angles to the diameter, through the nine points marked off, and number them accordingly. Rub off 1/16th part of No.1, 5/48ths of No.2, 1/3rd of No.4, 3/8ths of No.5, 1/3rd of No.6, 1/12th of No.8, and 1/16th of No. 9, at both ends of each. Draw triangles with lines, Nos. 1, 2, 4, 5, 6, 8 and 9 as bases and the middle points of Nos. 6, 9, 8, 7, 2, 1 and 3 respectively as their apexes. Draw also the two triangles with Nos. 3 and 7 as their bases and the lower and the upper extremities of the diameter as apexes respectively. Thus we get forty-three triangles pointing outwards, composed of one in the middle, eight triangles around it, two sets of ten triangles around the eight triangles, one set about the other, and fourteen triangles around them. Then, by marking off eight points in the circumference equidistant from one another, commencing from the upper extremity of the diameter and constructing one petal over each of them, is formed the eight-petalled lotus. Then, circumscribe a circle touching the outer extremity of the petals. Divide the circumference of the circle so described into sixteen equal divisions and draw symmetrically sixteen petals over them, as before. Then, circumscribe a circle round the sixteen-petalled lotus,
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as before, and enclose the second circle so described in two concentric circles at equal distances from each other, construct three squares about the outermost circle, with sides equidistant from each other, the inner most square not to touch the outermost circle. Marking off four doorways on the four sides, each equidistant from either extremities, rub off the interspaces. The figure thus formed is the Śrī Cakra. The centre of the circle is known as the Bindu.

(Vide p.3&4 - Saundarya Lahārī- Published by Theosophical Publishing House-1972)
APPENDIX - 3

आनन्द वल्ली

(ĀNANDA VALLĪ)

Part II, Ch. VIII - (1-4) of Tāttviriya Upanishad

BHRAMĀNANDA MĪMĀṂŚĀ

सैषाः नन्दस्य मीमांसा भवति |
Saishā ss nandasya mīmāṃsā bhavati |

युवा स्याः साधु युवाः ध्यायकः |
Yuvā syātsādhu yuvā s dhāyakah |

आशीश्वो हृदिश्वो बलिष्ठः |
Āaśishtho dridhishtho balishṭhaḥ |

tasyeyam prithivi sarvā vittasya pūrṇā syāt |
Tasyeyam prithivi sarvā vittasya pūrṇā syāt |

स एको मानुष आनन्दः |
Sa eko Mānushā Ānandaḥ |

tे ये शतं मानुषा आनन्दः |
Te ye Śatam Mānushā Ānandaḥ |

स एको मनुष्यगन्धर्वाण मानन्दः |
Sa eko Manushya Gandhrvānā Mānandaḥ |

श्रोत्रियस्य चाकामहतस्य |
Śrotriyasya cā kā mahatasya |

tे ये शतं मनुष्यगन्धर्वाणामानन्दः |
Te ye Śatam Manushya Gandharvāṇā Mānandāḥ |
ŚRĪ CAKRA
स एको देवगन्धर्वाणा मानन्दः |
Sa eko Deva Gandharvāṇā Mānandaḥ |

श्रोत्रियस्य चाकामहतस्य |
Śrotriyasya cā kā mahatasya |

ते ये सहं देवगन्धर्वाणा मानन्दः |
Te ye Śatam Deva Gandharvāṇā Mānandāḥ |

स एकः पितृणां चिरलोकलोकामानन्दः |
Sa ekaḥ Pitṛṇāṁ Ciraloka lokānā Mānandaḥ |

श्रोत्रियस्य चाकामहतस्य |
Śrotriyasya cā kā mahatasya |

ते ये सहं पितृणां चिरलोक लोकामानन्दः |
Te ye Śatam Pitṛṇāṁ Ciraloka lokānā Mānandāḥ |

स एक अजानजाना देवाना मानन्दः |
Sa eka Ajānajānāṁ Devānā Mānandaḥ |

श्रोत्रियस्य चाकामहतस्य |
Śrotriyasya cākā mahatasya |

ते ये सहं माजाजानामानन्दः |
Te ye Śata mājānajānāṁ Devānā Mānandāḥ |

स एकः कर्मिवाना देवाना मानन्दः |
Se ekaḥ Karma Devānāṁ Devānā Mānandaḥ |

ये कर्मणा देवानापियन्ति |
Ye karmaṇā Devānapiyanti |
श्रोत्रियस्य चाकामहतस्यः
श्रोत्रियस्य चाकामहतस्यः
ते ये शतं कर्मेन देवानां देवानामानन्दः
ते ये शतं कर्मेन देवानां देवानामानन्दः
स एको देवानामानन्दः
स एको देवानामानन्दः
Sa eko Devānā Mānandāḥ
Sa eko Devānā Mānandāḥ
श्रोत्रियस्य चाकामहतस्यः
श्रोत्रियस्य चाकामहतस्यः
ते ये शतं देवानामानन्दः
ते ये शतं देवानामानन्दः
Te ye Śatam Devānā Mānandāḥ
tē ye Śatam Devānā Mānandāḥ
स एक हिन्द्रस्याः सन्न्दः
स एक हिन्द्रस्याः सन्न्दः
Sa eka Indrasyā ss nandah
tē ye Śatam Mindrasyā ss nandah
tē ye Śatam Mindrasyā ss nandah
s एको ब्रह्मपतेरानन्दः
s एको ब्रह्मपतेरानन्दः
Sa eko Brihaspate rānandah
tē ye Śatam Brihaspate rānandah
tē ye Śatam Brihaspate rānandah
This, then, is an evaluation of that Bliss:

Suppose there is a young man in the prime of life, good, learned, most expeditious, most strongly built, and most energetic. Suppose there lies this earth for him filled with wealth. This will be one unit of Human Joy. (Unit of measurement for the estimation of Bliss)

If this Human joy is multiplied 100 times it is

One Joy of the Man - Gandharvas, and so also of a follower of Vedas unaffected by desires. If this joy of the Man - Gandharvas be multiplied a 100 times, it is

One Joy of the Divine - Gandharvas, and so also of a follower of the Vedas unaffected by desire. If the joy of the Divine - Gandharvas be increased a 100 fold, it is

One Joy of the Manes whose world is everlasting, and so of a follower of the Vedas untouched by desire. If the joy of the Manes that dwell in the everlasting world be increased a 100 fold, it is
One Joy of those that are born as Gods in Heaven, and so of a follower of the Vedas untouched by desire. If the joy of those that are born as Gods in Heaven be multiplied a 100 fold, it is

One Joy of the Gods called the Karma - Devas, who reach the Gods through Vedic rites, and so of a follower of the Vedas unaffected by desire. If the joy of the Gods called the Karma-Devas, be multiplied 100 fold, it is

One Joy of the Gods, and so of a follower of the Vedas untarnished by desire. If the joy of the Gods be increased a 100 times, it is

One Joy of Indra, and so of a follower of the Vedas untouched by desire. If the joy of Indra be multiplied a 100 fold, it is

One Joy of Brihaspati and so of a follower of the Vedas unaffected by desire. If the joy of Brihaspati be increased a 100 times, it is

One Joy of Virāṭ, and so of the follower of the Vedas untarnished by desire. If the joy of Virāṭ be multiplied a 100 times, it is

One Joy of Hiranyagarbha, and so is it of the follower of the Vedas unsullied by desire.
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**APPENDIX 4**

**The Petals and Letters**

The petals of the lotuses are made by the primary forces, which radiate out into the body along the spokes of the wheel. The number of spokes is determined by the number of powers belonging to the force which comes through a particular Chakra. In the case of the Heart Chakra, there are 12 Petals, and the letters given to these symbolise a certain section of the total creative power of life-force coming into the body. The letters mentioned here are *Ka* to *Tha*, taken in the regular order of the Sanskrit alphabet. This alphabet is extraordinarily scientific. There is nothing like it in western languages and its 49 letters are usually arranged in the following tabular form, to which *Ksha* is added in order to supply enough letters for the 50 petals of the 6 Chakras.

<table>
<thead>
<tr>
<th>16 Vowels</th>
<th>अ आ इ ई उ ऊ ऋ ऌ ए ऐ ओ औ अः</th>
</tr>
</thead>
<tbody>
<tr>
<td>a अ</td>
<td>i आ</td>
</tr>
<tr>
<td>l ए</td>
<td>l ऐ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>33 Consonants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gutturals</td>
</tr>
<tr>
<td>ka क</td>
</tr>
<tr>
<td>Palatals</td>
</tr>
<tr>
<td>cha च</td>
</tr>
<tr>
<td>Cerebrals</td>
</tr>
<tr>
<td>ta त</td>
</tr>
<tr>
<td>Dentals</td>
</tr>
<tr>
<td>ta त</td>
</tr>
<tr>
<td>Labial</td>
</tr>
<tr>
<td>pa प</td>
</tr>
<tr>
<td>Semi-Vowels</td>
</tr>
<tr>
<td>ya य</td>
</tr>
</tbody>
</table>
Sibilants  
श ष स  
śa  sh  sa

Aspirant  
ह  
ha

This alphabet is considered for yoga purposes to include the sum total of human sounds, to be from the point of view of speech a materially extended expression of the one creative sound or word. The sacred word ‘Aum’ (the sound of which begins in the back of the mouth with ‘a’, traverses the centre with ‘u’, and ends up on the lips in ‘m’) it represents all creative speech, and therefore a set of powers. These are assigned as follows.

The 16 vowels to the Throat Chakra, Ka to Tha to the Heart, Da to Pha to the Navel, Ba to La to the second, and Va to Sa to the first. Ha & Ksha are given to the Ājnā Cakra, and the Sahasrāra lotus or crown Chakra is considered to include the alphabet taken 20 times over (50 x 20).

There is no apparent reason why the letters should have been assigned to the particular chakras mentioned, but there are an increasing number of powers as we ascend the chakrās. It is possible that the founders of the Laya system may have had a detailed knowledge of these powers, and may have used the letters to name them much as we use letters in referring to angles in geometry, or to the emanations from radium.

- ‘The Chakras’ C.W. Leadbeater (p.102 - 104)
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APPENDIX 5
Śaktipāt & Guru

Śaktipāt

The easiest and best method is through “Śaktipāt” from the Guru, when the Guru directly transmits his own divine Śakti into the disciple. It is the divine function of the Guru to awaken the dormant Śakti, when the Guru transmits his power into a disciple, the inner aspect of Kundalini is automatically activated and set into operation. Śaktipāt is a great and divine science. It is the secret initiation of the greatest sages and has been passed on from Guru to disciple from the beginning of time.

The tradition of initiation exists in every path and in every sect. However, the true initiation is Śaktipāt, the inner awakening by which the disciple can have a superconscious vision of the Absolute, and through which, in time, he comes to experience his identity with God.

How the Śakti is awakened!

There are 4 ways in which the Guru deliberately awakens the S’akti: by touch, word, look and thought.

The first method is initiation thorough touch, called SPARŚA DĪKSHA. The touch can also be given by an authorised disciple of the Guru, and such a touch carries with it the full power of the Guru, who has authorised it. There are 3 main places that the Guru touches. One is the space between the eyebrows at the Ājnā Cakra, another place is in the heart, and the third place is the Mūlādhāra, at the base of the spine. It was through his touch that Śrī Rāmakrishna gave Vivekānanda an instantaneous experience of divinity.

The second method of initiation is through word, or MANTRA DĪKSHĀ, in which the Guru’s Śakti enters the
disciple by means of the Mantra -- Through constant repetition of the Mantra, the Kundalini is awakened. If the Guru whispers the Mantra directly into one's ear, then the Kundalini may be immediately awakened. When one practices the Prāna mantra 'SOHAM' becoming aware of the syllables 'HAM' and 'SA' which come in and go out with the breath, the Śakti awakens very quickly.

The third method is called DRIK DĪKSHĀ - initiation through a look. One who gives this initiation should have an inward look. If you look at the pictures of the great saints, you will see that their eyes are directed inward, at the inner Self. Even though the eyes of such a being are open, and appear to be looking outward, actually his attention is fixed within his own being. So, only one who is permanently established in the inward look can give initiation through the eyes.

The fourth way is initiation by 'Thought', called MĀNASA DĪKSHĀ, in which the Guru just thinks about it and the person gets initiated. When there is an instantaneous experience of the Supreme Reality through either the touch, word, look or thought of the Guru, this initiation is called SHAMBHAVI DĪKSHĀ. This is the great initiation. However, few people have the strength to bear the force of the impact of such an initiation.

Not everybody receives the same effect of Śaktipāt. Śaktipāt is of three degrees: "Mild, Medium and Intense". These are further divided into 9 sub-categories each, making 27 ways in which one can receive Śaktipāt. Still the Śakti is one. Only one Śakti is transmitted in s’aktipāt. However, people are of different capacities or temperaments. Each person receives Śaktipāt according to his nature, his actions, and the accumulation of his sins and virtues. The Kundalini dwells in everyone: therefore, this energy can be awakened in everyone, but it depends entirely on one's faith, devotion and desire for the awakening. The Guru gives Śakti to
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whomever takes it. There is no such thing as giving it to
one and denying it to another.

If one asks to whom the sun gives heat, the answer is, to
whomever stands in front of it. If one stays indoors, one will
remain cold. So, anyone can receive Śakti from the Guru.
It is just that some people receive it sooner, while for others
it comes later.

The Guru

Only that Guru can give Śaktipāt who received S’aktipāt
from his own Guru and whose Kundalini has fully unfolded,
establishing him permanently in the place of perfection
within, which is the source of the Śakti. The scriptures say:
“Guru Anugrahika Parameswari Śakti” - (Śiva Sūtra
Vimārśini by Kshema raja) - “The Guru is the grace
bestowing power of God”. A true Guru, then, is one who can
bestow divine grace on a disciple through Saktipāt, who can
awaken the three aspects of Kundalini, who can pierce all
the blocks in the disciple’s wandering mind and help him
find peace within himself. Such a Guru knows the scriptures
thoroughly and is adept at explaining the mysteries of
scriptural truths. He can command and wield authority and
can control the workings of the Śakti in a disciple.

The entire body of a such a Guru has become permeated
with Śakti. In fact the Guru becomes the embodiment of
S’akti to such an extent, that the hat he wears, his clothes,
and the mat on which he sits become permeated with it, and
just by touching them, a disciple can receive Śakti.

The Philosopher Amir Khusro received knowledge of the
Truth from the shoes of the great Sufi Saint Nizamuddin.
The poet - saint Kabir received his own awakening from
the unintended touch of his Guru’s sandals. If one is worthy
if one has great love and faith in the Guru, one receives the
Guru’s Śakti very easily.
Many lesser teachers can effect a partial awakening, but the Kundalini soon becomes dormant again, leaving the seeker in an anxious state. A lot of people who met me during my world tours said “My Kundalini was awakened three years ago, but it is not asleep again”. This is what happens when one does not have the grace of a Perfect Master, and such an awakening does not serve much purpose. Only a Guru who has received the blessing of the Supreme Goddess and his own Guru and who has received the command to perform Šaktipāt, can bring about a permanent awakening that can take the seeker to the final goal.

-Excerpts from “Kundalini The Secret of Life” by (Swamy Muktānanda,) p.18-32.
APPENDIX 6

Research on Śrī Cakra

The conclusions of recent researches on Śrī Cakra by Alexei Kulaichev, Candidate of physics and mathematics, senior researcher at the biology faculty of Moscow State University, using modern exact sciences and computers have evoked the interest of historians, ethnographers and scientists all over the world. The scientist was inspired to study its structure in depth struck by its austere geometric beauty and regular design. As he proceeded he found its mathematical properties deepening amazingly.

Highlighting the mathematical enigma of Śrī Cakra (also known as Śrī Yantra) another scientist Ivan Kovalchenko, Member of the U.S.S.R. Academy of Sciences and a prominent Soviet historian, gives the example of the central fragment of the figure - a 14-gonal star formed by the intersection of nine large triangles. He says that the ingenuity of the image lies in the fact that most of the straight lines forming it pass through three four and even six points of interception with other lines. To build such a figure and to analyse it for an algorithm is an extremely challenging task. It has been accomplished only on a computer which has had to perform more than a hundred millions operations to do this. Besides, each step in image building and analysis involved the solution of a wide series of related problems, both computational and programmatic.

He points out that only a deep knowledge of exact sciences as modern higher algebra, numerical analysis and geometry, as well as contemporary mathematical methods can build such a diagram and says: “I wish to note, however, that the present day level of scientific and technical knowledge, is sometimes insufficient to analyse the structure of, for example, some star of Śrī Yantra and the number of its possible configurations. Their analysis involves a complex
system of algebraic equations and complicated computations which are beyond the capability of the present generation of computers.

"A rather unexpected conclusion, isn't it? And this only about a figure made up of a visible number of very simple geometric elements, a figure that can easily be held in the palm of a hand. This raises a number of far from trivial questions. How such an object could have appeared in antiquity? How did people there come to know that nine triangles arranged in such a way can intercept each other, their numerous crossing points coinciding? There are many more other questions I cannot answer."

The above observation is a glowing tribute of modern scientists to India's ancient scientific genius. According to scholars, the Śrī Cakra diagram dates from before the first millennium B.C. The research of the Soviet scientists dealt only with its mathematical properties. How the profound mathematical knowledge of our Rishis merges with their philosophical insight is a subject for further depth investigation.

(Similarly, the mathematical principles involved in the structure of Sanskrit language has also come to the notice of modern researchers. An American computer engineer Dr. Rick Briggs in a paper published in the 1985 issue of 'Artifical Intelligence' observes: "Sanskrit Grammarians have already found a way solving what is perhaps the most important problem of computer science: natural language understanding and computer translation". There might have been a very deep scientific understanding in ancient India. The greatest and the minutest were probed into analytically and their basic oneness was established. For instance, the period Kalpa was calculated with its involvement of millions and millions of years while the 1/150th of a second is given a name, Prathalpara. After independence we should have through a vigorous educative
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effort enthused in our youngsters the spirit of adventurous striving of our forefathers. It would have given them a higher vision and a goal in life and many of the present-day unhealthy tendencies would not have cropped up. There should be a new orientation in our education system, for, India’s refined heritage based on truth and universality, if well understood by the modern man, can save humanity from self-destruction and guide us to higher vistas of existence.)

- An extract from “Power in Temples” by Śri Kānt, p.48-50
APPENDIX 7
Lalitā Sahasra nāma Stotram

Lalitāmbikā
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|| ŚRI LALITĀ - SAHASRĀM - STOTRAM ||

(Srī Lalitā Sahasra nāma Stotraṃ)

ॐ ŚRI MÂTÂ ŚRI MAHÂRÂJÎ ŚRI MÂTSÂNÂSA NÂNÉSHVÂRÎ ॐ

चिदंगिनं-कुण्डं-संमूतं ॥ देवकार्यं-समुद्धतं ॥ १ ॥

Śrīmatā śrī-mahārājī śrīmat-simhāsaneśvari
cidagni-kunḍa-sambhūtā deva-kārya-samudyatā

उद्यद्वरु-सहस्रामं चतुर्भुजं-समन्वितं ॥

रागस्वरूपं-पशा-श्री क्रोधाकराङ्कुशस्वरूपं ॥ २ ॥

Udyad-bhānu-sahasrābhā catur-bāhu-samanvitā
rāga-svarūpa-pāśādhyā krodhākārāṅkuśaśajvalā

मनोरुपेश्वरं-कोडाण्डं प्रेमन्तमात्रं-सायकं ॥

निजारणं-प्रभापूरं-मज्जद्राण्डं-मण्डलं ॥ ३ ॥

Mano-rūpekṣu-kodandā pańca-tanmātra-sāyakā
nijāruna-prabhāpūra-majjad-brahmāṇḍa-manḍalā

चम्पकाशोकं - पुष्प - सौगंधिक - लसतर्कं ॥

कुरुविन्दाणि-अर्णो-कनत्कोटीरं-मणिष्ठं ॥ ४ ॥

Campakāśoka-punnāga-saungandhika-lasat-kacā
kuruviṃda-maṇi-śreṇi-kanat-kotīra-maṇḍitā

अष्टमीचन्द्रं-विम्राजं-दलिकस्थलं-शोभितं ॥

मुखचन्द्रं-कलक्षभं-मुग्नामि-विशेषकं ॥ ५ ॥

Ashtami-candra-vibhrajā-dalika-sthala-sobhitā
mukha-candra-kalakābhā mṛga-nābhi-viśeshakā

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बदनस्मर-मांक्षय-गृहस्तोरण-चिन्हिका 17 ।
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vaktra-lakṣhmi-parivāha-calan-minaha-locanā

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tārā-kānti-tiraskāri-nāśabharāṇa-bhāsurā

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Nija-samllāpa-mādhurya-vinirbhartsita-kacchapī
manda-smita-prabhā-pūra-majjat-kāmeśa-mānasā
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अनाकलित-सादृशय-चित्तुकश्री-बिराजिता
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madhyamā cākhari-rūpā bhakta-mānasahānsikā

कामेश्वर-प्राणादि कृत्ता कामपूजिता ।
श्रुंगार-रस-संपूर्णा जया जालन्धर-स्थिता ॥ 82 ॥
Kāmeshvar-prāṇādi kṛttā kāmapūjita
śrūṅgāra-rasa-sampūrṇā jaya jalandhara-sthitā

ओऽम्ब्राण-पिठ-निलया बिन्दु-मण्डलबासिनी ।
रहोपणा-क्रमाराध्या रहस्तप्रत्य-तपिता ॥ 83 ॥
Oṃambraṇ-piṭha-nilaya bindu-maṇḍalabāsinī
rhoṇapāṇa-kramaarādhyā rahastapraṇa-tapitā

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सद्ध:प्रसादिनी विभ्वसाक्षिणी साक्षिवर्जिता ||

षडङ्क्वेदवता-युक्ता षाडङ्गुय-परिपूरिता || 84 ||

Sadyah-prasadini visva-sakshini sakshi-varjita
Shad-anga-devata-yuktad shad-gunya-paripurita

नित्य-क्लिष्ठा निरुपमा निर्वण-सुख-दायिनी ||

नित्याधोड़ीका-रूपा श्रीकण्ठर्थ-शारीरिणी || 85 ||

Nitya-klinna nirupamā nirvāṇa-sukha-dāyini
nityā-shoḍāśikā-rūpā śrikanṭhārdha-śāriṇī

प्रभावती प्रभारूपा प्रसिद्धा परमेश्वरी ||

मूलप्रकृति-रघुका व्यक्ताव्यक्त-स्वरुपिणी || 86 ||

Prabhāvatī prabhārūpā prasiddhā paramēśvarī
mūla-prakṛtir avyaktā vyaktā vyakta-svarūpiṇī

व्यापनी विविधाकारा विविधाविधा-स्वरुपिणी ||

महाकामेशा-नयन-कुमुडहलद-कौमुदी || 87 ||

Vyapini vividhākāra vidyāvidyā-svarūpiṇī
mahā-kāmeśa-nayana-kumudāhala-kaumudi

भक्त-हार्ड-तमो-भेद-भानुमञ्जनु-सन्तति: ||

शिवदूती शिवाराध्या शिवमूर्ति: शिवद्वृः || 88 ||

Bhakta-hārda-tamo-bheda-bhānumat-bhānu-santatiḥ
śiva-dūti śivārādhyā sivamurtiḥ śivaḥ-kari

शिवप्रिया शिवपरा शिवेश्या शिवपूजिता ||

अप्रेमया स्वप्रकाशा मनो-वाचामगीचरा || 89 ||

Śivapriyā śivaparā śishtesṭa śishtapūjītā
aprameyā sva-prakāśā mano-vācām-agocarā
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चिच्छखि - चेतना-रूपा जड़कः - जॉनासिका ||
गायत्री: सन्ध्या हिजबुन्द-निषेधिता || 90 ||
Cicchakti cetanā-rūpā jaḍaśakti jaḍātmikā
gāyatri vyāhṛtiḥ sandhyā dvijaṁṛda-nishevitā
tatvāsanā tatvamā ca kṣaṣṭāntar-sāthita ||
निःश्री-महिमा नित्या-यौवना मद्वालनी || 91 ||
Tatvāsanā tatvamayi pañca-kośāntara-sthitā
nihsima-mahimā nitya-yauvanā mada-sālinī

मदधूर्णित-सक्राङ्की मदपालत-गण्डभू: ||
चन्द्र-द्रव-विभाषी चाम्पेय-कुसुम-प्रिया || 92 ||
Mada-ghūrṇita-raktākshī mada-pāṭala-gaṇḍa-bhūḥ
candana-drava-digdhaṅgi cāmpeya-kusuma-prīyā

कुशला कोमलाकारा कुशकुला कुलेश्वरी ||
कुलकुलाकारा कोलमार्ग-तत्त्व-सेविता || 93 ||
Kuśalā komalākārā kurukullā kulesvari
kula-kunda-ālayā kaula-mārga-tatpara-sevita

कुमार-गणनाथम्बा तुष्टि: पुष्टि -मौति -भूति: ||
शान्ति: स्वस्तिमति कान्ति -नौंदिनो विघ्नानिन्ति || 94 ||
Kumāra-gaṇa-nāṭhāmbā tushtiḥ puṣṭiḥ matir dhṛtiḥ
sāntiḥ svastimati kantir nandini vighna-nāśini
tejotvatī trinayana lōlaśek-hāmārupiṇṭī
mālinī haṃśiṇī māla malaḥcāl-balāsīṇī || 95 ||
Tejovati trinayanā lolākshi - kāmarūpiṇī
mālinī haṃśini mātā malayācala- vāsini

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鬈祇.getBlock(486) Nalini.getBlock(490) रुभा. शोभा. शुरुविखा. || 96 ||

Sumukhi nalini subhrūḥ sobhanā suranāyikā kālakaṇṭhī kāntimātī kshobhiṇī sūksha-rūpiṇī

बामदेवी वयोवस्था-विवर्तिता || 97 ||

Vajresvari vāmadevi vayovas-tā - vivarjita
Siddhēśvari siddha-vidyā siddha-mātā yaśasvini

विशुद्धिचक्र-निलया-सरस्वतिणाः त्रिलोचना || 98 ||

Viśuddhi-cakra-nilaya ārakta-varṇā trilocaṇa khaṭvāṅgādi praharaṇā vadanaika samanvita

पायसात्र-प्रिया त्वक्स्था पशुलोक-भयैरी || 99 ||

Pāyasānna-priyā tvakstha paśuloka bhayaśkari amṛtādi mahāśakti samuvta dākinīśvari

आनाहताल्ल-निलया ज्यामभा वदनख्या ||

Anāhatabja-nilaya śyāmabhā vadanadvaya
danśhtrajvalā akshamālādi-dhārā rudhira-samsthitā

कालाचाभादि-शक्तित्र-वृत्ता स्निधीदन-प्रिया || 100 ||

Kāla-rātryādi-śaktyaugha-vṛtta snigdhaudanapriyā mahā-virendra-varadā rakiṇy-āmbā svarupini

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मणिपूरवृक्ष-निलया \(498\) \(बदनभय-संयुता \(498\)

बजाविकापुधोपेता \(497\) \(दामयादिसिम-राजुता \(498\) \(102 \)।

Maṇipūrābja-nilaya vadanatraya-samyutā
vajrādikāyudhopetā đāmaryādibhir-āvṛtā

रतनवण्ण \(499\) मांसलिंग \(500\) गुडङ्ग-प्रीत-मानस \(501\)।

समस्तभक्त-सुखदा \(502\) लकिन्यम्भा-स्वरूपिनी \(503\) \(103 \)।

Rakta-varṇā māmsa-nishṭā guḍānna-prīta-mānasā
samasta-bhakta-sukhadā lākinyāmbā-svarūpiṇī

स्वाधिष्ठानमुनुजगताः \(504\) चुतुर्वक्र-मनोहरा \(505\)

शूनयादयुध-संपत्ता \(507\) पीतवण्ण \(508\) उतिगरिता \(509\) \(104 \)।

Śvādhisṭhānāṁbhujaga-gatā catur-vaktra-manoharā
śūlādāyudha - sampannā pitavarnātīgaśvētā

मेदो-निष्ठा \(506\) मधुप्रीतिः \(509\) बन्धिन्यादि-समन्विता \(510\)

द्ध्यात्मास्त-हृदय \(512\) काकिनी-रूप-धारिणी \(513\) \(105 \)।

Medo-nishṭā madhu-prītī bandhīnyādi-samanvītā
dāhyān nāsaktā-hṛdayā kākini-rūpa-dhārīṇī

मूलाधारामुबारुद्वा \(514\) पश्चबश्च \(516\) स्थिति-संस्थिता \(510\)

अंकुसादि-प्रहरण \(517\) वरदादि-निषेधिता \(518\) \(106 \)।

Mūlādharāmubārumudṝghā paṇca-vakṛṣṭhi-samsthita
āṇkusādi-praharanaḥ varadādi-nīsheviṇā

गृह्वामुनत-छविः \(519\) लकिन्यम्भा-स्वरूपिनी \(520\)

आङ्ख-चक्रब्रज-निलया \(521\) शुक्लवण्ण \(522\) षड्यान 

Mudgauḍanāsakta-cittā sākinyāmbā svarūpiṇī
ājñā-cakrābja-nilaya śukla-varṇā śaḍ-ānanā

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मक्षा-संस्था हंसवती-मुख्य-शाक्ति-समचिता ॥
हरिद्राङ्कू-संस्कृता हाकिनी-रूप-धारिणी ॥ 108 ॥

Majjā-samstāhā hamsavati-mukhya-sakti-samanvitā haridrān-aika-rasikā hākini-rūpa-dhārini

सहस्रवल-पवस्था सर्व-वर्णीय-शोभिता ॥
सर्वायुध-धरा शुक्ल-संस्थिता सर्वायुधमुखी ॥ 109 ॥

Sahasra-dala-padma-sthā sarva varnopa-sobhitā sarvāyudha-dharā śukla-samstā stā sarvatomukhi

सर्वाद-प्रीतिचित्रा याकन्यम्-स्वरुपिणी ॥
स्वाहा संथा श्रुति-मेधा श्रुति-स्तुति-सनुतमाः ॥ 110 ॥

Sarvaudana-prītacitā yākinyambā-svarūpini svāhāsvarlāhā matir medhā śruti smrtir anuttamā

पुणयकृति: पुणयत्वम् पुणयब्रह्म-कीर्तना ॥
पुलामजारितं बन्धमोचनीं बर्बरालका ॥ 111 ॥

Punya-kirtih punya-labhā punya-śravaṇa-kīrtanā pulomajā arcitā bandha-mocani barbarālakā

विमिर्दुपिणीं विवधे वियादिक-जगत्रसः ॥
सर्वत्वाधि-प्राप्तिः सर्वगृह-निवारिणी ॥ 112 ॥

Vimarṣa-ruṣīṇi vidyā viyad-ādi-jagat-prasūh sarva-vyādhi-prasamāni sarva-mṛtyu-nivarini

अग्रगण्या-उचित्यरूपः कलिकल्म-नाशिणी ॥
कायायनी कालहम्मी कमलाक-विशेषिणी ॥ 113 ॥

Agraganvya Scintya-rūpā kali-kalmasha-nāśini kātyāyani kālahantri kamalāksha-nishevitā

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ताम्बूल-पूरित-मुखी  
वाली-कुसुम-प्रभा  
मुगली मोहिनी  
मुख्या मुडानी  
मित्रस्रुपिणी  
|| 114 ||

Tambūla-pūrita-mukhi dádimi-kusuma-prabhā  
mṛgākshi mohini mukhyā mṛdāni mitra-rūpini

नित्य-नृत्ता  
भक्तिनिधि  
निपाती  
निलिलेखरी  
|| 115 ||

Nitya-trtā bhakta-nidhir niyantri nikhilēśvari  
maitrīādi-vāsānālabhya mahā-pralaya-sākshini

परासक्ति  
परामिष्ठ  
प्रज्ञाधन-रूपिणी  
|| 116 ||

Parāsaktih parānishthā prajñāna-ghana-rūpini  
mādhvī-pānālasā mattā mātrkā-varṇa-rūpini

महाकैलास-निलया  
मृणाल-मुद-दोर्लता  
|| 117 ||

Mahākailāsa-nilāya mṛṇāla-mṛdu-dorlātā  
mahāniyā dayāmūrtir mahā-sāmrājya-sālini

आत्मविद्या  
महाविद्या  
श्रीविद्या कामसेविता  
|| 118 ||

Ātmavidyā mahāvidyā śrīvidyā kāma-sevītā  
śrī-shoḍāsākshari-vidyā trikūtā kāma-koṭikā

कटाक्ष-किकृति-भूत-कमला-कोटि-सेविता  
|| 119 ||

Kaṭākshā-kiṅkari-bhūta-kamalā-koṭi-sevītā  
śrāṇāsthītā candra-nībhā bhālasthendra-dhanuḥ-prabhā
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हदयस्था रविप्रस्थ्या त्रिकोणान्तर-दीपिका ॥
दाक्षायणी दैत्यहत्त्री दक्षयज्ञविनाषिनी ॥ 120 ॥

Hṛdayasthā ravi-prakhyā trikoṇāntara-dipikā
dākṣayāṇi dāitya-hantrī dākṣa-yajña-vināśini

दरान्तोलित-दीर्घक्षी दरहासोज्ज्वलन्मुखी ॥
गुरु-मूर्ति -गुणनिधि -गोमाता गुहजन्म-भूः ॥ 121 ॥

Darāndolita-dirghākṣi dara-hāsojvalan-mukhi
guru-mūrti guṇanidhir gomātā guha-janma-bhūḥ
dēveśī danda-nisthā dāharākāśa-rūpiṇī
dratipam-mukhya-rākānta-tithi-māṇḍala-pūjītā
dentalika dentalośtha dāhakāśa-rukṣiṇī
dpratipam-mukhya-rākānta-tithi-māṇḍala-pūjītā
dkalatmikā kalānātha kalavālap-vīnodiṇī
djagam-ramā-vāṇi-sāvyā-dakṣinā-sevītā
dadāśakti -rāmeśa jñātma parma pavanākṛti: ॥
dpronk-koti-brhāraṇḍa-janani divyā-vigrahā ॥ 124 ॥

Ādīśaktir ameṣātmā paramā pāvanākṛtih
aneka-koti-brahmanḍa-janani divyā-vigrahā
dkriyākari kēvala guhyā kēvala-pad-dāyinī
djtrimpuja bijagānātijtrimūrti -śvadāśvārī ॥ 125 ॥

Klimārī kevala guhyā kaivalya-pada-dāyini
dtrimpujā trigajag-vandeyā trimūrti tridaśeśvari
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सर्व-वेदान्त-संवेदया 642 सत्यानन्द-स्वरूपिणी 643 ||
लोकमुद्राचिता 644 लिलाक्लुप्त-ब्रह्माण्ड-मण्डला 645 || 128 ||
Sarva-vedānta-samvedyā satyānandā-svarūpiṇī lopāmudrā-arcīta lilāklupta-brahmānda-mandala

अद्वयया इन्द्रतहिता बिजाति वेदय-वर्जिता 646 ||
वेगिनिः योगादा योगाय योगानिः युगन्धर 647 || 129 ||
Adṛṣyā dṛṣya-rahitā vijñātri vedya-varjita yogini yogadā yogyā yogāndā yugandharā

इच्छाशक्तिः-ज्ञानशक्तिः-क्रियाशक्तिः-स्वरूपिणी 648 ||
सर्वाधारा सुप्रतिष्ठा सदसदृष्ट-धारणी 649 || 130 ||
Icchāśakti-jñānasakti-kriyāśakti-savrūpiṇī sarvādhārā supratishthā sad-asad-rupe-dhāriṇī

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पकाकिनी 653 भूमरुपा 654 निद्रिता 655 द्वितवर्जिता 656 || 131 ||
Advaite-rjajetī lokamṛgā-vidhāyini ekākini bhūmarūpa nirdvaitā dvaita-varjita

Ashtamūrtir ajājetri lokāyātrā-vidhāyini
ekākini bhūmarūpa nirdvaitā dvaita-varjītā
Srī Cakra

अज्जदा वसुदा वृद्धा ब्रह्मात्मक्य-स्वरूपिणी || 672

ब्रह्महत्ती ब्रह्मणी ब्रह्मानन्दा बलिप्रिया || 132

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भाषारूपा वृहत्सेना भावाभव-विवर्जिता || 680

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Rāja-rajeśvarī rājya-dāyini rājya-vallabhā rājat-kṛpā rāja-pīṭha-nīveṣita-nijāśritā

Rājyalakṣmī kōṣanātha ṇīṁuḍa-वलेश्वरी || 134

Sā̄māraṇy-दायिनी सत्यसन्धा सागरमेखला || 135

Rājyalakṣmī kośanātha caturanga-baleśvarī sāmrājya-dāyini satyasandhā sāgaramekhala
dīkṣitā dāityāsamāni svarṇālakṣaṇānandibhāgī

Sarvārthastra-sāṁcikī sambhādānā-rūpīṇī || 136

Dīkṣitā daityaśamāni sarva-loka-vāsamkari sarvārtha-dātri sāvitrī sac-cidānanda-rūpiṇī
dēśakālaparpartiala sarvā sarvamohini

Sarvārtha-śaṅkamāṇī guhaṁbī guhyārūpīṇī || 137

Dēśa-kālāparicchhāna sarvā sarvamohini sarasvatī śaśtramayī guhaṁbī guhyarūpīṇi

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सर्वांपाठि-विनिमृत्ता  सदाशिव-पतिब्रता  
संप्रदायेऽथ  साध्वी  गुलमण्डल-रूपिणी  || 138  ||

Sarvopādhi-vinirmuktā-sadāśiva-pativrata  
sampradāyēśvarī sādhvi guru-maṇḍala-rūpīṇī

कुलोत्तरणा  भगार्थया  माया  मधुमति  महि  
गणाम्बा  गुहाकाराया  कोमलाङ्गी  गुलिप्रया  || 139  ||

Kulottirnā bhagārādhyā māyā madhumati mahi  
gaṇāmbā guhyākārādhyā komalāṅgī gurupriyā

स्वतन्त्रा  सर्वतन्त्रेशी  दक्षिणामूर्ति-रूपिणी  || 140  ||

Svatantrā sarva-tantriśī dakshinā-mūrti-rūpīṇī
sanakādi-samārādhyā śivajñāna-pradāyini

चित्तला  सनद-कलिका  प्रेमरूपा  प्रियदुरी  
नामपराण्य-प्रीता  नन्दिरिवा  नेतेश्वर  || 141  ||

Citkalā ānanda-kalikā premarūpā priyāṅkari  
nāma-pārāyanā-prītā nandividyā naṭēšvari

मिथ्या-जनाधिष्ठाना  मुक्तिवा  मुक्तिरूपिणी  || 142  ||

Mithyā jagad-adhishtēna muktīvā muktirūpīṇī  
lāsyapriyā layakāri lajjā rambhādi-vanditā

भवदा-वसुधावृक्ष:  पापारण्य-दवानला  
दौर्भाव-दूलबातूला  ज्ञात्वातरविप्रभा  || 143  ||

Bhavadā-vasudhā-vaśṣṭiḥ pāpāraṇya-davānala  
daurbhāga-tūlavātūlā jāra-dhvāntaravicarbha

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भार्याधिका-चन्द्रिका\textsuperscript{746} भक्त-चित्त-कृप-घनाधाना\textsuperscript{747} ||
रोगपर्वत-दम्मरिति\textsuperscript{748} -मृत्युदारु-कुटारिका\textsuperscript{749} || 144 ||

Bhāgyābdhi-candrikā bhakta-citta-keki-ghanā-ghanā roga-parvata-damānārīr%-mṛtyu-dāru-kuthārikā

महेश्वरी महाकाली महाग्रास्त महाशाना \textsuperscript{750}||
अपरणा\textsuperscript{754} चण्डिका चण्डमुण्डासुर-निषूदिनी \textsuperscript{756} || 145 ||

Maheśvari mahākāli mahāgrāsā mahāśānā aparṇa candikā candā-munḍāsura-nishudini

क्षराक्षरात्मिका \textsuperscript{757} सर्वलोकेऽति विश्वधारिणी \textsuperscript{759}||

Ksharāksharātmikā sarva-lokeśi viśva-dhārīni trīvarga-dātrī subhagā tryāmbakā triguṇātmikā

स्वर्गीयवर्ग्य शुद्धा जपापुष्प-निभाकृति: \textsuperscript{766}||

Svarga-pavargadā śuddhā japā-puspa-nibhakrtiḥ ojvati dyuti-dhārā yajña-rūpā priyavrata

दुरारथ्या \textsuperscript{771} दुराधणा पाटली-कुसुम-प्रिया \textsuperscript{773}||

Durārādhyā durādharshā pāṭali-kusuma-priyā mahati meru-nilayā mandāra-kusuma-priyā

वीरराध्या विरास्त-रूपा विरजा विश्व-विशतोमुखी \textsuperscript{780}||

Virārādhyā virād-rūpā virajā viśvato-mukhi pratyag-rūpā parākāśā prāṇadā prāṇa-rūpiṇī

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Mārtanda-bhairavārādhya mantriṇi-nyasta-rājya-dhūḥ tripureśi jayatsena nistraiguṇyā parāpapā

Satyajñānānanda-rūpā sāmarāṣhya parāyanā
kapardini kalāmālā kāmadhuk kāma-rūpini

Kalā-nidhiḥ kāvya-kalā rasajñā raso-śevadhiḥ
pushṭā purātanā pūjyā pushkārā pushkarekṣaṇa

Param-jyotiḥ param-dhāma paramaṇuḥ paratparā
pāsa-hastā pāsa-hantri para-mantra-vibhedini

Mūrtāṁ mūrtiḥ pīṭha-vatā muni-mānasā-hamsikā
satyavratā sātyarūpā sarvāntāyāmini sati

Brahmānī brahma-janani bahu-rūpā budhārcaitā
dīkṣāṇi prasāvitra pracandajña pratishṭha prakaṭākṛtiḥ
ŚRĪ CAKRA

प्राणेश्वरी प्राणदात्री पंचाञ्चली-रुपिणी ।
विषुकुला विविक्तस्था बीरमाता वियत्रप्रसूः । ॥ 156 ॥

Prāṇeśvarī prāṇa-dātri pāncāsati-piṭha-rupini
viṣrṅkhalā viviktasthā vīra-mātā viyat-prasūḥ

मुकुन्दा मुक्तिनिलया मूलविग्रह-रुपिणी ।
भावजा भवरोगधी भवचक्र-प्रवर्तिनी ॥ 157 ॥

Mukundā mukti-nilayā mūla-vigraha-rūpiṇī
bhāvajāḥ bhava-rogaṅghī bhava-cakra-pravartini

छन्दः सारा शाखसारा मन्त्रसारा ततोदेरी ।
उदारकीर्ति-रूढ़ाधवैभवा वर्णरुपिणी । ॥ 158 ॥

Chandah.-sārā-śāstra-śāstra mantra-sārā talodari
udāra-kirtir uddāma-vaiḥva vāranṛūpiṇī

जन्मृत्यु-जरातम-जन-विश्रान्ति-दायिनी ।
सरोपनिष-बुद्धिम्भा शान्त्यतीत-कलामिका ॥ 159 ॥

Janma-mṛtyu-jarā-tapta-jana-viśrānti-dāyini
sarvopanishad-udghushtā śaṃtyatī-kaḷātmika

गम्भीरा गगनान्तस्था गर्भिता गानलोलुपा ।
कल्पना-रहिता काष्ठा उकाश्ता कान्तार्थ-विग्रह ॥ 160 ॥

Gambhirā gaganāntasthā garvita gānalolupā
kalpanā-rahitā kāśthā akāntā kāntārdha-vigraha

कार्यकारण-निर्मुक्ता कामकेली-तरंगिता ।
केन्द्रकन-तायकला लीला-विग्रह-धारिणी ॥ 161 ॥

Kārya-kāraṇa nirmuktā kamakeli-taraṅgiti
kanat-kanaka-tāṇkanā lilā-vigraha-dhārīni
अजा क्षयविनिर्मुक्ता मुखा विश्र-प्रसादिनी ॥
अन्तर्मुख-समाराय्या बाहिर्मुख-सुवृल्मा ॥ 162 ॥

अजा kshaya-vinirmuktä mugdha kshipra-prasadini
antar-mukha-samarádhya bahir-mukha-sudur labhā

अस्मिन्निर्माणी ॥ 163 ॥

Trayī trivarga-nilayā tristhā tripura-mālini
nirāmaya nirālambā svātmārāmā sudhāśrītiḥ

संसारपञ्च-निर्माण-समुद्दरण-परिणता ॥

वयाद्रियो यज्ञज्वली यज्ञान-स्वरूपिणी ॥ 164 ॥

Samsāra-paṅka-nirmagna-samuddharaṇa-paṇḍita
yajñāpriya yajñakartri yajamāna-svarūpiṇī

धर्मधारान धनाध्यक्षा धनधान्य-विवर्धिनी ॥

विप्रिप्राया विध्रूपमा विष्णुभ्रमण-कारिणी ॥ 165 ॥

Dharmadhārā dhanādhyaṅkṣā dhanā-dhānya-vyavahāri
vipra-priyā vipra-rūpā viṣṇa-bhramaṇa-kārini

विष्णुग्रासा विलुभामा वैणवी विष्णुरूपिणी ॥

विश्रामो -योनि-निलया कूटस्था कूलरूपिणी ॥ 166 ॥

Viṣṇa-grāsā vidrumabhā vaishṇavī viṣṇu-rūpīṇi
ayonir yoni-nilayā kuṭasthā kularūpiṇī

वीरगोष्ठी-प्रिया वीरा नैष्कम्यं नादरूपिणी ॥

बिङ्कनकलना कल्या विर्भा बैंबवासना ॥ 167 ॥

Viragoshtī-priyā virā naishkarmyā nādarūpiṇī
viṇāna-kalanā kalyā vidagdhā bainдавāsanā
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tattvādhika 906  tattvamāti 907  tattvamārth śvapūṇī 908 

sāmagāna-प्रिया 909  सौम्या 910  सदाशिव-कुदुम्बिनी 911  || 168  ||

Tattvādhikā tatvamayi tattvamartha-svarūpīni 
sāmagāna-priyā saumyā sadāśiva-kuṭumbinī

स्वस्था 912  सर्वापदिनिवारिणि 913 

स्वस्था 914  स्वभावभुरा 915  धीरा 916  धीरसमर्चिता 917  || 169  ||

Savyāpasavya-mārgasthā sarvāpad-vinivārinī 
svasthā svabhāva-madhurā dhīrā dhīra-samarcitā

११८  चैतन्यार्थ-समाराध्या  २०  चैतन्य-कुसुम-प्रिया 919 

सदोदिता 920  सदातुष्‍ठ 921  तन्त्रादित्य-पाटला 922  || 170  ||

Caitanyārghyā-samāradhyā caitanya-kusuma-priyā 
sad-oḍita sadā-tuṣṭā tarun-āditya pāṭalā

दक्षिणा-दक्षिणाराध्या 923  दरस्मेर-मुखामुखा 924 

कौलिनी-कैकला 925  कैकल्य-पद-दायिनी 926  || 171  ||

Dakṣiṇā-adakṣiṇārādhyā darasmera-mukhamukha 
kaulini-kevala anarghya kaivalya-pada-dāyini

स्तोत्र-प्रिया 927  स्तुतिमती 928  दृष्टि-संस्तुत-वैभव 929 

मनस्विनी 930  मानवत्व महेशी 931  मद्यलाकृति: 932  || 172  ||

Stotra-priyā stutimati śruti-samstuta-vaibhavā 
manasvinī manavati maheśi maṅgalakṛtih

विभवमाता 934  जगद्वातां विशालाक्षी 935  विरागिणी 936 

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Viśvamātā jagad-dhātri viśalākṣī virāgini 
pragalbhā paramodāra paramodā manomayī

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भोमकेश्वरी विमानस्था वज्रणां वामकेश्वरी ||

पञ्चयज्ञ-प्रिया पञ्चप्रेत-मञ्चाधिकायिनी || 174 ||

Vymakesī vimānasthā vajrini vāmakeśvari
pañca-yajña-priyā pañca-pretā mañcādhiśāyini

पञ्चमी पञ्चमूलेश्वरी पञ्चरस्योपचारिणी ||

शाब्दिति शाब्दैश्वर्यम् शार्मदा शाम्भुमोहिनी || 175 ||

Pañcamī pañcabhūtesi pañca-saṅkhyopacārini
śāśvati śāśvat-aiśvaryā śarmadā śaṁbhu-mohini

धरा धरसुला धन्या धर्मिणी धर्मवर्धिनी ||

लोकातिति गुणातिता सर्वातिता शामासिन्ता || 176 ||

Dharā-dhara-sutā dhanyā dharamiṇī dharmavardhini
lokātītā guṇātītā sarvātītā śaṁmatmikā

बन्धु-कुसुम-प्रक्ष्यां बाला लोका-विनोदिनी ||

सुबंडली सुबंकरी सुवेषाक्रां सुवासिनी || 177 ||

Bandhūka-kusumā-prakhyā bālā lilā-vinodini
sumaṅgali sukhaṅkirī suvēśādhīyā suvāsini

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Suvāsinyarcanā-prītā-aśobhanā suddhamānasā
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Daśamudrā-samārādhīyā tripurāśri-vaśaṅkari
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Yonimudrā trikhaṇḍeṣiḥ triguṇāṃbhā trikoṇaṅgā
anāghā adbhuta-cāritra vāṃchitārtha-pradāyini

Abhyāsāṭīśaya-jñātaḥ shadvatīta-rūpini
avyāja-karunā-mūrtir ajñāna-dhvānta-dipikā

Ābala-gopa-viditā sarvanullaṅghya-sāsanā
drśīcakrarāja-nilayā śrīmat-tripurasundari

(ति स्री ब्रह्मवंशवरणे उत्तरकष्णेः
श्री हयग्रीवागस्त्व-संवाेदे
श्री ललितासहस्रानाम-स्तोत्र-कथनं संपूर्णम्)

Śrī-sīvā śiva-saktyaikya-rūpini lalitāmbika // om //
(Iti śrī brahmāṇḍapurāṇe uttarakhaṇḍe śrī hayagrīvāgaṇṭha
samvāde
śrī lalitāsahasranāma stotra-kathanaṁ sampūraṇaṁ)
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Cadeceus - The winged staff carried by Mercury or the Rod of Hermes.

(The Serpents intersect each other at six points i.e., the six Cakras).