Dedicated to Her Supreme Holiness
Shri Mataji Nirmala Devi

This work is surrendered at Your Lotus Feet in the hope that, through connection to You, this imperfect instrument of the human brain may be capable of transmitting some pure knowledge.
Shri Chakra

An investigation into the symbolism of the Yantra of the Supreme Goddess.

All comments, criticism and suggestions will be gratefully received by the author at chris108m@yahoo.co.uk

“The collective should research the scriptures and books written by enlightened souls and should produce books supporting Vishwa Nirmala Dharma.” ‘Sahaja Yoga’

“The Goddess Saraswati carries books of knowledge to suggest that the scholar must create books out of the eternal truths discovered during his pursuit of knowledge”. ‘Swadhishtan Chakra’
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**Śhrī Chakra**

The **Śhrī Chakra** is considered not only as a representation of the Supreme Goddess, but is to be worshipped as the Goddess Herself. It is the symbol of **Vishwa Nirmala Dharma** and **Sahaja Yoga**. It would therefore seem appropriate to know something about it……

The **Śhrī Chakra** is also known as **Śhrī Yantra**. **Śhrī** is the name of the Goddess – particularly of **Śhrī Mahālakshmi**. A **Yantra** is a mystical diagram imbued with the power of a Deity. The **Śhrī Chakra** is the most complex as well as the most famous of **Yantras**.

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The worship of the Mother Goddess as the Supreme Deity in India is known as **Śhrī Vidyā** - *‘The Auspicious Knowledge’*. This has three main forms; the worship of the **Śhrī Chakra**, the Fifteen-syllabled Mantra and the **Lalitā Sahasranāma** -‘Thousand Names of Shri Lalita’.

*The Lalitā Sahasranāma* is Volume 2 in the ‘Researches in Sahaja Yoga’ series of books.
Through these one can cleanse the Subtle System, awaken the **Kundalini** up to **Sahasrāra** and become immersed in the contemplation of the Blissful Nature of the Divine Mother.

“It's a remarkable thing how they have made the complete calculation of Śhrī Chakra. We have Śhrī Chakra on the Right Side. On the Left Side we have Lalita Chakra. So, all the things we do with hands after realization are worked through on the right-hand side Śhrī Chakra, on the left-hand side Lalita Chakra. Now, how it works is very complicated thing, but we don’t have to worry about that. As soon as you put your hand on somebody the Chakra knows how to work it out.” 21-12-90, India

The **Śhrī Chakra** is described in most Tantric works such as the **Vamakeshwara Tantra**, the **Lalitā Sahasra-nāma** -‘1000 names’ and in the *Saundarya Lahari* -‘Billow of Beauty’ and the **Yantra** appears on the cover of nearly all editions of these books. The design is made of lines but is often filled in; however there is no definitive way of colouring it. The many possible interpretations of the **Shri Chakra** make various colour schemes appropriate. However it is generally accepted that the central **Bindu** is red.

*Saundarya Lahari* is a praise of the Divine Mother by **Śhrī Adi Shankaracharya** which was often recommended by **Śhrī Mataji**. Along with the **Lalita Sahasranama** and the **Devi Mahatmyam**, it has always been suggested reading in **Sahaja Yoga**.

Shri Chakra in Meru-'Mountain' style
The **Bindu** is a **Shiva Linga**.
The Shri Chakra is usually inscribed on a flat sheet of metal. Gold is the best and longest lasting, but silver and copper can be used. Zinc and Iron are considered unsuitable. For short-term use it can be drawn on wood or paper.

In temples it is often constructed in stone or metal so that each level is raised, forming a three-dimensional structure known as **Meru** - ‘Mountain’ style. There is a stone Śhrī Chakra in Tamil Nadu 23 feet high which is claimed to be the largest **Meru** style **Shri Chakra** in the world, although there are larger temples whose overall design is based on the **Shri Chakra**.

**Siddha Chakra Yantra** of the Jain Tradition. This shows the wheels of cause and effect and the levels of attaining perfection.
Yantra

Yantra means a ‘Machine, instrument, support, restraint’ [from yam -‘to raise, control, restrain’, -tra -‘an instrument of’; similar to mantra -‘Instrument of Thought’, tantra -‘Instrument of Expansion’]

“Tantra, as you know, is the mechanism of Kundalini, and the Yantra is the Kundalini itself, is the machine.” Cabella- 21-06-92.

A Yantra is a sacred diagram imbued with the power of a Deity, which is awakened when the Yantra is worshipped properly. The Shri Chakra or Shri Yantra is the most complex and elaborate of Yantras as befits the Supreme Goddess.

The Triangle, Circle, Square, Lotus and Dot are the most commonly used shapes in Yantra construction which each have different connotations:-

The Triangle is Shakti –‘Creative Energy’ and a symbol for Fire, especially the upward pointing triangle.

The Square represents Earth and Mūlādhāra Chakra.

The Circle represents Water.

The Lotus represents Chakras with the petals, usually eight, as psychic qualities (Five senses plus Buddhi –‘Intellect’, Ahamkāra –‘Ego’ and Manas –‘Mind’)

Traditional western symbols for the four (five) elements.
The Bindu -‘Dot’ represents Formless Consciousness, Supreme Spirit. “The dot is the centre point of the circle, which is the God Himself.”

Heart Chakra. 02-77

Some editions of the *Saundarya Lahari* give Yantras for each of the one hundred verses which, when inscribed and worshipped as stipulated, confer certain powers. Reading this in the early days of Sahaja Yoga used to give us a deal of amusement, as it seemed improbable that anyone on a spiritual path would desire such powers.

* The *Saundarya Lahari* is a Tantric text (ie. talking about Kundalini and Chakras) recommended by Shri Mataji.

Yantra of Shri Durga
The four triangles of the central design form a nine-pointed Chakra which corresponds to the nine forms of Śrī Durgā worshipped during Navarātri.

Yantra for verse 98 of the Saundarya Lahari. This is to be inscribed on gold plate and worshipped for 10 days repeating the verse 1000 times and offering cooked rice and honey. This will confer physical strength and virility!
Triangles

The Triangle is the symbol of Shakti or Creative energy. Creation has a three-fold nature and the three points of the triangle represent the three Powers - Creation, Sustenance and Dissolution - the three Guṇas -‘Attributes’ Tamas, Rajas and Sattva, associated with the Left, Right and Centre Channels, and also the three aspects of experience - the experiencer, the object experienced and the event of experiencing. There are the Three Worlds, Three States of Consciousness, etc, etc.

The Triangle is the Sacrum, the resting place of the Kundalini and also the Yoni -‘womb’ which when combined to the Animating Principle of Spirit (represented as a dot) gives birth to this manifested Universe.

1 For a more detailed explanation of the Three-fold Nature of Creation see the ‘RiSY’ Book ‘The Three Worlds’ available to download free on symb-ol.org.

2 In Chakra Charts the Mūlādhāra (Sacrum) is drawn roughly as a right-angled triangle although in reality it is more equilateral. In Norse mythology, the right-angled triangle is the symbol of the Goddess Freya or Frige (after whom Friday is named) She is the Goddess of Love, Protection, Fertility, War and Death. A ladder leaning against a wall forms a right-angled triangle and so walking through is violating the symbol of the Goddess and is considered unlucky.
Angle of the Triangle
Triangles in Yantras are often drawn as equilaterals, with all three angles at 60°, as in the ‘Star of David’. The triangles of the Shri Chakra are all slightly different with the largest triangles being flatter with an angle of about 67° and the other triangles more pointed.

Symbolism of the Triangles in the Śhrī Chakra
The nine triangles all cover the Bindu, implying that all manifestations in this Universe emanate from the One Formless Consciousness.

The four upward-pointing triangles are the male Shiva principle and can be taken as the four Tattwas -‘Principles’ ruled by Lord Shiva viz. Buddhi - ‘Perception, Intellect’, Ahamkāra - ‘Conception of Individuality’, Manas -‘Heart, mind’ and Chitta –‘Thought, attention’.

The Bindu -‘Central Dot’ is also associated with Shiva as the Sadāśhiva- the Eternal Formless Spirit into which all the other forms are absorbed at the time of Final Dissolution. So the Bindu together with the four upward-pointing triangles gives five elements to Śhrī Shiva, which may also be considered as the ‘Five Functions’ of the Divine; the three functions of Creation, Sustenance, Destruction associated with Brahmā, Viṣhṇu and Śhiva and the fourth as Īśhwara -‘Controller’ which oversees and controls the balance of the other three.

‘The five triangles with their apexes pointing downward are indicative of the Shakti and the four with their apexes ponting upwards are of Śhiva, according to the Vāmak'ēshvara-tantra, the recognised authority on Śhrī Vidyā.’

Saundarya Lahari Commentary (Theosophical Society)
The five downward-pointing triangles of Shakti represent the Five Elements, in each of their three manifestations as the gross Element (Left Side), the sense associated with it (Right Side) and the Subtle element sensed (Central Channel), eg. the Fire Element is perceived by the Eyes (Sight) as Rūpa –‘Form’. The five triangles may also be taken as the Shaktis –‘Creative Energies’ of the male forms, Mahākāli (Śhiva), Mahāsaraswatī (Brahma), Mahālakshmī (Viṣhṇu), Maheśhwārī /Triguṇātmikā (Īśwara) and the Parāśhakti or Ādi Shakti (Sadāśhiva).

The central triangle containing the Bindu –‘Dot’ is formed by the lower apex of the upper-most Shakti triangle and has connections with the Kundalinī in the Sacrum. The lower three Shakti triangles are placed inside each other, around the central triangle, which reflects the arrangement of the three channels with the Ida Nadi as the outer sheath, the Pingala Nadi inside and the Sushumna in the centre with a fine thread of the Kundalini in the Brahma Nadi up the centre (Dot). These three lower triangles would be Earth, Fire and Water - the Roots of the Left, Right and Central Channels. The uppermost triangle would be Ether element and the next down would be Air. The Air and Ether elements are associated with the Heart and Vishuddhi – parts of the ‘Higher Self’.

Another form of Shri Durgā Yantra with three large triangles forming nine small triangles. This is the centre portion of the Shri Chakra - the Samhāra –‘Dissolution’ section or Swar –‘Heavenly Realm’.

11
Bindu-‘Dot’

The Bindu is the Formless Consciousness, All-pervading Spirit, the subtlest part of everything. It is at the centre of the circle and all the nine triangles forming the Inner Design (four upward-pointing and five downward-pointing) cover it, so that it is indeed All-pervading, existing within everything created.

It is the Sadāśhiva -‘Eternal Spirit’, which is an aspect of the Supreme Goddess, the Mother of everything who is always pre-existent to anything that we may be able to name or conceive. It is the Goddess in the Sahasrāra, and is called Sarv’ānanda-mayi -‘Composed entirely of Bliss’. The Goddess here is also known as Rāja-rājeśhwarī -‘Ruler of the King of Kings’, Mahā-bhattarika -‘Supremely Virtuous’ and Tripura-sundari–‘The Beauty that is prior to the Three-fold Creation’.

The Bindu is normally taken as red in colour, although it is said to also have a three-fold nature and is made up of three dots red, yellow and white as the essences of the three Gunas (Trigunātmika). Red is the colour of Fire and Desire (Kāma) and is associated with the Left Side.

The Formless God is without desire or action, but succumbs to a tiny imbalance known as Kāma-kalā -‘Speck of Desire’ – the desire to become aware of Itself. This gives rise to Action and Creation – the Sun Channel, yellow in colour.

Then the quality of Peace creates the Central Channel of Spiritual Evolution and Ascent, which is white and is associated with the Moon in the Sahasrāra, pouring cool vibrations and bliss.

“The dot is the centre point of the circle, which is the God Himself.”  

*Heart Chakra. Feb-77*
Structure of the Śhrī Chakra

The design can be separated into two distinct parts – the Inner Design, which may be said to represent our Inner Being and the Outer Design as our *Outer Being, which some devotees hold to be important and others do not.

The Outer Part of the design consists of a square with a gate or opening in each face, three rings called the Mekhala-traya - ‘Three belts’, a Sixteen-petalled Lotus and an Eight-petalled Lotus.

The Inner Part is the pattern of nine intersecting triangles, all covering the Bindu -‘Central Point’. The apices of the four upward-pointing triangles of Śhiva -‘Spirit’ and five downward-pointing triangles of Śhakti -‘Energy, power’ form the vertical centre-line of small triangles.

The intersection of these nine triangles creates 43 outward-pointing small triangles, arranged in five concentric Chakras -‘Wheels’. In total there are 112 triangles of all sizes in the inner design.

The design is normally taken as having nine levels, from the outer square to the central Bindu -‘Dot’. These are divided into three sections containing three levels each.

* i.e. the Physical Body with all its attractions, identifications and illusions. This would be the part of ourselves which falls away at death, the Earth, Water and Fire elements associated with the lower two Koshas – Annamaya –‘Sheath of Food, Physical Body’ and Prānamaya –‘Sheath of Breath, Life Energy’. The remaining elements with the Ātmā and the Kundalini form the Soul which travels to our next birth.
The Nine Levels

The nine levels of the Shri Chakra are:-

1. **The Outer Square**, known as **Bhū-pura** -‘Place of Earth’.
2. **The Sixteen-petalled Lotus**. The three rings surrounding this are not taken as separate level.
3. **The Eight-petalled Lotus**.
4. **The Fourteen-pointed Chakra**. The outer ring of triangles in the inner design.
5. **The Outer Ten-pointed Chakra**.
6. **The Inner Ten-pointed Chakra**.
7. **The Eight-pointed Chakra**.
8. **The Inner Triangle**.
9. **The Bindu** -‘Central Dot’.

Sometimes these are listed in the reverse order, symbolising the Creation of the Universe from the Central Point (Supreme Spirit).

The Three Sections

(1) The first section of three levels is called the **Sṛṣṭi** -‘Creation’ portion which comprises the Outer Square with the Sixteen- and Eight-pointed Lotuses. This would correspond to the **Bhūr** -‘Earth Realm’ ruled by **Shrī Brahmā**, and the three lower Chakras, **Mūlādhāra**, **Swādhishthān** and **Nābhi** and the **Bhava Sāgara** –‘Ocean of Worldly Illusion’ which they create. What is created is the Illusory Physical World we inhabit and this level can be considered the ‘Lower Self’.

(2) The next three levels are the **Sthiti** -‘Sustenance’ portion; the **Bhувah** -‘Atmospheric Realm’ ruled by **Shrī Vishnu** and the next three Chakras –**Heart**, **Viśhuddhi** and **Āgņyā**. This is the Fourteen-pointed and two Ten-pointed Chakras of the inner design. This section may be
considered as the Higher Self which controls, balances, discriminates and sublimates the instinctual urges of the Lower Self.

(3) The innermost three levels are called Samhāra -‘Destruction’, the Swah -‘Heavenly Realm’ ruled by Shrī Shīva, comprising the Chakras of Sahasrāra and the two levels above, sometimes called Ardha Bindu – ‘Half Dot, Crescent Moon’ and Bindu – ‘Dot’. This is the Eight-pointed Chakra, the Triangle and the Bindu. This section can be considered as the Spiritual Self which is connected to and experiences the Divine.

Section 1 – Level 1 – Bhū-gruha – ‘Earth House’
Creation - Creation

1. Bhū-gruha – ‘Abode of Earth’. The square is defined by three lines, with a ‘gate’ in each face. This represents the Earth Element and the four-petalled Mūlādhāra Chakra, whose element is Earth.

It’s name is Trai-lokyamohana- ‘Deluding the three worlds’. This is the physical world of Saṁsāra or Moha - ‘Illusion, delusion’, with the reproductive urge perhaps being the hardest delusion to overcome.
2. The Sixteen-petalled Lotus, encircled by three lines called the Mekhala Traya -‘Three Belts’.

The 16-petalled and the 8-petalled Lotuses, with the ‘Three Belts’ symbolises the whole Void complex, including the 10-petalled Nābhi (Manipūra) Chakra, the 6-petalled Swādhishthāna, the 10 Ādi Gurus, 11 Ekādasha Rudras, etc. The Sixteen-petalled Lotus can be taken as the Nābhi Chakra which is the second Chakra on the Central Channel.

It is called Sarvāśhā-pari-pūraka- ‘Fulfilment of all Hopes and Wishes’. The name is reminiscent of the Chuda-maṇi –‘Wish-fulfilling Gem’; and Nābhi Chakra’s name is Maṇipura – ‘Place of the Gem’.

3. The Eight-petalled Lotus, named Sarva-sam-kshobaṇa - ‘Shocking or agitating everyone’, would be the Swādhishthāna Chakra which patrols the outside of the Void and gives shocks or discomfort if we cross the boundaries of Dharma. In men Swādhishthāna is the sexual fire which also causes agitation!
Section 2 – Level 1 – 14-pointed Chakra

Sustenance – Creation

The Inner Design is composed of five downward-pointing and four upward-pointing triangles creating 43 outward-pointing small triangles. When coloured in, these give the distinctive pattern of the Shri Chakra with five concentric Chakras - an outer 14-pointed, two 10-pointed, one 8-pointed Chakra and the Inner Triangle containing the Bindu.

The four upward-pointing triangles are of Shiva (Manas, Buddhi, Ahamkāra, Chitta) and the five downward-pointing triangles are of Shakti (5 elements, 5 senses, etc.). Their interplay creates the world as we experience it.

4. The Fourteen-pointed Chakra
The first (outer) level of the Inner Design can be taken as Anāhata - ‘Heart’ Chakra.

It’s name is Sarva-saubhāgya-dāyaka- ‘Conferring all beauty, goodness, well-being, prosperity’ - a suitable name for the Heart Chakra!
Two Ten-pointed Chakras.
The two 10-pointed Chakras are said to form the Vishuddhi Chakra with its satellite, the Haṁsa Chakra.

5. The Outer Ten-pointed Chakra is called Sarvārtha-sādhaka- ‘Fulfiller of All Purposes’.

6. The Inner Ten-pointed Chakra is named Sarvārakshā-kara ‘All-protecting’.

Vishuddhi is the quintessential out-going centre connecting us to the outer world. It is the receptor of the five senses which feed into the lower mind; governing the hands and speech, our main organs of self-expression.

These twenty points can be taken as the five senses, five subtle Elements, five gross Elements and the five Organs of Action.
Section 3 – Level 1&2 – 8-pointed Chakra and Triangle

Dissolution – Creation & Sustenance

7. The Eight-pointed Chakra, named Sarva-roga-hara - ‘Remover of all diseases.’
   This may be taken as the Āgniā Chakra. It is not unreasonable to suppose that all diseases have their origin in the Mind and stem from Spiritual malaises. Āgniā Chakra is the Gate to the Spirit and the seat of the Mind.

8. The Trikona –‘Triangle’ is the Īshwara or Tri-gunātmika the creator, overseer and balancer of the Three Attributes.

   The triangle is Ādi Shakti, the three-fold Creation, emanating from the Bindu - ‘Dot’ as the Supreme Consciousness. The symbolism is reflected as the Kundalini in the Sacrum Bone, the desire to be reunited with the Supreme Consciousness.

   It’s name is Sarva-siddhi-prada- ‘Granting all success, fulfilment, Self-realisation’. It can be the first level of Sahasrāra inside the head.
9. **Bindu**, the Central Dot. This is the Supreme Consciousness (Shri Lalitā) as the Source of all Creation, also called Shri Sadāshiva, or Brahman.

**Bindu** is the higher level of **Sahasrāra** above the top of the head, where we feel fully connected to the All-pervading Spirit and experience the Blissful Nature of the Goddess pervading our Subtle System.

The Chakra’s name is **Sarvānanda-maya** – ‘Composed entirely of Bliss’.
Interpretations of the Śhrī Chakra

There is no single definitive way of interpreting the Shri Chakra; it can be interpreted in many ways to explain Creation, the Devanagari alphabet, the Chakras, Dissolution, etc. This remarkable subtlety should help to convince us of its Divine Nature.

Some of the possible ways of considering the Shri Chakra are:-

• The Creation emanating from the Central Bindu-‘Dot’.
• The Subtle System, with the nine levels as the Chakras, from the outside inwards.
• The Subtle System, with the nine levels as the Chakras, from the inside outwards.
• The Subtle System. The Central design as the Sahasrāra.
• The Form of the Om.
• The 25 Tattwas of the Samkhya Philosophy.
• The 50 Letters of the Devanagari Alphabet.
• The Dissolution of the Universe.
• The Association with the Fifteen-syllabled Mantra.

There are, no doubt, many further explanations, which hopefully will reveal themselves in time.
1. Creation emanating from the central point.

The intersection of the nine triangles forms Chakras -‘Wheels’ of increasing size, radiating from the central point.

The Bindu –‘Dot’ is the Formless Consciousness, the Unmanifested God Almighty whose desire to become aware of Itself gives rise to Creation. The Bindu is said to have three colours, white, red and yellow which are the three subtle qualities of Formless God, Sat-chit-ānanda -‘Existence, Consciousness, Joy’ which, in the process of Creation, give rise to the Three Guṇas, Three Channels, etc..

The first stage of Creation is the separation of the One Consciousness Sadāśiva and the Ādi Śhakti –‘Māyā, Creative Energy’ which creates using the Three Attributes Tamas, Rajas and Sattva. This is the central triangle surrounding the Bindu.

To enable the Supreme Consciousness to witness this Creation a structure of awareness is created consisting of Buddhi –‘Perception, pure intelligence’, Ahamkāra –‘Sense of separate identity’ and Manas –‘Mind’, which interact with the Five Elements through the Five Senses. These eight principles create the Eight-pointed Chakra.

These are symbolised as the eight weapons which the Goddess holds, described in the LSN (Lalitā Sahasra-nāma) as a goad as the form of anger, a noose as the form of passion, a sugarcane bow as the mind and five flower arrows, as the five senses. These are the bonds which tie our consciousness to the phenomenal world, the creators of the illusions which surround and veil the Ultimate Reality.

The two ten-pointed Chakras are the Five Subtle and Five Gross Elements, and the five physical senses and the five organs of action.

The fourteen-pointed Chakra is the fourteen worlds- from the Brahma-loka at the top, Earth in the middle and seven levels of Hell below.
2. The Subtle System – going inwards.

The nine levels are taken as the nine Chakras, going inwards.

As explained previously, the outer part of the design, the square Bhū-pura -‘Earth place’ with the sixteen and eight-pointed Lotuses is called the Sṛṣṭi -‘Creative’, portion, ruled by Śhrī Brahmadeva. This corresponds to the Bhūr-‘Earth Realm’, and the three lower Chakras, Mūlādhāra, Swādhishthān and Nābhi, which deal with the biological functions of the physical body.

The Square Bhū-pura corresponds with the four-petalled Mūlādhāra Chakra which is composed mainly of the Earth element. The Sixteen-petalled Lotus is Nābhi and the Eight-petalled Lotus the Swādhishthān. This area is separated from the higher Chakras by the Vishnu Granthi. (the Three Rings may represent the three Granthis)

The next three levels are the Sthiti -‘Sustenance’ portion ruled by Śhrī Viṣhṇu known as Bhuvaḥ -‘Atmospheric Realm’ consisting of the next three Chakras – the Fourteen-pointed Chakra as the Heart Chakra and the two Ten-pointed Chakras that come next as the Viṣhuddhi and Āgnyā. These are areas operated by the mind – reflection, judgement, discrimination, expression, etc. The Rudra Granthi is just above the Āgnyā, as the Gate to the Kingdom of Heaven. We have to solve a riddle in order to pass through this Narrow Gate – The riddle is ‘How do we ‘get saved’ when there is nothing we can do to make it happen and all Action leads only to Ego?’

The final three levels are called the Samhāra –‘Destruction’ section. The Eight-pointed Chakra is the first level of Sahasrāra inside the head where we are still aware of body and the senses; the Inner Triangle is the Crescent Moon – the first Chakra above Sahasrāra known as Ardha-bindu – ‘Half Moon’. This is the seat of Īśwara -‘The Controller’. The Bindu is the Sadāśhiva whose seat is the *second Chakra above Sahasrāra.
Opinions vary and some commentators hold that the two ten-pointed Chakras are Viśhuddhi, the Eight-pointed is Lambik’āgra -‘Hamsa Chakra’, the Inner Triangle is Āgñyā and the Bindu, Sahasrāra. This has certain advantages, particularly the Triangle as Āgñyā, which is the crossing point of the three channels, but it leaves out the Chakras above Sahasrāra which would seem to be a vital part of the Subtle System and an important aspect of there being nine levels. As the Śhrī Chakra is said to embody the whole of Creation, this would make it incomplete.

‘After coming to Sahaja Yoga and after your Sahasrara has opened, you have to pass through these four Chakras, Ardha-Bindu, Bindu, Valaya and Pradakshina. After passing through these four Chakras only, can you say that you have become a Sahaja Yogi.’ 05-05-83, Bombay

The common meanings of these names are:

Ardha-bindu -‘Half Dot, Crescent moon’,

Bindu -‘Dot’,

Valaya -‘Circle’,

Pradakshina -‘Circumambulation (going clockwise around a Deity)’.

* Once at a late-night music program at Ganapatipule around 1989 Pt. Debu Chaudhary was playing Sitar for Shri Mataji. The attention of the listeners was completely absorbed in Sahasrāra, and as he played each note seemed to be falling like cool crystal raindrops in to the Sahasrāra, unfurling a petal as they fell; the whole thing pouring coolness and bliss down over the body. At the end of the piece Shri Mataji commented that we were ‘All two Chakras above Sahasrāra’.
3. The Subtle System - going outwards.

The **Bindu** is the **Kuṇḍalinī**, residing in the **Trigona** -‘Triangle’ of **Mūlādhār**. It pierces five Chakras on its ascent to **Sahasrāra**.

The Eight-pointed Chakra is **Swadhishthan**, the Inner Ten-pointed is **Nabhi**, the Outer Ten-pointed is Heart, the Fourteen-pointed Chakra is **Vishuddhi** (there are 14 vowels associated with **Vishuddhi Chakra**), the inner triangle is again **Āgñyā Chakra**, and **Sahasrāra** is the union of all the **Chakras** ie. the whole design.

The outer part of the Design would represent the Physical Body, including the **Mūlādhāra Chakra** which is not on the Central Channel, although it is the Support of the whole system.

This corresponds closely with the association of the Chakras with the letters of the **Devanāgarī** alphabet.

The Bindu is red symbolising Fire/Desire (The Flame of Pure Desire of the Kundalini) and it is inside each of the nine triangles.
4. The Subtle System - the Inner Design as Sahasrāra

The outer square is Mūlādhāra, The three rings are Nabhi, Swādhishtāna and Heart, the Sixteen-petalled Lotus is Viśhuddhi, the Eight-petalled Lotus is Āgñyā. The Rudra Granthi separates the Sahasrāra from the lower Chakras. The central design forms the levels of the Sahasrāra, with the Bindu as the Sadāśhiva seated in the Ardha-bindu -‘Crescent Moon’. There are other subtle centres in the Sahasrāra which form the other levels.

5. The form of the Om

As in the previous interpretation the outer part can be taken as the Creation and Sustenance, which are the A and U of the Om, A and U coalesce to form ¹O. The letter ’O’ takes us up to Āgñyā. The inner design is then the ²Anuswāra-‘Nasal Sound’, ‘M’, which denotes the union of Shiva and Śhakti in the Sahasrāra (Ātmā and Kundalini) and the subtle stages Rodhini -‘One sound replacing another’, Nāda -‘Nasal Sound’, Nādānta -‘Cessation of Sound’ and Śhakti -‘Kundalini rising’ which manifest when the Om is pronounced properly but not when written. The central design is formed by the combining of Šhiva and Śhakti -four upward pointing triangles of Šhiva and the five downward of Šhakti.

¹ Although originally a diphthong, ‘O’ has been a single sound in Sanskrit for at least three thousand years. O is always long and Om rhymes with ‘home’ but more closed, as Devanagari vowels are. Nearly all Devanagari sounds appear in English but not the ‘o’ which is made by pouting the lips in a circle like French ‘eau’. The sound is still used in North English dialects and Celtic languages.

² Anuswāra –‘Nasal sound’ represents the Union of Shiva and Shakti giving Self-realisation. The word may be split up into: An-u - ‘Beyond ego’, (An – ‘Not’, u –‘Right Side, Ego’) swa -‘Self, Ātmā’, ā -‘Joining with’, ra -‘Kundalini’.
6. The Twenty-five Tattwas of the Samkhya Philosophy

The Samkhya Philosophy explains the Human Psyche in terms of twenty-five Tattwas –‘Principles’. Puruṣha –‘Spirit, Ātmā’ witnesses the Creation through the Buddhi –‘Perception, intelligence’ which interprets the world through Ahaṁkāra –‘Sense of Individuality’ and uses Chitta –‘Attention, thought’ and Manas –‘Heart, mind’ to interact with the outside world.

Manas receives impressions from the senses which are filtered through the Chitta and interpreted by the Ahamkāra. The Buddhi consequently feels pleasure or pain, joy or sorrow, etc. The Ātmā, the ultimate witness, is beyond all suffering and duality.

The Manas operates through the five senses, the five subtle elements, the five gross elements, and the five organs of action. These twenty plus the Buddhi, Ahamkāra, Chitta and Manas form the twenty-four principles of Prakṛiti –‘Nature, primordial matter’, with Purusha –‘Spirit’ as the twenty-fifth.

These twenty-five principles are represented in the Shri Chakra. The five downward pointing triangles are of Shakti –‘Physical Creation’, and can be taken as the five senses and the five subtle elements which are the objects of the 1 senses, with the five gross elements. There are also five organs of action - hands, feet, mouth and organs of excretion and reproduction. The four upward-pointing triangles are of Shiva –‘Spirit’ and can be taken as Buddhi -‘Perception, intelligence’, Ahaṁkāra -‘Sense of individual identity’, Manas -‘Mind, psyche’, and Chitta -‘Attention, thought’, each manifesting in three Guṇas -‘Moods’,

1 Sound is the object of the ear, associated with the Ether element; Touch is the object of the skin with Air; Form is the object of the eye with Fire; Taste is the object of the tongue with Water and Smell is the object of the nose with the Earth element.
**Tamas, Rajas and Sattva.** Altogether these comprise the 24 **Tattwas** - ‘Principles’ of Creation. The 25th Principle is **Purusha**, the Paramātmā - ‘Supreme Self, Formless Consciousness’ which is the **Bindu** –‘Dot’.

**7. Letters of the Devanāgari Alphabet.**

One aspect of Indian Philosophy (Mimansa) is that, starting with Om which contains all the sounds, the letters of the alphabet create the Universe. This is not an idea familiar to the western mind and is hard to grasp at first, but some explanation may elucidate the point.

**Om**, the Primordial Reverberation, issues forth as the **Brahmānda** - ‘Egg of Brahma’ breaks open. As the sounds from the **Om** separate and condense into matter, the **Bija’s** -‘Seed mantras’ create the **Virāt** and the **Chakras**, the Macrocosm and the Microcosm. The vowels form the **Viśhuddhi**; **Ham** and **Ksham** the Āgnyā, etc.

**14-spoked Chakra:** 14 vowels:- a, ā, i, ī, u, ū, ṛ, ṛṛ, lṛ, lṛṛ, e, ai, o, au.

**Outer 10-spoked Chakra:** ka, kha, ga, gha, ṇa, cha, chha, ja, jha, ŋa.

**Inner 10-spoked Chakra:** (ṭa, ṭha, ḍa, ḍha, ṇa), ta, tha, da, dha, na, pa, pha, ba, bha, ma.

**8-spoked Chakra:** ya, ra, la, ḍa, va, śha, śha, sa.

**Triangle:** **Haṁ, Kshaṁ, Visarga** (aspiration -ḥ)

**Bindu:** **Anuswāra** (nasal – written as a dot)

These correspond roughly with:

14-spoked Chakra (14 vowels) **Vishuddhi Chakra**
10-spoked Chakra (Gutturals, Palatals) **Heart Chakra**
10-spoked Chakra (Cerebrals, Dentals, Labials) **Nābhi / Swādhistāna**
8-spoked Chakra (Semi-vowels, sibilants) **Swādhistāna / Mūlādhāra**
Triangle (Aspirants) **Āgnyā Chakra**
Bindu (Anuswara) **Sahasrāra**
So the 43 triangles of the Inner Design form the Devanagari letters (slightly imperfectly) the Fourteen-pointed Chakra as the 14 vowels, the two Ten-pointed Chakras as the five groups of five consonants, the Eight-pointed Chakra as the five semi-vowels and three sibilants, the inner triangle as ha, ksha and visarga (-ḥ)(written as 2 dots) and the centre Bindu as the Anuswāra -‘Nasal sound’ (which is written as a dot) or as the Om which is the origin and synthesis of all the sounds. The Omkāra may be inscribed inside the small circle representing the Bindu.

8. The Dissolution of the Universe

In the Dissolution of the Universe, each world is withdrawn into the one above it. Brahmā, Vishnu and Śhiva are withdrawn into the Īśhwara, which in turn withdraws into the Sadāśhiva. Only the Sadāśhiva -‘Pure Eternal Consciousness’ remains unchanging, until a Kāma-kalā -‘Tiny spark of Desire’ - the Desire of the Supreme Consciousness to become Conscious of Itself – re-emerges and gives rise to a new Universe. Brahmā, Vishnu and Mahesh are rulers of the three channels which have their roots in the three lower Chakras, represented by the Bhū-pura (Mūlādhāra), Sixteen-petalled Lotus (Nābhi) and Eight-petalled Lotus (Swādhiṣṭhāna). These Deities withdraw into the central design (Īśhwara – subtle body) and ultimately into the Bindu – Sadāśhiva. Sadā means ‘Eternal’ as it is the only form that continues and gives rise to the next Creation.

The worlds enumerated in the Gayatri Mantra are Bhūr, Bhuvah, Swah, Mahah, Janah, Tapah, Sattyam corresponding to the seven Chakras. Above them is the Brahma Loka -‘World of Formless Consciousness’.
9. The Association with the Fifteen-syllabled Mantra

The 1Fifteen-syllabled Mantra is not well-known in Sahaja Yoga; however it is explained in the LSN, the 2Saundarya Lahari and the Devi Atharva Sheersha - all texts recommended by Śhrī Mataji. It is an integral part of Śhrī Vidyā- the worship of the Mother Goddess - of which the Śhrī Chakra and the LSN are the other two main branches. The Mantra consists of fifteen Bīja Mantras in three sections:-

3Om, Ka e ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm

The Bījas are given in code in the Saundarya Lahari and the Devi Atharva Sheersha; there are many references to it in the LSN. The names in the Lalitā Triśhati -‘300 Names of the Goddess’ (with a commentary by Śhrī Ādi Shankarāchārya) all start with one of the fifteen Bijas (20 names with each).

The three Kuta’s -‘Sections’ are associated with Creation, Preservation and Destruction, and form the body of the Goddess.

1 There is a more detailed explanation of the Fifteen-syllabled Mantra in the RiSY book ‘The Lalitā Sahasranāma’ (No.2 in the RiSY Series) available to download free at symb-ol.org.

2 The name ‘Saundarya Lahari’ –‘Billow of the Beautiful’ is subtle. Saundarya means ‘Belonging to Sundari’ ie.Tripura Sundari –‘The Beauty beyond the Three Worlds’, the Name of the Supreme Goddess. The word Lahari -‘Wave, billow’ is a pun on the fact that each section of the Fifteen-syllabled Mantra ends with ‘la-hrīm’. So Saundarya Lahari has a secondary meaning ‘The Mantra of the Goddess containing La-hrīm’.

Saundarya Lahari was often recommended and mentioned by Śhrī Mataji who affirmed that it was composed by Shri Ādi Shankarāchārya -a fact doubted by some scholars.

3 Mantras all start with Om which is not counted as one of the Bījas.
Hṛīṁ

Hṛīṁ is a powerful and blissful Bīja -‘Seed Mantra’ which works on the Kundalini and the Central Channel. It is known as ‘Om of the Tantras’ (Tantra in a positive sense!) as it grants the highest knowledge. Shri Mataji has explained Hṛīṁ in the ‘Nine Nights of the Devi’. It is made up of Ha -‘Lord Shiva (Hara)–the Ātmā’ Ra -‘Kundalini Shakti’, Ī- ‘Mahalakshmi/ Sushumna Nadi’ and m -‘Anuswāra- union of Shiva/ Shakti in the Sahasrāra’.

The Three ‘Hṛīm’s’ may represent the three Granthis (Brahma, Vishnu and Rudra Granthis) although as you will see in the following, maybe in a not-so-simple manner.

The Three Sections

The first section (Ka e ī la hrīm) is Creation - Ka is the Desire Power Kāma/ Shri Mahākālī, e is the Action Power Aindri/ Shri Mahāsaraswatī, ī is the Evolutionary Power Mahālakshmi, la is the Mother Earth/ Mūlādhāra/ Kundalini. So the three Shaktis by their interplay create this Mother Earth. Hṛīṁ releases Brahma Granthi above the Sacrum so the Kundalini can rise, but also opens the Vishnu Granthi, between Nābhī and Heart, as the attention moves to the Heart in the next section.

In the second section (Ha sa ka ha la hrīm) Ha is Lord Shiva (Hara) in the Left Heart, Sa is the Śhakti in the Centre Heart (Shri Durga/ Jagadamba) Ka seems to be the Right Heart (why?) the second Ha is Viśhuddhi, (whose Bīja Mantra is Ham, the Ether Element). On La the attention rises to Āgnyā Chakra (Lord Jesus is Shri Ganesha incarnate). Hṛīṁ is then the Rudra Granthi between Āgnyā and Sahasrāra.
In the third section \( (sa \ ka \ la \ hrīm) \) sa-ka-la reverberates in the Sahasrāra. Sakala in Sanskrit means ‘everything’, indicating the Integration aspect of Sahasrāra. Hrīm is the Supreme Goddess above the Sahasrāra, as the Viśhwa Sākshinī - ‘Witness of Everything’, the Ultimate Reality as Pure Consciousness, Love and Bliss.

A fourth (or three-and-a-halfth) section is the Bīja ‘Śhrīm’ creating the Šhodaši -‘Sixteen-syllabled Mantra’, mentioned in the LSN. Śhrīm is the Bīja of the Heart and Sahasrāra and hence of the Supreme Goddess; Śhrī Mataji’s name, as well as the first three names of the LSN all start with ‘Śhrīm’. (Śhrī Mātā, Śhrī Mahārajñī, Śhrīmat Simhāsaneśhwarī.’)
Constructing the Śrī Chakra

Technically....
There are eighteen Marmans, points where three lines intersect, making six-pointed stars. Assuming that these points should be precise, the possible ways of constructing the Shri Chakra are limited.

The hardest Marmans to get right are the pair on horizontal line 6 immediately below the Bindu (shaded). Any slight deviation from the measurements puts these out quickly. A close scrutiny of the many Shri Chakras available often reveals an inaccuracy here.

Another limitation is that the Bindu at the centre of the circle (representing the Supreme Devi at the centre of the Universe), should be at or slightly above the *Centroid of the innermost triangle.

A technique for drawing the Shri Chakra, ascribed to Kaivalyāśhrama (c.1700), is given in the Theosophical Society’s Saundarya Lahari (reprinted since 1937) and is the basis of the following method which has been adjusted slightly by the author after some research and experimentation. The actual extract from the Saundarya Lahari is given after that, as well as a note on how to construct the Shri Chakra used as the symbol of Vishwa Nirmala Dharma.

It is suggested that the design is sketched lightly in pencil at first, as some adjustment may be necessary, and inked in afterwards.

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* The Centroid of a triangle is the meeting point of the bisectors of each side which is one third of its height from each side. It is the Centre of Gravity of the Triangle.
Choosing the size:
The overall design with the outer square is twice the diameter of the inner circle. A complete design with an inner circle of 96mm diameter will fit on an A4 sheet; a 144mm inner circle makes the overall design fit on an A3; 192 mm inner circle gives an overall design fitting on A2.

The Method
Draw a circle whose diameter can be conveniently divided into forty-eight units (eg. 192 mm diameter gives 1 unit = 4mm.)
Lightly pencil in a vertical diameter and mark off horizontal lines on this diameter at 6, 6, 5, 3 and 2½ units down from the top; and 6, 6, 6, and 3 units up from the bottom.
Number these Lines 1-9 from the top; they will be the bases of the nine triangles (four pointing up and five pointing down) which will be called Triangles 1-9 according to number of the line that forms its base.
Draw Lines 3 and 7 (third lines from the top and bottom) full width, so that they meet the circle. These points where they meet the circle are then connected to the bottom and top mid-points of the circle respectively. These are the only six points which touch the circle. This
makes the two largest triangles *(Triangles 3 and 7)*, whose sides intersect each other’s bases.

Now the midpoint of Line 1 is connected through the intersections of Triangle 3 and Line 7 and extended until they meet Line 8. Similarly the midpoint of Line 9 is connected through the intersections on Line 3 up to Line 2. This creates two new pairs of intersections on Lines 3 and 7.

Connect the midpoint of Line 3 through the new intersections on Line 7 as far as Line 9; and the midpoint of Line 6 (not 7!) through the intersections on Line 3 as far as Line 1. This creates two intersections where Triangles 1 and 7 cross each other, and two more where Triangles 3 and 9 cross.

Horizontal Lines 2 and 8 should pass through these new intersections but may need adjusting to fit exactly.

Draw in Line 6 only as far as it meets Triangle 2, and connect the endpoints to the midpoint of Line 2.

Draw in Line 4 through the intersections of Triangles 1 and 6, *(this may not be exactly where it is pencilled in, but should always be horizontal)* up to where it meets Triangle 8, and connect these points to the midpoint of Line 8.
The question is: Do these two lines pass through the intersections of Triangle 9 with Line 6? These are the last two Marmans, and the only ones which have to actually fall right. If they do not meet, you need to fudge it all around a bit.

Draw in Line 5, through the intersections of Triangles 1 and 9 until it meets Triangle 6. This may not be exactly where it is pencilled in but should be 1½ to 2 units above the centre of the circle.

Connect the end points of this Line (5) to the midpoint of Line 7.

Draw the Bindu as a circle of about 2 units diameter around the centre point.

8- and 16- petalled Lotus
Circles are drawn a further 4 and 6 units outside the central design to accommodate the 8 and 16-petalled lotuses. The radii of these circles are therefore 28 and 34 units.

Three girdles
The three girdles are created by a further three circles outside the 16-petalled lotus. These are spaced about one unit apart. Their radii will be 35, 36 and 37 units.
**Bhū-pura (square box)**
The box is made up of three lines about one unit apart. The inner box just fits outside the three rings. The openings in the box vary but are usually about a third of the length of the side. The ‘crenellations’ (bits sticking out of the side of the box) are drawn as required and do not have any defined dimensions. Some versions simply have an opening. The box as shown here adds about 10 units on each side making the overall design about 94 units wide which is just less than double the inner circle diameter of 48 units. When it is right, go over it in ink and rub out the pencil lines.

**Kaivalyāśhrama’s method**
Extract from the Theosophical Society’s Saundarya Lahari:-
‘Describe a circle, with a vertical line 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 mid-points of Nos. 6, 9, 8, 7, 2, 1 and 3 respectively as their apexes.
Draw the two triangles with Nos. 3 and 7 as their bases and the lower and upper extremeties of the diameter as apexes respectively.

In the construction of the Shri Chakra adopted by some worshippers, \( 1/12^{\text{th}} \) of the chord No. 2 is rubbed off on either side instead of \( 5/48^{\text{ths}} \) as given by Kaivalyāśhrama. Further, adopting \( 1/48^{\text{th}} \) of the vertical diameter of the inmost circle as the unit, the positions of the several terms of the Shri Chakra are also fixed as under: the height of the entire Shri Chakra is ninety-six units, of which forty-eight are taken up by the inmost circle, leaving twenty-four units at the top and twenty-four at the bottom. The eight-petalled and sixteen-petalled lotuses will touch the circles cutting the vertical diameter produced both ways, at the eleventh and twentieth unit-distances from the upper and lower extremeties of the diameter. Of the four remaining units, the three concentric circles lying beyond the sixteen-petalled lotus will take up one unit. The three units yet remaining will mark the extremities of the three quadrangles forming the outermost boundary of the Shri Chakra. By marking off forty-three units from either extremity of the outermost quadrangle, the intervening space of ten units should be rubbed off on the four sides of the three quadrangles forming the Bhu-griha. This will give the four gateways of the Chakra.'

1 **Author's note:** When it says ‘\( 1/16^{\text{th}} \) to be rubbed off’, it works better if \( 1/16^{\text{th}} \) of the diameter of the circle is marked off, not \( 1/16^{\text{th}} \) of the length of the line as the book seems to imply, for all the lines. This gives a reasonably accurate layout which, with a little nudging, comes out quite well, except that Chord No. 5 is better placed at 22\( \frac{1}{2} \) units down from the top instead of 23. This makes the Marmans more precise and the Bindu more centred in the inner triangle.
1. Kaivalyashrama’s method, removing fractions of the ‘length of the line’. The marmans on line 3, 6 and 8 (*circled*) are producing visible triangles instead of six-pointed stars.

2. Kaivalyāśhrama’s method, removing fractions of ‘the diameter of the circle’. The marmans on lines 6 and 8 are still a little out and the Bindu is not well placed.

3. Kaivalyāśhrama’s method- with the suggested adjustments. The Marmans are now more accurate and the Bindu centred in the triangle.

4. The original of the Vishwa Nirmala Dharma symbol from BVB’s Shri Lalita. The construction uses a 6,6,6 spacing from the top, rather than the usual 6,6,5, resulting in the apices not reaching the lines. This makes the outer triangles more regular and the sides of the triangles more parallel. The Bindu is not well-centred in the inner triangle and the Marmans on line 6 are not accurate.
Constructing the Shri Chakra from the centre outwards - 
Srishti Kartri - 'Creation'

1. Bindu and Trikona

Bindu = Sahasrara
Triangle = Agnya

2. Add △ and △

Eight-pointed Chakra
= Lambikagra (Hamsa)

3. Add △ and △

Inner ten-pointed Chakra
= Vishuddhi

4. Add △ and △

Outer ten-pointed Chakra
= Anahata (Heart) Chakra

5. Add △ and △

Fourteen-pointed Chakra

The main technique is to draw a horizontal line on the apex of the last triangles you created, and extend the other lines of each triangle outwards, to create the next Chakra (except triangle 3 which stops at the eight-pointed stage, and triangles 4 and 5 which stop at the inner ten-pointed stage). Triangles 1 and 2 go all the way out, as do all the later triangles.

There are still a lot of decisions to be made... the inner triangle has a width to height ratio of about 3:2, or the Golden Mean perhaps (1.618:1 which is the same as 1:0.618) Triangle 3 has roughly the same shape.

The spacing of the horizontal lines from the centre up is 1, 2, 4, 6, 6 (= 21) and down is 2, 2½, 4½, 6, 6 (= 21) so the whole vertical diameter is divided in to 42 units (Kaiwalyashram has 48)

After that it is mainly determined by drawing straight lines along the outer points of the last Chakra to create the two new triangles.
Vishwa Nirmala Dharma’s Śhrī Chakra

Neither of the above methods will produce the Śhrī Chakra used as the symbol of Vishwa Nirmala Dharma, as they both rely on the apices of the triangles touching the horizontal lines - in fact all the Śhrī Chakras everywhere are built this way except for the Frontispiece of the Bharatiya Vidya Bhavan *edition of the ‘Śhrī Lalita’. Sahaja Yoga in the West has adopted this one unusual version of the Śhrī Chakra!

Other Shri Chakra’s have been used in Sahaja Yoga but this one has always remained as the ‘official’ symbol of VND in the West.

The construction uses a 6,6,6 spacing from the top rather than Kaivalyāśrama’s 6,6,5 making the upper of the two full-width horizontal lines the same distance from the centre as the lower one. This is why the Bindu, which is in the centre of the circle, is not well placed in the central triangle. This way of drawing produces more even sized outer triangles and the sides of all the triangles are more parallel to each other.

Using the 6,6,6 spacing from the top, the only way to get the Marmans –‘Crossing of three lines’ right is to have the apices hanging in space like this. The apices of the triangles will land halfway or less between lines 1-2, 2-3, 7-8 and 8-9. The Vishwa Nirmala Dharma Shri Chakra has recently been redrawn on ‘official documents’ like SWAN so that the outer points barely make it over the penultimate line!

* This book also has another more elaborate Śhrī Chakra at the back of the book drawn in the conventional manner where the apices touch the horizontal lines. This is the same edition of the Lalita Sahasranama that Shri Mataji’s 108 Names are taken from, judging by the translations used.
Śhrī Mataji on the Śhrī Chakra

“When they found it out, it was all written in Sanskrit language. I have such a big thick book on this which has described all the Shakti Pīthas and all the Śhrī Chakras, Brahma Chakra, Lalita Chakras and all that.”

Śhrī Lalita and Śhrī Chakra

“When today I was thinking we should do the Puja of Śhrī Chakra and Lalita Chakra which we have never done. This is the right place to do these two Chakras today. Lot has been written about Śhrī Chakra and about Lalita Chakra. But to understand fundamentally: the Left Side when it reaches up to Vishuddhi then it uses on the right side the Śhrī Chakra; on the left side the Lalita Chakra to manifest itself.

These two Chakras are the ones who manifest all that you see. But these Chakras are the ones who emit vibrations of different kinds and because of their angularities. Like if you have some sort of a cardboard attached with small, small holes of different colours and which rotates all the time: you get different colours. Also you can get different permutations and combinations. In the same way different permutations and combinations are created and that is how you get all the advantages of Sahaja Yoga.

So these two Chakras are very important. I do not know if you know of any mantras about Śhrī Chakra but I’ll give you a book. Later on I’ll translate it to you and you can compose something for Śhrī Chakra. Śhrī Chakra on the right side. Lalita Chakra on the left side. So what we are really worshipping today is Mahasaraswati power and Mahakali power both put together.

This is a very short talk about Śhrī Chakra. I think I should sit down and write all about it and it will be nice, handy thing for you to read. But you must know that beyond thought when you go, these Chakras become extremely efficient. Because the thought
puts a pressure on them and because of the pressure the movement of these Chakras is very slow and ineffective. But once you can get out of your thoughts and go into thoughtless awareness, then these Chakras start working it out and you start moving much deeper into your own being.”

Śrī Chakra and Śrī Lalita. 17-12-90, Brahmāpuri.

“...talking about Vishuddhi Chakra, but specially I am more concerned about two Chakras on two sides. One of them is the Lalita Chakra on Left Side and Shri Chakra on the Right Side. I’ve always told ladies that ‘Please keep this covered’. It looks so simple. It’s very important. Don’t expose this because the power of these should be preserved — Shri Chakra and Lalita Chakra, they’re very important. They are, I should say, feminine powers and they are the feminine powers of Shri Krishna, which must be understood that whatever way you respect your body, that is the way your Chakras are and that is the way you suffer.

Śrī Krishna Puja - Canajoharie, USA – 29-07-01
The Deities of the Nine Enclosures

The Names of the Deities (Yoginis) of the Nine Enclosures are given in the Khadga-māla Stotram (p.48). It would seem helpful to have some understanding of the qualities represented by those Deities.

The Shri Chakra is normally worshipped from the Outer Square inwards. This style is called Samhārana –‘Destruction’. We should not think of destruction as something bad, as only that which is temporal and illusory can be destroyed, thus revealing the Eternal and Infinite. So the worship will remove the layers of illusion overlying the Nature of the Supreme Goddess, purifying us and preparing us to experience the Divinity within ourselves.

The veils of illusion, likened to the layers of an onion with the Ātmā-Paramātmā at the core, start with the most gross illusions at the outside. These are the illusions of identification with and attachment to the Physical Body and the Five Senses. Having a physical body automatically gives us the lusts and appetites built into the system which are necessary for the body to operate – to eat, sleep, excrete, procreate, etc. We cannot live without them, but we can leave them in the physical body and not identify ourselves with them.

So we can understand the Deities of each level as the Powers of the Goddess producing these illusions, but also having the ability to remove them. Worshipping these aspects of the Goddess, who we know is Mahāmāyā –‘Great Magic, Supreme Illusion’, expresses our desire to go beyond and discover the Truth of this existence.
First Enclosure – Bhū-pura –‘Earth Place’. Outer Square.

This Enclosure is named **Trai-lokya Mohana** –‘Deluding the Three Worlds’, the Three Worlds being the Physical, Subtle and Spiritual bodies within us. It can be considered as representing the **Mūlādhāra Chakra**. The Powers (Yoginis) are called **Prakaṭa Yogini** –‘Clearly Manifest Powers’ as these are more on the outside and less hidden inside the personality.

The square is made of three lines, coloured, from the outside, white, red and yellow, the colours of the Three **Gunas**, **Sattva** (White – ‘Truth, goodness’), **Tamas** (Red – ‘Darkness, desire’) and **Rajas** (Yellow –‘Passion, activity’).

The first Deities worshipped are the **Siddhis** –‘Yogic Powers’. The desire for power is the hallmark of an ego-centric personality; so any desire for these kinds of abilities is to be eschewed. Having these powers may be considered useful, but if we fully surrender to the Goddess She has all the powers to help and protect us.

**Second Enclosure – Sixteen-petalled Lotus**

This Enclosure is called **Sarvāśhā-pari-pūraka** –‘Fulfilling all hopes’. It is the **Nābhi Chakra** and/or the **Swādhiṣṭhāṇa** with the Ten **Adi Gurus** - the eight-petalled Lotus could represent the **Ashta-Lakshmīs** –‘Eight forms of the Goddess of Prosperity’. Whichever way, the Sixteen- and Eight-petalled Lotuses form the **Nabhi/ Swadhishthana/ Void** complex of the **Bhava Sāgara** –‘Ocean of Worldly Illusion’ which the Kundalini has to bridge to access the **Sushumna Nāḍī** beginning at **Nābhi Chakra**.

The Powers are called **Gupta Yogini** – ‘Hidden Powers’ being more in the mind and less externalised.
These are the mental distractions caused by the God of Love – the ways in which we can be attracted to members of the opposite sex.

**Third Enclosure – Eight-petalled Lotus**

The enclosure is called **Sarva Saṃkṣobhaṇa** -‘Agitating All’ which is reminiscent of the name of **Shri Vishnu** as **Jan’ārdana** –‘The Stirrer-up of People’.

The Deities are all called **Anaṅga** -‘Incorporeal’, a name of **Kāma-deva** – ‘The God of Love’, also known as **Madana** –‘Intoxicating’. They are said to be mental modifications, which would reinforce the idea of this being Swādhiṣṭhāna Chakra.

This completes the first Section of three levels known as **Sṛiśṭi** – ‘Creation’ Portion, representing the physical body and the delusions that come with it.
**Worshipping the Shri Chakra**

Traditionally the **Shri Chakra** is worshipped as a form of the Goddess Herself. Each of the petals and triangles of the Shri Chakra has a Divine Aspect whose names are recorded in the **Khadgamālā Stotram** – ‘Garland of Swords’, *(on next page)* from the **Vamakeshwara Tantra** - one of the most famous and reliable of the twenty-four **Tantras** - books in which **Lord Shiva** explains to **Shri Parvati** techniques for attaining liberation and finding the Ultimate Truth.

**One method of worship.**

To make an offering such as a pinch of Sacred Rice to each petal would require a Shri Chakra at least 25cm across (A3) and ideally 40cm (A2) or more. If one has a Shri Chakra made of stone or metal it may be worshipped. Otherwise one may be drawn on a sheet of paper or wood *(see construction details p.36)*. After the Puja leave everything undisturbed for 24 hours or at least overnight.

Offerings maybe made to the relevant corner/petal/triangle while taking the name given in the **Khadgamālā Stotram**. The suggested offering is **Akshatas** – rice grains coloured with Kum-kum and Haldi; but flowers, flower petals or sweets (a pinch of laddhu for example) may also be used.

The names appear in the Vocative case (‘O, Devi!) A short form of the mantra may be used.

**Om Śhrī Ḥṛidaya-devi namaḥ Or:-**

**Om Twameva sākshāt Śhrī Ḥṛidaya-devi namo namaḥ**

*At the end of each section one may add:-*

**Sākṣhāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namaḥ**
Śhrī Devī Khadga-mālā Stotram

The *Khaḍga-mālā* –‘Garland of Swords’ *Stotram* describes the nine levels of the *Shri Chakra*, starting at the Outer Square representing the *Mūlādhāra Chakra*. The *Stotram* names the aspect of each petal of successive *Chakras* moving inwards. These are all attributes of the One Supreme Goddess whom we are worshipping and whose Ultimate Nature we desire to know.

The process of starting at the outside and working inwards is called *Praty’āhāra* –‘Destruction, Dissolution’. Destruction in this sense is not negative but is the removal of the levels of illusion covering the Ultimate Reality. As we worship the Deities of each enclosure, moving anti-clockwise to signify removal, we are peeling back the layers of the onion, preparing ourselves to experience the Nature of the Supreme Goddess, which would be overwhelming if experienced without preparation, even though it is our own innate Nature.

**Note:** The Names of the Aspects of each Chakra given are identical to the Names that Shri Mataji gives in the tape ‘Bija Mantras 79’ except that the levels are given in the reverse order. Her translations have been used wherever possible.

In the following *Stotram* the names appear in the Vocative case (O, Devi!) ending in –e or short –i.
Śhrī DeVī prārthana – ‘Petition to the Goddess’

Hrīṁ-kār’āsana garbhīt’ānala-śhikhāṁ
Sauḥ klīṁ kaḷāṁ bibhratīṁ
Sau-varṇ’āmbara dhāriṇīṁ

Vara-sudhā dhautāṁ tri-netr’ojjvalāṁ|

Salutations to that Gleaming Three-eyed Goddess, Seated in the letter Hrīm, Containing the Peak of Fire (Kundalini), Supporter of the parts Sauh and Klīm, wearing Golden Clothes, the Most Excellent Purifying Nectar

Vande pustaka-pāśham-aṅkuśha-dharāṁ
Srag-bhūṣhitām-ujjvalāṁ
Tvāṁ Gaurīṁ Tripurāṁ parāt-para-kaḷāṁ
Śhrī Chakra sañchāriṇīṁ ||

Salutations to Thee, O Holder of a Book, a Noose and a Goad, Brightly Adorned with a Garland, Very Fair, the Consort of Lord Shiva, engaged in the Supremely Supreme Art of the Shri Chakra

Dedication:

Asya Śhrī Śhuddha Śhakti mālā mahā-mantrasya

Of this Garland of Mantras of the Pure Power

Upasth’endriy’ādhiṣhṭhāyī Guarding the Organs and Senses
Varuṇ’āditya ṛiṣhayaḥ ‘Ocean’ and ‘Sun’ are the Composing Seers
Devī Gāyatrī chhandaḥ The Metre is Goddess Gayatri
Sātvika kakāra The Letter ‘Ka’ of the Quality of Goodness
Bhaṭṭāraka pīṭha sthita Is in the Most Venerable Seat
Kāmeśhvar’āṅka nilayā Residing in the lap of Shiva
Mahākāmeśhvarī Śhrī Lalitā bhaṭṭārikā devatā

The Great Ruler of Desire the Most Excellent Shrī Lalitā is the Presiding Deity
Aim bijam, Klim shaktih  
Aim is the Seed, Klim is the Power

Sauḥ kilakaṃ  
Sauḥ is the Key

Mama khas-ga-siddhy’arthe sarv’ābhīṣṭaḥ  
To get all desires of gaining Self-realisation

Siddhy’arthe jape viniyogah  
this Khadga Stotram recitation is undertaken

Mūla-mantreṇa śhaḍ-aṅga-nyāsaṁ kuryāt|  
The Meditation with the Root Mantra on the Six Limbs may be performed

Dhyānam – ‘Meditation’

Ārakt’ābhān tri-ṇetrām aruṇima-vasanāṁ  
To the fully Red-shining Three-eyed Red-clothed Goddess

Ratna-tātaṅka ramyām hast’āmbhojais sa pāsh’āṅkuśha  
Beautiful with Jewelled Earrings, with Noose and Goad in Her Lotus-hands

Madana dhanus-sāyakair visphurantīṃ|  
The Wide-eyed God of Love with Bow and Arrows

Āpīn’ottuṅga vakṣho-ruha kalaśha-luṭhat  
Whose well-formed breasts are like trickling water pots on the chest

Tāra-hār’ojjval’āṅgīṁ  
Whose excellent body is gleaming with star-like jewels

Dhyāyed ambhoruha-sthām aruṇima-vasanām  
One may meditate on the Goddess residing in a Lotus, clothed in red

Īshvarīm Īshvarāṇām ||  
The Supreme Ruler of the Highest Gods
Worship of the Five Elements and Five Puja offerings

Lam ityādi pañcha pūjām kuryāt
One may worship the five Puja offerings starting with Lam

Yathā śhakti mūla-mantram japet |
Reciting the Root-mantras of the respective Powers of the Goddess

Om Lam – Pṛithivī tattv'ātmikāyai Śhrī Lalitā Tripura sundarī
Parā-bhaṭṭārikāyai Gandhām pari-kalpayāmi - namaḥ
Om Lam – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Earth Principle and the Perfume (at Mūlādhāra Chakra)

Om Haṁ – Ākāśha tattv'ātmikāyai Śhrī Lalitā Tripura sundarī
Parā-bhaṭṭārikāyai Puṣhpām pari-kalpayāmi – namaḥ
Om Ham – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Ether Principle and the Flowers (at Vishuddhi Chakra)

Om Yaṁ – Vāyu tattv'ātmikāyai Śhrī Lalitā Tripura sundarī
Parā-bhaṭṭārikāyai Dhūpaṁ pari-kalpayāmi – namaḥ
Om Yam – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Air Principle and the Incense (at Anāhata Chakra)

Om Raṁ – Tejas tattv'ātmikāyai Śhrī Lalitā Tripura sundarī
Parā-bhaṭṭārikāyai Dīpaṁ pari-kalpayāmi – namaḥ
Om Ram – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Fire Principle and the Lamp (at Swādhishthāna Chakra)

Om Vaṁ – Amṛita-tattv'ātmikāyai Śhrī Lalitā Tri-pura-sundarī
Parā-bhaṭṭārikāyai Amṛita-naivedyaṁ pari-kalpayāmi – namaḥ
Om Vam – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Immortal Principle of Nectar and the Amrut –Food offering
(at Nābhi Chakra)

Om Saṁ – Sarva-tattv'ātmikāyai Śhrī Lalitā Tri-pura-sundarī
Parā-bhaṭṭārikāyai Tāmbūl’ādi sarv’opa-chārān
pari-kalpayāmi – namaḥ
Om Sam – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as all the Principles and with all accessories starting with betel
(at Sahasrāra Chakra)
Śhrī Devī sambodhanām (1) – ‘Salutation to the Goddess’

Oṁ Aṁ Hṛṁ Śhrīm Aṁ Klīṁ Sauḥ
Oṁ namas Tri-pura-sundarī We bow to the Beauty beyond the Three Worlds

A short form of the mantra may be used –
Oṁ Śhrī Hṛidaya-devi namaḥ Or:-
Oṁ Twameva sākṣhāt Śhrī Hṛidaya-devi namo namaḥ
At the end of each section one may add:-
Sākṣhāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ

Nyās’āṅga-devatāḥ (6) - ‘Deities of the parts of the body’

Put attention to the part of the body while saying the mantra:

1. Hṛidaya-devi ‘Heart’
2. Śhiro-devi ‘Head’
3. Śhikhā-devi ‘Topknot’
4. Kavacha-devi ‘Breast’
5. Netra-devi ‘Eyes’
6. Astra-devi ‘Weapon’ (Hands)

Tithi-ṇityā-devatāḥ (16) - ‘Eternal Deities of the Lunar Days’

The Aspects of the Sixteen Lunar Days, starting with the New Moon. These are also linked to the vowels of the Devanagari alphabet associated with Vishuddhi Chakra.

1. Kāmeśhvari Goddess of Love and Desire
2. Bhaga-mālini Garlanded with Divine Qualities
3. Nitya-klinne Ever-moist
4. Bheruṇḍe Formidable
5. Vahni-vāsini Clothed in Fire
6. Mahā-vajreśhvari Supreme Ruler of the Thunderbolt
7. Śhiva-dūti Recruiting Lord Shiva as a messenger
8. Tvarite Swift
9. Kula-sundari Noble Lady of the Family
10. Nitye Eternal continued........
11. **Nīla-patāke**  
   *Blue-banneered*

12. **Vijaye**  
   *Victorious*

13. **Sarva-maṅgaḷe**  
   *All Auspiciousness*

14. **Jvālā-mālini**  
   *Garlanded with Flames*

15. **Chitre**  
   *Many coloured*

16. **Mahā-nitye**  
   *Great Eternal Goddess (Full Moon)*

**Divy’augha-guravaḥ (7) - ‘Group of Divine Gurus’**

1. **Parameśhvara**  
   ‘Supreme God’

2. **Parameśhvari**  
   ‘Supreme Goddess’

3. **Mitreśha-mayi**  
   Guru Mitresha –‘Lord as Friend’

4. **Uḍḍīśha-mayi**  
   Guru Uddisha –‘Prophesying’

5. **Charyānātha-mayi**  
   Guru Charyanath –‘Master of Good Behaviour’

6. **Lopāmudra-mayi**  
   Shri Lopamudra (Wife of Agastya)

7. **Agastya-mayi**  
   Guru Agastya (one of the ‘Seven Sages’)

**Siddh’augha-guravaḥ (4) - ‘Group of Realized Gurus’**

1. **Kālatā-paśha-mayi**  
   Bonds of Blackness

2. **Dharm’āchārya-mayi**  
   Teacher of Righteousness

3. **Mukta-keś’īshvara-mayi**  
   Lord with Free-flowing Hair

4. **Dīpa-kalā-nātha-mayi**  
   Master of the Sixteen Lights

**Mānav’augha-guravah (8) - ‘Group of Human Gurus’**

1. **Viṣhṇu-deva-mayi**  
   All-pervading God

2. **Prabh’ākara-deva-mayi**  
   God of Sun, Moon and Fire

3. **Tejo-deva-mayi**  
   God of Light

4. **Manoja-deva-mayi**  
   God of Love

5. **Kalyāṇa-deva-mayi**  
   God of Auspiciousness

6. **Vāsu-deva-mayi**  
   Supreme Spirit

7. **Ratna-deva-mayi**  
   God of Jewels

8. **Śhrī-rām’ānanda-mayi**  
   Full of the Joy of Shri Rāma
Worship of the Deities of the Nine Levels of the Śrī Chakra

The Śrī Chakra may be worshipped physically by offering a pinch of Akshatas (Rice sanctified by mixing with Kumkum and Haldi) to the relevant points. Flowers, flower petals or sweets could also be used. The Names of the Deities start at the lowest petal (facing the devotee) and move *anti-clockwise, except for the First Enclosure (Outer Square) which goes clockwise. This process denotes the removal of the levels of illusion created by Śrī Mahāmāyā.

Deities of the Bhū-pura – ‘Outer Square’

The Bhū-pura – ‘Earth Enclosure’ is defined by three lines. The outer line is white, the middle line red (Bright orange-red) and the inner line is yellow (Soft butter-yellow). The sets of names – the eleven Siddhis - ‘Mystical Powers’, etc. - are offered to the lines starting at the bottom moving clockwise; first to the four openings, then the four corners; with the extra names for above and below being worshipped on clockwise side of opening.

The Bhū-pura – ‘Earth Realm’ is the Physical Body (Mūlādhāra Chakra) and these Mantras establish the security of the body while we are performing the Puja and going deep into spiritual states.

\[1\] Śrī Chakra Pratham’āvaraṇa Devatāḥ

‘Deities of the First Enclosure’ (Mūlādhāra Chakra)

**Outer Line (White)** (Offerings placed outside the lines of the square)

1. Aṇimā-siddhe To become like a Small Particle
2. Laghimā-siddhe To become Very Light
3. Garimā-siddhe To become Very Heavy
4. Mahimā-siddhe To have a Big Form
5. Īśhitva-siddhe To create God out of Human Being
6. Vaśhitva-siddhe The Attraction
7. Prākāmya-siddhe The Manifestation of Will
Middle Line (Red) (Offerings placed on the lines) 

1. Brāhmi Shakti of Brahmā (Right Side) 
   - Passionate Longing
2. Māheśhvari Shakti of Shiva (Left Side) 
   - Anger
3. Kaumāri Shakti of Karttikeya (Mūlādhāra) 
   - Avarice
4. Vaiṣhṇavi Shakti of Vishnu (Central Channel) 
   - Fascination for the World
5. Vārāhi Shakti of Vishnu’s Boar-form (Ascent) 
   - Obstinacy
6. Māhendri Shakti of Indra (Viśhuddhi) 
   - Jealousy
7. Chāmuṇḍe Destroyer of Demons (Āgñyā Chakra) 
   - Sinful Desires
8. Mahālakṣhmi Power of Evolution (Sahasrāra) 
   - Inspiration to Merit

Inner Line (Yellow) (Offerings placed inside the lines) 

Direction 

1. Sarva-saṅkṣhobhiṇi Agitating Everyone East Indra
2. Sarva-vidrāviṇi Defeating Everything South Yama
3. Sarv’ākarṣhiṇi The One who attracts All West Varuna
4. Sarva-vaśhaṅ-kari Controlling All North Kubera
5. Sarv’onmādini Who excites Everyone S-East Agni
6. Sarva-mah’āṅkuśhe The One who controls* S-West *Nirṛti
7. Sarva-khechari Moving in all the Sky N-West Vayu
8. Sarva-bīje The Seed of All N-East Īśhāna (Shiva)
9. Sarva-yone The Origin of Everything Below Brahmā
10. Sarva-tri-khaṇḍe Existing in all Three Sections Above Viṣṇu

* ‘Aṅkushā is the weapon used by the elephant driver; so how he controls the elephant is the same way She controls all of you’. Nirṛti is the Goddess of pain and poverty.

Mantras to the Ruling Aspect of the Chakra:-

Trai-lokya-mohana Chakra Swāmini
   - Ruler of the Chakra which causes Delusion to the Three Worlds

Prakaṭa Yogini Having clearly visible powers
Śhrī Chakra Dvitiyāvaraṇa Devatāḥ
‘Deities of the Second Enclosure’ (Nābhi Chakra)

Sixteen-petalled Lotus.

Offerings to the sixteen petals as the sixteen forms of attraction (causing delusion)...

1. Kāmākarṣhiṇi
   Attraction of Body (Physical Desire)
2. Buddhyākarṣhiṇi
   Attraction through Brain (intellect)
3. Ahaṅkārākarṣhiṇi
   Attraction by Ego
4. Śhabdākarṣhiṇi
   Attraction by Words
5. Sparśhākarṣhiṇi
   Attraction by Touch
6. Rūpākarṣhiṇi
   Attraction by Beauty
7. Rasākarṣhiṇi
   Attraction by Aesthetics
8. Gandhākarṣhiṇi
   Attraction by Fragrance
9. Chittākarṣhiṇi
   Attraction by Attention
10. Dhairyākarṣhiṇi
    Attraction by Courage
11. Smṛityākarṣhiṇi
    Attraction by Memory
12. Nāmākarṣhiṇi
    Attraction by Name
13. Bījākarṣhiṇi
    Attraction through the Seed
14. Ātmākarṣhiṇi
    Attraction by Spirit
15. Amṛtākarṣhiṇi
    Attraction by Eternity
16. Śharīrākarṣhiṇi
    Attraction by all of the Body

Mantras to the Ruling Aspect of the Chakra:

Sarvāśhā pari-pūraka Chakra Swāmini
   Ruler of the Chakra which fulfils All Hopes and Wishes

Gupta Yogini
   Of Hidden Powers

This Enclosure is called Sarvāśhā-pari-pūraka – ‘Fulfilling All Hopes’. It may be taken as the Nābhi – ‘Navel’ Chakra whose name Maṇiṇḍara means ‘Place of the Gem’ perhaps the Chinta-maṇi Gem which fulfils all desires. The Yogini – ‘Powers’ are Gupta – ‘Hidden’ as they are more in the mind and less externalised.
Śrī Chakra Tṛitīyāvaraṇa Devatāḥ

‘Deities of the Third Enclosure’

Eight-petalled Lotus. Offerings to the eight petals... (Swādhiṣṭhāna Chakra)

1. Anaṅga-kusume Blossom of the God of Love Speech, expression
2. Anaṅga-mekhale Girdle of the God of Love Apprehension
3. Anaṅga-madane Intoxication of Love Locomotion
4. Anaṅga-madanāture Love-sickness Body urges, excretion
5. Anaṅga-rekhe Appearances of the God of Love Pleasures
6. Anaṅga-vegini Speed of the God of Love Reaction, rejection
7. Anaṅg’āṅkuśhe Driving Stick of the God of Love Attention
8. Anaṅga-mālini Garlanded by the God of Love Detachment

Sarva Saṅkṣhobhaṇa Chakra Swāmini Ruler of the Chakra

Agitating All Possessing Most Secret Powers

Gupta-tara Yogini

The name of this Chakra Sarva Saṅkṣhobhaṇa -‘Agitating All’ is reminiscent of the name of Shri Vishnu as Jan’ārdana –‘The Stirrer-up of People’.

The Deities are aspects of Anaṅga - ‘Incorporeal’, a name of Shri Kāma-deva – ‘The God of Love’, also known as Madana – ‘Intoxicating’. They are the ways in which our mind is affected and deluded by physical attraction and other urges associated with the Physical Body.

This completes the first of the Three Sections known as Śrīśhti –‘Creation’ Portion, representing the Physical Body and the attractions and delusions that come with it.
Śhrī Chakra Chaturthāvaraṇa Devatāḥ

‘Deities of the Fourth Enclosure’

Fourteen-spoked Chakra. Offerings to the fourteen triangles (Heart Chakra)

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<th>Description</th>
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<td>6</td>
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<td>Sarva-jṛimbhiṇi</td>
<td>Causing Everything to Blossom</td>
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<td>8</td>
<td>Sarva-vaśhaṅ-kari</td>
<td>The Controller of All</td>
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<td>11</td>
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<td>Giving the Meaning to All</td>
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<td>Sarva-sampatti-pūriṇi</td>
<td>Giving All the Wealth</td>
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<td>14</td>
<td>Sarva-dvandva-kṣhayaṅ-kari</td>
<td>Destroying All Duality</td>
<td>Suṣhumna</td>
</tr>
</tbody>
</table>

Sarva-saubhāgya-dāyaka Chakra Swāmini

Ruler of the Chakra which grants all Well-being

Sampradāya Yogini Possessing Traditional Powers

As well as the fourteen worlds, the fourteen points are the fourteen main Nāḍīs –‘Channels’ of the Subtle System. As it is the centre of the Subtle System, most Nāḍīs emanate from or pass through the Heart Centre.

Gandhari and Hasta-jihva support the I da Nadi (Left Side). Pusha and Yashovati (Yas̄havini) support Pingala Nadi (Right Side). The Heart is the Fourth of the Seven Worlds, Mahar –‘Glory’.
Śhrī Chakra Pañcham'āvaraṇa Devatāh

‘Deities of the Fifth Enclosure’

Outer Ten-spoked Chakra. Offerings to the ten triangles (Vishuddhi Chakra)

1. Sarva-siddhi-prade Giving all the Powers
2. Sarva-sampat-prade Giving all the Success and Wealth
3. Sarva-priyaṅ-kari Creating All Love and Affection
4. Sarva-maṅgaḷa-kāriṇi Giving all that is Auspicious
5. Sarva-kāma-prade Giving all our Desires
6. Sarva-duḥkha-vimochani Destroying all our Fate
7. Sarva-mṛityu-praśhamani Pacifying Death
8. Sarva-vighna-nivāriṇi Removing All Hurdles
9. Sarv'āṅga-sundari Making every side of Life Happy
10. Sarva-saubhāgya-dāyini The Giver of All Good Fortune

Sarv'ārtha-sādhaka Chakra Swāmini

Ruler of the Chakra which fulfils All Purposes

Kul'ottirṇa Yogini

Possessing Yoga transcending the lower Chakras

The Deities of this level bestow blessings which liberate the devotee to pursue his spiritual goal.
Śhrī Chakra Ṣhaṣṭ'āvaraṇa Devatāh

‘Deities of the Sixth Enclosure’

*Inner Ten-spoked Chakra* – Offerings to the ten triangles (*Vishuddhi/Haṁsa Chakra*)

1. Sarva-gñye  
   All-knowing
2. Sarva-śhakte  
   All-powerful
3. Sarv’aiśhvarya-pradāyini  
   The Giver of All Bounty
4. Sarva-gñyāna-mayi  
   The Knower of All Knowledge
5. Sarva-vyādhi-vināśhini  
   The Destroyer of All Illusions
6. Sarv’ādhāra-swarūpe  
   The Support of All Forms
7. Sarva-pāpa-hare  
   The Destroyer of All the Bhoots
8. Sarv’ānanda-mayi  
   Making Everyone Joyous
9. Sarva-rakṣhā-swarūpiṇi  
   Protecting All
10. Sarv’epsita-phala-prade  
    The Giver of all the Fruits, Rewards

Sarva rakṣhā-kara Chakra Swāmini-

*Ruler of the Chakra which Protects All*

Nigarbha Yogini

*With Powers not born from a womb*

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The *Inner Ten-spoked Chakra* ‘giving All Protection’.

This is the third and last of the middle three levels forming the *Sthiti* –‘Sustenance’ Portion. Being fully protected and having all good things we need, we are now able to let go of this physical and subtle worlds and their illusions and enter the Kingdom of Heaven.
Śhrī Chakra Saptāvaraṇa Devatāḥ

‘Deities of the Seventh Enclosure’

Eight-spoked Chakra – Offerings to the eight triangles... (Āgñyā Chakra)

1. Vaśhini  Attracting
2. Kāmeśhvāri  Enticing
3. Modini  Making Happy
4. Vimale  Making Clean
5. Aruṇē  Giving Colour in the Face
6. Jayini  Giving a Feeling of Victory
7. Sarveshvāri  Connecting to Everyone
8. Kauḷini  Giving the Fruits

Sarva-roga-hara Chakra Swāmini

Ruling the Chakra which removes all disease

Rahasya Yogini  Having secret magical powers

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The Rudra Granthi separates the Swaḥ -‘Heavenly Realm’ from the lower levels. The exact location is debatable but is connected with Āgñyā Chakra. As a gateway Agnya Chakra is in both realms – it is in the Atmospheric Realm as the seat of Ego and Superego, but this brain is also the Sahasrāra and we experience the first level of Thoughtless Awareness when the Kundalini passes through Agnya.
(8) Śhrī Chakra Aṣṭam’āvaraṇa Devatāḥ

‘Deities of the Eighth Enclosure’

Inner Triangle. Offerings to the three-points of the triangle (Sahasrāra in the Head)

Bāṇini Having Arrows
Chāpini Wielding a Bow
Pāśhini Holding a Noose
Aṅkuśhini Brandishing a Goad

1. Mahā-kāmeśhvari Supreme Goddess of Love
2. Mahā-vajreśhvari Supreme Goddess of the Thunderbolt
3. Mahā-bhaga-mālini Supremely adorned with Divine Qualities

Sarva-siddhi-prada Chakra Swāmini

Ruling the Centre which grants all fulfilment

Ati-rahasya Yogini Possessing Extremely Secret Powers

(9) Śhrī Chakra Navam’āvaraṇa Devatāḥ

‘Deity of the Ninth enclosure’

Offering to the Bindu – ‘Dot’. (Sahasrāra above the Head)

Śhrī śhrī mahā-bhaṭṭārike -The Very Venerable Goddess

Sarv’ānanda-maya Chakra Swāmini

Ruler of the Chakra whose Nature is Entirely Blissful

Par’āpara-rahasya Yogini

Knowing the Magic and Secrets of Beyond the Beyond
Nava-chakreśhvarī nāmāni
‘Names of the Ruler of the Nine Chakras’. *Offerings to each of the Chakras.

1. Tri-pure  ‘The Three Worlds’  Outer Square
2. Tri-pureśhi  ‘Lord of the Three Worlds’ 16-petalled Lotus
3. Tri-pura-sundari  ‘Beauty of the Three Worlds’  8-petalled Lotus
4. Tri-pura-vāsini  ‘Abiding in the Three Worlds’  14-spoked Chakra
5. Tri-purā-śhrīḥ  ‘Splendour of the Three Worlds’  Outer 10-Chakra
6. Tri-pura-mālini  ‘Garlanded with the Three Worlds’  Inner 10-Chakra
7. Tri-pura-siddhe  ‘Fulfilment of the Three Worlds’  8-spoked Chakra
8. Tri-purāṁbā  ‘Mother of the Three Worlds’  Inner Triangle

* A flower could be placed on each level while saying the mantra.

Śhrī-devī viśheśhaṇāni – nāmas-kāra navākṣharī-cha
Characteristics of the Goddess – Salutations to the Nine-Syllabled Mantra

1. Mahā-maheśhvari  Supreme Ruler
2. Mahā-mahā-rājñi  Supreme Empress
3. Mahā-mahā-śhakte  Supreme Power
4. Mahā-mahā-gupte  Supreme Protector
5. Mahā-mahā-gñyapte  Supreme Instructor
6. Mahā-mah’ānande  Supreme Bliss
7. Mahā-mahā-skandhe  Supreme Collector
8. Mahā-mah’āśhaye  Supreme Refuge
9. Mahā-mahā-śhrī-čakra nagara sām-rājñi  Supreme Empress of the City of the Shrī Chakra

Namas-te nāmas-te nāmas-te nāmaḥ | Salutations to You!
Phala-śrutiḥ -‘Listening to the Fruits’

Eṣhā vidyā mahā-siddhi-dāyinī smṛiti-mātrataḥ |
Agni vāta mahā-kṣhobhe rājā-rāṣṭrasya viplave ||

Only by remembering this praise giving Great Powers and Knowledge
Are Great Disturbances of Fire and Wind, Revolts against Kings of Nations

Luṇṭhane taskara-bhayē saṅgrāme salila-plave |
Samudra-yāna vikṣhobhe bhūta-preṭ’ādike bhaye ||

Robbing, Fear of Thieves, Warfare, Floods Flooding
Shipwrecks, Fear of Spirits and Ghosts

Apa-smāra jvara-vyādhi-mṛityu-kṣhām’ādi-je bhaye |
Śhākinī pūtanā yakṣha rakṣhaḥ-kūṣhmāṇḍa-je bhaye ||

The Fear of Loss of Memory, Fever, Disease, Death, Infirmity, etc.
The Fear of Demonesses, Demons, Sorcerers, Rakshasas, Flesh-eaters, etc.

Mitra-bhede graham-bhaye vyasaneśv’ābhi-chārike |
Anyeśhv’api cha doṣheśhu mālā-mantrān smaren-naraḥ ||

The Fear of Planets splitting friendships, Calamity springing up, Enchantment,
Strange People, Accusations, are averted by One remembering this Sacred Text

Tādṛiśham khadgam āpnoti yena hasta-sthitena vai |
Aṣṭ’ādaśha mahā-dvīpa samrāḍ bhoktā bhaviṣhyati ||

Whoever performs this Khadgamala gets everything in his hands;
He becomes the Enjoyer of Lordship over the Eighteen Continents of the World.

Sarv’opa-drava nir-muktas sākṣhāt Śhiva-mayo bhavet |
Āpatkāle nitya-pūjām vistārāt-kartum ārabhet ||

Freed from all disasters, he becomes indeed filled with the Divine Nature
To move away from hard times let him undertake this as Daily Worship

Eka-vāraṁ japa-dhyānam sarva pūjā-phalaṁ labhet |
Nav’āvaraṇa-devinām Lalitā yā mah’aujanaḥ ||

Reciting and Meditating once, he gets all the rewards of the worship
Goddess Lalita grants the Great Vitality of the Deities of the Nine Enclosures
Ekatra gaṇanā-rūpo veda-vedāṅga-gocharaḥ |
Sarv’āgama-rahasyārthaḥ smaraṇāt pāpa-nāśhini ||

At once he becomes the Abode of the Vedas and Sacred Knowledge of the Secret Meanings of All the Scriptures by remembering the Destroyer of Sins.

Lalitā yā mahēśhānyā mālā vidyā mahīyasi|
Nara-vāshyaṁ nar’endrāṇāṁ-vāshyaṁ nārī-vaśhaṅ-karam ||

That Great Lady Lalita bestows an adornment of more powerful knowledge Subjugating men and kings of men and controlling women

Aṇim’ādi guṇ’aiśhvaryaṁ raṅjanam pāpa-bhaṅjanam |
Tat tad-āvaraṇa-sthāyi devatā vṛinda-mantrakam ||

Powers like Anima, Dominion over the Three Moods, Delighting, Destroying Sins Are got by reciting the String of Mantras of the Deities of those Enclosures

Mālā mantraṁ param guhyam param dhāma prakīrtitam |
Śhakti-mālā pañchadhā-syāt Śhiva-mālā cha tādṛiśhī ||

This very secret Garland of Mantras is proclaimed the Supreme Abode He is Garlanded with Five-fold Power and a Garland of Auspiciousness Whoever recites this Stotram

Tasmād gopya-tarād-gopyaṁ rahasyaṁ bhukti-mukti-dam ||

Hence this praise giving Enjoyment and Liberation is to be kept a very Well-hidden Secret

Iti Śhrī Vāmakeśhvara-tantre Umā Maheśhvara saṁ-vāde
Devī Khaḍga-mālā Stotra-ratnam samāptam ||

Here ends the conversation between Shiva and Pārvatī in the Vamakeshwara Tantra known as the Khadga-mālā –‘Garland of Swords’ Jewel of a Praise

Sākṣhāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ
Who is incarnated as Our Holy Mother Shri Mataji Nirmala Devi, Salutations to You
1. Frontispiece of Bharatiya Vidya Bhavan’s ‘Shri Lalita’. This is the source of the Shri Chakra used in as the Vishwa Nirmala Dharma symbol. Notice the distinctive shape of the lowest petal of the eight-petalled lotus. This edition is the source of Shri Mataji’s 108 names in the SYMB.

2. Inside the Blue Mantrabook- This looks the same as No.1 but is upside down and back-to-front- the distinctive lower petal of the 8-petalled lotus is now at the top, and the central triangle is pointing upwards.

3. Inside the Orange Book of ‘Prayers, Praises and Protocol’. This is also upside down. The deformity of the top eight-petalled lotus petals is still visible.

4. From the SYUK leaflet- it’s the right way up now-still very similar to No.1, although it appears to have been redrawn as the point of the second upward triangle hardly makes it over the line.

5. The Sahaja Yoga Shri Chakra redrawn with the points touching the lines. The ‘Marmans’ - triple intersections- are now more precise.

6. ‘Sahaja Yoga Book One’ has a genuine upside-down Shri Chakra on the back cover, with the Bindu outside the central triangle. This denotes destruction rather than creation.
7. Shri Chakra with the Names of the Nine Āvarana —‘Enclosures’ and their Deities. This version is on a fold-out page at the back of the same Bharatiya Vidya Bhavan edition of the Shri Lalita as No.1. This has only two lines defining the Mekhala Traya —‘Three Girdles’ instead of the usual four.

8, 9. The Theosophical Society and the Bharatiya Vidya Bhavan’s newer version are very similar and follow Kaivalyāśrama’s method described in the Theosophical Society’s ‘Saundarya Lahari’. Kaivalyāśrama lived about 300 years ago, and his construction works with minor adjustments. (p72)
Shri Yantra- from the Brahmanda Purana (MB edition)
The letters and deities associated with each petal/triangle are given.
Above: From DK Printworld’s Shri Lalita.

Above Left: ‘Shri Chakram’ from a Malayalam (Kerala) newspaper.

Left and Below Left: Tibetan Shri Chakras. There are some variations in construction.

Below: Commercially available Shri Chakra engraved on a copper plate, about life-size.
Above Left and Right, and on next page:
Shri Lalita holding Sugar-cane Bow, Arrows, Noose and Goad, with the Shri Chakra at Her Feet.

Left: Shri Chakra in the Meru – ‘Mountain’ 3D style with each of the nine layers raised. The design below seems to be showing the lower Chakras with the Shri Chakra as the Sahasrara.
The Goddess Shri Lalitā on the ‘Couch of Five Corpses’ – Shri Brahmā, Vishnu, Shiva, Īshwara and Sadāshiva lying down. She is being fanned by Shri Lakshmi and Saraswati. Shri Ganesha and Karttikeya protect the front.