CHAPTER V

CONCEPT OF NĀDĀ IN TANTRA
CONCEPT OF NĀDĀ IN TANTRĀ.

Tantrā-s are the scripts of practical Sādhana śāstrā which describe the principles and ways of Śakti worship.

"Tanōti vipulān arthān tattvamantrasamanvitān trānam ca kurute yasmāttantramityabhidhiyate"

It is defined that this śastra is known as Tantra because by describing the meaning and narrating the principles with the accompaniment of Mantras, it causes the liberation of the world. In Śāktēya Tāntric scripts three divisions are seen such as Samayā, Kaulā and Miśrā. Of the three, in the first one Samayā, importance is given it Jñānā, raising of mantrōdhāraṇaśakti (the power which awake by mantra-s.) in kaulā and in the third one, both of these are given importance. Samaya Tantra-s are five in numbers, Kaula Tantra-s are sixtyfour and Miśra Tantra-s are eight. Sādhanaśakti-s such as Śoḍasopaścāra-s, worship of yantra-s, worship of mantra-s, worship of mudrā-s, kūndalinī meditation etc.. are described in Tantrās¹.

SAMAYA AND KAULA DOCTRINES

There are two main divisions in Śakti worship such as Samayā and Kaulā principles. Samayācarī-s follows the pathway of
veda. Kaulā doctrines are mostly independent of Vēdas. Samayā principles give importance to Śaktī during creation and Siva during deluge. But Kaulamargī-s think that Śaktī has importance in all periods. While practitioners of Samayā principles establish that Śaktī is latent in Śiva, Kaula mārgī-s argue that Śiva is latent in Śaktī. Samayā principles say that when kundalini reaches the Sahasrāra cakrā and the union of Śiva and Śaktī occurs, the Sādhakā attains perfection. But in Kaulā doctrines, it is believed that Śaktī re-enters the Mūlādhāra cakrā after showering happiness on the Śuḍhaka during the union of Śiva and Śaktī. Rṣi of Samayā principles is Daksināmūrti and the Goddesses are Kāmēśvarā and Kāmēśvarī. Bhairavā is the Rṣi, Ānandabhairavā and Ānandabhairavī are the goddesses of Kaulā. ‘Subhāgamapāncaka’ is the important scientific document of Samayā. The advises of five Rṣi-s called Sanakā, Sanatkumarā, Sanandana, Śuka and Vasiṣṭa are contained in it. The important scientific document of Kaula principles are ‘Paraśurāmakalpasūtra’ and Sixty-four Tantrās.

ŚāKTAMATA.

According to Śāktā principles, Śivaśaktī is the ultimate truth and the root cause of the universe. Śiva and Śaktī are inseparable. Śivatattva is the absolute, indivisible and inert bōdhasvarūpa. Śaktī is the ritual ability which is latent in the
bodhasvarūpa. If Śiva is the light which is the indivisible inner self consciousness, Śaktī is the instinct which creates insight about self existence. The union between ‘Prakāśa’ and ‘Vimarsa’ is called ‘Sāmarasyam’. As this light inseparable from Sūryā and burning power from Agnī, Śaktī is inseparable from Śiva. The creation of Universe commences when Śakti manifest itself in Śiva. Śakti is all pervading and omnipresent. Principles of Śaktī establish that Śiva, Śakti, Jīvā and Universe are basically one. According to Śaktī principles universe is the real manifestation of eternal tattvā.

**CREATION OF UNIVERSE- 36 PRINCIPLES.**

Śakta matā describe 36 principles (tattvā-ś) which are the basis

The creation of the universe is due to the evolution of five Śaktī-ś such as Cidśaktī, Ānandaśaktī, Iccāśaktī, Jñāna śaktī and Kriyāśaktī. There are thirty-six principles according to the Śaktī doctrines. Of which the first five numbers are Śuddha, the next seven are Śuddhāśuddha and the last twenty-four are Asuddhā. The first five principles are Śiva, Śaktī, Sadāśiva (Sādākhyatattvā), Īśvarā and Śuddhavidyā. Śaktī is Cidśaktī when it is latent in Śiva. Śaktī appears as Ānandaśaktī from Śiva in the primary stage of manifestation. This is the second principle. In the same order Iccāśaktī is revealed in Sadāśiva, Jñānaśaktī in Īśvarā and Kriyāśaktī in
Śuddhavidyā. The Sadāśivatattvā is called the ‘Nādā’ and Īsvaratattvā is ‘Bindu’.

The next seven principles of creation are Māyā, Kālam, Niyati, Rāga, Vidyā, Kalā and Puruṣa (Jīva)**. Māyā is the āvaranaśakā which covers the jñānā of the Purusha. Kālam, Nīṭi, Rāgam, Vidyā and Kalā are the five principles which act as the five kaṇcukā-s of the Jīva. The last twenty-four tattvās created by Asuddhā agrees with Sānkhyamatā are; Prakṛti, Buddhi, Ahamkāra, Mind, five Jnānendriya-s, five Karmendriya-s, five Mahat, ānmatra-s and five Mahābhūta-s. All these are derived out of ‘Māyā’. Māyā is described as the ‘garbhāśaya’ of Sakti by Sākteya-s. The Trigunā-s, Paṅcapraṇā-s and Saptadhātu-s are added with this thirtysix tattvā-s and thus finally we have fiftyone tattvā-s.

SABDAPRAPANCASRSTI

In Sākteya literature the creation of the world is founded on the ‘Sabdatattvā’ (principle on sound.).

According to it the ‘Brahmāndā’ (Universe) and the ‘Pīndāndā’ (body) are different only in two aspects, Samasti and Vyasti. Whatever that is found in the macrocosm is also found in the microcosm. Both are same as Paṅcavimśatitattvātmakā-s. When ‘Māyā’ becomes ‘Vyāstijīvā’ when ‘Śuddhavidyā’ stands united with ‘Sadāśiva’ becomes ‘Sādākhya kalā’. The jīvā (life
power) existing in microcosm (Pindānda) is called ‘Kuṇḍalini sakti’ and the ‘Saṃstijīva’ which is the power of Paramesvarā is called ‘Trīpurasundari’. Whatever happens in Brahmāndā (macrocosm) derives its course of energy from Trīpurasundari, whatever happens in our body finds its base in Kuṇḍalini. Without Trīpurasundari, the power of Paramaśiva is totally nullified. Similarly without the power of Kuṇḍalini our life becomes dead.

The state in which this Kuṇḍalini power reaches the Saḥasrāra going past the Śadādhārā-s and twenty-five tattvā-s, unite with Siva.

**KUNDALINI AND ŠADĀDHĀRĀ-S**

Kuṇḍalini means that which exists like a female serpent around its adhārakanda. Mūlādhāra is a four petalled lotus. In its pericarp there is a central point named ‘Kulakunḍam’. Kuṇḍalini always sleep in it covering the face. Kuṇḍalini is the light of life which is the visible form of life power (tējas).

“Mūlādhārasya vahnyātmā tējōmadhyē vyavastitā jīvaśaktiḥ kuṇḍalākhyā prāṇākārātha taisā”

The form, expression and seat of dependance (Asrayastana) of kuṇḍalini in Vāmakēśvara tantra :-
“Bhujangakaarupena muladharam samasritā
saktih kundalini nāma bisatandunibhā f śubhā”

Kuṇḍalini which is as minute as lotus fibre and as brilliant as lightning, sleeps in the form of a serpent, keeping its tail in the mouth, sipping the pericarp of the Mūlādhārā lotus situated at the bottom end of the nerves (suṣumnā) which is united to the brahma-randhrā in the head. Yogi who is in Padmāsanā posture should make the prāṇā to look upward by doing ‘mulabandhā’ after fixing the mind in ‘kumbhakā’. Then by the obstruction of breath, the fire in the svādhiṣṭāna cakrā blazes. Thus, due to the pressure of fire and air the kundalini, the serpent queen situated in mūlādhāra wakes up trembling, reaches the Sahasrāracakrā by breaking the Brahma-Viṣṇu-Rudra grandhi-s and the sadādhāra-s and unite with Śiva. That state is the ultimate truth. That also is the cause of bliss.

“Suṣumnā madhyadeśeśa ya[yā]dā kaṁadvayasya tu
pidhāya na śrṇōtyēnaṁ dhvanim tasya taḍāṁrītiḥ”

When a man, with both his ears closed, cannot hear the hissing sound of the kundalini which is always hissing, then he becomes closer to death. When Agni arises kundalini, unites with sūryakundalini, reaches candramandalā, showers a stream of elixir (Amṛut) due to the union of Śiva and Śakti, cools the 72,000 nādi-s, Yogi attains complete realization.
**Kundalini** is the life power of living beings. This power situates at the bottom end of the vertebra in the shape of a coiled female serpent which is sleeping. This power arises on meditation and with the blessings of a *Guru*. When this power wakes up, it gallops with much perplexity through the susumna in the vertebra to see the male serpent situated in the head. In the *susumna* each *ādhāra* is seen as a small hole. When the *kundalini* gallops from one *ādhāra* to another, several changes occur in the body. The whole body will have a burning sensation and feels as if chilli paste has been applied. The body becomes extremely hot. Horripilation occurs very often. Like sweat, water oozes out through the pores of the skin all over the body. Sometimes even water flow may occur. (The state of sitting in fire-*Vahni prākāra*). In some positions even blood comes out through the skin pores. The body becomes slim and skeleton like. If the *sādhaka* experiences all these for the first time, may be frightened. That is why it is said that kundalini meditation should be practised only under a great *Guru*.14

*Kundalini* which reaches one adhara makes it mature and reaches the next *ādhāra* situated just above it. Thus *kundalini* go beyond the *śadādhāra*-s and reaches the thousand petalled lotus (*Sahasradalakamalā*). When it reaches there, the body cools down. The whole body is showered with elixir (*amṛut*). Then
the remaining body is not the old one but a new one impregnated with ātmaśakti.\textsuperscript{15}

\textbf{NĀDI-S}

In the space outside (\textit{Bhayapradēśā}) the two Nādi-s Śasi and Mihira – Śasi - Candra (Moon) Mihira-Sūryā(Sun). These two nādi-s which are in the nature of the moon and the sun\textsuperscript{16} are the nādi-s ‘Idā’ and ‘Pingalā’. The \textit{Sammohanatantra}\textsuperscript{17} speaks their likeness to the sun and the moon as follows. ‘Meru’ – this is the \textit{Mērudāṇḍā}, the back bone or spinal column, extending from the ‘Mūlā’ (root) or the muladhārā to the neck. The \textit{Idā nādi} on the left is pale and is in the nature of the moon (\textit{candra svarūpiṇī})\textsuperscript{18}. She is the saktirupadevi (the \textit{Devi} as sakti or ‘female’) and the very embodiment of nectar (\textit{Amṛta Vigrahā}). On the right is the masculine \textit{Pingalā} is the nature of the sun. She, the great Dēvi, is \textit{Rudrātmikā} (this is the nature of ‘Rudrā or male’) and is lustrous red, like the filaments of the pomegranate flower.

These two nādi-s go upward singly from the ‘Mūla’ (i.e., muladhārā), and having reached the Ājñā cakrā, proceed to the nostrils. The nādi ‘Suṣumnā’, whose substance is the three fold \textit{Guna}-s. The \textit{Idā & Pingalā nādi-s} which come from the left and right scrotum, when they reach the space between the
eyebrows, make with the *suṣumnā* a plaited knot of three
(*Triveni*) and proceed to the nostrils. They are also thus
described. In the Ida is the *Devi Yamunā*, and in *Pingalā* is
*Sarasvaty* and in *Suṣumnā* dwells *Gāṅgā*.20 They from the
three fold plait21 united at the root of the *Dhvajā*, they separate
at the eyebrows, and hence it is called *Triveṇī Yōgā* and bathing
there yields abundant fruit.22

Whose substance is the three fold Gunas
(*tritayagunamayī*) compound here used is capable of different
interpretations. Reading *Guna* to mean “a string”, it would mean
“made up of three strings” – *suṣumnā*, *Vajrā* and *Citrinī*.23
These three from one, but considered separately they are dis-
tinct, possessed the qualities of *Sattva, Rajas & Tamas*. Now
the substance of *Citrinī* is *sattva* (*Sattvagunamayī*), of *Vajira
Rajas* and of *suṣumna Tamas*. In the middle or inside the
*Mēru*. She who is inside the *Mēru* from the *Mūla* to the region
of the *Brahmarandhrā* etc.24

The position of *suṣumnā* from the *Mūlādhāra* to the
head – *suṣumnā* gives forward clinging like is cavya creeper25
to the *Mēru*, and reaching the end of the neck, O Beauteous one,
she emerges and deflects, and, supporting herself on the stalk of
the *saṅkhini* goes towards the region of *Brahman* (*Brahma*
Sadanā). The other two are placed like bows. *Susūmnā* is the embodiment of *Praṇavā* (This means the *praṇavā* manifests as the *susūmnā*) emerging from the backbone, she goes to the forehead. Passing between the eyebrows and united with *kuṇḍalini* with her mouth approaches the *Brahmarandhrā*.

**THE SIX CENTRES.**

This *caṅkā* is situated in between (corresponding to the sacrococcygeal plexus) the anus and the genitals is the basic psychic centre called the ‘Foundational cycle’ (*ādharacakrā*) a four petalled lotus as it were. The petals named *Isana* etc., are invested with the fruits of supreme bliss, spontaneous happiness, heroic joy and the divine unity respectively. In the centre of the foundational cycle lies the creative power of the supreme being called *Kundalini* , which in the event of being unfolded bestows immortality.

The *Mūlādharā* is a lotus of four petals. The petals are red, and have the letters *Vā, Ša* (palatal) *Śa* (cerebral), *Sa* in colours of gold. In the pericarp is the square *Dharāmāndala* surrounded by ‘8’ spears, and within it and in the lower part is the *Dharā – Bijā* (Lam), who has four arms and is seated on the elephant *airāvatā*. He is of yellow colour, and holds the thunder bolt
(vajrā) in his hands. Inside the Bindu of the Dharā bija is the Child Brahmā, who is red in colour, and has four hands with which he holds the staff (Danda), the gourd (kamandalu) the Rudrākṣa rosary and makes the gesture which dispels fear (Abhaya mudrā). He has four faces. In the pericarp there is a red lotus on which is the presiding divinity of the cakrā (Cakradhiṣṭātri), the sakti Dakini. She is red and has four arms, and in her hands are sūla (spear), khatvanga (skull-mounted stuff), khalgā (sword, khadgā is a heavy sacrificial sword) and caṣakah (Drinking cup). In the pericarp there is also the lightening like triangle, inside which are kāma – vāyu and kāma bija (Klim) both which are red. Above this is the svayambhū lingā which is svayam varṇa – (Its colour) and above and round this Lingā is kundalini coiled three and a half times, and above this last up stands, on the top of the Linga, cit - kalā

This cakrā dealing with the powerful effect of verbal and mental speech and its result on the individual mind. Self-suggestion and self-programming must be recognized to centeract their negative influence. This cakrā is pure energy and one of the promises powers of this cakrā is eternal knowledge freedom from all sin is achieved at the first stage by recognizing mistakes, by controlling impulses, by learning through reflection, and by making the simultaneous connection between learning and knowledge.
Svādhiṣṭāna Cakra

This cakra is situated at the root of the genitals is the six-petaled lotus, the psycho-physical centre called self abiding cycle (svādhiṣṭānacakra). The consequent fruits of (concentration on) the eastern and the other petals are respectively said to be courtesy cruelty, freedom from pride, stupor, disrespect and distrust. This is the seat of passion.

"The svādhiṣṭāna cakra is of the colour of vermilion and has six petals. In its six petals are the six letters ba, bha, ma, ya, ra and la, with the Bindu placed thereon. They are of the colour of lightning. In the pericarp of this Lotus is the region of water is the form of an eight petalled Lotus, with a half-moon in its centre. This region is white. Inside this latter is the Varuṇa Bija "Vañ", seated on the Makara, with a noose in his hand. In the lap of the latter (i.e., in the hollow of the Bindu) is Viṣṇu seated on Garuda. He has four hands, and is carrying the Saṅkhā (conch shell), cakra (discus), Gadā (mace) and padmā (Lotus). He is dressed in yellow raiment, wears a long garland (vanamāla) round his neck, the mark sri-vatsa and the germ kaustubhā on his breast, and is youthful in appearance. On a red Lotus in the pericarp is the Śakti Rākini. She is Syāma Varna (see Note. to V.11) and in her four hands she holds the śūla (spear or trident) Abjā (lotus), Damaru (drum)
Visnu

Sakti Rakini

Svadisthana
and Tanka (battle-axe). She is three eyed and has fierce projecting fangs (kuṭila-damstrī) and is terrible to behold. She is found of white rice (ṣuklāna) and a stream of blood runs from her nostril. 37

Cakrā from all enemies and the mind dwells more steadily on the beauty of the most high, the most ideal, that which one would like to cultivate in oneself, speech expands and another level of poetry is reached. 

Manipūra cakrā. 38

The ten petalled lotus, the psycho-physical centre called the navel cycle (Manipūracakrā) is located around the navel. The result flowing out of (meditation on) the eastern and other petals respectively are: dreamless sleep, craving, jealousy, fault-finding nature, bush fullness, fear, hatred, stupidity, impropriety and dejection. This centre is the seat of a particular prāṇā called bhānu (sun). 40

The Nabhipadma (Navel lotus) is of the colour of the rain-cloud and has ten petals; and each of its petals are each of the ten letters Da, Dha, Na, Ta, Tha, Da, Dha, Na, Pa, Pha, and of a lustrous blue colour, with the Bindu above each of them. In the pericarp of this lotus is the red region of Fire, which
is triangular is shape and outside it, on its three sides, are three svastika sings. Within the triangle is the Bijä of fire—“Ram”. He (bijä of fire) is red in colour and is seated on a ram, is four armed, and holds in his hands the vajrä (thunderbolt) and the sakti weapon, and makes the signs of vara and Abhayä. In the lap of Vāhinī Bija is Rudrā, red in colour, seated on the bull, who, however, appears to be white on account of the ashes which he smears on his body. He is old in appearance. On a red Lotus in the pericarp of this Lotus is the Śakti—Lākini. She is blue, has three faces with three eyes in each, is four armed, and with her hands holds the vajrā and the sakti weapon, and makes the signs of dispelling fear and granting boons. She has fierce projecting teeth and is found of eating rice and dhal, cooked and mixed with meat and blood.

The power of this cakrā is to create and destroy worlds is signified in the power of speech. How ideas are expressed, the intonation of the voice, can create an environment of blissful happiness. Self-gratification and self-glorification, with their resultant impatience, greed or pride, can destroy a harmonious relationship, wealth of knowledge is the main credit of this cakrā by the practices of acocrenus itself.
Anāhata Cakra

In the heart is located the psycho-physical centre called the 'cycle of the unmanifest' (anāhata cakra), with twelve petals which is considered to be the place of worshiping Lord Śiva in the form of Ōhm. The consequences meeting the mind concentrated up on eastern and other petals respectively are freedom from fickleness, clear thinking repentance, hope, light, worry, desire, for warding off evil, equanimity, vanity, mental instability, discernment and will.

The Heart Lotus is of the colour of the Bandhūka (Pentapetes phoenicea) flower and on its twelve petals are the letters ka to ṭha, with the Bindu above them, of the colour of vermilion. In its pericarp is the hexagonal vāyumāndalā, of a smoky colour, and above it sūryamāndalā, with the trikōṇa lustrous as ten million flashes of lightning with in it. Above it the Vāyu Bija, of a smoky hue, is seated on a black antelope, four armed and carrying the goad (Ankusa). In his (Vāyu-bija-s) lap is three-eyed Īśa. Like hamsā (Hamsābha), his two arms extended in the gestures of granting boons and dispelling fear. In the pericarp of this lotus, seated on a red lotus, is the Śakti kākini. She is four armed and carries the noose (pāśā), the skull (kapāla) and makes the boon (varā) and fear dispensing (Abhayā) signs. She is of a golden hue is dressed in yellow
Anahata-Cakra
raiment, and wears every variety of jewel and a garland of bones. Her heart is softened by nectar. In the middle of the *trikōṇa* is Śivā, in the form of a *Bāṇa liṅgā*, with the crescent moon and *Bindu* on his head. He is of a golden colour.

He look joyous with a rush of desire (*kāmodgamol/asita*). Below him is the *Jīvātmā* like *Hāṃsā*. It is like the steady tapering flame of a lamp. Below the pericarp of the lotus is the red lotus of eight (8) petals, with its head upturned. It is in this (red) lotus there are the kalpa trees, the jeweled altar surmounted by an awning and decorated by flags and the like, which is the place of mental worship. This *cakrā* implies the sound of *sabdabrahaman*. This *cakrā* promises the hearing with the inner ear of the cosmic *ĀUM*. This *cakrā* will be able to protect the newly created environment and destroy those negative aspects which may still remain from the past. By living wisely, doing noble deeds, keeping the senses under central, and having an extraordinary ability and power of concentration, the devotee or aspirant is able to render himself invisible and to enter another’s body.

**Visuddha cakrā**

The psycho-physical center with ‘16’ petals called ‘cycle of purity’ is situated in the throat, larynx and is known as the
Sadasiva

Sakti Sakini (Gauri)

Visuddha
abode of Bhārati the Goddess of learning. Contemplation on the eastern and other petals offers the following results respectively, praṇavā, udgīta, hūṃphaṭ, vaṣṭ, svadhā, svahā, namah, nectar, the seven tones sadja etc.

At the base of the throat (kantha mūla) is the viśuddha cakra, with sixteen petals of smoky purple hue. Its filaments are ruddy, and the sixteen vowels, which are red and have the Bindu above them, are on the petals. In its pericarp is the ethereal region (Nabhō-māṇḍalā), circular and while, inside it is the candramāṇḍalā, and above it is the Bija ‘Ham’. This Bija is white and garmented in white, i.e. clothed in ambarā (space) seated on an elephant and is four armed. In his four hands he holds the pasa (noose) and the Ankusā (goad), and makes the vara mudrā, and the Abhayamudrā. In his lap is Sadāśīva, seated on a great lion-seat which is placed on the back of the bull. He is in his form of Arddha-nārīśvarā, and as such half his body is the colour of snow, and the other half the colour of gold. He has five faces and ten arms, and in his hands he holds the śūla (trident), the Taṅka (battle-axe) the khaḍgā (sacrificial sword) the vajrā (thunderbolt, Dahanā (Agniśastrā) the Nāgendra (great snake), the Ghaṇṭā (bell) the Ankusā (goad) the noose (pāṣā) and makes the Abhayamudrā. He wears a tigers skin, his whole body is smeared with ashes, and he has a garland of snakes round his neck. The nectar dropping from the
down–turned digit of the moon is on his forehead. Within the pericarp, and in the Lunar region and seated on bones, is the śakti 'sākinī' white in colour four-armed, five faced, and three-eyed, clothed in yellow, and carrying in her hand a bow, and arrow, a noose, and a goad. The nature of the Dhyāna (meditation) various with the aim which a śādhakā wishes by his worship.

This cakrā promises that one becomes free of worldly desires, and the energy that is no longer locked up in the pursuit of worldly desires raises the aspirant now to a higher place, to the gateway of liberation. The Yogi get the complete knowledge and the aspirant comes closer to the meaning of Yogā.

Ajñā Cakrā

The psycho-physical center called the ‘cycle of supreme command’, (Ajñācakrā) having three petals is located in between the two eyebrows. The results of (contemplating upon) the various petals respectively are the manifestations of the three gunās- sattva, rajas, and Tamas.

The Ajñā cakrā has two petals and is white. The letters Ha and Kṣa, which are white (karburā-white, and also means variegated), are on the two petals. The presiding 'śakti' of the cakrā, 'Hākinī' is in the pericarp she is white, has six red
<table>
<thead>
<tr>
<th>Cakra</th>
<th>Situation</th>
<th>Shape of Mandala and Number of Rays</th>
<th>Number of Petals and Letters</th>
<th>Bija and Its Vahana</th>
<th>Devata and Its Vahana</th>
<th>South of the Dhatu</th>
<th>Bija and Yoni</th>
<th>Other Tattvas Here Dissolved &amp; Number of Rays Tattva</th>
<th>Tattva</th>
</tr>
</thead>
<tbody>
<tr>
<td>Muladhara</td>
<td>SPINAL CENTRE OF REGION BELOW GENITALS</td>
<td>SQUARE 56</td>
<td>4 Va,sa,sa,sa</td>
<td>‘LAM’ on the Airavata elephant</td>
<td>BRAHMA ON HAMSA</td>
<td>DAKINI</td>
<td>Swayambhu and traipura trikona</td>
<td>PRITHVI - GANDHATATTVA - Smell (organs of sensation and action)</td>
<td>Yellow</td>
</tr>
<tr>
<td>Agni Kanda - Rudragrandhi</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Svadhisthana</td>
<td>SPINAL CENTRE OF REGION ABOVE THE GENITALS</td>
<td>CRESENT 62</td>
<td>6 ba,bha, ma, ya, ra, la</td>
<td>‘VAM’ on makara</td>
<td>VISNU ON GARUDA</td>
<td>RAKINI</td>
<td></td>
<td>Apah, concentration, stimulating sense of Taste. Rasa-Tattva, and organs of action</td>
<td>White</td>
</tr>
<tr>
<td>Manipura</td>
<td>SPINAL CENTRE OF REGION OF NAVEL</td>
<td>TRIANGLE 52</td>
<td>Da, dha, na, ta, tha, da, dha, na, pa, pha</td>
<td>‘RAM’ on a ram</td>
<td>RUDRA ON BULL</td>
<td>LAKINI</td>
<td></td>
<td>TEGAS-RUPA tattva-expension producing heal and stimulating sight sense of colour and form (anus-organ of action)</td>
<td>Red</td>
</tr>
<tr>
<td>Surya Kanda - Visnu Grandhi</td>
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<tr>
<td>Anahata</td>
<td>SPINAL CENTRE OF REGION OF THE HEART</td>
<td>Six pointed hexagon 54</td>
<td>12 ka, kha, ga, gha, na, ca, cha, ja, jha, jna, ta, tha</td>
<td>‘YAM’ on them antelop</td>
<td>ISA</td>
<td>KAKINI</td>
<td>BANA &amp; TRIKONA</td>
<td>Vayu- sparsa general movement stimulating sense of touch penis.</td>
<td>Smoky</td>
</tr>
<tr>
<td>Visuddha</td>
<td>SPINAL CENTRE OF REGION OF THROAT</td>
<td>CIRCLE 72</td>
<td>16 The vowels ‘a’ to ‘ah’</td>
<td>‘Ham’ on a white elephant</td>
<td>SADASIVA</td>
<td>SAKINI</td>
<td></td>
<td>AKASA-SABDA Tattva space giving, stimulating sense of hearing mouth</td>
<td>White</td>
</tr>
<tr>
<td>Candrap Kanda - Brahma Grandhi</td>
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<td></td>
</tr>
<tr>
<td>Ajna</td>
<td>CENTRE OF REGION BETWEEN THE EYEBROWS</td>
<td>74</td>
<td>2 ‘ha’ and ‘ksa’</td>
<td>‘Om’</td>
<td>SAMBHU</td>
<td>HAKINI</td>
<td>ITAKRA &amp; TRIKONA</td>
<td>Mnas-mahat tattva (mental faculties ) the sukma, prakrti called Hiranyagarbha.</td>
<td>“</td>
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</tbody>
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**SADADHARA CAKRA-S**
—coloured faces each with three eyes, and six arms, and is seated on a white lotus. With her hands she displays varā-mudrā and Abhaya-mudrā and holds a rudrāksā rosary, a human skull, a small drum, and a book. Above her, within a Trikōṇā, is Itaralingā, which is lightning-like, and above this again, within another trikōṇā, is the inner Atmā (Antar-ātmā), lustrous like a flame. On its four sides, floating in air, are sparks surrounding a light, which by its own lustre makes visible all between Mūla and the Brahmarandhra. Above this, again is manas and above manas, in the region of the moon, is Hamsā, within whom is parama- śiva with his śakti.

Creator, Preserver and Destroyer of the worlds, leave the body at will, excellent unknown powers, pure intellect are the main powers of this cakra. There will be a divine union of the individual self or the individual intelligence, with the cosmic intelligence by becoming half and half, male and female, intellect and intuition.

**MORAL & OTHER QUALITIES OF CAKRA-S**

In the description of the cakra-s given in this work, no mention is made of the moral and other qualities and things(vṛitti) which are associated with the lotuses in other books, such as the Adhyātma-viveka, commencing with the root-lotus and ending with the sōma-cakra.
1. Mūlādhārā

Parama, Sahaja, Vīrāṇandā, Yogānandā.

2. Svādhīstānā

Praśrayā, Kārurāta, Garvanāśā, Mūrcchā, Avaīţā, Avisvāsā.

3. Māṇipūrā

Suṣupti, Tryṣṇa, Īrṣyā, Piśunātā, Lajjā, Bhaya, Ghrṇā, Mōha, Kaśāya, Viśāditā.

4. Anāhata

Laulyapraṇāśā, Prakaṭā, Vitarka, Anutāpita, Āśa, Prakāśa, Cintā, Samuḥa, Samatā, Dambhā, Vaikalyā, Vivēka, Ahamkṛti.

5. Viśuddhi

Praṇavā, Udgita, Humphat, Vaṣat, Svadhā, Svahā, Namaḥ, Amṛta, Śadja, Reṣabha, Gāndhāra, Madhyamā, Paṅcamā, Dhaivatā, Niśāda, Visa.

6. Lalānā-cakrā

Mada, Māna, Snēha, Sōka, Kheda, Lubdhatā, Arati, Sambhramā, Ūrmī, Śraddhā, Tōsā, Uparōdhitā.

7. Ajnā – cakrā
Sattva āvirbhāvā, Raja āvirbhāvā, Tama āvirbhāvā.

8. Manas — cakrā

Svapna, Rasōpabhōga, Ghrāṇā, Rūpōpalambhā, Sparśā, Sabdabōdha.

9. Sahasrāra or Sōma-cakrā

Krpa, Kṣamā, Ārjavā, Dhairyā, Vairāgya, Dhṛti, Sammadā, Hāsyā, Romāṇcanicayā, Dhyānāśru, Stiratā, Gāmbhiryā, Udyamā, Acchatva, Audārya, Ēkāgratā.

THE CENTRES AND PLEXUSES OF THE CONNECTED SPINAL AND SYMPATHETIC SYSTEMS.

1. The Ādharacakrā— the sacrococcygeal plexus with four branches, nine Angulis (about six inches and a half) below the solar plexus (kandā, Brahmagrandhī); the source of a massive pleasurable aesthesia; voluminous organic sensations of repose. An inch and a half above it, and the same distance below the membrum virile (mēhanā); is a minor centre called the Agniśikṣā.

2. Svādhiṣṭāna cakrā, the sacral plexus, with six branches, (Dalāṇi petals) concerned in the excitation of sexual feelings, with the accompaniments of lassitude, stupor, cruelty, suspicion, contempt.
3. The *Nyāhi-kanda* (corresponding to the solar plexus *Bhanu-Bhavanam*), which forms the great function of the right and left sympathetic chains (*pingalā, Īḍā*) with the cerebrospinal axis. Connected with this is the *Maṇipūrakā*, the lumbar plexus, with connected sympathetic nerves the ten branches (i.e. petals) of which are concerned in the production of sleep and thirst and the expressions of passions like jealousy, shame, fear, stupefaction.

4. *Anāhata cakrā* – possibly the cardiac plexus of the sympathetic chain with ‘12’ branches connected with the heart, the seat of the egoistic sentiments, hope, anxiety, doubt, remorse, conceit, egoism etc.

   The *Bhārañi-stānā*, the junction of the spinal cord with the medulla oblongata, which by means of nerves like the pneumogastric etc., regulate the larynx and other organs of articulation.

6. The *Lalanā cakrā*, opposite the uvula, which has twelve leaves (or lobes), supposed to be the tract affected in the production of ego-altruistic sentiments and affections, like self-regard, pride, affection, grief, regret, respect, reverence, contentments etc.

7. The sensorimotor, tract, comprising two cakras (a) The *Ājñā cakrā* (the circle of command over movements) with its two lobes (the cerebellum); and (b) the *manasćakrā* the sensorium, with its six lobes (five special sensory for peripherally initi-
ated sensation as in dreams and hallucinations). The \( \text{Ājnāvāha-Nādis} \) efferent or motor nerves, communicate motor impulses to the periphery from this \( \text{Ājnā-cakrā} \), this centre of command over movement, and the afferent or sensory nerves of the special senses, in pairs, the \( \text{Gandhavāhanādī} \) (olfactory sensory), the \( \text{Rupavāha-Nādī} \) (optic), the \( \text{śabdavāha-nādī} \) (auditory), the \( \text{Rasavāhanādī} \) (Gustatory), and the \( \text{sparśavāha nādī} \) (tactile), come from the periphery (the peripheral organs of the special senses), to this \( \text{manāśacakrā} \), the sensory tract at the base of the brain. The \( \text{manācakrā} \) also receives the \( \text{manōvāha nādī} \), a generic name for the channels along which centrally initiated presentations (as in dreaming or hallucinations) come to the sixth lobe of the \( \text{manāśacakrā} \).

8. \( \text{Manāśacakrā} \) - even higher than that is situated the psychophysical centre called the cycle of the \textit{mind} \( \textit{manaśacakrā} \), having six petals. The consequences attendant upon the eastern and other petals respectively are dreams and the palatal enjoyment, olfactory sensation and the perception of form, touch and sound.

9. The \( \text{Somacakrā} \)- a sixteen-lobed ganglion, comprising the centers in the middle of the cerebrum, above the sensorium; the seat of the altruistic sentiments and volitional control e.g., Compassion, gentleness, patience, renunciation, meditativeness, gravity, earnestness, resolution, determination, magnanimity, etc.
The Sahasrara, also known as the crown chakra, is the uppermost and most refined of the seven chakras in Hinduism. It is associated with the higher realms of consciousness and the spiritual realization of the self. The Sahasrara is located at the top of the head and is understood to be the seat of pure consciousness and the unconditioned Self. In the practice of yoga and meditation, the Sahasrara is cultivated to achieve a state of spiritual enlightenment and the realization of the true self.
10. The *Sahasrāra cakra*, thousand-lobed, the upper cerebrum with its lobes and convolutions, the special and highest seat of the *Jiva*, the soul.\(^70\)

**Kāranaśarīrā**

The intermediate causal body (*kāraṇāvantaraśarīrā*) situ­ate above *Ājñā cakra* and below *sahasrāra cakra*. The *Sūdhaka* who wish to practice *samādhi yōgā* should before such time with every consideration and effort dissolve all things in their order from the gross to the subtle in *cidātmā* (*The āma* considered as *cit*). All things both gross and subtle, which make up creation should first be meditated upon.

The five gross elements – *prthvī* (earth, water, fire, Air, ether) and so forth have been spoken of as being in the five *cakrās* from *mūlādharā* to *visūdha*. In the *Bhumaṇḍalā*\(^74\) in the *mūlādharā* there are the following – feet, sense of smell and *Gandhatattvā*\(^75\) for this is their place. In the *Jalamaṇḍalā*\(^76\) similarly, are the hands, sense of Taste, and *Rasa Tattvā*\(^77\). In the *Vahnimandala*\(^78\), are the anus, the sense of sight, and *Rūpa tattvā*\(^79\). In the *Vāyumaṇḍalā*\(^80\), are the penis, sense of touch and *sparśa tattvā*\(^81\). In the *nabho maṇḍalā*\(^82\) are speech the sense of hearing and *Śabda Tattva*.\(^83\)

These make fifteen *Tattvās*. Adding these fifteen to *prthvi* and so forth we get twenty gross *Tattvās*. 

154
In the Ṛjñācakra the subtle manas has been spoken of. Others have been spoken of in the Kaṅkala Mālinī Tantra when dealing with the Ṛjñā cakra; "Here constantly shines the excellent Manas, made beautiful by the presence of the Sakti Hākini. It is lustrous, and has Buddhi, Prakṛti and Ahamkāra for its adornment.

From the above the presence of the three subtle forms – viz-Buddhi, Prakṛti and Ahamkāra in this place become clear. We must however, know that Ahamkāra, is not placed in the order shown in the above quotation. We have seen that from the Muladhāra upwards the generated is below the generator; that which is dissolved is below what is dissolved into, and we also know that the śabda krama is stronger than pāṭa krama. We must remember that vyomā, is dissolved in Ahamkāra and hence the latter is next above vyomā. cf "In Ahamkāra vyomā with sound should be dissolved, and Ahamkāra again in Mahāt". Ahamkāra being the place of dissolution, comes first above vyoma and above it are Buddhi and prakṛti. The Śāradātilakā speaks of their connection as Janya (effect, generated) and Janaka (cause, generator).

"From the manifest(avyakta), Mūlabhūta, parāvastu when vikṛta originated Mahattattva, which consist of the Guṇās and Antakaraṇā. From this (mahattattvā) originated
Ahamkaraḥ, which is of three kinds according to its source of generation”. By vikṛti which means change is here meant reflection or image (prati-bimbā) of the parāvastu, and as such reflection it is vikṛti, but as it is the prakṛti of Mahattattvā etc. it is also called prakṛti. cf “prakṛti is the paramā (supreme) sakti, and vikṛti is the product there of”. It has also been shown, before that the prakṛti of the parabrahman is but another aspect of him (pratibimba svarūpini).

According to Śārada Tilakā, Mahattattvā is the same as Buddhī, (Raghava bhatta says that this is according to śaiva doctrine). Ṭīṣana Śiva says; The objective prakṛti (Bōdhavalaņaśa that is, that which can be known (jneya); the objective or manifested prakṛti, is when associated with Saddha Guṇa, Buddhi Tattvā. It is this Buddhī that is spoken of as Mahat in Śāṅkhya.

Mahattattvā consists of the Guṇās and the Antahkaraṇā. The Guṇā-s are sattvā, rajas and tamas. The Śāradātilakā says:- Antahkaraṇā is the manas, buddhi, Ahamkārā and citta of the Atmā. All these are comprised to the term Mahattattvā. The ‘Manas’ is the product of
Ahaṃkāra, and Rāghavabhaṭṭā quotes a text which says:- In so much as the other manas is the one which select and rejects (Saṅkalpavīkālpātmakam manah-Nyāyaśāstraṃ), it is known to be the product of Tejas. (Taijasāhamkāra- which is the source of the Indriyas). In the Ājnā cakra manas and other tattvās are placed in their order, ahamkāra and other tattvās should be known as being placed above them.

In the Ājnā cakra are Hākini, Itara – Liṅga, praṇavā, manas, Ahamkāra, Buddhi, and Prakṛti placed consecutively and above the others. No place being assigned to candramanḍalā, which has been spoken of before, it should taken to be placed above all these. The Summohana Tantra; Moon (Indu) is in the forehead, and above it is bōdhini herself. From this, it would appear that Indu and bōdhini are above Ājnā cakra, placed one above the other without anything intervening between them.

The Summohana – Tantra speaks of the cause (Kāraṇarūpā) as above Ājnā-cakra: “Indu (the moon-herbindu) is in the region of the forehead, and above it stands for the forehead Ājnā cakra. It is bōdhini herself. Above bōdhini shines the excellent ‘Nādā’, inform like the half (crescent) moon; above this is the lustrous Māhānādā, in shape like a plough,
above this is the ‘kalā’ called Ājñā, the beloved of Yōgis. Above this last is Unmani which having reached, are does not return.

The srṣṭikrama of Kāraṇaśārīrā

According to Šāradātilaka the srṣṭikrama of Kāraṇaśārīrā is as follows.

\[
\begin{array}{c}
\text{Sakala paramēśvarah} \\
\text{Śakti} \\
\text{Nādah}
\end{array}
\]

Bindu - (Kāraṇabindu)

\[
\begin{array}{c}
\text{Bindu (Kāryabindu)} \\
\text{Nādam} \\
\text{Bijam} \\
\text{(Śivātmakam)} \\
\text{(Śivaśakti sāmarasyam)} \\
\text{(Saktiḥ)}
\end{array}
\]

158
According to Prapṛṇcasāra the srṣṭikrama is as follows.

```
Prāktī
  ┌── Bindu ────────
    │          │
    │          │
    │          │
Stūlam   Sukṣṇam   Param
  │       │          │
  │       │          │
  │       │          │
Bījam    Nādam      Bindu
  │       │          │
  │       │          │
  │       │          │
acidamśam cidacidamśam cidamśam
```

According to Varivasyā Rahasyā:

```
Hrīlekhā
  ┌── Vāgbhavakūṭam ─── Kāmarājaśakūṭam ─── Saktīkūṭam
      ┌── Krōḍhīṣā (K) along with Sri-Kaṇṭha (a), Kōṇatrayā i.e. triangle (E), Lekṣmī (I), Mamsa (L) along with anuttara (a), constitute the first group known as Vāgbhava-kūṭā.
      └── Śivā (H), Hamsā (S), Brahman (K), Viyat (H), Śakra (L), there severally conjoined with Aksara (a), constitute the sec-
```
ond group known as Kama-raja-kuta.

The self-same group, rid of Śīva (Ha) and Viyat (Ha), constitute the third one known as Śakti-kūṭā. At the end of these three groups should be added three Ḥṛḷēkha-s (one in each).

**NADASTANAM**

"Ḥṛḷēkhyāḥ svarūpam tu vyōmāgnivāmalōcana
bindurardhacandraroḍhinyo nadanādāntaśaktayah
vyāpiṅkā samanōmanā iti dvadaśasamhatih
bindvādinam navānām tu samaśṭirnāда ucyatē

The form or Ḥṛḷēkha is made up of the twelve letters - Vyōman (H), Agni (r), Vyōma-lōcana (i), Bindu (M), Ardha-candra, Roḍhini, Nāḍā, Nāḍānta, Śakti, Vyāpikā, Sa-manā and Unmanī. The aggregation (samaśṭi) of the nine beginning with bindu is known as ‘Nāḍā’.

The Bhūta Śuddhi Tantrā speaks of the existence of the Bindu below Bōdhini. “Devi, above Bindu and Matrāradha is nadā, and above this, again, is Mahānāda, which is the place of the dissolution of vayu”. Matrārdha is matrārdha śaktī.94
According to *Varivasyārahasyā*, Kāmakalā (I) and *trikōṇā* (E) are to be pronounced with two *Mātrās*. *Hṛllēkhās* devoid of *Bindu* are to be pronounced with three- *matrā*—periods. In case of the other letters the period is half a *matra* added on to a *matrā* (i.e. one and half *matrā*-s). *Bindu*’s period is half a *matrā*. The others coming there after in succession will have one half of the period of the letter immediately preceding each of them. Computing in the above manner it will be found that this *nādā* comes to have one *matrā* less one *Lavā*.

The *Bṛhat-trivikrama-samhitā* proves that the *Ardha matrā* means śakti: “Lustrous like the young sun is Aksāra, which is *bindumat* (*Bindu* itself), above it is *Ardhamatrā*, associated with the *Gāndhāra-rāgā*96, these point to the same thing, that we must take it that *Ardha mātrā* and *Bōdhini* are identical. *Bindu, bōdhini* and *nādā* are but different aspects of the *Bindu-Māya-Parāśakti*. *Tōṇḍala Tantra* (6th ullaśa)97 “The supreme light is formless (*nirākāra*), and *Bindu* is imperishable. *Bindu* means the void (*śūnya*) and implies *Guṇā* also.

The *Śāradātilakā* says: “From the *sakala paramēśvarā*98 who is sat, cit and Ānanda, śakti emanated; from *śakū*, again, emanated *Nādā*; and *Bindu* has its origin from *Nādā*. He who is *parāśaktimaya* manifests Himself in
three different ways. *Bindu, Nāḍā* and *Bīja* are but his different aspects. *Bindu* is *Nādātma*ka, *Bīja* is *sakti* and *nāḍā* again is the union or relation of the one to the other. This is spoken of by all who are versed in the Āgamās.

**Mahānādā and other divisions**

_Parasakti mayā: “para - śivā; hence sivaśaktimayā - Bindu._ The *Bindu* who is above the forehead in *Nādātma*ka that is *śivātma*ka. *Bīja* is *sakti* as *bōdhini* (*Bōdhini-rūpāṇi*). *Nāḍā* is the connection between the two where by the one acts upon the other. Hence, it is *kriyā saktī_. Above these three is *Mahānādā._ This has already been shown.

Above this is *Kalā*, etc. - *kalā - ‘sakti’. Ājñā - a crooked, awry, bent, line. This is in shape like a bent or crooked line over a letter. This *saktī* appeared in the beginning of creation. _cf Pančarātṛa:_ “Having thus seen, the supreme male in the beginning of creation makes manifest the eternal _prakṛti_ who is the embodiment of _sat, cit_ and _ānanda_, in whom are all the _tattvas_ and who is the presiding (_Adhiśtātri_ devi of creation”

Also elsewhere: “From the un manifested (Avyaktā) _paramēśvarā_, the united _siva_ and _saktī_, emanated the _Ādyā_ (first) _Dēvi Bhūagavatī_, who is _tripurasundari_, the _saktī_ from
whom came Nāda and then came Bindu”

of manas ceases to be called unmani, the attainment of which is the secret teaching of all Tantras”103. The state of unmani is the tattva which means the dispelling of the attachment prompted by manas towards worldly objects.

Unmani again is of two kinds (1) Nirvāṇa kala-rūpa, which also has its place in the Sahasrāra (sahasrāradhāra); (2) Varṇāvali-rūpa, which also has its place in this region. cf Kankala-mālīni: In the pericarp of the sahasrāra, placed within the circle of the moon, is the 17th kalā devoid of attachment. The name of this is unmani, which cuts bond of attachment to the world. cf Also “By mental recitation of the mālavārṇā (rosary of letters) is unmani, the granter of liberation (attained)” Mālavārṇā- varṇāvali-rūpa.105

The Bhūta śuddhi speaks of the samani below unmani.

“Next is the vyāpikā śakti (diffusive energy) which people know as Ājnā samanī106 is over this and unmani is above all”. This samani is also an intermediate aspect (Avāntrarūpa) of parāsakti.
<table>
<thead>
<tr>
<th>Dalani</th>
<th>Aksarani</th>
<th>Parivarah</th>
<th>Yoginya</th>
<th>Dhatava</th>
</tr>
</thead>
<tbody>
<tr>
<td>Va-Sa</td>
<td>Varadyadi</td>
<td>Sakini</td>
<td>Asti</td>
<td>Medah</td>
</tr>
</tbody>
</table>

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<tr>
<td>Agni</td>
<td>Jagarakh</td>
<td>Iccha</td>
<td>Kamesvar</td>
<td>Atma</td>
</tr>
<tr>
<td>Mitresah</td>
<td>Vama</td>
<td>Kamesvar</td>
<td>Atma</td>
<td>Kamagiri</td>
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<tr>
<td>Prak</td>
<td>Swayambhu</td>
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Now we get the following.

Above *Ajña cakra* is the second *Bindu*- which is *siva* (*śiva-svarupa*). Above *bindu* is the *Śakti Bōdhini* in shape like an *ardhamatras*; next is ‘*Nādā*’, which is the union of *siva* and *śakti*, in shape like a half (crescent) moon; next (above this) is *Mahānādā*, shaped like a plough, above *mahānādā* is the *Vyāpikā śaktī*, crooked (*Ajña*) in shape; above this last is *samani* and highest of these all is *unmani*. This is the order in which the seven cansnel forms (*karāṇa-rupā*) are placed.

**Sricakrōpaśanā**

The *śāstra*-s say that the *Candra maṇḍala* exists in the head. The *Samayācāris* call it the *Sricakra*. It is the dwelling place of *Tripurasundari*. In it we can see *sricakra*, *bindu*, *trikōṇā*, *aśṭatrikōṇā*, *antardāśārā*, *bahirdaśārā*, *caturdaśārā*, *aśṭadala*, *śoḍaśadala*, *vr̥ttatrayā* and *bhupuratrayā*. Among them the *śakticakra*-s are *trikōṇā*, *aśṭakōṇā*, *antardāśārā*, *bahirdaśārā* and *caturdaśārā*. The *śaiva cakra*-s are *aśṭadalā*, *śoḍaśadalā*, *vr̥ttatrayā* and *bhūpuratrayā*. Some people are of the opinion that in *śivacakrā* one should accept *bindu* instead of *vr̥ttatrayā*. It is from *bindu* that nine *mūlapraķṛti*-s originate. It is by the correlation of nine angles that the *sricakra* is made. The world is also made like this. The nine *mūla-yānīs* of the world are *pañcabhūtā*-s, *pañcatanmatra*-s,
pañcajnānendriya-s, pañcakarmendriya-s, manas (mind), māyā (illusion), śudhavidyā, Maheśvaran and Sadāśivam. That is the sum total of five saktikona-s and four siva konā-s, which form the nine angles of Srīcakra.

Human body is also based on this nine mūla-yonis. In the human body the skin, flesh, blood, bone and fat are śakti elements. Majjā (marrow), sūkla (semen), prāna and jīva are four Siva elements. The body is a fine combination of the five elements (dhātu-s) and the four Śivadhātus. The 10th yoni is the Parāśakti which is represented as the Bindu where Nādā resides. It is seen in the middle of Srīcakra. In this the sound or nādā gets dissolved. Nādā has four parts; Parā, Pasyanti, Madhyama and Vaikhari. In this parā is visualized in triangles, pasyanti is aṣṭakonacakra, madhyama is dvidāsārupinī and vaikhari is caturdāsārārupinī. The mūlādhāra is considered as the middle triangle (madhya trikonā) of the srīcakra, the manipuraka-antardāsārā, anāhātā-bahirdāsārā, viśuddhi-caturdāsārā and the śivacakracatustayā is agnicakra. Sivacakrā is embedded in these sakticakras. Thus Srīcakra becomes Catuscakrātmakā and is filled with Nādā.

From this description one can get the idea of Saḍāḍhāra and Sahasrāra cakrā. Now we will describe the journey of Kundalini to Sahasradalakamalā starting from Mūlādhāra,
Sri Cakra
and what happens to the body when it reaches Sahasradalakamala and its return to Muladhara.

Nādanusandhānam

Jīva is the part of a Paramaśiva and Kundalini is the part of Tripurasundari. This Kundalini moves up through the Susumnā enlightening all the Cakrā-s. All the Pañcabhūtās and Nādi-s receive this vibration and the Sādhaka enters into the world of knowledge, which is described as ‘Nissima Mahimā’ or great light. This is something beyond description.

Among this Cakrā-s, the top Cakra-s are more subtle than the bottom Cakra-s. So as the Kundalini rises up more and more wonderful experiences come to the Sādhaka. More and more worlds are opened to him. The Nada that he hears when the Kundalini enters the Sahasradalakamala outlives all the worlds, organs, mind and intellect. It eliminates all the materialistic thoughts and feelings and dissolves the Sādhaka in anandalahari.

After allowing to the 72,000 Nādi-s to enjoy this bliss, Kundalini goes back to its original place or
Miilādhāracakra⁰⁹. It once again attain its original shape and falls into sleep just like a female serpent sleeping around the Adharakandā.

FOOT NOTES

2. Tripurāpanisaḥ - Kāmēśvarasvarūpam. v.5.7, “yastisro rekhlāhādanānā bhustrīstitvāstapatrigunastriprakārah ētāstrayam pūram pūkārām mantrapratatē madanō madanyā”
3. Ibid P.23.
4. ‘Sāmarasyā’, a term which is ordinarily applied to sexual union (stripumyōgat yat samyuktaṃ tat sāmarasyam), here and elsewhere, ofcourse, used symbolically.
5. cf. Lalitāsahasranāmam - vyākhyānam - Tiruvallikkāṭṭu Narayana menon. P.19

**
11. Ibid P.113.
12. Taṭṭṭirīyāranyakam - 1. 13. 2.
13. Sadcakranirūpanam ver. 20 to 23. P.20 to27.
14. Śaḍadātilakam Čh. I ver. caityayam sarvabhūtānam sabdabrahmēti mē matiḥ/ tadprāpya kuṇḍalirūpaṃ prāṇinām dehaṃadhyākām.
16. Yoginīḥrdayatantrā, sākṣṭa I
17. Candra svarūpapīṇi and sūrya rūpā. Appendix to Professor Benoykumar Sarka’s “Positive background of
Hindu Sociology”. Dr. Brijendanath Sen. P.335.

17. **Ch. IV 5-6.** The seventh verse, which is not quoted by the commentator, runs. Inside the Meru, she who extends from the mula to the place of Brahman is the fiery, susumna, the very self of the know ledge.

18. **If Rudra-Yānala.** Ch. XXVII.V.51.

19. **Yānala Tantrā**—Ch. X XVII.V.51.


21. **Sammōhana Tantrā**—Ch.II. 13, thus. “In the Ida is the Devi Jahnavi and Yamunā is in pirigalā and saraswatī is in susumnā— all names of Indian sacred rivers.

22. This is also interpreted to mean that the three Nādis conjoin at the three Grandhīs—Brahma Grandhī, Viṣṇu Grandhī and Rudra Grandhī.

23. By “bathing these” etc. in the Rivers is meant, when the mind is suffused with a full knowledge of this cakra, great benefit there by at tained.

24. Susumna is the outer most sheath, and citriṇi the inner most and within citriṇi is Brahma—Nādi the channel along which kundalī goes.

25. **Sammōhana Tantrā**—II, 7; also occurs in Ch. XXVII V. 52 of Rudra Yāmala, and Śaṭcakra nirūpaṇam verse—I

26. **Tetranthera Apetala, Colebrook’s Amarakosa.**

27. See Ferrier’s ‘Foundation of the Brain’. P.80.


29. Her mouth has neared the Brāhma—randhrā. The locative here is sāmīpye saptami—that is, locative in the sense of proximity. Susumnā does not actually reach Brāhma—randhrā, but goes near it, ending near the twelve petaled lotus of v.I Pandūka—Paṇcakā.

30. Shandilya Upanisad, Ch.I. v.2. (Where the Nadi-s are given and their purification spoken of;)

Mandala brahmāna Upanisad, Brāhmaṇa. I.

27. **cf S.R. of S.D. Hatayogānusari nirūpanam** P.86 ver. 120,121

28. **Kundalini:** literally means coiled up, curved, zigzag like a serpent; that is perhaps why sir John Woodrooffe called the serpent power Kāmaraswamiji of Tapōvana, Bhaswar, describes kundalī in the following words. “Kundalini” is the residual power, the power left over after the production of the body. When it coils itself around the svayambhūliṅga that is the conus medullaries” (cf chakra vol. III, 1971, p.112.

29. **Śaṭcakranirūpanam** verses 4 to 14.

30. Dāknī— the queen of the cakra, and sum others say that the doorkeep

31. That is the mantra “klim” in Tantrarāja siva speaking to dévi says, 1 letter ka is thy from” the Nityapūja padhathi, p.80, mentuina is this connection “ḥam” the Biju of Kāmini.

32. \textit{Tantrarāja} – Vol VIII – XII, Tantric book, Ch. XXVI ver. 5 to 9).


34. ‘Śvādhānā’ literally means self-supporting. This centre corresponds to the sacral pleans in the physical body. The specific power developed through meditation on this centre is transcendence of the sex consciousness. By ‘śva’ is meant the para linga (supreme linga and hence the lotus is called śvādhānā. Rudra Yāmālā.

Ch. XXVII. V. 58.)

35. The va in varuna-Bija belongs to the ya class– i.e., to the group ya, Ra,La, Va. This becomes clears from the arrangement of the letters in Kulākula – cakra and in Bhūta lipi mantra.

36. Śaṅkaracaraya. Prapāṇaśarasvarvacana (Tantra text Vol. III, I - 24)

37. Satcakraniśūpāna V. 14 to 18

38. Satcakraniśūpāna V. 19-21.

39. This cakra is also called Nābhi Padmā, the navel lotus as it is located around the region of the root of the navel. That is why it has conveniently has been named as the navel cycle. This cycle corresponds to the solar plexus which forms a centre of the great function of the right and the left sympathetic chains ḍā and Pingalā; with cerebrospinal axis connected to this is the lumber plexus.

40. S.R. of S.D .... V. 124 to 126 p. 89.

41. Manivadbhinnam. Bhinnam here means distinguished for in the manipūra is the region of fire. See Rudrayāmala ch. XXVII. V. 60.

42. Varā-Abhayā – the mudras granting boons and dispelling fear.

43. Khecaraṇa- that is meat mixed with rice and dhal, such as khicri, pialu etc.

44. Anāhata –literally means instruct i.e., unmanifest. This correspond to cardiac plexus and controls the heart.

46. ‘Ōhm’ properly written as ‘āum’ is the sacred syllable of mystic value. Every vedic chart begins with ‘om’ and every masterus begins with ‘ōhm’. The three letters, two vowels combined is to it make, ‘ā’ and ‘n’ and the consonant ‘m’ symbolize the three faces of consciousness, viz waking stick the dream stick and the dreamless sleep state: while the dot given above it, candrabindu denotes the turiya, i.e., total being.
47. S.R. of S.D verses 126 to 129 p.90.
48. Satcakranirūpanam – verses 22 to 27
49. Rudra yāmala, Ch.XXXVII. V 64
50. Hamsa, the sun-a name also of the supreme if “Hṛīm the supreme hamsā dwells in the brilliant Heaven”. See the Hamsavati Rk of rgyeda IV-40 quoted in Mahānirvāna Tantra VV.196, 197, Ch.V. Hamsa is from Ham-Gati, or motion. It is called Aditya because it is in perpetual motion (sāyana). Hamsa is also the form of the Antarātma, see. ver. 31. This Rk also runs in the yajurveda X, 24 and XII, 14 and in some of the upanisads.
51. Nava-tadit –pita-i.e., where there is more thunder than rain, when the lighting shows itself very invidly. Piṭā is yellow, kakini is of a shining yellow colour
52. Mahānirvāna Tantra ch. V. ver. 129, 130, where the mantra is given.
54. Satcakranirūpanam- venue 28 to 31
55. The Nirvāṇa Tantra, Patala VIII. The text described as cored – in Rasika mōhana cattōpadhyayās Edition it runs as “with in the yantra is the bull, half of whose body is that of a lion” This is consistent with the arddhanārīśyārā, as the bull is the vāhanā (carrier) of śivā, and the lion of the Devi.
56. Ambara- The Ethereal Region, the sword also means “apparel” vyom- nivasasi (Amarakosa). On an elephant of the colour of snow is seated ambara, while in colour in his Bija form. The samskrit is capable of another meaning “On an elephant is seated the Bija whose raiment is white.
57. The nature of the Dhyāna(meditation) varies with the aim which a sādhakā wishes by his worship. See Tantraraja. Tantric book Vol. VIII.& XII
58. cf Rudrayālāma ch. XXVII, V. 68.
60. It is here that Ājñā of the Guru is communicated (GautamiyaTantra, cited by Viśvanātha). Sec Rudrayālāma ch.XXXVII. V.68, which says that the Guru’s Ājñā command. The Tantrantara Tantra calls this cakra the house of Śivā (Śivagehā)
61. See introduction, Prapañcasāra tantra, Vol.III Tantrik Tents ed. A.Avalon
62. 4 Satcakranirūpanā verses 32.to 38
63. Saradā-Tilaka, ch. V, 135 Ch. XII,V.117 et seq
Kulārṇava Tantrā, Ch.IV, Introduction. P.15.

64. Quoted in the Dipika to V.7 of the Hamsōpaniṣad.

65. Saṅgītaraṇākara, Ch.I, Prakarana II

66. These and other vṛttis, as they are called are enumerated in the introduction to Tantra sāstra.

67. This is the name for the viśuddha-cakra as abode of the Goddess of speech (Bharati). Saṅgītaraṇākara of Saṅgītaraṇākara.

68. Chapter.I prakarma II

69. The serpent power by John wood roof. Cha. V.

70. This comprehends consciousness the six petals symbolic five senses of perception and (the sixth) the mind and the fruits spoken of are the five respective perceptions and ideation, the activity of the mind. This cycle is not included in the scheme of the main six psychophysical centers and seems to be concerned with the subconscious and conscious mind. S.R.of. 5.0. ver.134 to 135.

71. Here, refers to the Jñāna-Samkalini-Tantra, Saṅgīta Ratanākara’s, and for functions of Ajñāvāha – Nādi and Manovaha nādi to Saṅkaramiśrā’s Upakramā.

72. ‘Positive background of Hindu Sociology’ by Prof. Sarkar- P.340. - subsequently published in his “Positive Science of the Hindus”. The author annexes a plan which attempts to give a rough idea of the relative positions of the principal nerves of the Sympathetic Spinal System.

73. Varāha Upaniṣad, ch. V, Dhyānabindu Upaniṣad and Yōga kundalini Upaniṣad- ch.III.

74. Region of the earth element, or mūlādhāracakra.

75. Smell principle or Tanmatra.

76. Svādhistāna, which is the region of water (Jala).

77. Principle of taste.

78. Manipūra, which is the region of fire(vahni)

79. Principle of sight.

80. Anāhata (which is the region of Air (Vayu)

81. Principle of touch.

82. Viśuddhā, which is the region of ether (Nabhas)

83. This place is called the supreme ether (paramavyoma) in the Svaccanda saṃgrahā cited by Viśvanāḍha. Paramavyoma is the name given in the pāñcarātra to the highest heaven or vaikunṭa. Sec. Ahirbudhyā- 49.

84. Kaṅkala Malini Ṭantrā – Chapter II

85. That is, the actual arrangement of theigs as compared with the order in which they are stated.

86. Śrādāṭ Tilakā – Chap. I Verses 17.18.
Mahattattva is a vikṛti of prakṛti. The Mulabhuta, Avyakta (unmanifested root being) corresponds with the Saṅkhyan Mūla – prakṛti. Here as RāghavaBhattā says Tattvasrṣṭi is indicated (comm. To ch. I ver.17,18 of Saradā Tilakā.) and interprets (ch.I.ver.17,18) thus: unmanifest Mulabhūta parāvastu may mean either the Bindu or Śabhā Brahman. By vikṛta is meant readiness or proneness to create (srṣṭyunmukha). From this bindu or śabdabrahman emanates Mahat-tattva by which is meant the Padanta Mahat; which is known as Buddhī-Tattva in śaivamata. This mahat or buddhi Tattva consist of the three Gunās – Sattva, Rajas & Tamas. That is it includes Manas, Buddhī, Ahṁkāra and Citta. These four are the product (kārya) of the gunās as a cause (kāraṇa), and the cause (kāraṇa) inheres (upacāra) in the effect (kārya).

After quoting the words of Ṣīva – śiva, Raghava remarks that Vāmakēśwara Tantrā also says that from the unmanifest Śabdabrahman originates Buddhī tattva where in sattva guna is manifest. He then distinguishes the Sankya view according to which the state of equilibrium of Sattva, Rajas and Tamas is prakṛti, which is also called Pradhāna and Avyakta. This is the supreme Parāvastu. From the disturbance in the equilibrium of the Gunās arises ‘Mahat’. This Mahat consists of Gunās and is the cause of the Antahkaraṇas. By Gunas according to this are meant.

According to this view Prakṛti comes Mahattattva and from the latter Ahamkarā. Raghava thus shows the different ways in which the text of Saradatilaka can be interpreted from the Śaṅkta, Śaiva and Saṅkhya points of view.

Śaṅkta, Śaiva and Saṅkhya views differ in their understanding of the Mahat. According to the Saṅkta view, Mahat is the supreme Parāvastu. According to the Śaiva view, Mahat is the cause of the Antahkaraṇas. According to the Saṅkhya view, Mahat is the cause of the Gunās.

In this passage Ajna is Samaṇī the Bhūtasuddhi Tantra, makes a distinction too between Ajna and Samaṇī. These are the avantara śarīra-s of the first cause enumerated in Laya-krama.

92. Prapāñcasāravacanam - Śrī Śaṅkara - Prathamama paṭalām. v.v. 40 to 45.

93. Sa tattvasajjā ca cintayā jyotisha sannidhēstathā

94. Prakṛteśa ca kvaśaṁ kātanāṁ vikṛtīṁ pratipadāyēt

95. Śa tattvasajjā ca cintayā jyotisha sannidhēstathā

96. vīcikāraṁ trṣurghāṁbhūtva kvacidabhyēdī binduṁ

97. bindōstasmadbhīdamanārdavō f vaṃkātmakō bhāvēt

98. sa ravaśrutisampanneśśabda brahmēti kathayētē.

99. tadvistāraprakārō f yam yathā vakṣyāmi sampratam

100. avyaṃkāntaṃ rūdita vibhēdāgaḥaniṃmahēmakam

101. maḥaṇnakābhāvēttattvam maḥahō f haṃkāristhāḥ


103. Varivāsyaṛahasyā - Shri- Bhāskara-rāyah. Prathamōfmśāh- ver.9 to 13.

104. Tripurāṭāpīnuyupaṇisad- the gāyatī mantrāh compared to this


106. Mātrārdo. In the Dēvibhagavatī there occurs the expression

107. Ardhāmaṭrā (which is a name for Nāḍā) in Ist, 1, ver.55, and III, 5,

108. ver.29 and Nīlakantha defines to mean Param padam- the supreme state

109. or the Brahman. The expression Ardhamāṭrā also occurs in Candi, I, 55,

110. in practically in the same sense. Gōpala Cakravarti quotes a passage

111. which says: “Oṃ this is the three Vādas, three lokas and after the

112. three lokas, Mātrārdo is the fourth- the supreme tattvā. See Candi

113. “tvamudghāte ardhā matrāsi” and Devi Bhāgavata, Ist-5, ver.55. Thou art

114. the ardhamatre of Praṇava, Gayātṛī and Vyaḥṛty. Here the unity of

115. devi and Brahman is shown. She is Brahman united with maya

116. (Māyā-viśista-Brahmārūpiṇī).

117. Nāḍabindūpāṇiṣad- (Vol.I) ver.3 to 7 ‘A’ is explained the angas of

118. Praṇava.(mentioned the Ch. Concept of Nāḍā in Vēdā and Upaniṣads).

119. Brahmadvīḍā Upaniṣad. ver.10. also say these things

120. Lalita Sahasranāmam sūpta praṇātiṃkata turyā- 262.

121. Varivāsyaṛahasyā, -Bhāskararaya- Prathamōfmśāh- ver.15 to 17.

122. The third of the seven primary subtle tones.

123. Tontala Tantrā- Ullāsā- 6th.

124. Śāradāṭālakam cha. I v.v. 7 to 9. Śakala as opposed to niśkala, or

125. nirguna, means united with Kalā, which according to Saṅkhya is

126. Śāṁyāvāsta of the Guṇās which is Prakṛti. According to the vedantists

127. of the (Māyāvāda), Kalā is avidyā, in the Śaiva Tantra, Kalā is

128. Śakti(Raghava Bhatta).

129. Samavaya- kṣōbhya kṣōbhaka- sambandha- lit, connection which is the

130. connection of reciprocity.

131. In the Banares edition as also in Rasikanīhāna Chatāpadhyāyā’s

173
101. Rāghuva Bhatta reads: 'Samasta - tattvā - saṅgatmaspūrtyadhiṣṭaṭṭatrīpinim' - which means "who is the Devi presiding over or directing the evolution or manifestation of all the mass of tattvās".

102. Lalitasahasranāmam- Mantra 130-

Viśvanādhā quoting Svaccanda-Samgrahā, which speaks of Unmani as above Samana, says that in the Unmani stage there is no cognition of and above Samanā says that in the Unmani stage there is no cognition of and no distinction is made between Kalā and Kala; there is no body, no dēvata-s and no cessation of continuity. It is the pure and sweet mouth of Rudra. cf. 'Vṛttinam manah' in the Śaiva-Saṃhitā. ver.219.

104. Sarva Saṅkalpa- rahita- i.e. who is free from all attachment, not prompted by anything in any action. The passages quoted as from ch.V, Kaṅkala-Mālinī Tantrā.

Viśvanātha speaking of it as Samanā and says that she is Cītānanda svarūpa (i.e. cit and ananda) and the course of all causes (Śarva- Kāraṇā- Kāraṇām).

"Caturbhirśrikanṭei śivayuvatibhibhī pañcabhīrapi prabhinnabhīśambhōrnavabhirapi mūlaprakṛtibhibhī
tatuścātvārimśāдавasudala kalaskarattrivalaya
triekhabbhissartham tava saranakonah parinatah"

"Yada tau candrarkau nijasadana samrōdhanaavaśa-
āsaktau piyuśisrasvanaharanēc sa caturbhujagō
prabudda śrutkrudhyā daśati śaśīnaṃ bāndavā gātām
sudhādhārā śāreih snapayasi tanum bāndavakale"

"Mahīṃ mūlādhārē kampī manīpurē hutavaham
stītam svādhīśṭānē hṛdi marutamākāśamupari
manŪpi bhūmādhyē sakalāmāpi bhītvākula-patham
sahāsrāē padme sa rahasi patyā viharasē"

"Mahīṃ mūlādhārē kampī manīpurē hutavaham
stītam svādhīśṭānē hṛdi marutamākāśamupari
manŪpi bhūmādhyē sakalāmāpi bhītvākula-patham
sahāsrāē padme sa rahasi patyā viharasē"

110. Saundaryalahari- Śaṅkarācāryaḥ - v.10.
"sudhādhārāsareścāraṇa yugalanteirvīgaliteīh

174
prapañcam siñcanti punarapi rasāmnāyamahasah
avāpya svabhūmim bhujaganibhamadhyuṣṭavalayam
svaratmānām kṛtva svapiṣi kulakunṭēḥ kuharini"