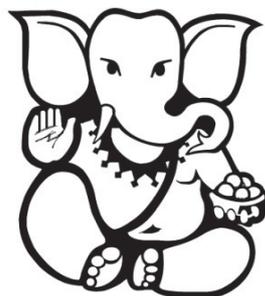
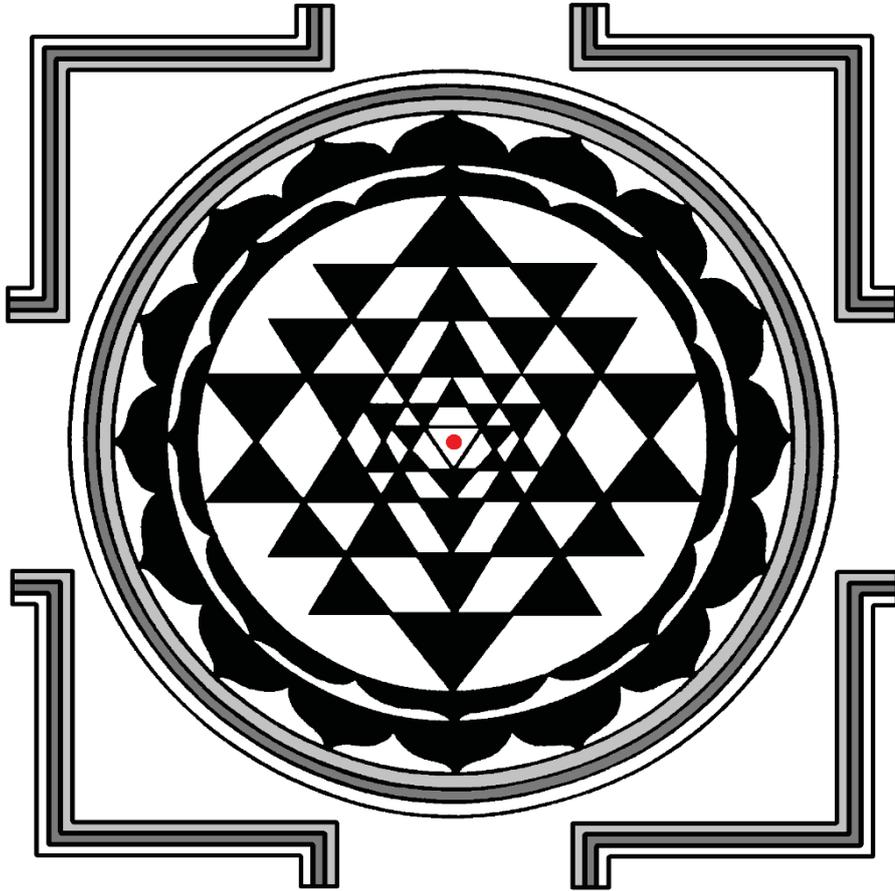




Dedicated to Her Supreme Holiness
Shri Mataji Nirmala Devi

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.





Śhrī Chakra

An Investigation into the Symbolism of the Yantra of the Supreme Goddess

by Chris Marlow

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

Researches in Sahaja Yoga – Volume 4

“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’*

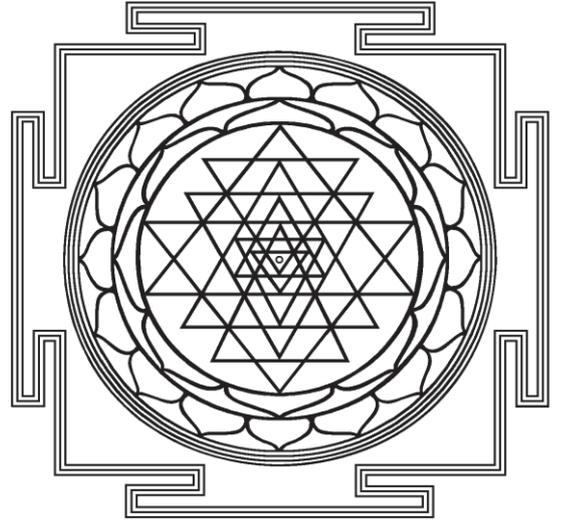
Contents

Introduction	4
1. Quotations from Shri Mataji and other scriptures	8
2. Yantras	12
3. Triangles	15
4. Bindu-‘Dot’	18
5. Structure of the Śhrī Chakra - the Nine Levels	19
6. Interpreting the Śhrī Chakra	27
1. Creation emanating from the central point	28
2. The Subtle System – going inwards	29
3. The Subtle System - going outwards	31
4. The Subtle System - the Inner Design as Sahasrāra ..	31
5. The form of the Om	32
6. The Tattwas of the Samkhya Philosophy	32
7. Letters of the Devanāgarī Alphabet	34
8. Constituents of the Human Body	35
9. The Dissolution of the Universe	36
10. The Association with the Fifteen-syllabled Mantra...	37
7. The Deities of the Nine Enclosures	40
8. Worshipping the Śhrī Chakra	45
9. Khaḍga-mālā Stotram	47
10. Constructing the Śhrī Chakra	67
11. Construction without measurement.....	77
12. Sacred Geometry	83
<i>Appendix 1.</i> Constructing a Golden Triangle	97
<i>Appendix 2.</i> Nine and 108	99
<i>Appendix 3.</i> Other Research on the Shri Chakra	103
<i>Appendix 4.</i> Examples of the Śhrī Chakra	105
<i>Appendix 5.</i> Mudras	113
<i>Bibliography</i>	116

Introduction

Śhrī Chakra

The human being is an instrument designed for one ultimate purpose – to consciously realize our identity with the eternal all-pervading Supreme Spirit. Self-realization is our natural state, that absolutely tranquil yet super-aware consciousness of being.



The **Śhrī Chakra** is a diagram of that instrument, representing both the microcosm of the human being's physical, subtle and spiritual natures and the macrocosm of the **Virāt**, the vast creation of the Divine, the Universe.

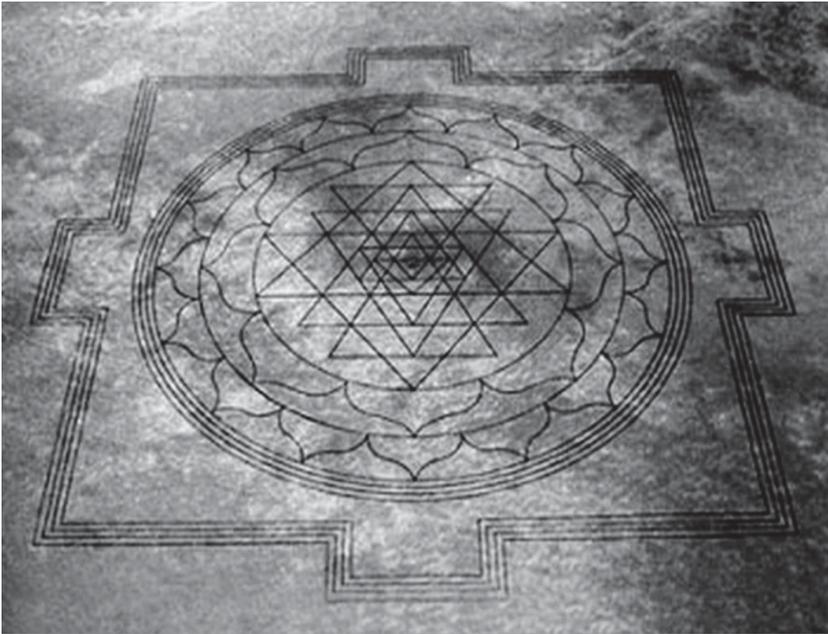
We can use the **Śhrī Chakra** to help us to transcend the outer layers of our being and travel to the core, represented by the **Bindu** – 'dot' in the centre, from which all the other elements flow outward. Every triangle, lotus, circle and square has this **Bindu** within it.

In **Tantra**¹ the Supreme Being is addressed as the Mother Goddess **Śhrī Lalitā** - 'playful' or **Tripura-sundarī**² – 'beauty beyond the three worlds'. The **Śhrī Chakra** is not only a representation of Her, but is to be worshipped as the Goddess Herself. **Śhrī Mataji** chose the **Śhrī Chakra** as the symbol of **Viśhwa Nirmalā Dharma** and spoke about it on several occasions, encouraging us to learn more.

¹ **Tantra** is a later development of Indian philosophy which explains how each individual may have their own personal experience of the Divine through the awakened **Kuṇḍalinī** traversing the seven (or nine) **Chakras** and uniting the **Jivātmā** – 'soul' with the **Paramātmā** – 'Supreme Spirit'.

² Explained on page ???.

Śhrī –‘splendour, glory, power, prosperity’ is a name of the Goddess, particularly **Śhrī Mahālakṣhmī**; **Chakra** means a ‘wheel’ but also something with power, which creates movement [*cha* –‘move’, *kra* – ‘create, do’]. The **Śhrī Chakra** is also known as **Śhrī Yantra**; a **Yantra** being 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**.



An aerial photo of the 400 metre wide **Śhrī Chakra** cut into the desert in Oregon in 1990 by Bill Witherspoon and some helpers. The lines are cut into the hard soil 25cm wide x 8cm deep. Meditation inside the **Shri Chakra** was good and the ecology of the surrounding area improved.

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

The **Lalitā Sahasranāma is No.2 in the ‘Researches in Sahaja Yoga’ series of books, which can be downloaded free at symb-ol.org.*

The **Khadga-mālā** –‘Garland of Swords’ **Stotram** (see p.58) gives the names of the deities of each level and each petal of the design and its recitation is a major part of the worship of the **Śhrī Chakra**.

These three forms of worship cleanse the Subtle System, awaken the **Kuṇḍalinī** up to **Sahasrāra** and the seeker becomes immersed in contemplation of the Blissful Nature of the Divine Mother.

“It's a remarkable thing how they have made the complete calculation of **Śhrî Chakra**. We have **Śhrî Chakra** on the Right Side. On the Left Side we have **Lalitâ Chakra**. So, all the things we do with hands after realization are worked through on the right-hand side **Śhrî Chakra**, on the left-hand side **Lalitâ 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.”

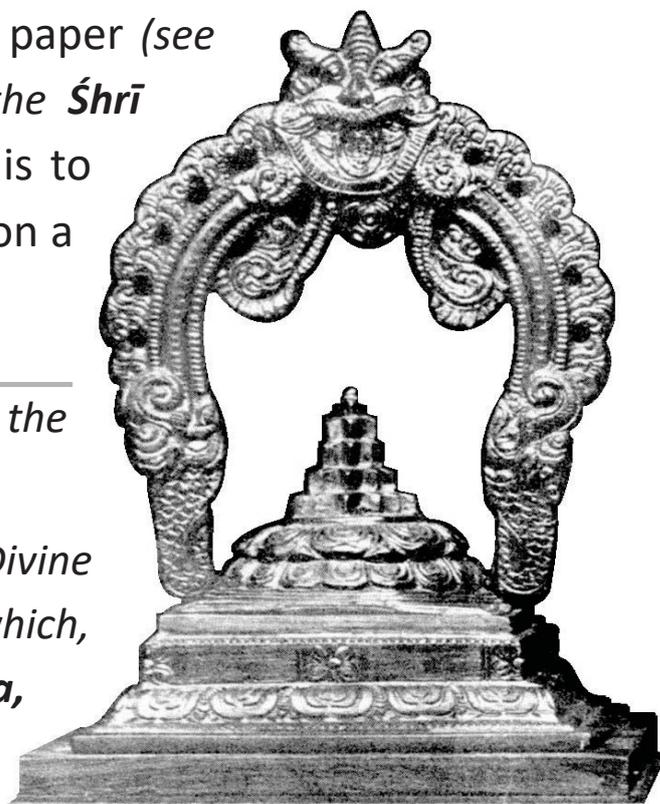
21-12-90, India

The **Śhrî Chakra** is described in **Tantric**¹ texts such as the **Lalitâ Sahasra-nâma** -‘1000 names’ and the **Saundarya Laharî**² -‘Billow of Beauty’. There is no single definitive interpretation of the design – ten possible explanations are given on pp.21-32, including the Creation of the Universe, the Subtle System and the **Devanâgarî** alphabet.

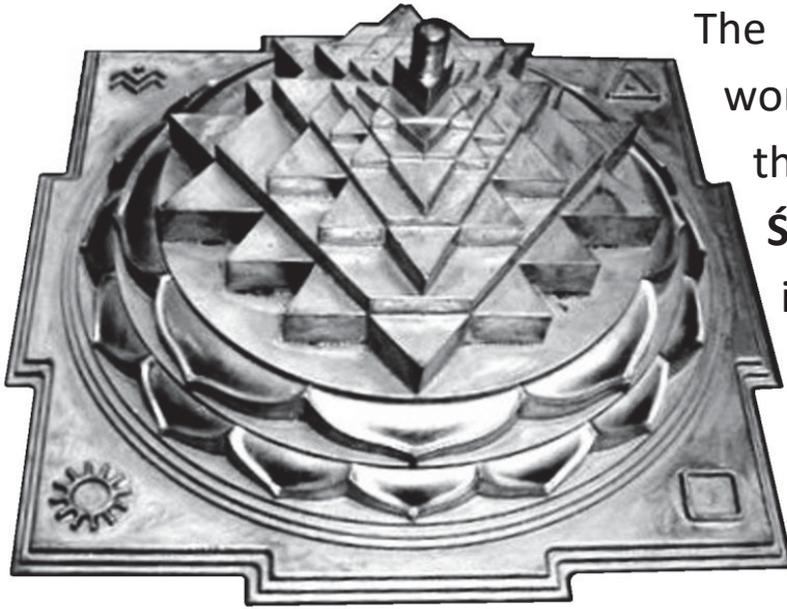
The **Śhrî Chakra** may be inscribed on a flat sheet of metal; copper, silver or gold can be used but not zinc or iron. For short-term or one-off use it can be drawn on wood or paper (see p.33-42 for instructions on drawing the **Śhrî Chakra**). When being worshipped it is to be kept horizontal but may be hung on a wall for gazing at.

¹ **Tantric** in the positive sense of the knowledge of **Kundalini** and **Chakras**.

² **Saundarya Lahari** is a praise of the Divine Mother by **Śhrî Ādi Shaṅkarāchārya** which, along with the **Lalitâ Sahasranâma**, **Devi Bhagavatam** and the **Devi Mahātmyam**, has always been recommended study in **Sahaja Yoga**.

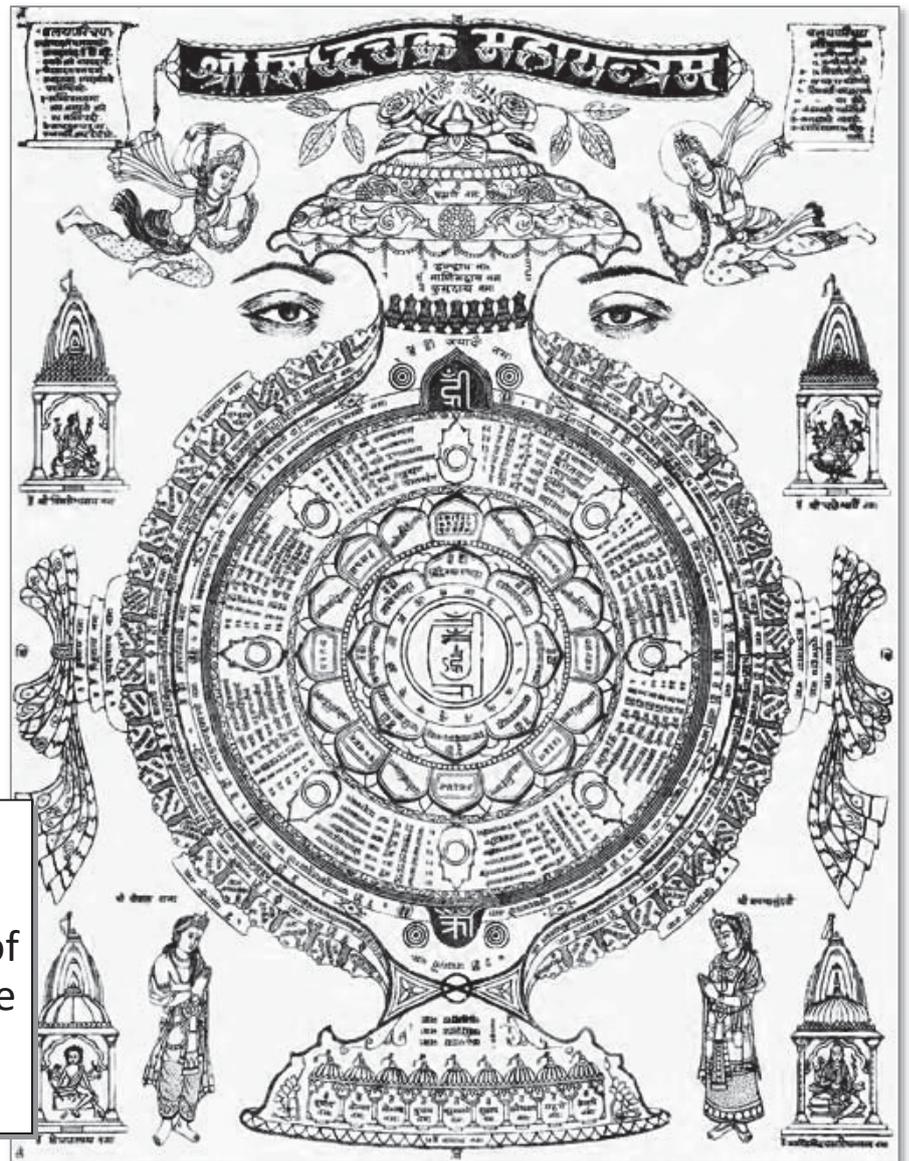


Meru-'Mountain' style Śhrî Chakra
The **Bindu** is a **Shiva Linga**.



The Śhrī Chakra is widely worshipped in India, especially in the south. Śhrī Ādi Śhankarāchārya (Kerala, c.520CE) installed it in the monasteries he founded. In temples it is often constructed in stone or metal with each level 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 3D Śhrī Chakra in the world, although there are larger temples whose overall design is based on the Śhrī Chakra.



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

Chapter 1 **Quotations from Śhrī Mataji**
and other Scriptures on the Śhrī Chakra

"There are cosmic changes taking place today within you. I know that it's happening. The Śhrī Chakra Itself has descended on this Earth and already the Satya Yuga has started. This is the reason why you are feeling these vibrations on your fingers, and none of these Gurus and Ṛishis have mentioned these things. Because this is only possible when the Śhrī Chakra is brought down.

It is here. You have to feel it and understand it. It is for all of you to accept it with an open heart. I do not want anything from you. What can you give Me? I do not want anything, but I want My children to be happy. I pray for their happiness. I live for them and all the time, whether I am asleep or awakened or in the middle state, when they call the sambhrānta - 'confused' (state), I am just with you. Every moment you are in My thought." **21-03-77, Mumbai**

"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 Śhakti Pīthas and all the Shrī Chakras, Brahma Chakra, Lalitā Chakras and all that." **Śhrī Lalitā and Śhrī Chakra**

"Today I was thinking we should do the Pūjā of Shrī Chakra and Lalitā Chakra which we have never done. This is the right place to do these two Chakras today. A lot has been written about Shrī Chakra and about Lalitā Chakra. But to understand fundamentally: the Left Side when it reaches up to Viśhuddhi then it uses on the right side the Shrī Chakra, on the left side the Lalitā 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 Shrî Chakra but I'll give you a book. Later on I'll translate it to you and you can compose something for Shrî Chakra. Shrî Chakra on the right side. Lalitâ Chakra on the left side. So what we are really worshipping today is Mahâsaraswatî power and Mahâkâlî power both put together.

This is a very short talk about Shrî 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.” **17-12-90, Brahmapuri.**

“...talking about Viśhuddhi Chakra, but especially I am more concerned about the two Chakras on two sides. One of them is the Lalitâ Chakra on Left Side and Shrî 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 — Shrî Chakra and Lalitâ Chakra, they're very important. They are, I should say, feminine powers and they are the feminine powers of Shrî 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.”

Shrî Krishna Puja - Canajoharie, USA, 29-07-01

Quotes from Other Scriptures

Saundarya Laharī

Verse 11 of the **Saundarya Laharī** (see p.42) gives some details about the **Śhrī Chakra** without any esoteric interpretations.

“The angles of Thy House (*Śhrī Chakra*) which is built of the nine root-elements (*mūla-prakṛiti*), four triangles of Śhiva and five of Śhakti, apart from the Bindu, number forty-three ($14 + 10 + 10 + 8 + 1$). Then a lotus of eight petals, one of sixteen petals, three circles and three boundary lines (*of the outer square*).”

Verse 8 refers to Her residing in the ‘Grove of **Kalpaka** trees’ and ‘forest of **Chintamani** jewels’ which are names for the outer levels of the **Śhrī Chakra**.

Verse 95 mentions **Animā** and other **Siddhis** –‘powers’ as being Her ‘gate-keepers’. In the **Khadgamāla Stotram** they are worshipped at the four gates and corners of the outer square of the **Śhrī Chakra**.

Lalitā Sahasranāma

The **Lalitā Sahasranāma** (*LSN*) -‘thousand names’ comments on the benefits of worshipping the **Śhrī Chakra**, which are couched in double meanings:-

68. **Chakra rāja rath‘ārūḍha sarv‘āyudha pariṣh-kṛitā**

Literal Translation: Mounted on the Chakra-rāja chariot brandishing all kinds of weapons. *Also means:* ‘Those who worship the Śhrī Chakra get every kind of protection’.

69. **Geya chakra rath‘ārūḍha mantriṇī pari-sevitā**

Literal Translation: Followed by the Goddess Mantrinī on the Geya-chakra chariot. *Also means:* ‘Those who praise the Śhrī Chakra become wise and knowledgeable’.

70. **Kiri chakra rath'ārūḍha daṇḍa-nāthā puras-kṛitā**

Literal Translation: Ahead rides Danda-nātha mounted on the Kiri-chakra chariot. Also means: 'Those worshipping the Śhrī Chakra with oblations become the most honoured and powerful.'

Daṇḍa-nātha can mean 'Master of the Spine' ie. the **Kuṇḍalinī**, so: 'Worshipping the **Śhrī Chakra** the **Kuṇḍalinī** rises up the spine'.

71. **Jvālā-mālinik'ākṣhipta vahni prākāra madhya-gā** (v.27)

Literal Translation: Surrounded by a fortress of fire created by Jvālā-mālinī. Also means: 'The Kuṇḍalinī Flame travels up the Central Channel and reaches the crown.'

996. **Śhrī Chakra-rāja-nilayā** – 'Whose palace is the **Śhrī Chakra**' or 'Residing in the King of Chakras'. This may also be separated as **ra-ajani-layā** [**ra** –'fire, Kundalini', **ajani** –'path', **layā** –'dissolving'] – '(Worshipping the) **Śhrī Chakra** the **Kundalini** rises up the path (**Suṣhumnā**) and gives absorption into the Divine Nature'.

The **Brahmānda Purāṇa**, which contains the **Lalitā Sahasranāma**, gives more details about the **Śhrī Chakra** and its relation to the Goddess.

Yantra means an ‘instrument, machine, support, restraint’ [from **yam** - ‘to control, raise, restrain’, -**tra** - ‘an instrument of’; as in **mantra** - ‘Instrument of thought’ and **tantra** - ‘Instrument of achievement’] and is a mechanism for controlling or channelling Divine energy.

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

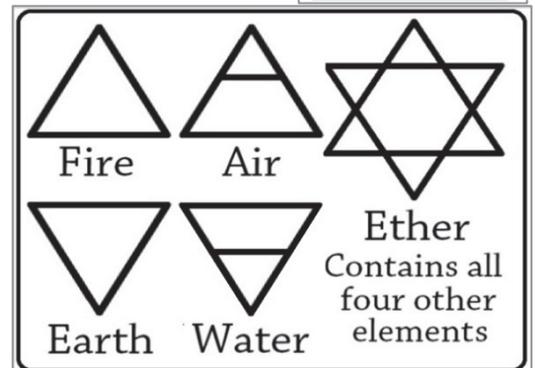
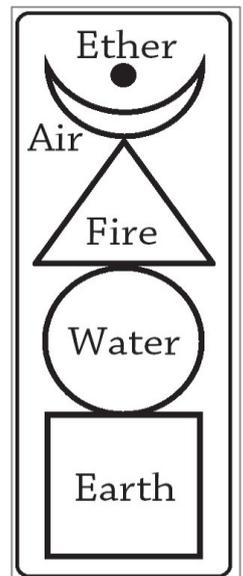
A **Yantra** is a sacred diagram imbued with the power of a Deity, which is awakened when the **Yantra** is worshipped properly. The **Śhrī Yantra (Śhrī Chakra)** is the most complex and elaborate of **Yantras** as befits the Supreme Goddess.

The Triangle, Square, Circle, Lotus and Dot are the most commonly used figures in **Yantra** construction each with its own particular connotations:-

The **Triangle** is **Śhakti** – ‘Creative Energy’ and the three **Guṇas** – ‘attributes’, three channels, etc.. The downward-pointing triangle is the **Yoni** – ‘womb’ and the Sacrum and the upward pointing triangle is **Fire (Kundalini)**. (more details on p.9 and p.68)

The **Square** is the **Earth** and **Mūlādhāra Chakra** and is chiefly used as the outer frame of the **Yantra (or of a sacred building)**.

The **Circle** represents Heaven and the Divine (*infinite and eternal, without beginning or end*) and is the central portion of the **Yantra** or sacred building (*as a dome, spire, etc.*). The **Lotus** represents the Subtle System with the petals, usually eight, as the subtle psychic qualities



Alchemical symbols for the five elements.

(five senses and their objects, plus **Buddhi** –‘Intellect’, **Ahamkāra** – ‘Ego’ and **Manas** –‘Mind’)

The **Bindu** -‘dot’ represents the Formless Supreme Spirit (see p.12).

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

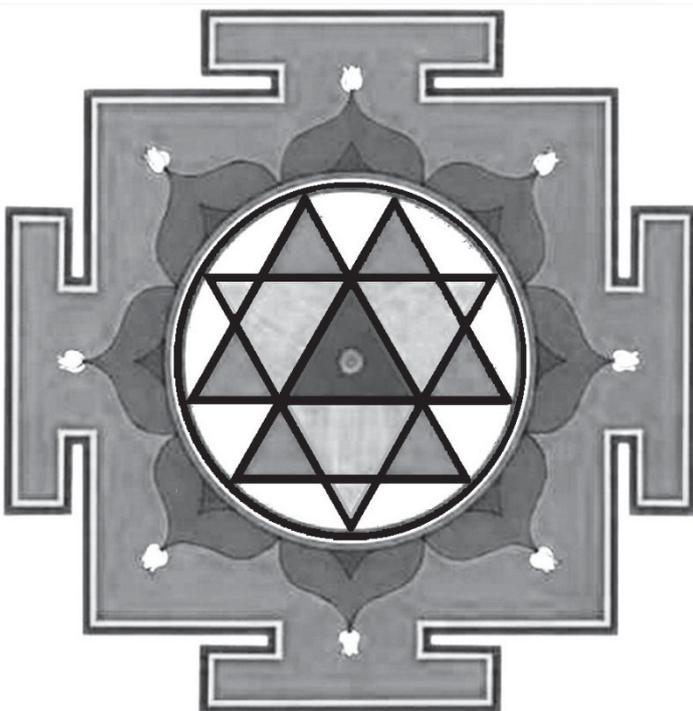
UK. 02-77

(For more details see *Sacred Geometry*, p.59)

Some editions of the **Saundarya Laharī** 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 amused us greatly, as it seemed improbable that anyone on a spiritual path would desire such powers (see randomly chosen example on the right. Inscribed in the triangle is ‘**Hrīm̐**’, one of the most powerful **Bīja Mantras**, which activates the Central Channel, releases the **Viṣṇu Granthi** and opens the Heart).



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!



Yantra of Śhrī Durgā

The four equilateral triangles of the central design all cover the **Bindu** – ‘dot’, forming a nine-pointed **Chakra** corresponding to the nine forms of **Śhrī Durgā** worshipped during **Navarātri** -nine nights’.

The three up-triangles may be seen as the three **Śhaktis** (three channels) and the down-triangle as the **Kundalini** (Sacrum) with the **Bindu** – ‘dot’ as the **Brahma Nāḍī**.

Mandala

Maṇḍala (*Sanskrit*) is a 'circle, zone, area, orb, orbit, ring, ball (anything round!)'. In the west it has come to mean a symmetrical circular design.

The three sections of the Subtle System are called the **Maṇḍalas** –'areas' of Fire, Sun and Moon.



'The mandala is an archetypal image whose occurrence is attested

One of the many Mandalas in Jung's 'Red Book'.

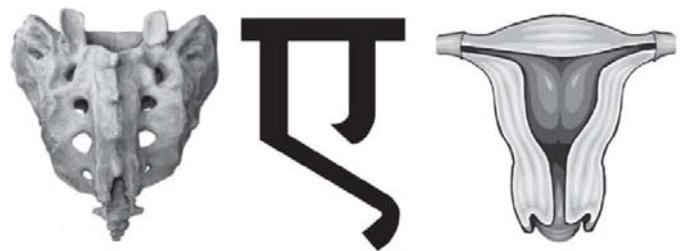
throughout the ages. It signifies the wholeness of the Self. This circular image represents the wholeness of the psychic ground or, to put it in mythic terms, the divinity incarnate in man.'

C.G.Jung, 'Memories, Dreams, Reflections'.

The Śhrī Chakra is a 'maṇḍala'.

The Triangle is the symbol of **Śhakti** or Creative energy. Creation has a three-fold¹ 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 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 Sacrum², the resting place of the **Kuṇḍalinī** and also the **Yoni** - 'womb' which when joined with the animating principle of Spirit (*represented as the dot*) gives birth to this manifested Universe.



The Sacrum, the Devanagari letter 'e' and the human womb are all triangular.

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 symbol.org.

² In Chakra Charts the **Mūlādhāra** (Sacrum) is drawn roughly as a right-angled triangle (or even flatter) although in reality it is closer to equilateral.

In Norse mythology, the 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 triangle and so walking through is violating the symbol of the Goddess and is considered unlucky.



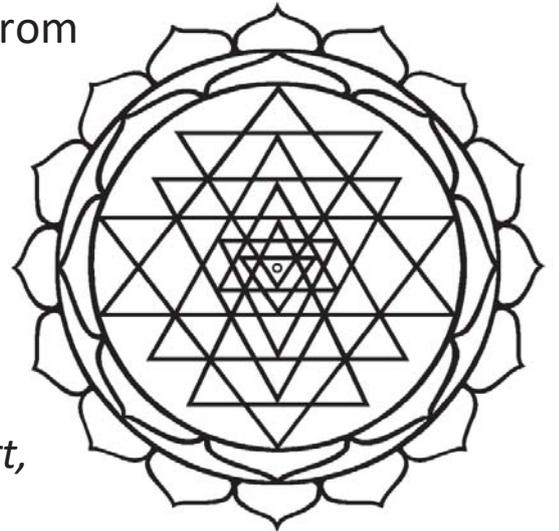
Angles of the Triangle

Triangles in **Yantras** are often equilateral –‘equal-sided’, with all three angles 60°, as in the ‘Star of David’. The triangles of the **Śhrī Chakra** however all have different angles with the top down-triangle (*whose lower apex is the central triangle*) closest to equilateral. The two largest triangles ($\Delta 3$ and $\Delta 7$, which touch the circle) are roughly Golden Triangles (*like the Great Pyramid - see page 87*) flatter than equilateral.

Symbolism of the Triangles in the Śhrī Chakra

The nine triangles all cover the **Bindu**, expressing the fact that all manifestations in this Universe emanate from the One Formless Consciousness.

The four upward-pointing triangles are the male **Śhiva** principle and can be taken as the inner faculties, ruled by Lord **Śhiva**, viz. **Buddhi** -‘perception, intellect’, **Ahamkāra** - ‘conception of individuality’, **Manas** -‘heart, mind’ and **Chitta** –‘thought, attention’.



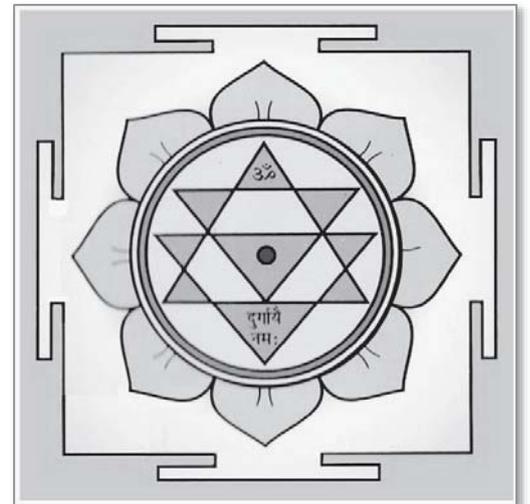
The **Bindu** -‘central dot’ is also associated with **Śhiva** as **Sadāśhiva** - the Eternal Formless Spirit into which all the other forms are absorbed in the Final Dissolution. So the **Bindu** and the four upward-pointing triangles make five triangles of **Śhrī Śhiva**, which can be taken as the ‘Five Functions’ of the Divine; the three functions of Creation, Sustenance, Destruction associated with **Brahmā**, **Viṣṇu** and **Śhiva**; the fourth as **Īśhwara** -‘Controller’ which oversees and controls the balance of the other three, and the fifth **Sadāśhiva**.

‘The five triangles with their apexes pointing downward are indicative of the **Śhakti** and the four with their apexes pointing

upwards are of **Śhiva**, according to the **Vāmak'eśhvara-tantra**, the recognised authority on **Śhrī Vidyā**.' *Saundarya Lahari Commentary (TS)*

The five downward-pointing triangles of **Śhakti** represent the five senses and five elements, each in 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 **Śhaktis** –'Creative Energies' of the male forms, **Mahāsaraswatī (Brahmā)**, **Mahālakshmī (Viṣṇu)**, **Mahākālī (Śhiva)**, **Maheśhwarī/Triguṇātmikā (Īśhwara)** and the **Parāśhakti** or **Ādi Śhakti (Sadāśhiva)**.

The central triangle containing the **Bindu**, representing the **Kuṇḍalinī**, is the lower apex of the upper-most **Śhakti** triangle which is the **Ādi Śhakti**. The next down is the **Īśhwarī** and the lower three **Śhakti** triangles, which are placed inside each other around the central triangle, reflect the arrangement of the three channels, with the **Idā Nāḍī** as the outer sheath, the **Piṅgalā Nāḍī** inside that and the **Suṣhumnā** in the centre with a fine thread of the **Kuṇḍalinī** in the **Brahma Nāḍī** up the centre. These three lower triangles would be **Earth, Fire** and **Water** - the roots of the Left, Right and Central Channels. The uppermost triangle is the **Ether** element



Another form of **Shri Durgā Yantra** with three triangles forming nine small triangles (*nine forms of Śhrī Durgā*).

The inner design is the central part of the **Śhrī Chakra** - the **Samhāra** – 'dissolution' section or **Swar** –'Heavenly Realm'.

(whose subtle form is the All-pervading Divine) and the next down is **Air** (whose subtle form is **Ātmā** –'self, Spirit').

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

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

Heart Chakra. 02-77

It is the **Sadāśhiva** -‘*Eternal Spirit*’, the highest 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-sundarī**—‘*The beauty that is prior to the three-fold creation*’.

The **Bindu** is normally red in colour, although it is said to also have a three-fold nature made up of three dots red, yellow and white as the **sat-chit-ānanda** -‘*existence, consciousness, bliss*’ the essences of the three **Guṇas** (**Triguṇātmika**). Red is the colour of desire (**kāma**) associated with the Left Side.

The Formless God (**Sadāśhiva**) 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 creation – the Sun Channel, yellow in colour.

Then the quality of peace and evolution towards self-awareness creates the Central Channel, which is white and is associated with the Moon in the **Sahasrāra**, pouring cool vibrations and bliss.

Chapter 5 Structure of the Śhrī Chakra

The whole design has nine levels, from the outer square to the central **Bindu** -‘dot’. Like the subtle system, these are divided into three sections of three levels each.

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 girdles’, a Sixteen-petalled Lotus and an Eight-petalled Lotus. This outer design, which some devotees hold to be important and others do not, is our outer (*earthly/physical*) being*.



The inner design, representing our inner being (*subtle and spiritual*), is the pattern of nine intersecting triangles, all covering the **Bindu** -‘central point’. The four upward-pointing triangles are of **Śhiva** -‘Spirit’ and the five downward-pointing triangles of **Śhakti** -‘Energy, power’.



The intersection of these nine triangles creates forty-three outward-pointing small triangles, arranged in five concentric **Chakras** -‘wheels’ which are often coloured in, creating the distinctive pattern. In total there are 112 triangles of all sizes in the inner design.

Each of the nine levels has a name, a ruling Deity and the **Yoginīs** -‘powers’ of each corner, petal or triangle; which are given in the **Khaḍgamālā Stotram** (see p.47).

* *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 **Kośhas** - **Annamaya** -‘Sheath of Food, physical body’ and **Prānamaya** -‘Sheath of Breath, life energy’. The remaining elements (in their subtle forms) with the **Ātmā** and the **Kuṇḍalinī** make up the Soul which travels to our next birth.*

The Nine Levels

The nine levels of the Śhrī 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, six of which touch the circle.
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 **Sṛiṣṭi** - '*creation*' portion which comprises the Outer Square with the Sixteen- and Eight-petalled Lotuses. This would correspond to the **Bhūr** - '*Earth Realm*' ruled by **Shrī Brahmā** the Creator, and the three lower Chakras, **Mūlādhāra**, **Swādhishthān** and **Nābhī** and the **Bhava Sāgara** - '*Ocean of Worldly Illusion*'. What is created is this Illusory physical world of the senses which we inhabit in our waking state and this level can be considered the 'Lower Self'.

(2) The next three levels, the Fourteen-pointed and two Ten-pointed Chakras of the inner design, are the **Sthiti** -‘sustenance’ portion; the **Bhuvah** -‘Atmospheric Realm’ ruled by **Shrī Viṣṇu**, the Sustainer, and the next three **Chakras** – **Heart**, **Viśhuddhi** and **Āgñyā**. 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, the Eight-pointed Chakra, the Triangle and the Bindu, form the **Samhāra** -‘destruction’ part, the **Swah** -‘Heavenly Realm’ ruled by **Shrī Śhiva**, the Destroyer, comprising the **Sahasrāra Chakras** and the two levels above, sometimes called **Bindu** –‘Dot’ and **Ardha Bindu** –‘Half Dot, Crescent Moon’. This section can be considered as the Spiritual Self beyond ego and conditionings which is connected to and experiences the Divine.

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

Creation - Creation

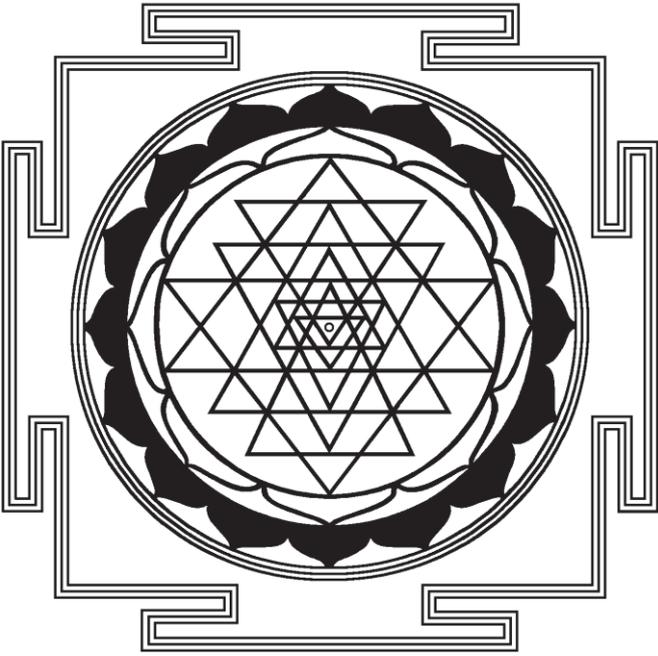


1. **Bhū-gruha** – ‘Abode of Earth’.

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-lokya-mohana**- ‘Deluding the three worlds’. This is the physical world of **Saṃsāra** or **Moha** - ‘Illusion, delusion’, with the reproductive urge perhaps being the hardest delusion to overcome.

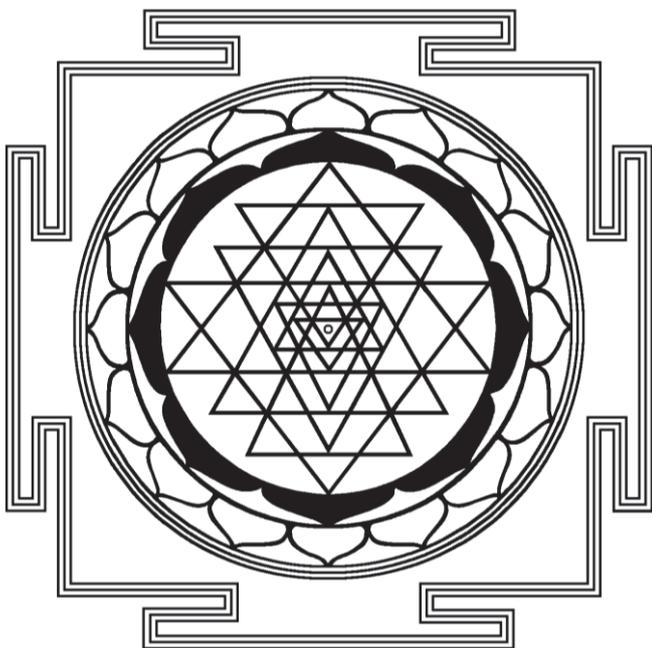
Section 1 - Levels 2&3 - 16- and 8-petalled Lotuses



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 **Sarv'āshā-pari-pūraka** - '*Fulfilment of all hopes and wishes*'. The name is reminiscent of the **Chintāmaṇi** - '*wish-fulfilling gem*'; and **Nābhi Chakra's** name is **Maṇipura** - '*Place of the Gem*'.



3. The Eight-petalled Lotus, named **Sarva-saṁ-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 of five downward-pointing and four upward-pointing triangles creates forty-three 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 **Śhiva** (*Manas, Buddhi, Ahamkāra, Chitta*) and the five downward-pointing triangles are of **Śhakti** (*5 elements, 5 senses, etc.*). Their interplay creates the world as we experience it.



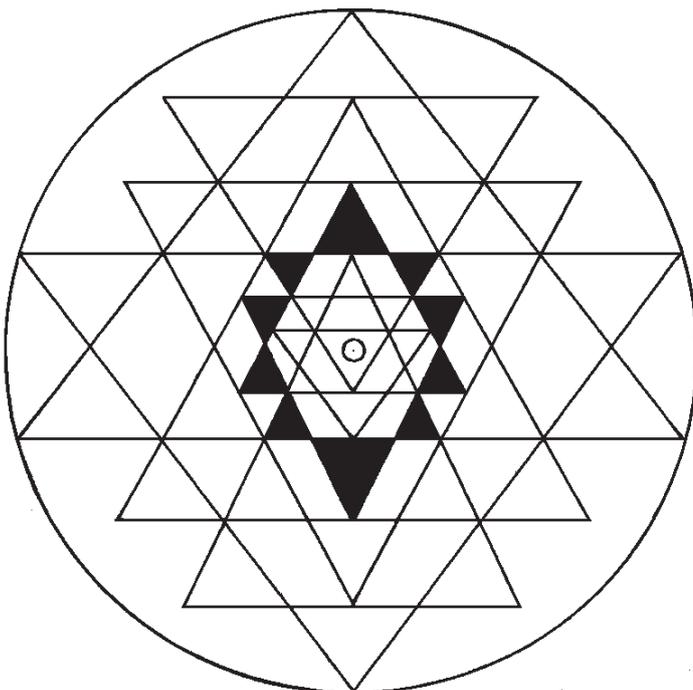
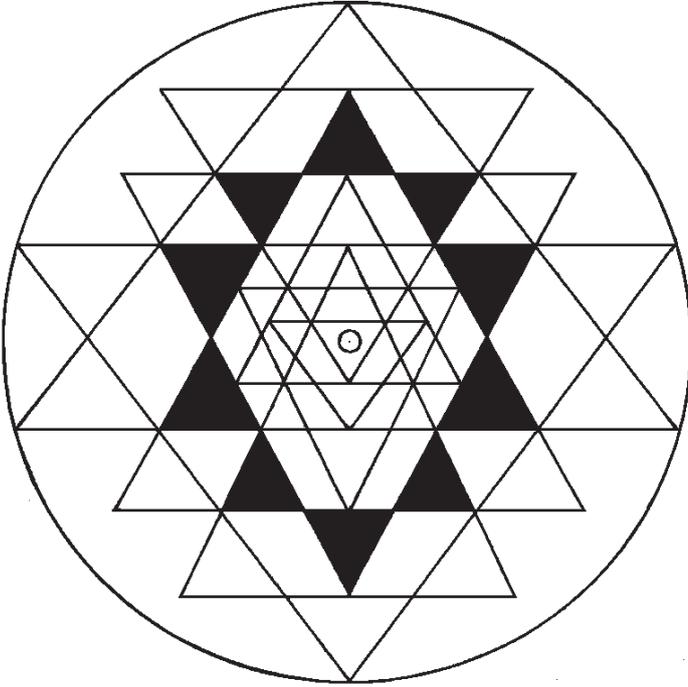
4. The Fourteen-pointed Chakra

The first (*outer*) level of the Inner Design can be taken as **Anāhata** - 'Heart' Chakra.

Its name, **Sarva-saubhāgya-dāyaka**- 'Conferring all beauty, goodness, well-being, prosperity', is a suitable name for the Heart Chakra!

Section 2 – Levels 2&3 – Outer and Inner 10-pointed Chakra

Sustenance – Sustenance and Dissolution



Two Ten-pointed Chakras.

The two 10-pointed Chakras may be seen as the **Viśhuddhi Chakra** whose sixteen petals, in the experience of some Yogis at least, are arranged in two rings of eight petals each.

5. The Outer Ten-pointed Chakra is called **Sarv'ārtha-sādhaka-** *'Fulfiller of All Purposes'*.

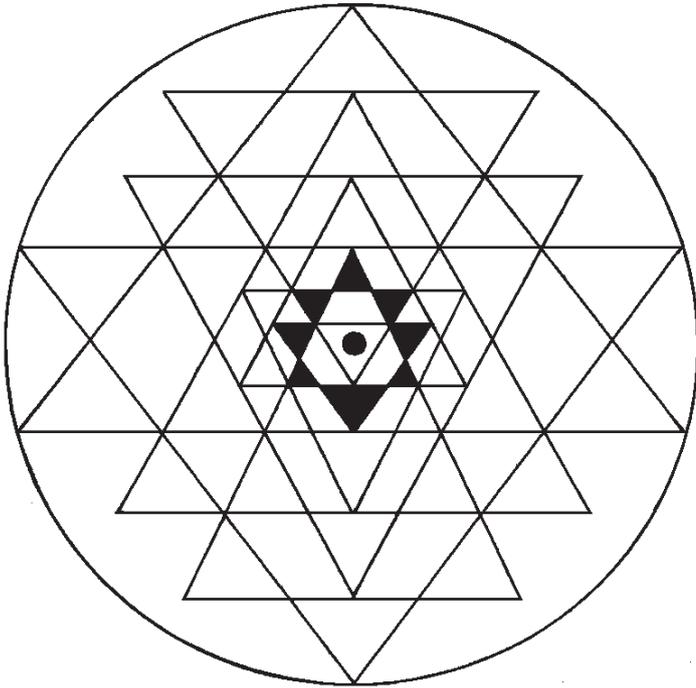
6. The Inner Ten-pointed Chakra is named **Sarva-rakshā-kara** - *'All-protecting'*.

Viśhuddhi is the quintessential out-going centre connecting us to the outer world. It is the receptor of the five senses interpreted by the mind, and governs the hands, face 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.

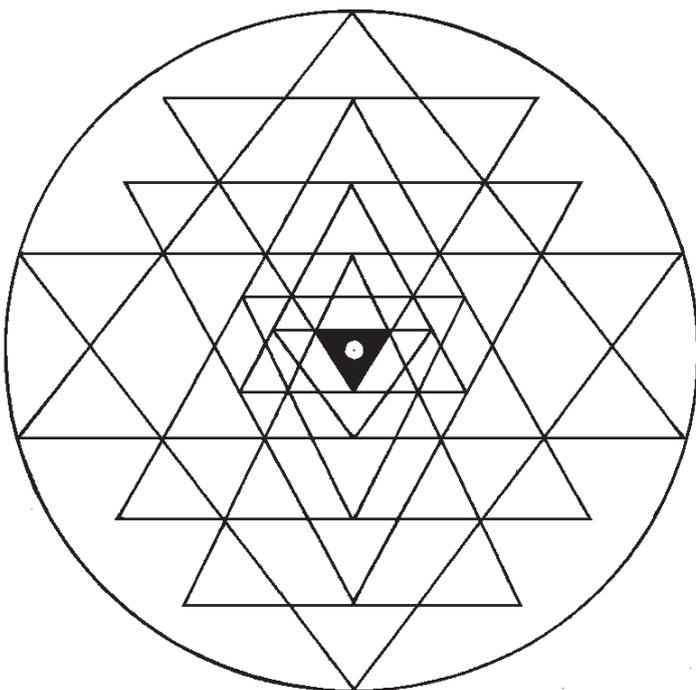
Section 3 – Levels 1&2 – 8-pointed Chakra and Triangle

Dissolution – Creation & Sustenance



7. The Eight-pointed Chakra, named **Sarva-roga-hara** - *'Remover of all diseases.'*

This may be taken as the **Āgñyā Chakra**. It is not unreasonable to suppose that all diseases have their origin in the mind and stem from spiritual malaises. **Āgñyā Chakra** is the Gate to the Spirit and the seat of the mind.



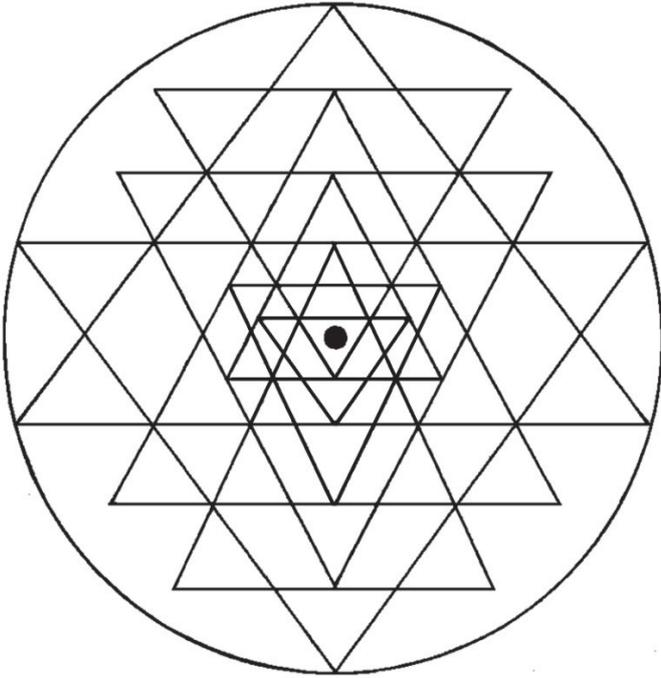
8. The Trikona – *'Triangle'* is the **Īshwarī** or **Triguṇ'ātmikā** the producer, overseer and balancer of the Three **Guṇas** – *'attributes'* which give rise to the Universe.

The triangle is the **Ādi Shakti**, the first emanation from the **Bindu** - *'Dot'* as the Supreme Consciousness. The symbolism is reflected as the **Kuṇḍalinī** in the Sacrum Bone, the desire to be reunited with the Supreme Consciousness.

Its name is **Sarva-siddhi-prada**- *'Granting all success, fulfilment, Self-realisation'*. It can be the first level of **Sahasrāra** inside the head.

Section 3 – Level 3 – Bindu – ‘Central Dot’

Dissolution – Dissolution



9. Bindu, the Central Dot.

This is the Supreme Consciousness (*Shri Lalitā*) as the Source of all Creation, also called **Shri Sadāshiva**, or **Brahman**.

The Chakra's name is **Sarv'ānanda-maya** – *'Composed entirely of bliss'*.

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.

Chapter 5 **Interpreting the Śhrī Chakra**

There is no single definitive way of interpreting the **Śhrī Chakra**; it can be taken to express Creation, the Subtle System, the Devanagari alphabet, the dissolution of the Universe, etc., etc. This remarkable subtlety should help to convince us of its Divine Nature.

Some of the possible ways of considering the **Śhrī Chakra** are:-

1. The Creation emanating from the central **Bindu** -‘dot’.
2. The Subtle System, with the nine levels as the **Chakras**, from the outside inwards.
3. The Subtle System, with the nine levels as the **Chakras**, from the inside outwards.
4. The Subtle System, with the Central design as the **Sahasrāra**.
5. The Form of the **Om**.
6. The 25 **Tattwas** of the **Sāṃkhya** Philosophy.
7. The 50 Letters of the **Devanāgarī** Alphabet.
8. Constituents of the Human Body.
9. The Dissolution of the Universe.
10. The Association with the Fifteen-syllabled **Mantra**.

There are, no doubt, many further explanations, which hopefully will reveal themselves over 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, bliss' 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 **Sadāśhiva** and the **Ādi Śhakti** -'Māyā, Creative Energy' which creates with 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 (*desire*), 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- up to **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 **Bhupura** -‘*Earth place*’ with the sixteen and eight-pointed Lotuses is called the **Sṛiṣhti** -‘*Creative*’, portion, ruled by **Śhrī Brahmadeva**. This corresponds to the **Bhūr**-‘*Earth Realm*’, and the three lower **Chakras**, **Mūlādhāra**, **Swādhishthān** and **Nābhī**, 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 **Nābhī** and the Eight-petalled Lotus the **Swādhishthān**. This area is separated from the higher **Chakras** by the **Viṣṇu Granthi**. (*the Three Rings may represent the three Granthis*)

The next three levels are the **Sthiti** -‘*Sustenance*’ portion ruled by **Śhrī Viṣṇu** known as **Bhuvah** -‘*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 **Viśhuddhi** and **Āgñyā**. These are areas operated by the mind – reflection, judgement, discrimination, expression, etc. The **Rudra Granthi** is just above the **Āgñyā**, 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 Sahasrara known as **Ardha-bindu** – ‘*Half Moon*’. This is the seat of **Īshwara** -‘*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 **Śhrī 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**', so we may say that we have some idea what that is like.*

(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 **Nābhī**, the Outer Ten-pointed is Heart, the Fourteen-pointed Chakra is **Viśhuddhi** (*there are 14 vowels associated with Viśhuddhi 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 Kuṇḍalinī*) 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 **Nābhī**, **Swādhishthāna** 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 paragraph the outer part can be taken as Creation and Sustenance, which are the A and U of the **Om**, A and U coalesce to form O¹. The letter 'O' takes us up to **Āgñyā**. The inner design is then the **Anuswāra**² -'nasal sound M', which denotes the union of **Śhiva** and **Śhakti** in the **Sahasrāra (Ātmā and Kuṇḍalinī)** and the subtle stages **Rodhini** -'one sound replacing another', **Nāda** -'nasal sound', **Nādānta** -'cessation of sound' and **Śhakti** -'Kuṇḍalinī rising' which manifest when the **Om** is pronounced properly but not when written. The central design is formed by the combining of **Śhiva** and **Śhakti** - four upward pointing triangles of **Śhiva** and five downward of **Śhakti**.

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 all **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 **Śhiva** and **Śhakti** 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** - 'Kuṇḍalinī'.

(6) The Twenty-five Tattwas of the Samkhya Philosophy

The **Samkhya Philosophy** explains the human psyche in terms of twenty-five **Tattwas** -'pinciples'. **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.

Manas operates through the five senses, the five subtle elements, the five gross elements, and the five organs of action. These twenty plus the four **Antaḥ-kāraṇa** –‘inner faculties’ - **Buddhi**, **Ahamkāra**, **Chitta** and **Manas** - are the twenty-four principles of **Prakṛiti** –‘nature, primordial matter’, with **Puruṣha** –‘Spirit’ as the twenty-fifth.

These twenty-five principles are represented in the **Śhri Chakra**. The five downward pointing triangles are of **Śhakti** –‘Physical Creation’, and can be taken as the five senses and the five subtle elements which are the objects of the senses¹, 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 **Śhiva** –‘Spirit’ and can be taken as **Buddhi** -‘perception, intelligence’, **Ahamkāra** -‘sense of individual identity’, **Manas** -‘mind, psyche’, and **Chitta** -‘attention, thought’, each manifesting in three **Guṇas** -‘moods’, **Tamas**, **Rajas** and **Sattva**. So the nine triangles are the 24 **Tattwas** - ‘Principles’ of Creation. The 25th Principle **Puruṣha**, the **Paramātmā** - ‘Supreme Self, Formless Consciousness’ is the **Bindu** –‘Dot’.

¹ Sound is the object of the ear, associated with the Ether element; Touch is the object of the skin and Air element; 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.

(7) Letters of the Devanāgarī Alphabet

One aspect of Indian Philosophy (*particularly the **Mīmāṃsā** philosophy*) is that, starting with **Om** which is the seed of all sounds, the letters of the alphabet create the Universe. This is not an idea familiar to the western mind, 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 **Bīja's** - 'seed mantras' create the **Virāt** and the **Chakras**, the Macrocosm and the Microcosm. The vowels form the **Viśhuddhi**; **ham** and **ksham** form the **Āgñyā**, etc.

The forty-three triangles of the Inner Design form the fifty-one **Devanāgarī** letters; the Fourteen-pointed Chakra as the 14 vowels, the two Ten-pointed Chakras as the five groups of five consonants, (*the spaces between the two Ten-pointed Chakras including four inward pointing triangles may be considered the cerebrals, ṭa, ṭha, etc.*), the Eight-pointed Chakra as the five semi-vowels and three sibilants, the inner triangle as **ha**, **kṣha** and **visarga** (-ḥ, *written like a colon:*) and the centre **Bindu** as the **Anuswāra** 'nasal sound' (*written as a dot*).

The **Omkāra** may be inscribed inside the dot representing the **Bindu**.

14-spoked Chakra: 14 vowels:- a, ā, i, ī, u, ū,

ṛ, ṛṛ, ḷ, ḷṛ, e, ai, o, au.

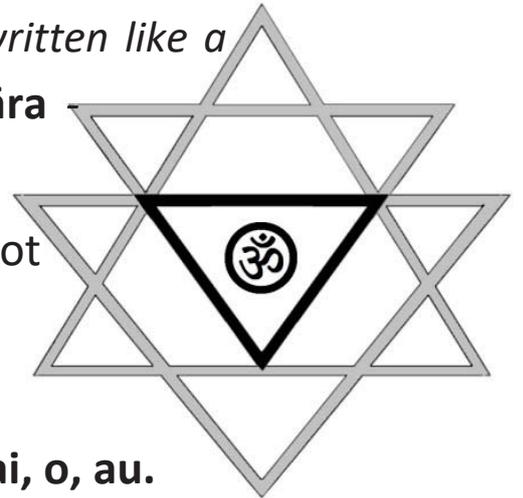
Outer 10-spoked Chakra: ka, kha, ga, gha, ṅa, cha, chha, ja, jha, ña.

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, ḷa, va, śha, ṣha, sa.

Triangle: ham, ksham, visarga (*aspiration -ḥ*)



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

Another explanation for the two ten-pointed **Chakras** being the five sets of consonants is that each set has four letters not including the nasal sounds and all the nasals are included in the **Bindu** (*Anuswara*).

According to this association the levels correspond with the **Chakras** in a different way:

14-spoked Chakra	<i>14 vowels</i>	Viśhuddhī Chakra
10-spoked Chakra	<i>Gutturals, Palatals</i>	Heart Chakra
10-spoked Chakra	<i>Cerebrals, Dentals, Labials</i>	Nābhī / Swādhiṣṭān
8-spoked Chakra	<i>Semi-vowels, sibilants</i>	Swādhiṣṭān / Mūlādhāra
Triangle	<i>Aspirants, Ha, ksha</i>	Mūlādhāra / Āgñyā
Bindu	<i>Anuswāra</i>	Sahasrāra

(8) Constituents of the Human Body

It has already been mentioned that the outer square and the two lotuses are the Earth (*physical*), Water (*emotion*) and Fire (*thought*), and the inner design is the more subtle spiritual essences. However one may take the whole design as representing the make-up of the human being.

In the inner design, the five down-triangles represent the five **dhātus** –‘elements’ of the body coming from **Śhakti**; which are skin, flesh, blood, fat and bone. From the top down the down-triangles may be equated with the five **dhātus**, the five subtle elements, the five gross elements and the five lower chakras (skin-sound-ether-Viśhuddhi; flesh-touch-air-Heart: blood-taste-water-Nābhi: fat-sight-fire-Swād: bone-smell-earth-Mūlādhāra).

The four up-triangles are the four elements of **Śhiva** which are marrow, semen, **prāna**-‘breath’ and **Ātmā**-‘spirit’, associated with the **Antaḥ-kāraṇa** –‘inner faculties’ **manas** –‘mind’, **buddhi** –‘perception, intellect’, **ahamkara** –‘ego’ and **chittā** –‘attention’ (*manas-prāṇa; buddhi-Ātmā; ahamkara-marrow; chitta-semen*).

(9) The Dissolution of the Universe

In the Dissolution of the Universe, each world withdraws into the one above it. **Brahmā**, **Viṣṇu** and **Śhiva** are withdrawn into the **Īśhwara**, which in turn withdraws into the **Sadāśhiva**. Only the **Sadāśhiva** - ‘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, **Viṣṇu** and **Maheśh** are rulers of the three channels which have their roots in the three lower Chakras, represented by the **Bhū-pura** (*outer square - Mūlādhāra*), Sixteen-petalled Lotus (**Nābhī**) and Eight-petalled Lotus (**Swādhiṣṭhāna**). These Deities withdraw into the central design (**Īśhwara** – *subtle body*) and ultimately into the **Bindu** representing **Sadāśhiva**, God Almighty. **Sadā** means ‘eternal’ as it is the only ‘form’ that continues and gives rise to the next Creation.

The worlds listed in the **Gāyatrī Mantra** are **Bhūr**, **Bhuvah**, **Swah**, **Mahah**, **Janah**, **Tapah**, **Sattyaṃ** corresponding to the seven Chakras. Above them is the **Brahma Loka** -‘World of Formless Consciousness’.

(10) The Association with the Fifteen-syllabled Mantra

The Fifteen-syllabled Mantra¹ is not well-known in **Sahaja Yoga**; however it is explained in the **LSN**, the **Saundarya Laharī**², the **Devi BHagavatam** and the **Devi Atharva Śhīrṣha** - 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 forms. The **Mantra** consists of fifteen **Bīja Mantras** in three sections:-

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

The **Bījas** are given in code in the **Saundarya Laharī** and the **Devi Atharva Śhīrṣha**. There are many references to this mantra in the **LSN**. The **Lalitā Triśhati** - '300 Names' (from the **Brahmānda Purāna**, with a commentary by **Śhrī Ādi Shankarāchārya**) consists of twenty names starting with each of the fifteen **Bijas** (20 x 15 = 300).

The three **Kuta's** - 'sections' are associated with Creation, Preservation and Destruction, and form the body of the Goddess.

¹ There are more detailed explanations of the Fifteen-syllabled Mantra in the RiSY books '**Bija Mantras**' and '**Lalitā Sahasranāma**' (Nos.7 and 2 in the RiSY Series) available to download free at symb-ol.org.

² The name '**Saundarya Laharī**' - 'Billow of Beauty' is subtle. **Saundarya** means 'Belonging to **Sundarī**' ie. **Tripura-sundarī** - 'The Beauty beyond the Three Worlds', the name of the Supreme Goddess. The word **Laharī** - '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 confirmed that it was composed by **Śhrī Ādi Śhankarāchārya** - a fact doubted by some scholars.

³ **Mantras** all start with **Om** which is not counted as one of the **Bijas**.

Hrīm

Hrīm is a powerful and blissful **Bīja** -‘seed mantra’ which works on the **Kuṇḍalinī** and the Central Channel. It is known as the ‘**Om** of the **Tantras**’ (*Tantra in a positive sense!*) as it grants the highest knowledge. **Śhrī Mataji** has explained **Hrīm** in the ‘Nine Nights of the Devi’. It is made up of **Ha** -‘**Lord Śhiva (Hara)**–the **Ātmā**’, **Ra** -‘**Kuṇḍalinī Śhakti**’, **ī** -‘**Mahālakshmi/ Suṣumnā Nāḍī**’ and **m̐** -‘**Anuswāra- union of Śhiva/ Śhakti in the Sahasrāra**’. So it activates the **Ātmā** and **Kuṇḍalinī** rising up the **Suṣumnā** and uniting in **Sahasrāra**.

The Three ‘**Hrīm**’s’ also represent the splitting of the three **Granthis** (**Brahmā, Viṣṇu and Rudra Granthis**) although as you will see in the following explanation, 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/ Śhrī Mahākālī**, **e** is the Action Power **Aindri/ Śhrī Mahāsaraswatī**, **ī** is the Evolutionary Power **Mahālakshmi**, **la** is the Mother Earth/ **Mūlādhāra/ Kuṇḍalinī**. So the three Śhaktis by their interplay create this Mother Earth. **Hrīm** releases **Brahma Granthi** above the Sacrum so the **Kuṇḍalinī** can rise, but also opens the **Viṣṇu 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 **Śhiva (Hara)** in the Left Heart, **Sa** is the **Śhakti** in the Centre Heart (**Śhrī Durga/ Jagadamba**) **Ka** seems to be the Right Heart (why?) the second **Ha** is **Viśuddhi**, (whose **Bīja Mantra** is **Ham**, the Ether Element). On **La** the attention rises to **Āgñyā Chakra** (Lord Jesus is **Śhrī Ganesha** incarnate). **Hrīm** is then the **Rudra Granthi** between **Āgñyā** 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 **Ṣhodaśhi** -‘*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 (*Shrī Mātā, Shrī Mahārajñī, Śhrīmat Simh’āsan’eśhwarī.*) start with ‘**Śhrīm**’.

The Supreme Goddess **Śhrī Lalitā** holding a sugar-cane bow, five flower arrows, noose and goad, with the **Shri Chakra** at Her Feet. She is seated on the ‘Couch of Five Corpses’ – **Śhrī Brahmā, Viṣhṇu, Śhiva** and **Īshwara** as the legs and **Sadāśhiva** as the mattress. She is being fanned by **Śhrī Lakshmī** and **Saraswatī**. **Śhrī Gaṇeśha** and **Kārttikeya** lead the other Deities in worshipping Her.



Chapter 7. The Deities of the Nine Enclosures

The names of the **Yoginīs** –‘powers’ of the nine **Āvaraṇas**¹ -‘enclosures, veils of illusion’ are given in the **Khadga-māla Stotram** (p.48). **Yoginī** [fem. from **yuj** –‘join’] means ‘one connected (to the Divine)’, but can also mean ‘having magical powers, sorceress’. They are not separate Deities, but aspects of the One Goddess who in Her purest form resides in the **Bindu** –‘central dot’ called **Sarv’ānanda-maya** –‘entirely blissful’. The following is a brief outline of those qualities from the grossest in the outer levels to the most subtle at the centre.

The **Śhrī Chakra** is normally worshipped from the Outer Square inwards. This style is called **Samhāraṇa** –‘destruction’. Coming from a materialistic culture we think of destruction as something bad, but only whatever is temporal and illusory can be destroyed, revealing the Eternal and Infinite. So worshipping this way removes the veils of unreality overlying the Nature of the Supreme Goddess, purifying us and preparing us to experience the Divinity within ourselves directly.

The veils of illusion, likened to the layers of an onion with the **Paramātmā** –‘Supreme Spirit’ at the core, start with the most gross illusions at the outside. These include identification with and attachment to the physical body, the five senses and the mind. Having a physical body automatically gives us the in-built instinctive

¹ *The nine levels are called **Āvaraṇa** which as well as ‘enclosure’ means something which hides or protects, a veil of illusion, mental blindness, a wall, shield, garment [Ā –‘towards, near, fully, up to’ **varaṇa** –‘conceal, enclose, surround, select’] implying that these are coverings of the Ultimate Reality created by the **Ādi Śhakti**; illusions designed to protect the precious gem of Supreme Knowledge, and are therefore veils which need to be removed to experience the highest truth. The seeker must be purified along the way in order to be worthy of the experience.*

appetites 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 with them.

So we can understand the Deities of each level as the powers of the Goddess producing these misidentifications, 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 discover the Ultimate Reality behind this existence.

First Enclosure – Bhū-pura –‘Earth Place’ - Outer Square

The outer enclosure is called **Trai-lokya Mohana** –‘*Deluding the Three Worlds*’, (the Three Worlds being the Physical, Subtle and Spiritual bodies within us). This square formation represents the **Mūlādhāra Chakra** and the physical **Earth**. The Powers (**Yoginīs**) are called **Prakaṣṭa Yoginī** –‘*clearly manifest powers*’ being more external 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 **Guṇas** which produce the physical creation, **Sattva** (White –‘*Truth, goodness*’), **Tamas** (Red –‘*Darkness, desire*’) and **Rajas** (Yellow –‘*Passion, activity*’).

First are worshipped the eight **Siddhis** –‘*Yogic Powers*’ at the four corners and four side-centres. The desire for power is the hallmark of an ego-centric personality; so any longing for these abilities is to be eschewed. These powers may have their uses, but if we surrender to the Goddess She has all the powers to help and protect us.

On the middle line are worshipped the eight protective forms of the Goddess mentioned in the **Devi Kavach**. On the inner line is worshipped the various powers of the Goddess to control everything.

So worshipping here we surrender the well-being and protection of the physical body to the Goddess while we delve within.

Second Enclosure – Sixteen-petalled Lotus

This Enclosure, called **Sarv'āśhā-pari-pūraka** –'Fulfilling all hopes, expectations', is generally assumed to be the **Nābhī Chakra**, and the name supports this idea: 'Fulfilling all hopes' fits the **Nābhī** as giving satisfaction of the body's physical desires. The Sixteen- and Eight-petalled Lotuses form the **Nābhī-Swādhiṣṭhāna-Void** complex of the **Bhava Sāgara** –'Ocean of Worldly Illusion' which the **Kuṇḍalinī** has to bridge to access the **Suṣumnā Nāḍī** beginning at **Nābhī Chakra**.

The Powers, called **Gupta Yoginī** –'hidden powers', are more in the mind; being the attractions and attachments caused by the world – the lure of material possessions, sense experiences or the opposite sex.

Third Enclosure – Eight-petalled Lotus – Swādhiṣṭhāna

The name of this enclosure, **Sarva Saṅkṣhobhaṇa** -'agitating all', seems an apt description of the **Swādhiṣṭhāna** whose incessant mental activity is often a torment we wish to escape.

Although normally labelled the second chakra, **Swad** emerges from the **Nābhī** and on the Central Channel is considered the third **chakra**.

The Deities are all called **Anaṅga** -'Incorporeal', which is a name of **Kāma-deva** –'The God of Love', also known as **Madana** –'Intoxicating'. These are called 'mental modifications', reinforcing the idea of this being **Swādhiṣṭhāna Chakra**. **Swad** (in men at least) is responsible for the sexual drive and centre **Swad** is located in the pubic bone.

This completes the first Section of three levels known as the **Sṛiṣṭi** – 'Creation' Portion (**Mūlādhāra**, **Nābhī** and **Swādhiṣṭhāna**),

representing the physical body with its delusions and appetites. It creates the world of the senses which obscures the Ultimate Reality.

Mekhala Traya –‘three girdles’, the three rings surrounding the central design, may represent the **Viṣṇu Granthi** or all three **Granthis** – the ‘knots of illusion’ we have to untangle to ascend higher. These do not have Deities mentioned in the **Khadgamālā Stotram**.

Fourth enclosure - Fourteen-pointed Chakra. Heart Chakra.

Sarva-saubhāgya-dāyaka –‘Granting all well-being’.

Sampradaya –‘Traditional doctrine’ **Yoginī** .

The powers are all positive and joyful, as we might expect for the Heart (*which in Hindi/Sanskrit is called **Hṛidaya** –‘joy-giving’*).

Fifth enclosure – Outer Ten-pointed Chakra.

Viśuddhī Chakra (outer petals)

Sarv’ārtha-sādhaka –‘Fulfilling all purposes’. **Sādhaka** has a double meaning of ‘fulfilment’ and a ‘worshipper, seeker of truth’.

The **Viśuddhī Chakra** is often depicted as having two rings of eight petals each. The **Bīja Mantras** seem to work on the outer eight first and the inner eight next.

Kul’ottīrṇa Yogini – ‘Powers of liberation from the family (*of the lower Chakras*)’. The ten powers remove sources of unhappiness and grant well-being, ideally liberating the seeker to pursue the spiritual goal. The objects of material life (*wealth, comfort, security, etc.*) get fulfilled.

Sixth enclosure – Inner Ten-pointed Chakra.

Viśuddhi Chakra (inner petals)

Sarva rakṣhā-kara – ‘All-protecting’

Nigarbha Yogini -‘Restraining, subjugating powers’ [*Nigarbha* is not a recognised Sanskrit word and may come from **ni-grah** –‘restraining’ or maybe **ni** –‘inside’, **garbha** –‘interior, womb, germ’]

The ten powers are similar to the previous set but more in the nature of abilities to complete the task than fulfilment of desires.

Seventh enclosure – Eight-pointed Chakra. Āgñyā Chakra.

Sarva-roga-hara - ‘Removing all illness’

Rahasya Yogini –‘Secret Powers’.

The eight names are aspects of the Goddess such as ‘rosy-coloured, attracting, controlling,’ etc.

Eighth enclosure – Inner Triangle.

Sahasrāra Chakra (inside the head)

Sarva-siddhi-prada – ‘Granting all success and self-realisation’

Ati-rahasya Yogini -‘Extremely secret powers’.

The three names describe the Goddess as the ruler of the three channels or three attributes.

Ninth enclosure – Bindu –‘central dot’.

Sahasrāra Chakra (above head)

Sarv’ānanda-maya – ‘Entirely Blissful’

Parāpara-rahasya Yogini -‘Absolutely and relatively secret powers’.

The single name is **Śhrī śhrī mahā-bhaṭṭārike** -*The Very Venerable Goddess* [**bhaṭṭārikā** – ‘Great Goddess, Noble Lady’]

Chapter 8. Worshipping the Śhrī Chakra

Traditionally the **Śhrī Chakra** is worshipped as a form of the Goddess Herself. The **Khadgamālā Stotram** –‘Garland of Swords’ (next page) is one of the main praises used in this worship and I have met Indians (mostly from the south) who say it every day. It gives the names of the Deities of each petal and triangle of the **Śhrī Chakra**, and is from the **Vāmakeśhwara Tantra** - one of the most famous and reliable of the twenty-four **Tantras** (books in which **Lord Śhiva** explains to **Śhrī Parvati** techniques for attaining liberation and experiencing the Ultimate Truth).

Mudras and Mantras

In the **LSN** the Goddess is ‘worshipped with the ten **Mudras** –‘hand gestures’ (n.977). These may also be used in the worship of the **Śhrī Chakra**.

Mantras – the main mantra is **Aīm Klīm Sauḥ**, although there are alternative Bīja mantras for each level, which we will not go into (these are given in the book **Śrī Chakra** by Ramachandra Rao). The other main mantra used is the Fifteen-syllabled Mantra. There are several forms of this, but the most widely recognised version is the **Kādi** –‘starting with Ka’.

One Method of Worship

To make an offering to each petal, such as a pinch of sacred rice, the **Śhrī Chakra** should be at least 25cm across (A3) and ideally 40cm (A2) or more (in workshops we use sheets of hardboard (masonite) 60cm square). One may be drawn on a sheet of paper or wood (see construction details p.36). After the **Pūjā** leave everything undisturbed for 24 hours or at least overnight.

Offerings may be made to the relevant corner/petal/triangle while

taking the name given in the **Khadgamālā Stotram**. The suggested offering is **Akshatas** – rice grains mixed with Kum-kum and Haldi; but flowers, flower petals or sweets (*a pinch of laddhu for example*) may also be used.

The names are in the Vocative case (*'O, Devi!*), mostly ending in short -i or -e. A short form of the mantra may be used.

Om Śhrī Hṛidaya-devi namaḥ *Or:-*

Om Twameva sākshāt Śhrī Hṛidaya-devi namo namaḥ

At the end of each section one may add:-

Sākṣhāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ

Chapter 9. Śhrī Khadga-mālā Stotram

The **Khadga-mālā** –‘Garland of Swords*’ **Stotram** describes the nine levels of the **Śhrī 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 Śhrī 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 Khadga-mālā** is an aspect of **Śhrī Durgā, Chandī** or **Mahākālī** (Fearsome, Destructive and Protective) wearing a garland of swords. (‘Garland of swords’ may just be a poetic way of saying wielding a sword or many swords in Her many hands). The sword is a symbol of enlightenment, destroying ignorance and conferring knowledge.

Śhrī Devī prārthana – ‘Petition to the Goddess’

Hrīm-kār’āsana garbhit’ānala-śhikhām

Sauḥ klīm kaḷām bibhratīm

Sau-varṇ’āmbara dhāriṇīm

Vara-sudhā dhautām tri-netr’ojjvalām|

Salutations to that gleaming three-eyed Goddess, seated in the letter Hrīm, containing the Peak of Fire (Kuṇḍalinī), supporter of the parts Sauḥ and Klīm, wearing golden clothes, the most excellent purifying nectar.

Vande pustaka-pāśham-aṅkuśha-dharām

Srag-bhūṣhitām-ujjvalām

Tvām Gaurīm Tripurām parāt-para-kaḷām

Śhrī Chakra sañchāriṇīm ||

Salutations to Thee, O Holder of a book, a noose and a goad, brightly adorned with a garland, very fair, the Consort of Lord Śhiva, engaged in the supremely supreme art of the Śhrī Chakra

Dedication:

Asya Śhrī Śhuddha Śhakti mālā mahā-mantrasya

Of this garland of mantras of the pure power

Upasth’endriy’ādhiṣṭhāyī *Guarding the organs and senses*

Varuṇ’āditya ṛiṣhayaḥ *‘Ocean’ and ‘Sun’ are the composing seers*

Devī Gāyatrī chhandah *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 Śhiva*

Mahākāmeśhvarī Śhrī Lalitā bhaṭṭārikā devatā

The great ruler of desire, the most excellent Shrī Lalitā is the presiding deity

Aim bījaṁ, Klīm śhaktiḥ *Aim is the seed, Klīm is the power*

Sauḥ kīlakam *Sauḥ is the key*

Mama khaḍga-siddhy'arthe sarv'ābhīṣhṭa

Siddhy'arthe jape viniyogaḥ *To get Self-realisation this Khadga*

Stotram recitation is undertaken

Mūla-mantreṇa ṣhaḍ-aṅga-nyāsaṁ kuryāt|

The meditation with the Root Mantra on the six limbs may be performed

Dhyānam – 'Meditation'

Ārakt'ābhān tri-ṇetrām aruṇima-vasanām

To the fully Red-shining Three-eyed Red-clothed Goddess

Ratna-tāṭaṅka ramyām hast'āmbhojais sa pāśh'āṅkuśha

Beautiful with jewelled earrings, with noose and goad In Her Lotus-hands

Madana dhanus-sāyakair visphurantīm |

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'āṅgīm

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 ity'ādi 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 Gandhaṁ 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 Ham – Ākāśha tattv'ātmikāyai Śhrī Lalitā Tripura sundarī

Parā-bhaṭṭārikāyai Puṣhpaṁ pari-kalpayāmi – namaḥ

Om Ham – I make obeisance to that Most Excellent and Virtuous Goddess Embodied as the Ether Principle and the Flowers (at Viśhuddhi Chakra)

Om Yam – 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 Ram – 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 Nābhī 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 sambodhanam (1) – ‘Salutation to the Goddess’

Om Aiṁ Hrīm Śhrīm Aiṁ Klīm Sauḥ

Om namas Tri-pura-sundarī *We bow to the Beauty beyond the Three Worlds*

A short form of the mantra may be used –

Om Śhrī Hṛidaya-devi namaḥ *Or:-*

Om Twameva sākshāt Śhrī Hṛidaya-devi namo namaḥ

At the end of each section one may add:-

Sākshāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ

Nyās’āṅga-devatāh (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-nityā-devatāh (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 **Devanāgarī** alphabet associated with **Viśhuddhi 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 Śhiva as a messenger*
8. **Tvarite** *Swift*
9. **Kula-sundari** *Noble Lady of the Family*
10. **Nitye** *Eternal*
11. **Nīla-patāke** *Blue-bannered*
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 – 'Propheying'*
5. **Charyānātha-mayi** *Guru Charyanath – 'Master of Good Behaviour'*
6. **Lopāmudra-mayi** *Śhrī 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-keśh'īśhvara-mayi** *Lord with Free-flowing Hair*
4. **Dīpa-kalā-nātha-mayi** *Master of the Sixteen Lights*

Mānav'augha-guravaḥ (8) - 'Group of Human Gurus'

1. **Viṣṇu-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 Śhrī Rāma*

Worship of the Deities of the Nine Levels of the Shrī Chakra

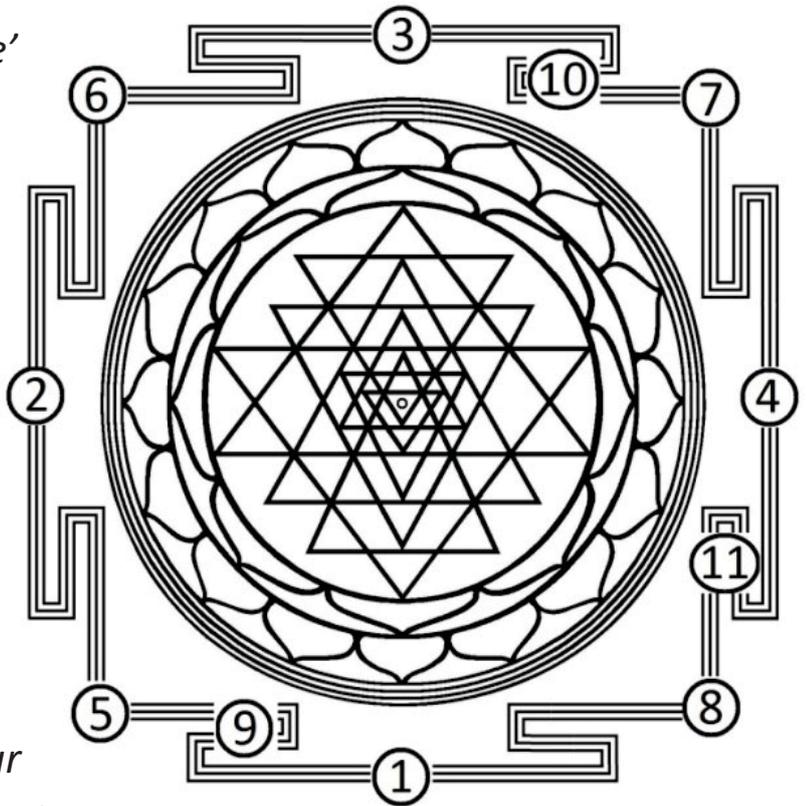
The **Śhrī Chakra** may be worshipped by making a physical offering to the relevant corner, petal or triangle. We have experimented using a pinch of **Akshatas** (rice sanctified by mixing with Kumkum and Turmeric); but flowers, flower petals, sweets, chana, etc. could be used.

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. Moving anti-clockwise denotes the removal of the levels of illusion created by **Śhrī Mahāmāyā**.

Deities of the Bhū-pura – ‘Outer Square’

The **Bhū-pura** – ‘Earth Enclosure’ has 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 (other levels all go anti-clockwise, the direction of destruction); 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) Śhrī 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*
8. **Bhukti-siddhe** *Enjoyment*
9. **Ichchhā-siddhe** *Fulfilment of Desire*
10. **Prāpti-siddhe** *The Attainment*
11. **Sarva-kāma-siddhe** *Fulfilling all Desires*

Middle Line (Red) (offerings placed on the lines)

Delusion to be removed

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

	<i>Inner Line (Yellow) (Offerings placed inside the lines)</i>	<u>Direction</u>	<u>Protecting Deity</u>
1.	Sarva-saṅkṣhobhiṇi <i>Agitating Everyone</i>	East	Indra
2.	Sarva-vidrāviṇi <i>Defeating Everything</i>	South	Yama
3.	Sarv'ākarṣhiṇi <i>The One who attracts All</i>	West	Varuna
4.	Sarva-vaśhaṅ-kari <i>Controlling All</i>	North	Kubera
5.	Sarv'onmādini <i>Who excites Everyone</i>	S-East	Agni
6.	Sarva-mah'āṅkuśhe <i>The One who controls*</i>	S-West	Nirṛti*
7.	Sarva-khechari <i>Moving in all the Sky</i>	N-West	Vayu
8.	Sarva-bīje <i>The Seed of All</i>	N-East	Īśhāna (Śhiva)
9.	Sarva-yone <i>The Origin of Everything</i>	Below	Brahmā
10.	Sarva-tri-khaṇḍe <i>In all Three Sections</i>	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-lokyā-mohana Chakra Swāminī

Ruler of the Chakra which causes delusion to the Three Worlds

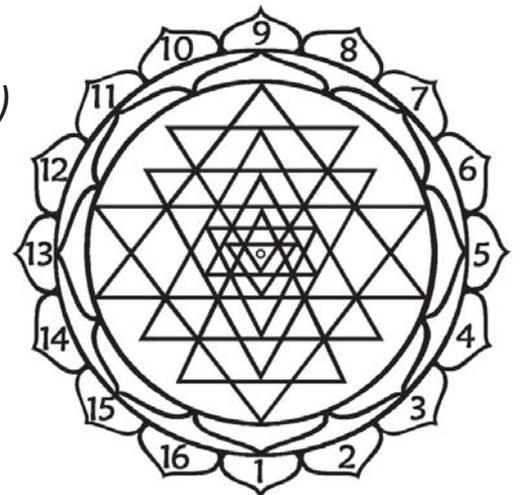
Prakaṭa Yogini *Having clearly visible powers*

(2) Śhrī Chakra Dvitiy'āvaraṇa Devatāḥ

'Deities of the Second Enclosure' (Nābhī Chakra)

Sixteen-petalled Lotus.

Offerings to the sixteen petals as the sixteen forms of attraction (causing delusion) going anti-clockwise from the closest petal



1. Kām'ākarṣhiṇi	<i>Attraction of Body (Physical Desire)</i>
2. Buddhy'ākarṣhiṇi	<i>Attraction through Brain (intellect)</i>
3. Ahaṅkāra'ākarṣhiṇi	<i>Attraction by Ego</i>
4. Śhabd'ākarṣhiṇi	<i>Attraction by Words</i>
5. Sparśh'ākarṣhiṇi	<i>Attraction by Touch</i>
6. Rūp'ākarṣhiṇi	<i>Attraction by Beauty</i>
7. Ras'ākarṣhiṇi	<i>Attraction by Aesthetics</i>
8. Gandh'ākarṣhiṇi	<i>Attraction by Fragrance</i>
9. Chitt'ākarṣhiṇi	<i>Attraction by Attention</i>
10. Dhairya'ākarṣhiṇi	<i>Attraction by Courage</i>
11. Smṛity'ākarṣhiṇi	<i>Attraction by Memory</i>
12. Nām'ākarṣhiṇi	<i>Attraction by Name</i>
13. Bīj'ākarṣhiṇi	<i>Attraction through the Seed</i>
14. Ātm'ākarṣhiṇi	<i>Attraction by Spirit</i>
15. Amṛit'ākarṣhiṇi	<i>Attraction by Eternity</i>
16. Śharīr'ākarṣhiṇi	<i>Attraction by all of the Body</i>

Mantras to the Ruling Aspect of the Chakra:

Sarv'āśhā pari-pūraka Chakra Swāminī

Ruler of the Chakra which fulfils All Hopes and Wishes

Gupta Yogini

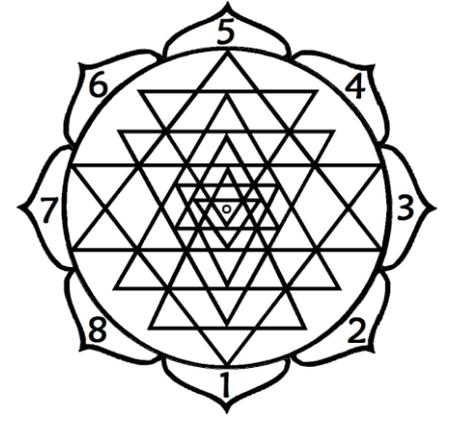
Of Hidden Powers

Sarv'āśhā-pari-pūraka –'Fulfilling All Hopes' may be taken as the **Nābhī Chakra** whose name **Maṇipūra** 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.

(3) Śhrī Chakra Tritīy'āvaraṇa Devatāḥ

'Deities of the Third Enclosure'

(*Swādhiṣṭhāna Chakra*)



Eight-petalled Lotus. Offerings to the eight petals

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'āṅkuṣhe** Driving Stick of the God of Love Attention
8. **Anaṅga-mālīni** Garlanded by the God of Love Detachment

Sarva Saṅkṣhobhaṇa Chakra Swāminī Ruler of the Chakra Agitating All

Gupta-tara Yogini

Possessing Most Secret Powers

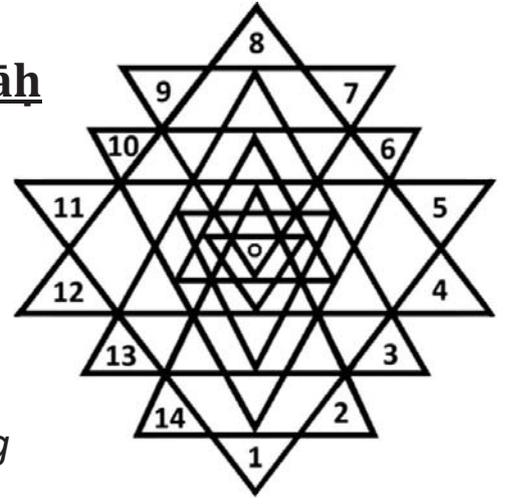
Anaṅga -'Incorporeal', is **Śhrī Kāma-deva** -'The God of Love', also known as **Madana** -'Intoxicating' (and agitating!). They are the ways in which our mind is affected and deluded by physical attraction and other urges and appetites associated with the Physical Body.

This completes the first of the three sections, the **Sṛiṣṭi** -'Creation' portion, representing the physical body and the attractions delusions and misidentifications that come with it.

(4) Śhrī Chakra Chaturth'āvarana Devatāh

- 'Deities of the Fourth Enclosure'

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



1. **Sarva-saṅkṣhobhiṇi** *Burning off Everything*

Nāḍī: Alambhushā *Starting at: Anus*

- | | | | |
|---------------------------------------|--------------------------------------|--------------------|----------|
| 2. Sarva-vidrāvini | <i>Putting All to Flight</i> | Kuhū | Genitals |
| 3. Sarv'ākarṣhiṇi | <i>Attracting All</i> | Viśhvodarā | Navel |
| 4. Sarva-hlādini | <i>The Giver of Joy</i> | Varuni | Heart |
| 5. Sarva-sammohini | <i>Enticing the Whole World</i> | Hasti-jivhā | L. Leg |
| 6. Sarva-stambhini | <i>Making Everybody Alerted</i> | Yaśho-vatī | R. Leg |
| 7. Sarva-jṛimbhiṇi | <i>Causing Everything to Blossom</i> | Payasvinī | R. ear |
| 8. Sarva-vaśhaṅ-kari | <i>The Controller of All</i> | Gāndhārī | L. Eye |
| 9. Sarva-rañjani | <i>Entertaining All</i> | Pūṣhā | R. Eye |
| 10. Sarv'onmāadini | <i>Giving all the Special Joy</i> | Śhankhini | L. Ear |
| 11. Sarv'ārtha-sādhike | <i>Giving the Meaning to All</i> | Saraswatī | Tongue |
| 12. Sarva-sampatti-pūriṇi | <i>Giving All the Wealth</i> | Īḍā | M'dhara |
| 13. Sarva-mantra-mayi | <i>Existing in All the Mantras</i> | Piṅgalā | M'dhara |
| 14. Sarva-dvandva-kṣhayaṅ-kari | <i>Destroying All Duality</i> | Suṣhumnā | M'dhara |

Sarva-saubhāgya-dāyaka Chakra Swāminī

Ruler of the Chakra which grants all well-being

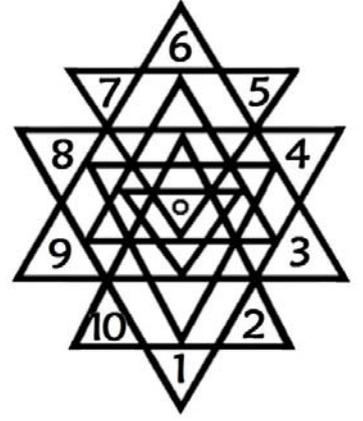
Sampradāya Yogini *Possessing Traditional Powers*

As well as the fourteen worlds, the fourteen points are the fourteen main Nāḍīs –'Channels' of the Subtle System listed above. continued....

(5) Śhrī Chakra Pañcham'āvaraṇa Devatāḥ

'Deities of the Fifth Enclosure' (Viśhuddhi Chakra)

Outer Ten-spoked Chakra. Offerings to the ten triangles



1. **Sarva-siddhi-prade** *Giving all the Powers*
2. **Sarva-sampat-prade** *Giving all 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 Swāminī

Ruler of the Chakra which fulfils All Purposes

Kul'ottirṇa Yogini

Powers transcending the lower Chakras

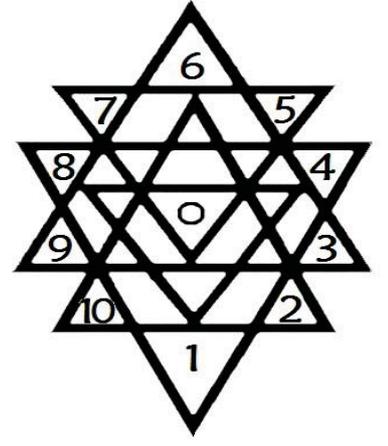
The Deities of this level bestow blessings which liberate the devotee to pursue his spiritual goal.

*Continued from previous page ... As the centre of the Subtle System, most **Nāḍīs** emanate from or pass through the Heart Centre. **Gandhari** and **Hastajihva** support the **Nāḍī** (Left Side). **Pūśhā** and **Yashovati** (**Yashasvini**) support **Piṅgalā Nāḍī** (Right Side).*

(6) Śhrī Chakra Shasht'āvarana Devatāh

'Deities of the Sixth Enclosure' (Viśhuddhi/Hamsa Chakra)

Inner Ten-spoked Chakra – Offerings to the ten triangles



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 Swāminī

Ruler of the Chakra which Protects All

Nigarbha Yogini

With Powers deep inside

*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.*

(7) Śhrī Chakra Saptam'āvarana Devatāh

'Deities of the Seventh Enclosure' (Āgñyā Chakra)

Eight-spoked Chakra – Offerings to the eight triangles.



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

Sarva-roga-hara Chakra Swāminī

Ruling the Chakra which removes all disease

Rahasya Yogini

Having secret magical powers

The **Rudra Granthi** separates the **Swar** - 'Heavenly Realm' from the lower levels. The exact location is debatable but is connected with **Āgñyā Chakra**. As a gateway **Āgñyā 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 **Nirvichāra Samādhi** – 'Thoughtless Awareness' when the **Kuṇḍalinī** passes through **Āgñyā**.

(8) Śhrī Chakra Aṣṭam'āvaraṇa Devatāh

'Deities of the Eighth Enclosure' (Sahasrāra inside the Head)

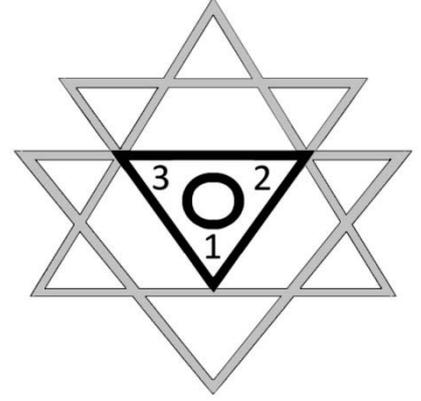
Inner Triangle. Offerings to the three-points of the triangle

Bāṇini *Having five Flower-arrows*

Chāpini *Wielding a Sugar-cane Bow*

Pāśhini *Holding a Noose*

Aṅkuśhini *Brandishing a Goad*



1. **Mahā-kāmeśhwari** *Supreme Goddess of Love (Left Side Power)*

2. **Mahā-vajreśhwari** *Supreme Goddess of the Thunderbolt (Right Side)*

3. **Mahā-bhaga-mālīni** *Supremely adorned with Divine Qualities (Centre)*

Sarva-siddhi-prada Chakra Swāminī

Ruling the Centre which grants all fulfilment

Ati-rahasya Yogini

Possessing Extremely Secret Powers

(9) Śhrī Chakra Navam'āvaraṇa Devatāh

'Deity of the Ninth enclosure' (Sahasrāra above the Head)

Offering to the **Bindu** – 'Dot'.

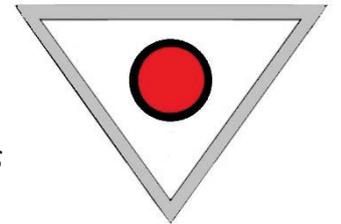
Śhrī śhrī mahā-bhaṭṭārike -The Very Venerable Goddess

Sarv'ānanda-maya Chakra Swāminī

Ruler of the Chakra which is entirely composed of Bliss

Parāpara-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. **Tripure** *'The Three Worlds' Outer Square*
2. **Tripureśhi** *'Lord of the Three Worlds' 16-petalled Lotus*
3. **Tripura-sundari** *'Beauty of the Three Worlds' 8-petalled Lotus*
4. **Tripura-vāsini** *'Abiding in the Three Worlds' 14-spoked Chakra*
5. **Tripurā-śhrīḥ** *'Splendour of the Three Worlds' Outer 10-Chakra*
6. **Tripura-mālīni** *'Garlanded with the Three Worlds' Inner 10-Chakra*
7. **Tripura-siddhe** *'Fulfilment of the Three Worlds' 8-spoked Chakra*
8. **Tripur'āmbā** *'Mother of the Three Worlds' Inner Triangle*
9. **Mahā-tripura-sundari** *'The Beauty beyond the Three Worlds' Bindu*

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

Śhrī-devī viśheṣhaṇāni – namas-kāra nav'ākṣharī-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-chakra nagara sām-rājñi**
Supreme Empress of the City of the Shri Chakra

Namaste namaste namaste namaḥ *Salutations to You again and again!*

Phala-śhrutih - '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*

Luṅṭhane taskara-bhaye saṅgrāme salila-plave |

Samudra-yāna vikṣhobhe bhūta-pret'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, Infirmary, etc.
The Fear of Demonesses, Demons, Sorcerers, Rakshasas, Flesh-eaters, etc.*

Mitra-bhede graham-bhaye vyasaneṣhv'ābhi-chārike |

Anyeṣhv'api cha doṣheṣhu mālā-mantram smaren-naraḥ ||

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

Tādṛiṣhaṁ khaḍgam āpnoti yena hasta-sthitena vai |

Aṣṭ'ādaśha mahā-dvīpa samrāḍ bhoktā bhaviṣhyati ||

*Whoever performs this Khadga-mala gets everything in his hands;
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-vāraṃ japa-dhyānam sarva pūjā-phalaṃ labhet |

Nav'āvaraṇa-devīnāṃ 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 Levels

Ekatra gaṇanā-rūpo veda-ved'āṅga-gocharaḥ |

Sarv'āgama-rahasy'ārthaḥ smaraṇāt pāpa-nāśhinī ||

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 maheśhānyā mālā vidyā mahīyasi |

Nara-vaśhyaṃ nar'endrāṇāṃ-vaśhyaṃ nārī-vaśhaṅ-karam ||

That Great Lady Lalita bestows an adornment of most powerful knowledge

Subjugating men and kings of men and controlling women

Aṇim'ādi guṇ'aiśhvaryaṃ rañjanaṃ pāpa-bhañjanam |

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 mantraṃ paraṃ guhyaṃ paraṃ dhāma prakīrtitam |

Śhakti-mālā pañchadhā-syāt Śhiva-mālā cha tādrīśhī ||

This very secret Garland of Mantras is proclaimed the Supreme Abode

Whoever recites this is garlanded with Five-fold Power and Auspiciousness

Tasmād gopya-tarād-gopyaṃ rahasyaṃ bhukti-mukti-dam ||

This praise granting enjoyment and liberation is to be kept very secret

Iti Śhrī Vāmakeśhvara-tantre Umā Maheśhvara saṃ-vāde

Devī Khaḍga-mālā Stotra-ratnaṃ samāptam ||

Here ends the conversation between Śhiva and Pārvatī in the Vamakeshwara

Tantra known as the Khaḍga-mālā –'Garland of Swords' Jewel of a Praise.

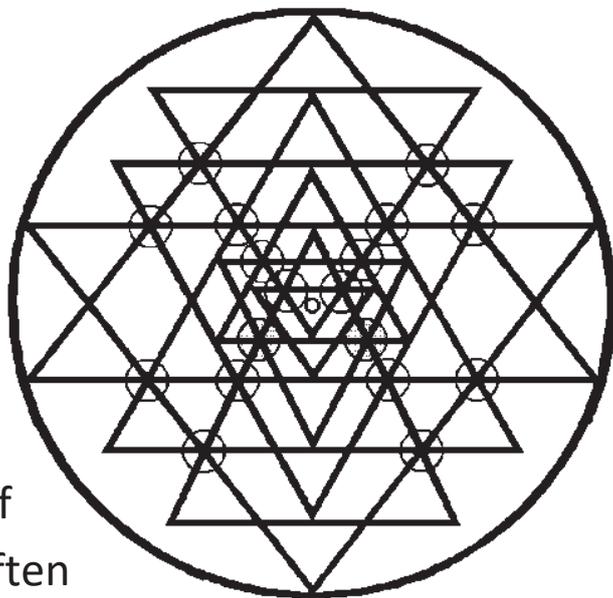
Sākṣhāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ

Chapter 10 Constructing the Śhrī Chakra

The inner design is drawn first, then the lotuses and the outer square. The traditional method of constructing the central part of the Śhrī Chakra uses measurement to position the nine horizontal lines forming the bases of the nine triangles.

Technically....

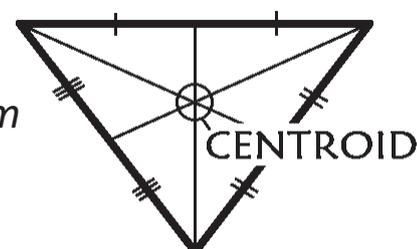
There are eighteen **Marmans** – ‘points where three lines intersect’ making six-pointed stars. Assuming that these points should be precise, the possible ways of constructing the Śhrī Chakra are limited. A close scrutiny of the many Śhrī Chakras available often reveals inaccuracies at these crossings.



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

A technique for drawing the Śhrī 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 Laharī** is given after that, then a method of constructing the Śhrī Chakra without measurement and some other possible constructions.

* *The Centroid of a triangle is the meeting point of the bisectors of each side. This is one third of its height from each side and is the Centre of Gravity of the Triangle.*



It is suggested to sketch the design lightly in pencil at first, as some adjustment may be necessary, and ink it in afterwards.

Choosing the size

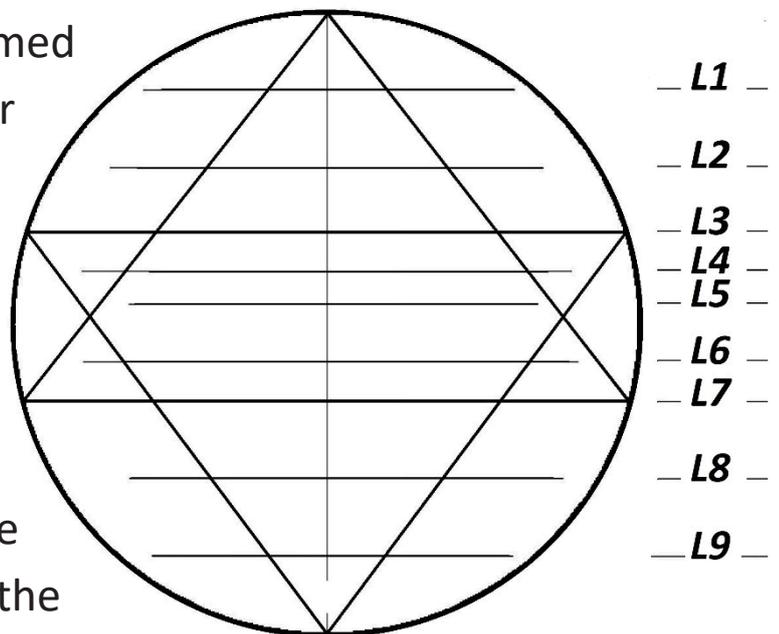
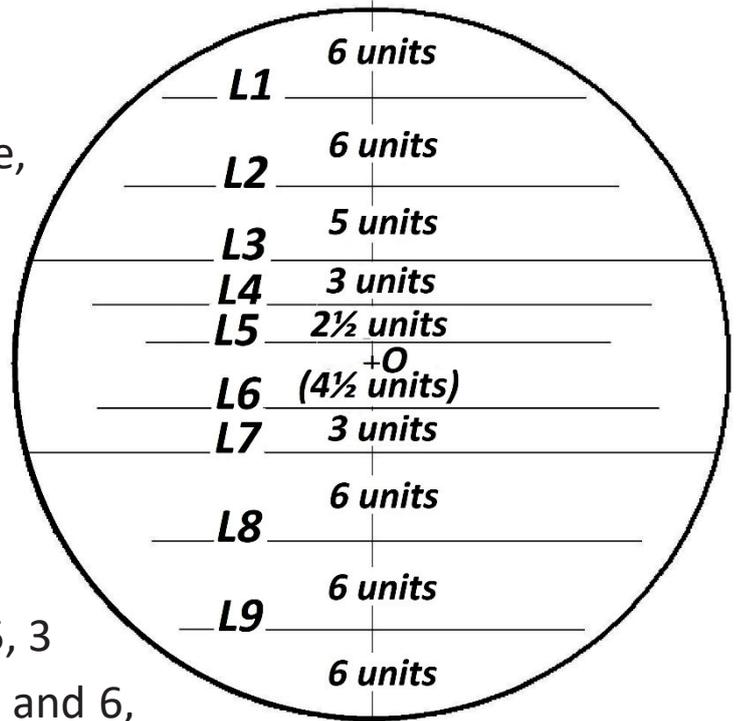
The overall design with the outer square is twice the diameter of the inner circle. A complete design with an inner circle of 96mm diameter will fit on an A4 sheet; 144mm fits on an A3, etc..

The Method

Lightly pencil in a vertical line, mark the centre point O (which will be the location of the **Bindu**). Draw a circle whose diameter can be conveniently divided into forty-eight units (eg. 144 mm diameter gives 1 unit = 3 mm).

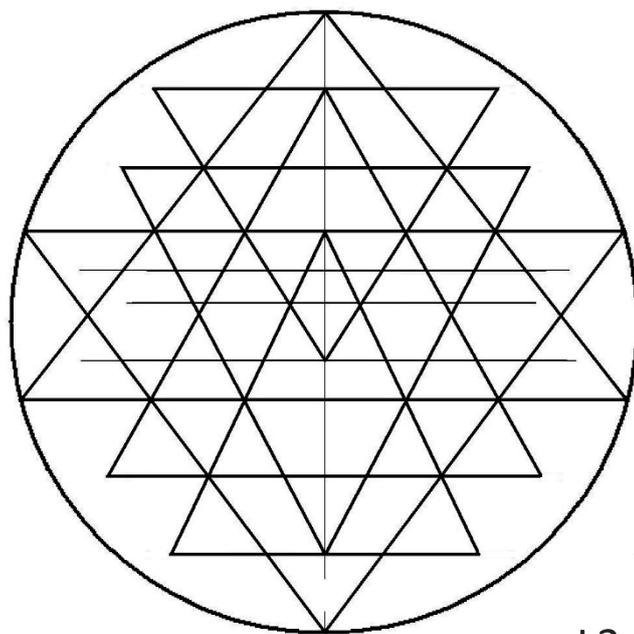
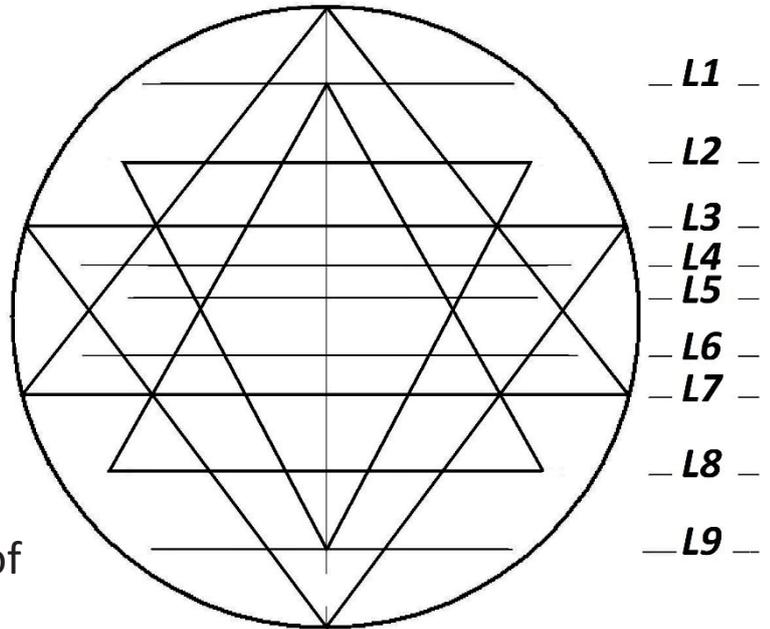
Mark off horizontal lines at 6, 6, 5, 3 and 2½ units down from the top; and 6, 6, 6, and 3 units up from the bottom. Number these Lines L1-L9 from the top; they will be the bases of the nine triangles (four pointing up and five down) which will be named after the line that forms their base.

Draw lines L3 and L7 (third lines from the top and bottom) full width, so that they meet the circle. Connect the points where they meet the circle to the bottom and top mid-points of the



circle. These are the only six points which touch the circle. This creates the two largest triangles ($\Delta 3$ and $\Delta 7$), whose sides intersect each other's bases.

Now the midpoint of L1 is connected through the intersections of $\Delta 3$ and L7 and extended until they meet L8. Similarly the midpoint of L9 is connected through the intersections on L3 up to L2. This creates two new pairs of intersections on L3 and L7.



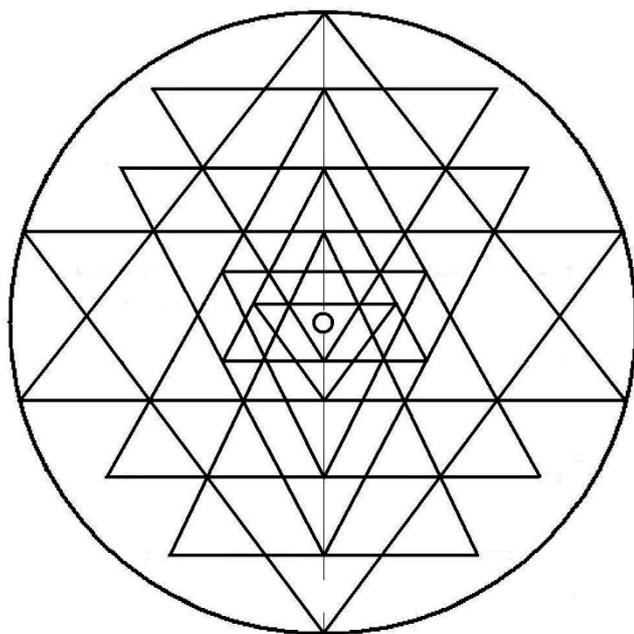
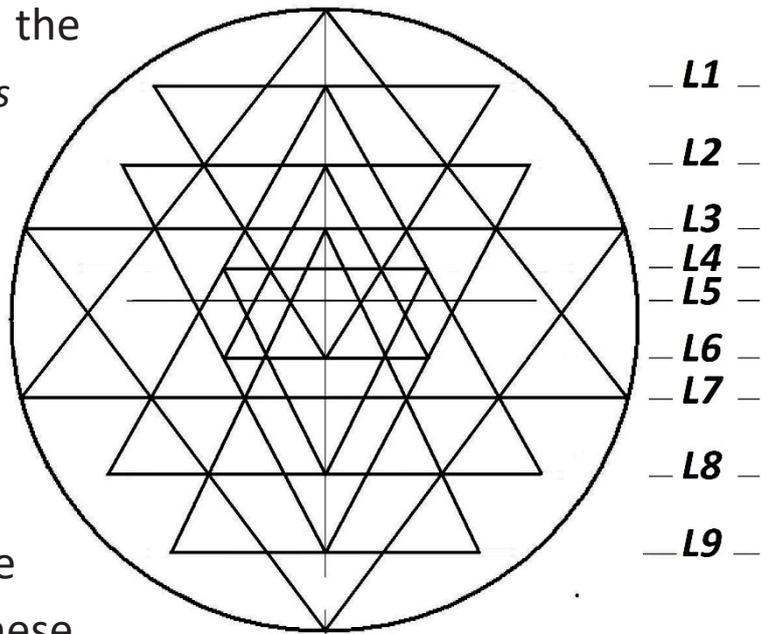
Connect the midpoint of L3 through the new intersections on L7 as far as L9; and the midpoint of L6 (*not 7!*) through the intersections on L3 and L2 as far as L1. This creates two intersections where $\Delta 1$ and $\Delta 7$ cross each other, and two more where $\Delta 3$ and $\Delta 9$ cross.

L2 and L8 should pass through these new intersections but may need adjusting to fit exactly.

Draw in L6 only as far as it meets $\Delta 2$, and connect the end-points to the midpoint of L2.

Draw in L4 through the intersections of $\Delta 1$ and $\Delta 6$, (*this may not be exactly where it is pencilled in, but should always be horizontal*) up to where it meets $\Delta 8$, and connect these points to the midpoint of L8.

The question is: Do these two lines pass through the intersections of $\Delta 9$ with L6? 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.



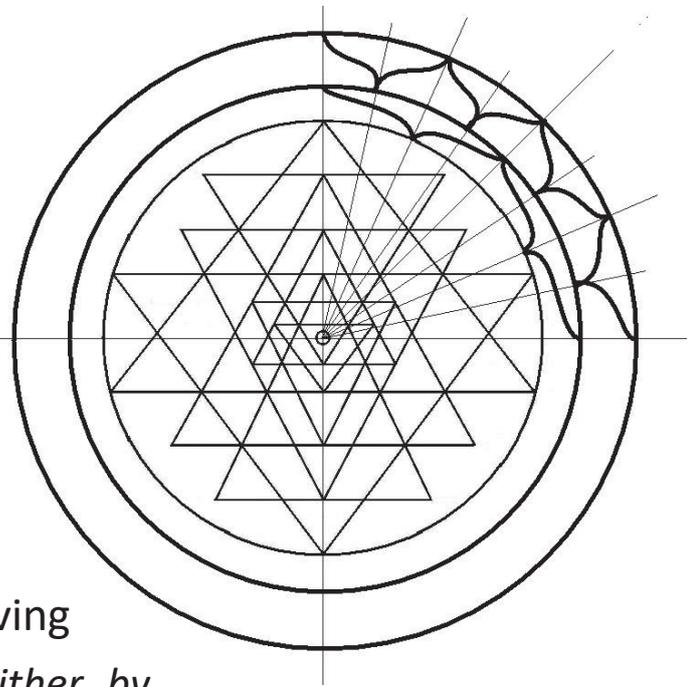
Draw in L5, through the intersections of $\Delta 1$ and $\Delta 9$ until it meets $\Delta 6$. This may not be exactly where it is pencilled in but should be $1\frac{1}{2}$ to 2 units above the centre of the circle. Connect the end points of this line (L5) to the midpoint of L7. Draw the **Bindu** as a circle of about 2 units diameter around the centre point.

This completes the central design, which, after any slight adjustments to make the meeting of the lines more precise, may be inked in and the pencil lines erased, although the vertical line will still be useful in drawing the rest of the design.

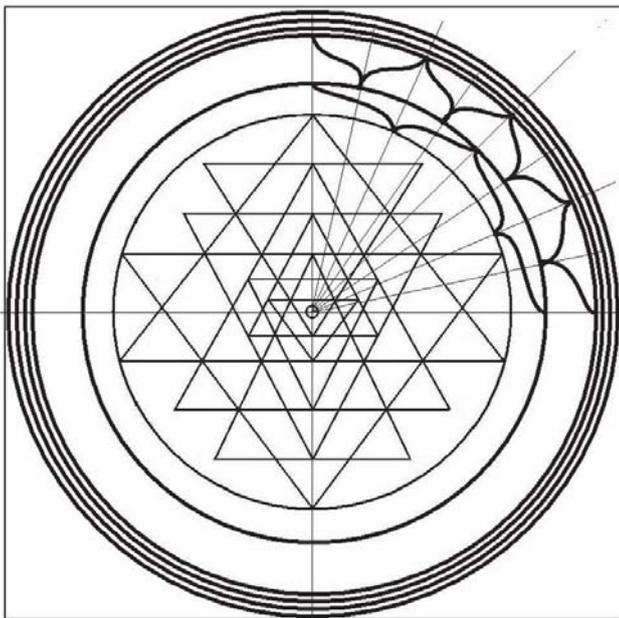
8- and 16- petalled Lotus

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.

To map out the lotuses divide the circle into 32 by continuously halving between the points on the circle (*either by*



measurement or with intersecting compass arcs). Draw the lotus shapes by hand.

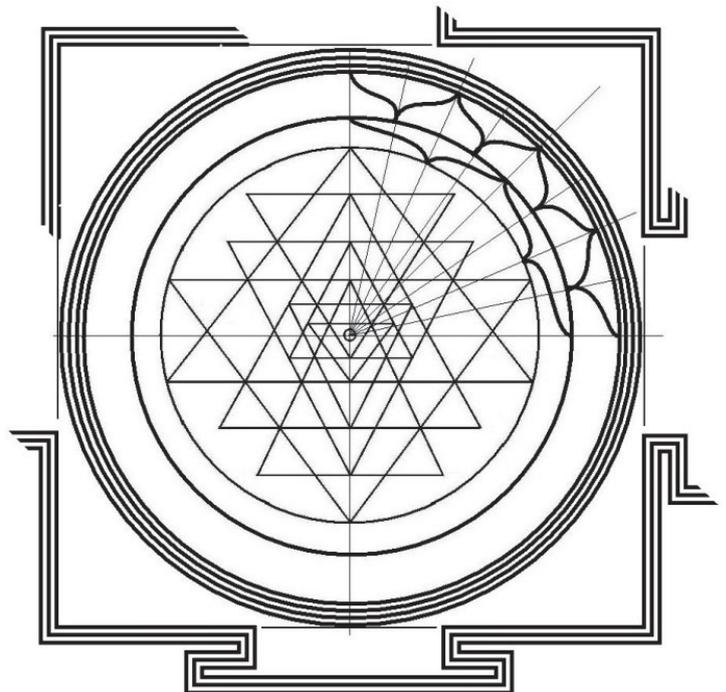


Three girdles

The Three Girdles are created by a further three circles outside the 16-petalled lotus, 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 (*as in the frontispiece*). The box as shown here adds about 10 units on each side making the overall design about 95 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 Laharī:-

‘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 (*or sixth, twelfth and eighteenth up from the bottom*). Draw nine chords, at right angles to the diameter, through the nine points marked off, and number them accordingly.

Rub off 1/16th part¹ of No.1, 5/48^{ths} of No.2, 1/3rd of No.4, 3/8^{ths} of No.5, 1/3rd of No.6, 1/12th of No.8, and 1/16th of No.9, at both ends of each.

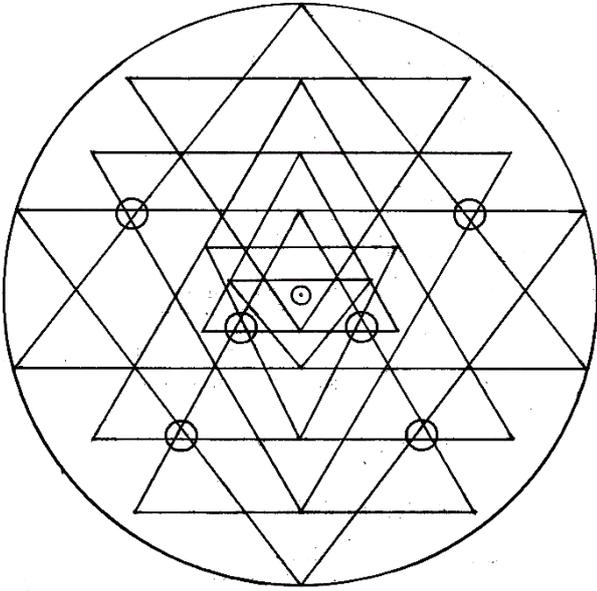
Draw triangles with lines Nos.1, 2, 4, 5, 6, 8 and 9 as bases and the mid-points of Nos. 6, 9, 8, 7, 2, 1 and 3 respectively as their apexes.

¹ **Author's note:** *When it says '1/16th part to be rubbed off', it works better if 1/16th of the diameter of the circle is marked off, not 1/16th 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 22½ units down from the*

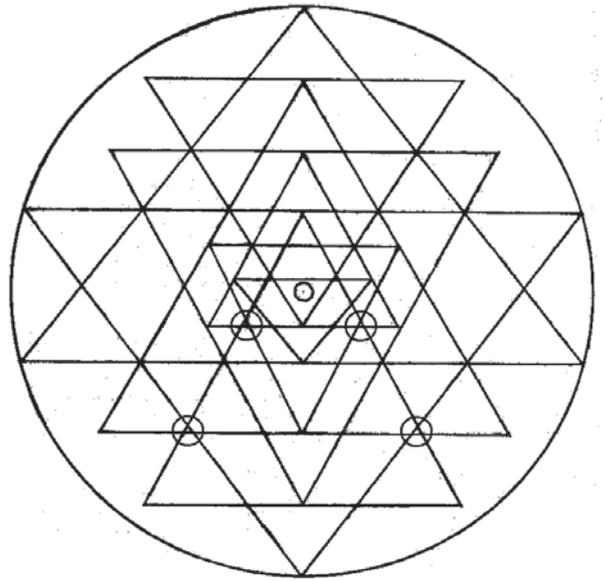
top instead of 23. This makes the **Marmans** more precise and the **Bindu** more centred in the inner triangle.

Draw the two triangles with Nos. 3 and 7 as their bases and the lower and upper extremities of the diameter as apexes respectively.

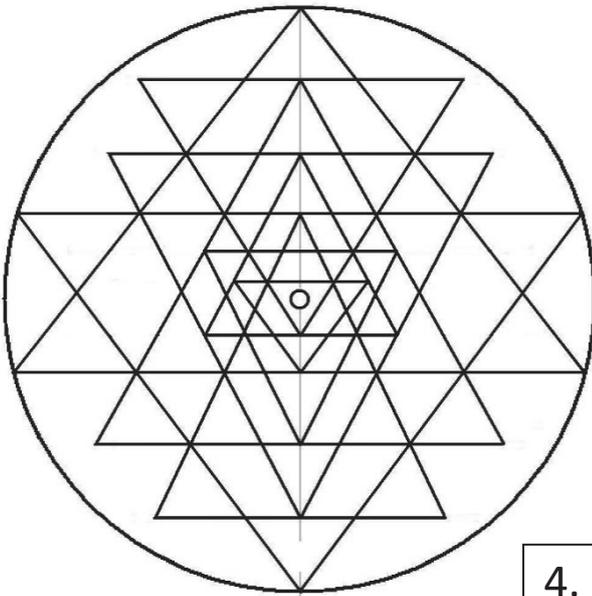
In the construction of the Śhrī Chakra adopted by some worshippers, $1/12^{\text{th}}$ of the chord No. 2 is rubbed off on either side instead of $5/48^{\text{ths}}$ as given by Kaivalyāśhrama. Further, adopting $1/48^{\text{th}}$ of the vertical diameter of the inmost circle as the unit, the positions of the several terms of the Śhrī Chakra are also fixed as under: the height of the entire Śhrī 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 extremities 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 Śhrī 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.'



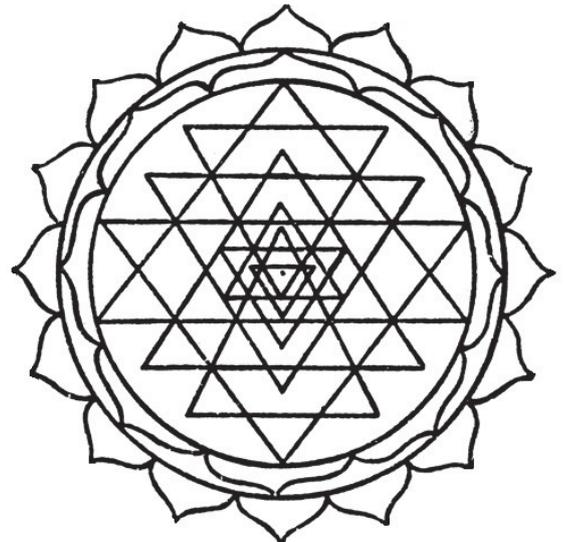
1. **Kaivalyashrama's** method, removing fractions of the 'length of the line'. The **marmans** on line 3, 6 and 8 (*circled*) are producing visible triangles instead of six-pointed stars.



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 author's adjustments. The **Marmans** are more accurate and the **Bindu** centred in the triangle.



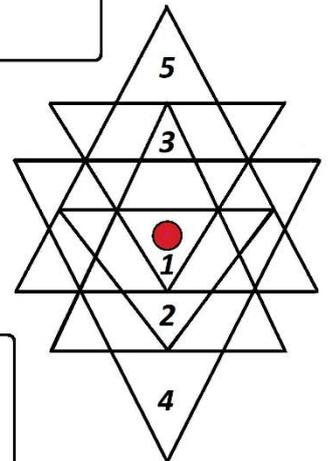
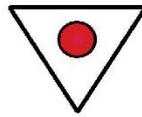
4. The original of the **Viśhwa Nirmalā Dharma** symbol from BVB's **Sri Lalitā**. The construction uses a 6,6,6 spacing from the top, making the outer triangles more regular and the sides of the triangles more parallel, but resulting in the apexes not reaching the lines. The **Bindu** is not well-centred in the triangle and the **Marmans** on line 6 are inaccurate.

Constructing the Shri Chakra from the centre outwards

Srishti Kartri - 'Creation'

1. Bindu and Trikona

Draw an equilateral triangle about $\frac{1}{10}$ th of the diameter of the circle.



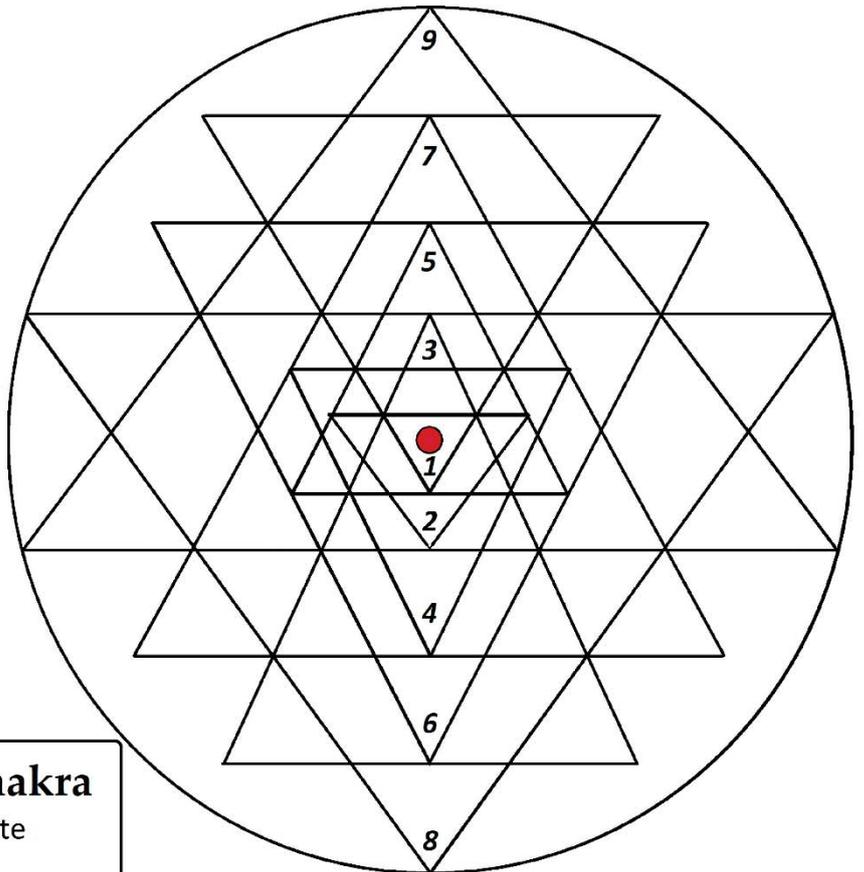
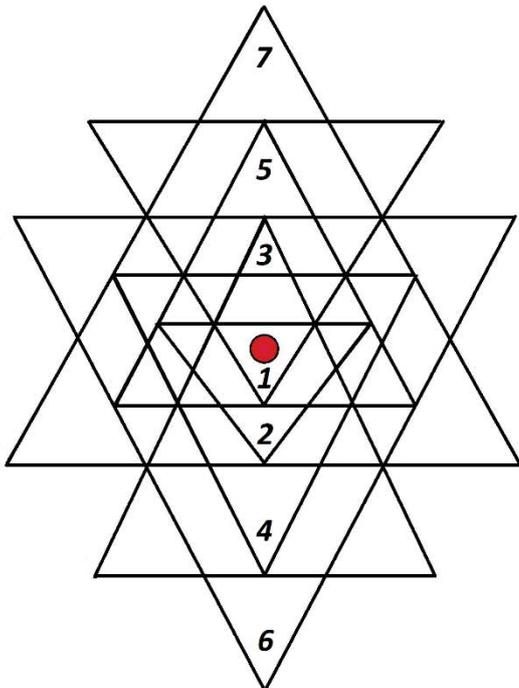
The main technique is to keep drawing horizontal lines on the apexes of the two new triangles created each time and to extend the sides of the other triangles to meet them.

2. Eight-pointed Chakra

Extend the three sides of Triangle 1 to create two new Triangles 2 and 3.

3. Inner ten-pointed Chakra

Extend the three sides of Triangles 1 and 3 (but not 2) to create two new Triangles 4 and 5



4. Outer Ten-pointed Chakra

Extend Triangles 1 and 3 to create two new Triangles 6 and 7

5. Fourteen-pointed Chakra and Outer Circle

Extend the three sides of Triangles 1 and 3 and the bases of 6 and 7 to create Triangles 8 and 9. Draw the outer circle which will hopefully come on the points of the new triangles.

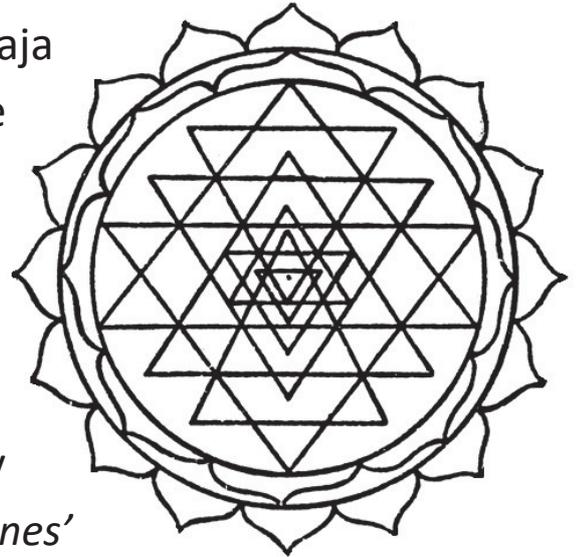
Vishwa Nirmala Dharma's Śhrī Chakra

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

Other **Śhrī Chakra**'s have been used in Sahaja Yoga but this one has remained the 'official' symbol of VND in the West.

The design uses a 6,6,6 spacing from the top and bottom, and the sides of all the triangles are closer to parallel than usual (*especially the 'down' ones*), so the only way to get the **Marmans** –'crossing of three lines'

right is to have the apexes hanging in space like this. The apexes of the triangles will land halfway or less between lines 1-2, 2-3, 7-8 and 8-9. The **Vishwa Nirmala Dharma Śhrī Chakra** has recently been redrawn on 'official documents' 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 apexes touch the horizontal lines (see Appendix 4. P.98). This is the same edition of the **Sri Lalitā Sahasranāma** that Shri Mataji's 108 Names are taken from, judging by the similarity of the translations used.

Ch.11. Constructing the Śhrī Chakra without Measurement

It is possible to construct the **Śhrī Chakra** using only a compass and a straight-edge.

The preliminary layout is the 'Flower of Life' with six small circles fitted inside a large one¹. It should be drawn lightly in pencil as it will have to be rubbed out afterwards.

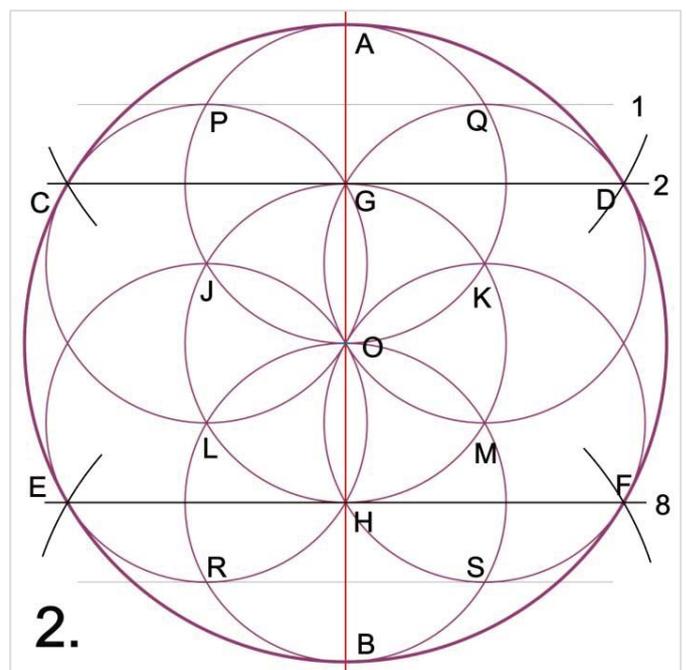
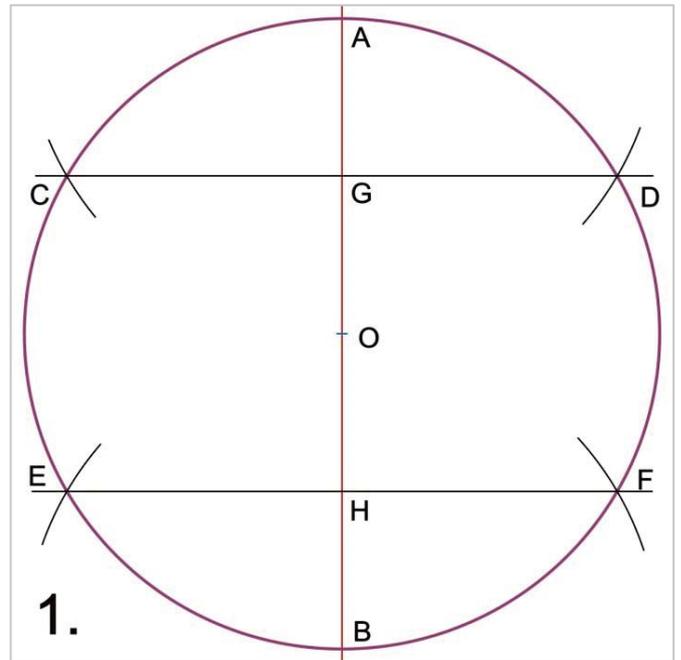
1. Draw a full length vertical line and mark the centre point O (*this will be the centre of the final design and the location of the Bindu*)

Draw a circle which crosses the line at A and B, whose diameter should be half the width of the overall design including square box.

Keeping the same compass setting, mark arcs from A and B which cut the circle at C, D, E and F. Draw horizontal lines CD and EF which will be L2 and L8. These cross the vertical line at G and H.

2. Draw circles centred at G and H which go through O and A, and O and B (*half the radius of the large circle*). With the same compass setting draw a circle centred on O and circles where this intersects circles G and H (J, K, L, M). Circles are named after their centres.

This gives six small circles (G, H, J, K, L and M) around the central circle O forming the six-petalled 'flower'.



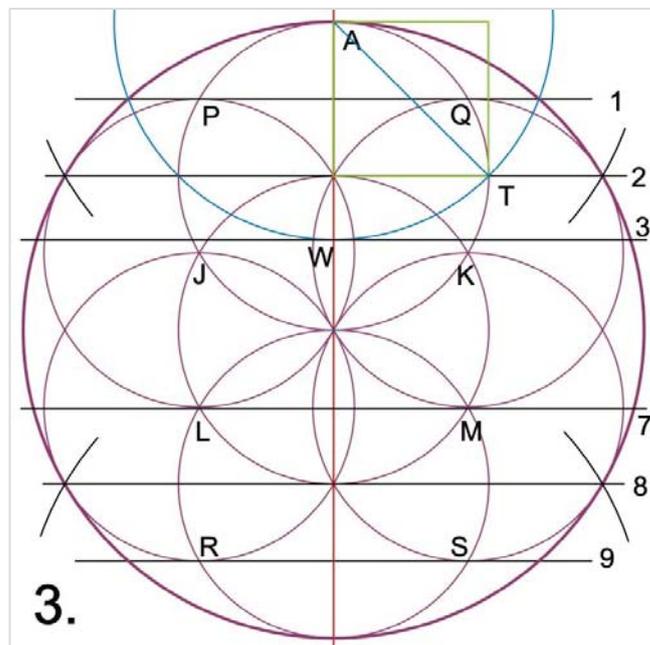
Alternatively the 'Flower of Life' can be constructed by drawing the vertical line, then Circle O (half the radius of the large circle), then Circles G and H, and finally Circles J,K,L and M. Then draw the big outer circle around this.

3. Draw horizontal lines through the upper intersections of circles J and K with circle G (points P, Q), and the lower intersections of circles L and M with circle H (points R, S). These are lines 1 and 9.

Draw a horizontal line through the intersections of circles O and H (points L and M) creating L7.

L3 is more tricky and does not go through J and K. Draw an arc of the line AT (in blue) (T is the point where L2 crosses circle G. AT is $\sqrt{2}$ x the radius of the small circles, being the diagonal of a square).

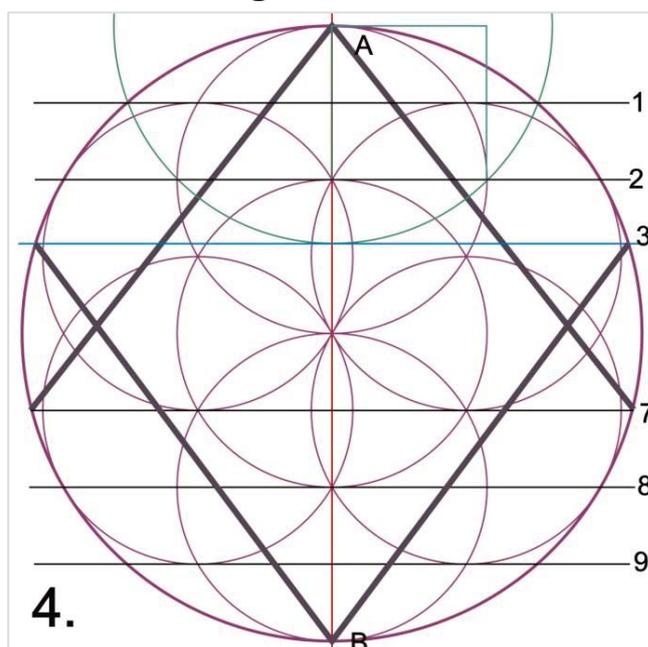
Draw a horizontal line through the intersection of this (blue) arc with the vertical line (point W).



* Arc AT also passes through the intersections of L1 with the outer circle.

This is the basic layout from which to start drawing the **Śhrī Chakra**.

4. Draw lines connecting A with the points where L7 cuts the outer circle. Do the same to B from the points where L3 cuts the outer circle. These are the only six points which touch the outer circle. This creates $\Delta 3$ and $\Delta 7$ (Triangles 3 and 7 - Triangles are named after the line which forms their base).



5. Draw lines from the middle of L9 which go through the intersections of $\Delta 7$ with L3 as far as L2 (forming $\Delta 2$). Do the same from the middle of L1 through the intersections on L7 as far as L8 (forming $\Delta 8$).

Draw a line between the points X and Y, where $\Delta 2$ cuts the lowest of the small circles (circle H). This is L6 which should be half-way (or slightly higher) between L7 and the centre O.

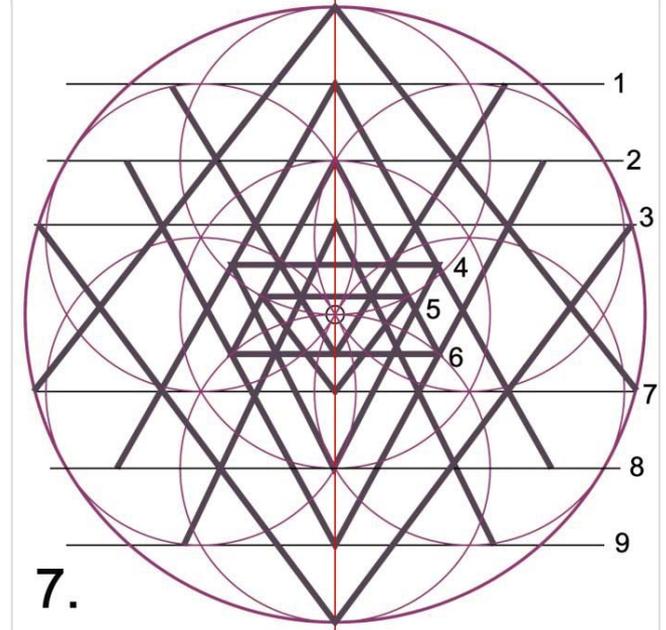
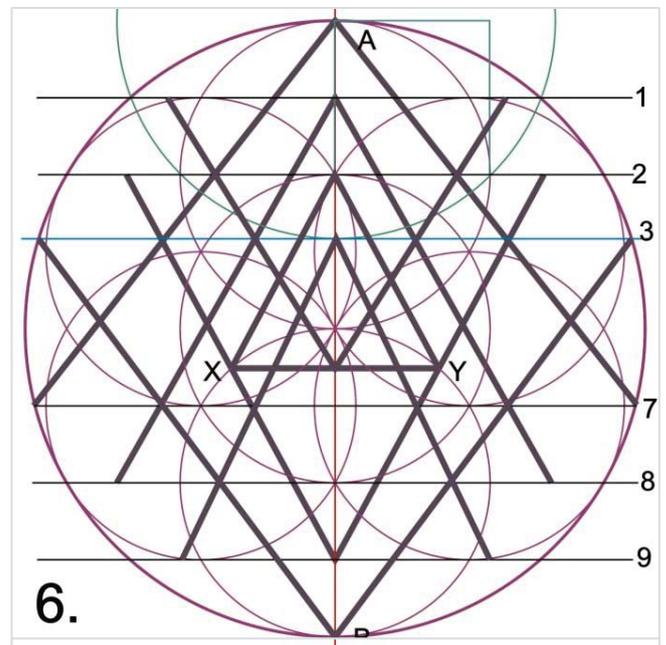
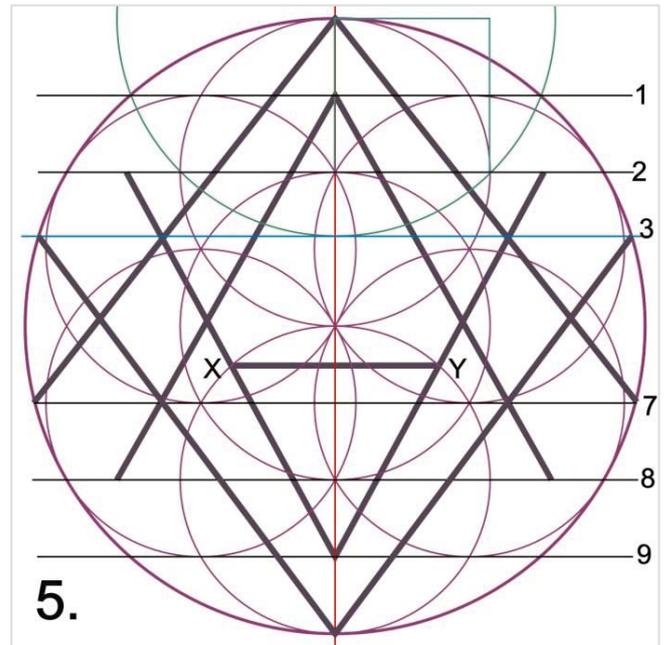
6. Draw lines from the centre of L6 (XY) passing through the intersections on L3 and L2 as far as L1, forming $\Delta 1$. For this to work well, L2 may have to be nudged up a bit.

Connect the centre of L2 with X and Y, forming $\Delta 6$.

Draw lines from the centre of L3 through the intersections on lines 7 and 8 as far as L9, forming $\Delta 9$.

7. Draw a horizontal line (L4) through the intersections of $\Delta 1$ with $\Delta 6$ as far as $\Delta 8$, and do the same through the intersections of $\Delta 1$ with $\Delta 9$ as far as $\Delta 6$ (creating L5).

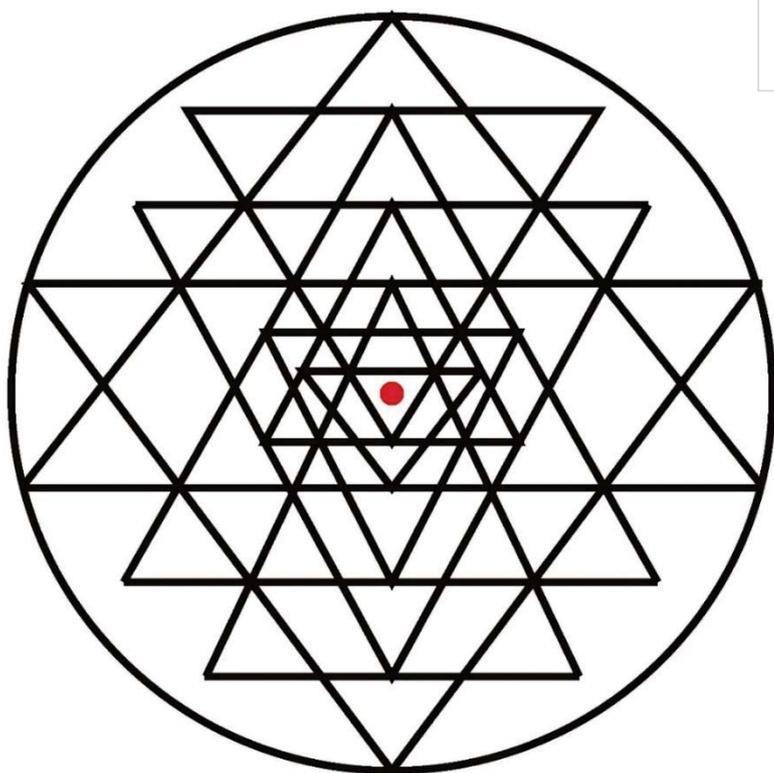
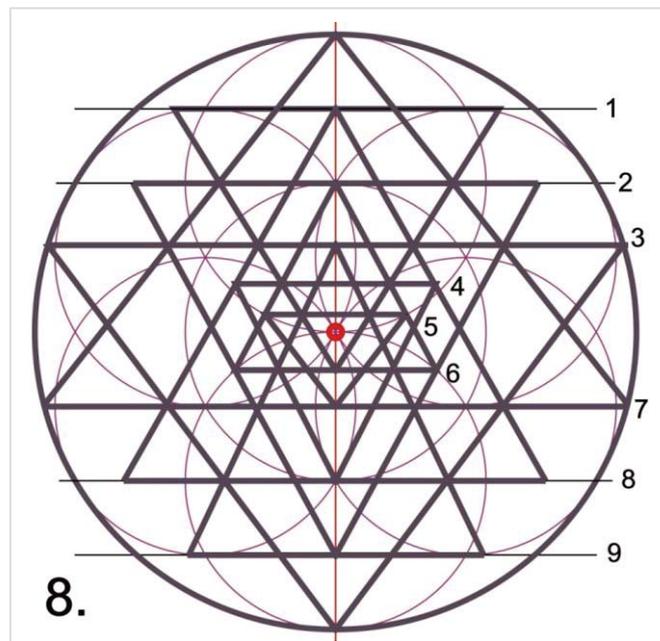
Connect the ends of L4 to the middle of L8 forming $\Delta 4$. Do the same for



the ends of L5 to the centre of L7 forming $\Delta 5$.

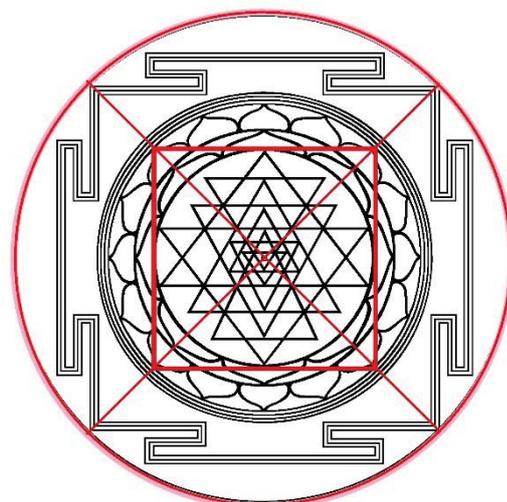
The centre of the circle should be roughly in the centroid of the central triangle (*one third of height from each side*) and the Bindu can be drawn around it.

8. With some nudging as necessary, the whole design can be inked in and the pencil erased. The eight- and sixteen-petalled lotuses and the outer square can be constructed as described on page 71, which can be done without measurement¹.



The final product is the traditional Shri Chakra with the Bindu well-placed and the 8-petalled chakra about as even as it is possible to get it. The upper corners of $\Delta 1$ are slightly larger than those of $\Delta 2$ below, as they should be in the traditional Śhrī Chakra.

¹ The corners of a square (in red) drawn around the inner circle should fall on the circle surrounding the 16-petalled lotus and its diagonals provide a convenient 'eighthing' of the circle. The 'crenellations' on the outside can also be fitted to a circle (in pink).



Other ways of drawing the Śhrī Chakra

There are numerous ways of drawing the Śhrī Chakra depending on the criteria one chooses for the final product. Possible criteria are:-

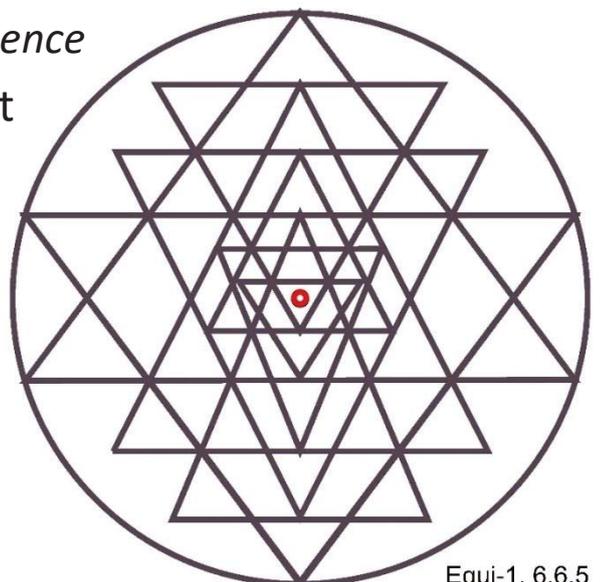
- a) The **Marmans** - '*points where three lines intersect*' should be precise.
- b) The apexes of the up-triangles should be on the bases of the down-triangles and vice versa.
- c) The **Bindu** should be in the exact centre of the circle and well-placed in the central triangle.
- d) The central triangle should be equilateral.
- e) The largest up-triangle $\Delta 7$ should be a Golden Triangle.
- f) The 'spokes' (*triangles*) of the various **chakras** (*14-spoked, 2 x 10-spoked, and 8-spoked*) should be fairly regular in size.

Traditional Śhrī Chakras generally use criteria a, b, c and f.

Normally one starts drawing the Śhrī Chakra with the two largest triangles ($\Delta 3$ and $\Delta 7$ whose three corners all touch the circle). The position of their bases determines the overall design to a large extent. The traditional style has the down-pointing $\Delta 3$ slightly larger than $\Delta 7$ (*base further from centre*). However there are several ways of drawing the Śhrī Chakra starting with two equal triangles.

1. Equal Triangles – 6,6,5 from top and bottom -Triangle 1 equilateral.

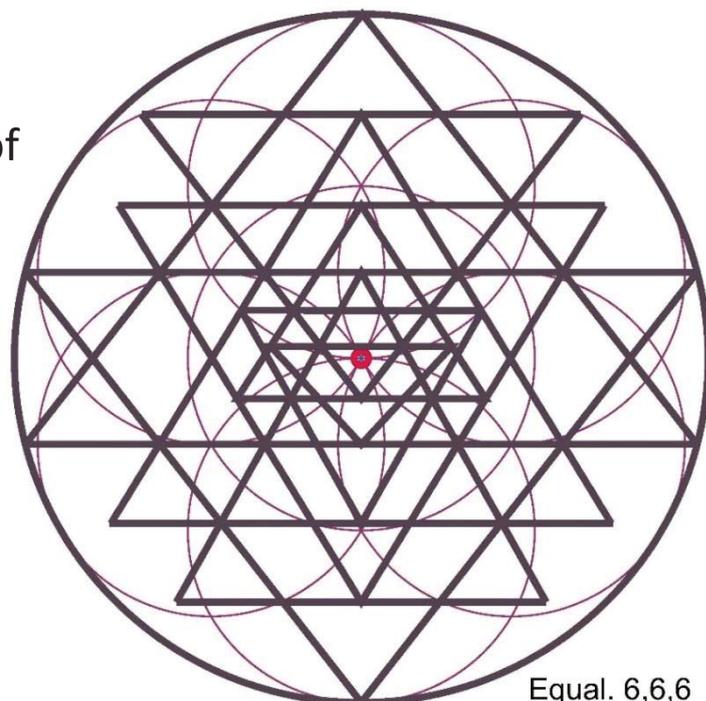
This version is based on Triangle 1 (*and hence the central triangle*) being a perfect equilateral and produces a balanced Śhrī Chakra with the **Bindu** well-placed in the central triangle. The design is quite even apart from the 8-spoked Chakra whose lower left and right triangles are disproportionately small.



2. Equal Triangles, 6,6,6 spacing.

This design is fitting the 'Flower of Life' more closely in the central section but not so well on the outer levels.

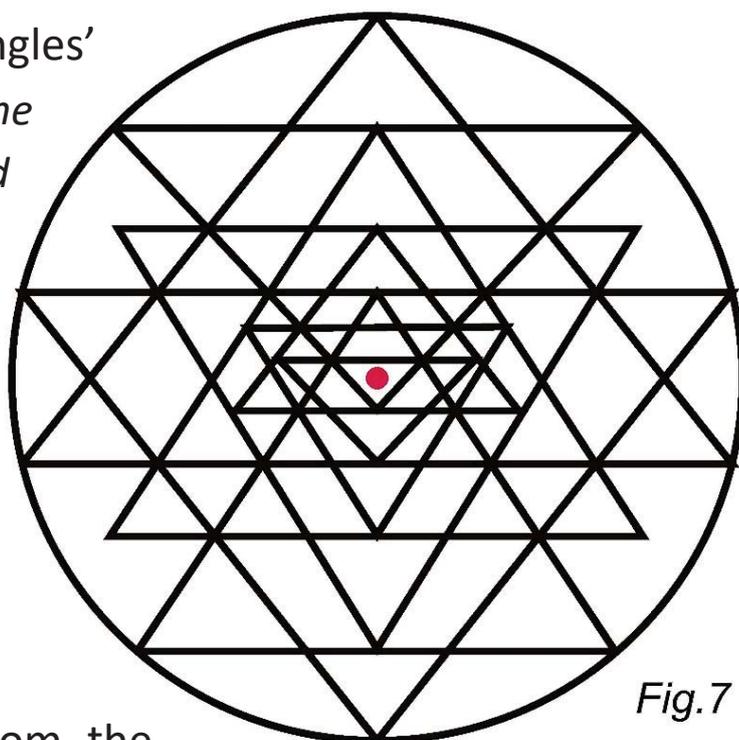
The Bindu is not well-placed and the 8-petalled Chakra is uneven.



3. Equal Golden Triangles.

Starting with two 'Golden Triangles' (whose slope to half-base ratio is the Golden Mean φ , see *Sacred Geometry*, p.92) places lines 3 and 7, $18\frac{1}{3}$ units from top and bottom, instead of 17 or 18.

From this starting point one can produce this Shri Chakra (Fig.7) where triangles 1 and 9 also touch the outer circle.

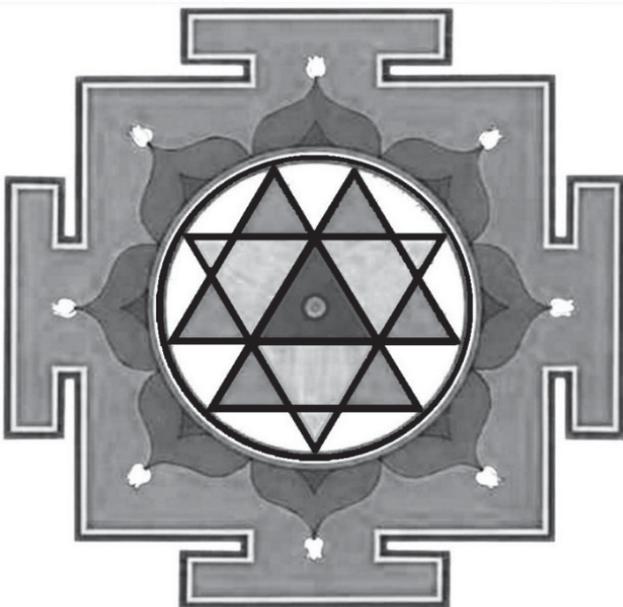


This is distinctively different from the traditional style. The **Bindu** is well-placed in the central triangle but all the triangles are flattened. The lower left and right spokes of the 8-spoked chakra are small and all the chakras are less even. It certainly does not look like what we are used to calling the Shri Chakra but is a separate entity by itself. There is a Tibetan Śhrī Chakra drawn this way on page 96.

All religions use sacred geometry in one form or another; in the shapes of buildings, ceremonial layouts or in designs and decoration. The use of **Yantras** in Hinduism is probably the most advanced development of sacred geometry. **Yantras** may be worshipped to activate their powers or simply stared at – our brain waves change when gazing at symmetrical designs, some more powerfully than others. A **Yantra** draws the viewer's attention into the centre (*dot*) which is the representation of the Formless Divine, and so connects us with God.

Numerologically.....

(0) Zero (*Sanskrit -śhūnya –‘emptiness’*) is the Formless All-pervading Consciousness (**Brahman** represented as a dot) (1) Number one: the circle (*one without beginning or end*) is the first manifestation of God (**Ādi Śhakti**); One contains all the possibilities within it – it is the first square, cube, etc. as well as its own square root, cube root, etc. (2) Two is duality and balance; but the root of confusion, separation, etc. (3) Three is creation (*three gunas, etc.*), the Triangle of energy; (4) Four is the material Earth; the Square (*2-dimensional*) (5) Five is life and the human being; (6) is harmony, peace and understanding. (7) Seven is perfection



Left: Shri Durgā Yantra is made of four equilateral triangles (*3 up, 1 down*), all covering the **Bindu**, producing an outer nine-pointed **chakra** representing the nine forms of **Shri Durgā** worshipped during **Navarātri –‘nine nights’**.

The up-triangles may be the three **Guṇas** or three channels and the fourth (*downward-pointing*) as the ‘three-and-a-halfth’ power, the **Kuṇḍalinī (Sacrum)**.

or completion (*seven days in a quarter moon, etc.*) (8) Eight is matter imbued with Spirit, the first cube (*3-dimensional*) (9) Nine is also completion of a cycle and has been a sacred number since the earliest civilisations (*see p.92 Appendix 2, Nine and 108*).

Sacred Shapes

Square

The square represents the Earth with its four directions, the **Mūlādhāra Chakra** (*Earth element*) and matter generally. In **Yantras** (*and sacred buildings*) it is mainly used as the outer enclosure, being the platform or frame in which spiritual dramas unfold and is usually drawn with four 'gates', an opening in each side.

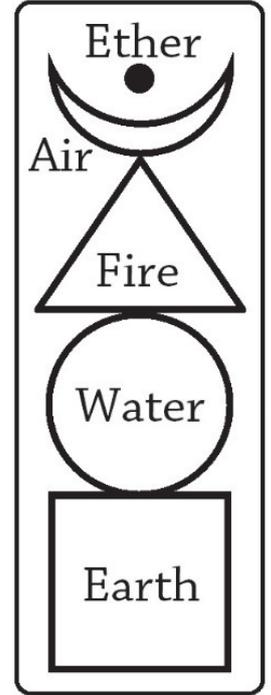
The subtle form of Earth is the physical body (*matter imbued with life*) so the square can also be taken as the body.

Circle

Being one, without beginning or end, circles represent Heaven and the Divine. Sanskrit words for 'circle' include **Maṇḍala** (*the three Maṇḍalas are the three sections of the Subtle System called the 'orbs' of Fire, Sun and Moon*), **Kuṇḍala** (*also meaning 'ring' like an ear-ring, or 'coil' as in Kuṇḍalinī*) and **Valaya**, which is the third level above **Sahasrāra** representing the first manifestation of the Formless Divine (**Ādi Śhakti**). So these names all have Divine connections with the **Ādi Śhakti**.

Most **Yantras** have a circle enclosing the central (*and most sacred*) part. The **Bindu** –'dot' which is the Formless Divine at the centre of a **Yantra** is normally placed at the centre of the circle (*and is a circle itself*).

The circle is also the spiral representing upward cycles of development where we keep covering the same ground but each time on a higher



level. The circle is used as a symbol of the Water element. The subtle form* of Water is the mind or psyche, the sum of our instincts, feelings, emotions, thoughts, ego and conditionings. The circle and the Lotus within the square can therefore be taken as the psyche inside the body.

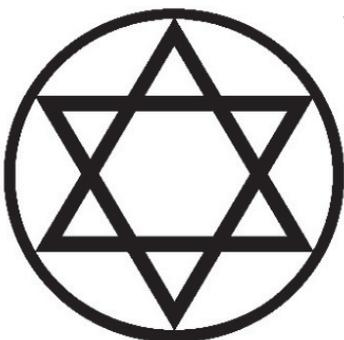
* The subtle form of Fire is the **Kundalini** (sacred flame); of Air is the **Ātmā** – ‘Self, Spirit’ and of Ether, the **Paramātmā** – ‘Supreme Spirit, God’.

Lotus

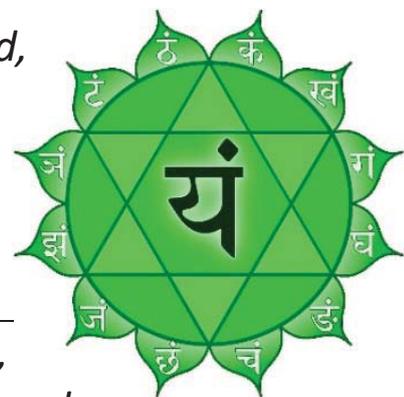
Normally given eight petals, the Lotus represents the **antah-kāraṇa** – ‘inner faculties’, composed of the five senses (and their objects) with the **Manas** – ‘heart/mind’, **Ahamkāra** – ‘ego’ and **Buddhi** – ‘intellect’ (corresponding with the Left, Right and Central Channels). This is the **Antariksha** – ‘in-between realm’, the way that experience of the physical world is conveyed to the **Ātmā** – ‘Spirit’.

Triangle

The triangle is the symbol of **Śhakti** – ‘power, energy’. Upward-pointing it is the power of ascent (Spirit, masculine, fire) and the downward-pointing is the attraction of the Earth (matter, feminine, earth). Alternatively the upward is aspiration towards the Supreme Spirit and the downward the resultant flow of Divine Grace.



The Star of David (aka. Shield of David, Seal of Solomon) is a widely used symbol all over the world¹ and is a **Yantra** of the **Heart Chakra** (right).

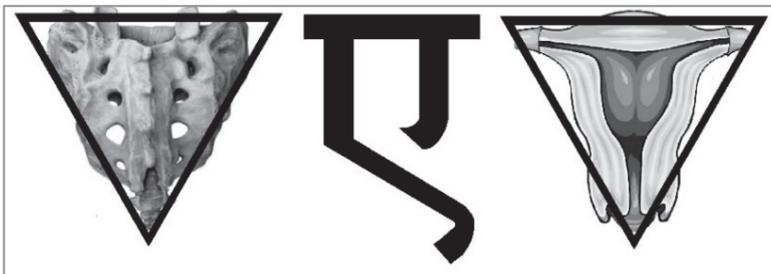


¹ Although now mainly associated with the Jewish nation, this symbol was used by Christians and Muslims in medieval times and appears in Indian, Chinese and South American designs. It is a protection which wards off evil.

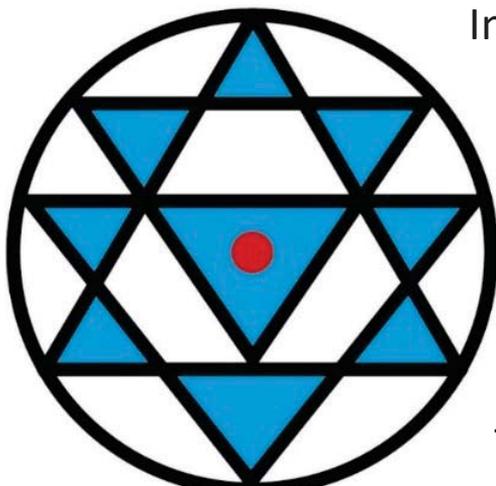
It is the union of **Śhiva** and **Śhakti** and the Heart is the meeting point of our lower nature (*material*) and our higher nature (*spiritual*).

Equilateral Triangle

The primordial triangle is the equilateral triangle. It is the **Yoni** – ‘womb’ of the universe (*the womb and the Sacrum are both roughly equilateral triangles*) and represents the balance of the three **Guṇas** – ‘attributes’ with which this universe is created.



Above: The Sacrum and the womb are both downward-pointing equilateral triangles. The **Devanagari** letter ‘E’ is a similar shape and, as a **Bīja Mantra**, activates the **Kuṇḍalinī**.



In the **Śhrī Chakra**, the uppermost down-triangle ($\Delta 1$), whose lower apex forms the central triangle, is normally equilateral, as in the **Durgā Yantra** (*left*).

Only triangles with horizontal bases (*either up- or down-pointing*) are used in **Yantras**.

The horizontal line represents the Earth

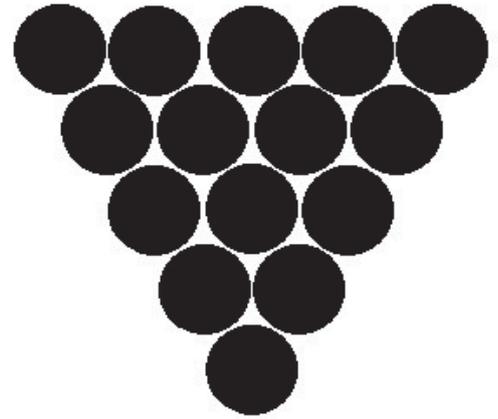
element, and the diagonal line the Air.

Above: **Śhrī Durgā Yantra 2**. Another version with nine triangles – eight outer triangles plus the central one - for the nine forms of **Śhrī Durgā**. This is the central portion of the **Śhrī Chakra** known as **Samhāraṇa** – ‘destruction’.

² One explanation of why walking under ladders is unlucky comes from ancient Egypt where the triangle was a sacred symbol of the Goddess Sopdet; so walking through the triangle formed by a ladder, the ground and a wall was violating the Goddess’s symbol and was considered inauspicious.

Above right: The numbers 3, 6, 10, 15, 21, 28, etc. are considered 'triangular' (like the fifteen red balls in snooker).

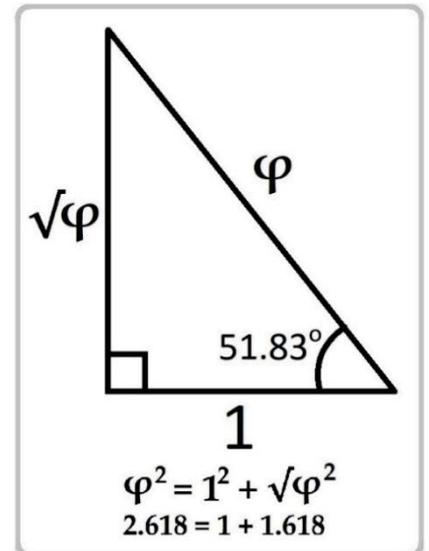
Right: Two versions of the **Valknut** – 'holy knot', a Norse symbol sacred to **Odin**, as the power which binds us to this Earth (three **Gunās**?).



Golden Triangle

A Golden Triangle has a ratio of the hypotenuse to the half-base as φ (*right*). The Great Pyramids at Giza have this ratio. This gives a base angle of 51.83° * (*close to one seventh of a circle - 51.43°*).

The largest 'up' and 'down' triangles ($\Delta 3$ & $\Delta 7$) of the **Śhrī Chakra** are close to Golden Triangles and the construction may be started by drawing these as Golden Triangles (*see p.82*).



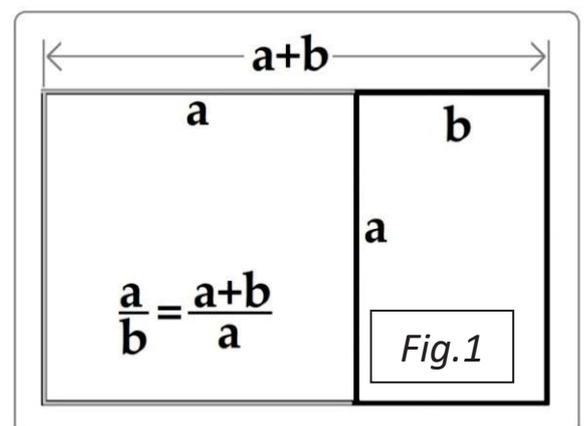
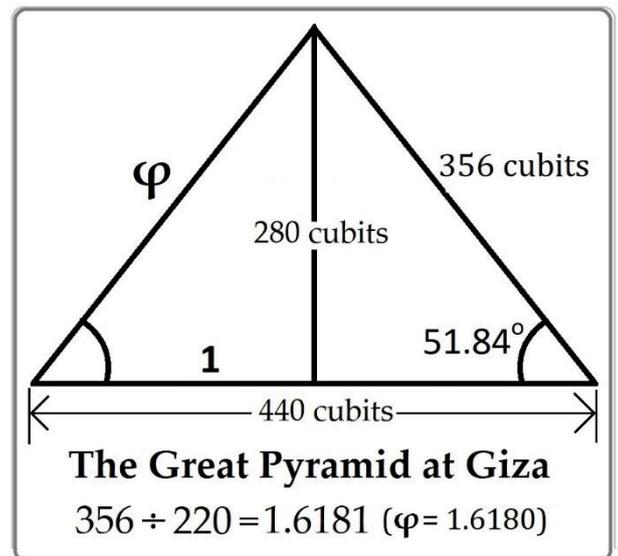
*Latitude 51.83°N passes through UK just north of London.

The Golden Mean φ - 1.618

The Golden Mean (*also known as the Golden Ratio, Golden Section, Divine Ratio, Divine Proportion, etc.*) symbolised by the lower case Greek letter phi φ , is the ratio or proportion which is the most pleasing aesthetically and spiritually. Many

parts of the human body conform to it; it is found abundantly in nature producing spiral formations such as snail shells, sunflower seeds, galaxies, etc. and is widely used in architecture.

It is the ratio of a rectangle where, if a square is added onto the long side, the proportions of the new rectangle are still the same. So in Fig.1 the ratio of **a:b** (*small rectangle*) is the same as **a+b:a** (*large rectangle*).



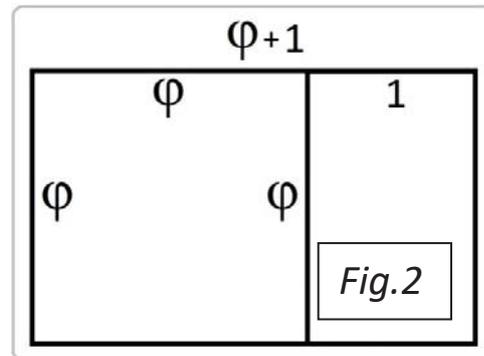
Or in Fig.2 if we call $a = \varphi$ and $b = 1$, then:-

$$\frac{\varphi}{1} = \frac{\varphi + 1}{\varphi}$$

Cross-multiplying and solving the quadratic equation gives:- $\varphi = \frac{\sqrt{5} + 1}{2}$

1.618 is a very good approximation (1.618034 to be more precise)

* The Quadratic Formula was known to Babylonians in 2000 BCE. In India it is known as Brahmagupta's Formula (c.628CE).



Solution to a quadratic equation:

$$ax^2 + bx + c = 0$$

$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$

If: $\varphi^2 - \varphi - 1 = 0$

Then: $a = 1, b = -1, c = -1$

$$\varphi = \frac{1 \pm \sqrt{1+4}}{2} = \frac{1 + \sqrt{5}}{2}$$

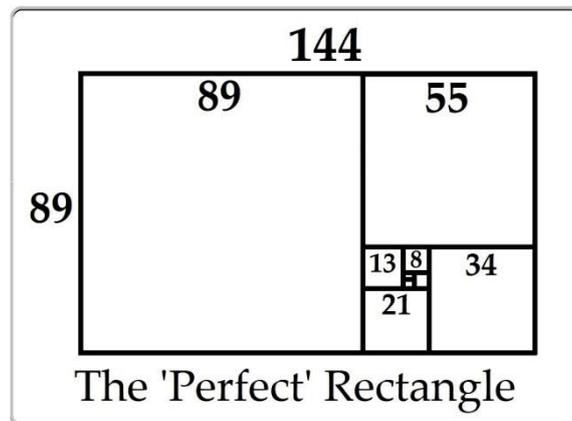
Some Mathematical Properties of φ

A sequence of whole numbers where each number is the sum of the two before it, approaches this ratio as it gets larger:

1 : 1 : 2 : 3 : 5 : 8 : 13 : 21 : 34 : 55 : 89 : 144

This is known as the Fibonacci series

(after Leonardo Bonacci (later called Fibonacci) c.1200, Pisa, Italy, who helped to introduce Indo-Arabic numbers, including zero, into Europe). Consecutive numbers never have a common factor!



Powers of φ

After φ^4 , the powers of φ get closer and closer to integers. The number of zeros after the decimal point (or .999's) keeps increasing and 1,860,498.0000003742 (φ^{30}) has six!

1.618 (φ) : 2.618 (φ^2): 4.236 (φ^3) : 6.854 (φ^4) : 11.1 : 18 : 29 : 47 : 76 :
 123 : 199 : 322 : 521 : 843 : 1364 : 2,207 : 3,571 : 5,778 : 9,349 : 15,127
 : 24,476 : 39,603 : 64,079 : 103,682 : 167,761 : 271,443 : 439,204 :
 710,647 : 1,149,851 : 1,860,498 (φ^{30}):

Each number is still the sum of the two before it ($\varphi^3 = \varphi^2 + \varphi$; $\varphi^4 = \varphi^3 + \varphi^2$; etc.). It would be a Fibonacci series beginning: 1, 3, 4, 7, 11.

167,761 (φ^{25}) is one of my favourites!

Even the negative powers are a Fibonacci series:

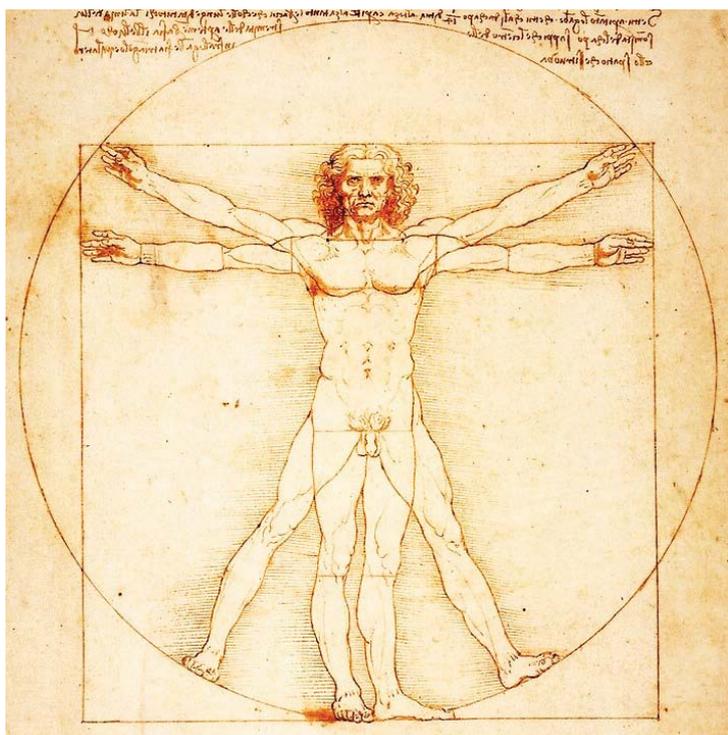
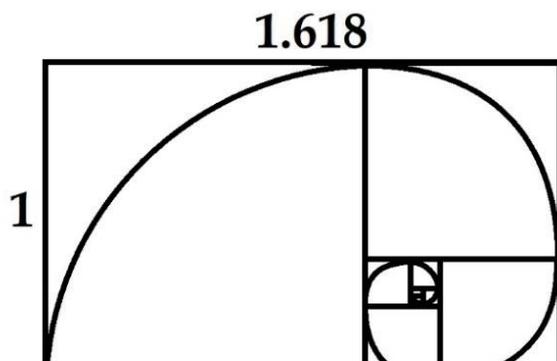
.....0.236 (φ^{-3}): 0.382 (φ^{-2}): 0.618 (φ^{-1}) : 1 (φ^0) : 1.618 (φ)

Also: $0.618 + 0.618^2 = 1$ and: $1 \div 1.618 = 0.618$

There are many other interesting mathematical properties of φ .

Spirals

Fig.4. Drawing a quadrant in each square gives a 'Perfect Spiral', a shape found in nature such as in shells and the arrangement of plant leaves.



Human Body

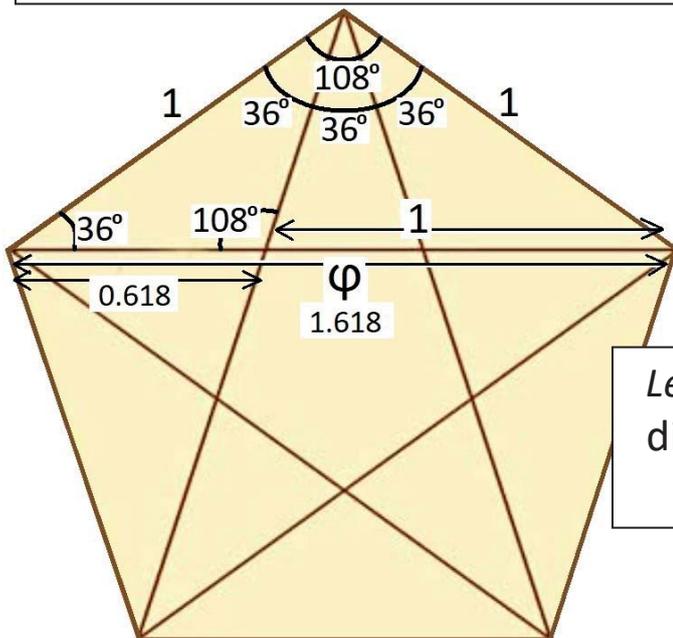
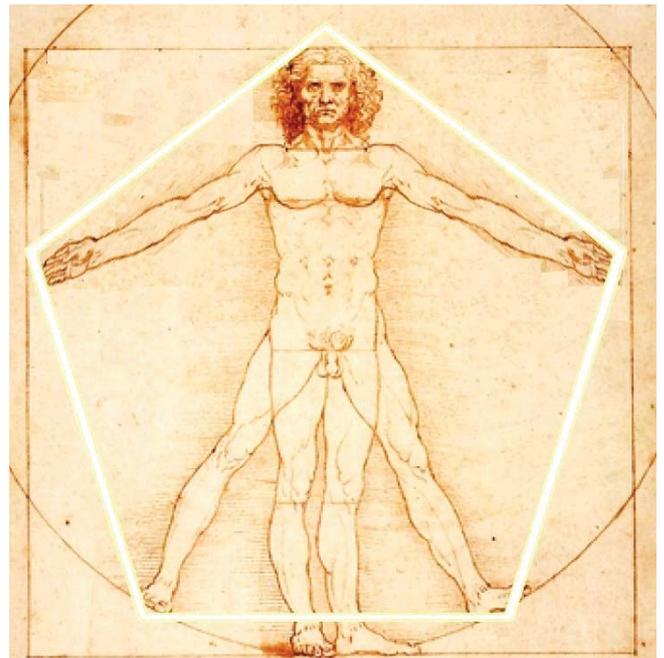
Leonardo Da Vinci's famous drawing (left) of human proportions shows that the arm-

span is the same as the height (*in a square*). The navel is the centre of the circle surrounding the feet and hands. It is said that the ratio of the overall height to the height of the navel should be the Golden Mean. In Leonardo's drawing the ratio is 1.66. (*the author's ratio is also 1.66 (194/117) – slightly short legs/long body*).

Other examples of the Golden Mean in human proportions include the ratio of height to width of the face; chin to eyebrows relative to overall height of the face, etc.

Pentagon

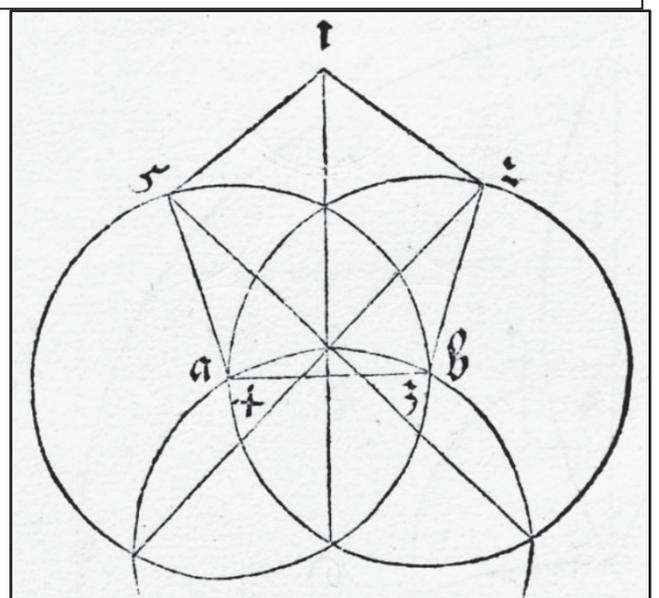
Right: The number five represents the human being, as in the drawing (apologies to Leonardo Da Vinci!)



Left: In a regular pentagon the ratio of a diagonal to the sides is φ and the other diagonals cut it in the ratio of $\varphi:1$.

Right: An elegant construction of a regular pentagon by Albrecht Durer c.1500. It is not perfectly regular but is very close; the top angle being about 109° and the two below slightly less than 108° .

A and B are the centres of the two main circles and the lower circle is centred on their intersection.



Sacred Architecture

Though outwardly rectangular, sacred buildings usually have a central circular motif such as a dome, like a Yantra. The square is the Earth and the circle is Heaven. The Golden Rectangle and the square* are the most extensively used rectilinear proportions in religious architecture from the pyramids and Solomon's temple to the present day.

* *Taj Mahal and Hagia Sophia are examples.*

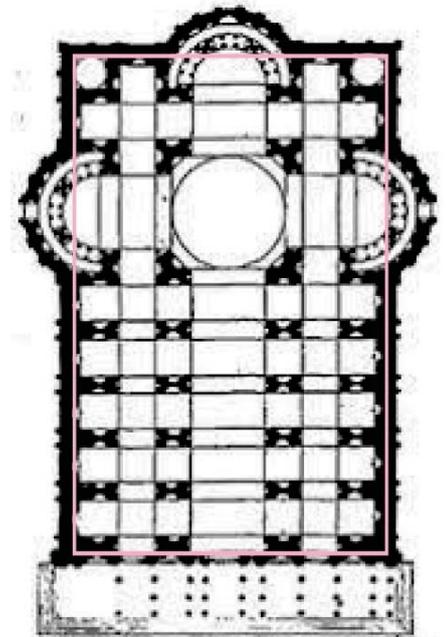
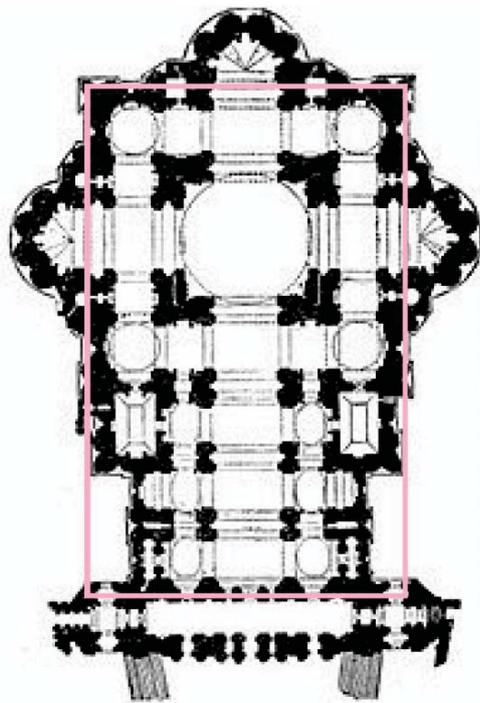
Christian Architecture

Christian churches are in the shape of a cross with the altar at the east end (*top of cross*).

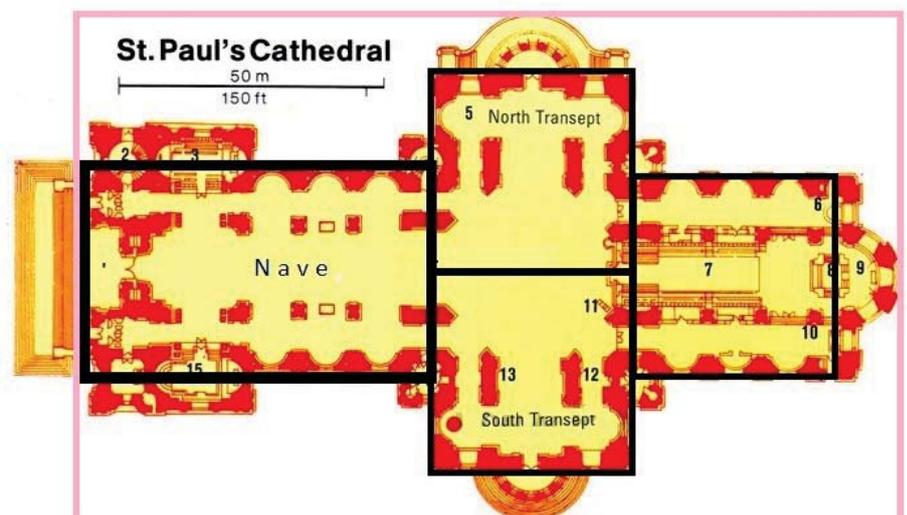
Right: The floor plan of St Peter's Basilica, Rome. The pink outlines are Golden Rectangles.

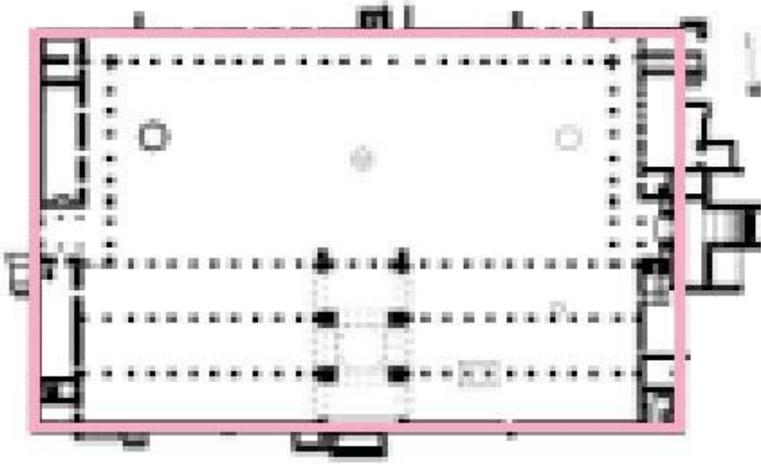
Far right: Raphael was the chief architect for six years near the beginning of the 120 years it took to complete St Peters.

Below: St Paul's Cathedral, London, fits overall in a Golden Triangle, with the nave one too and the transepts and altar three equal squares.



Raphael's design for St Peters, Rome

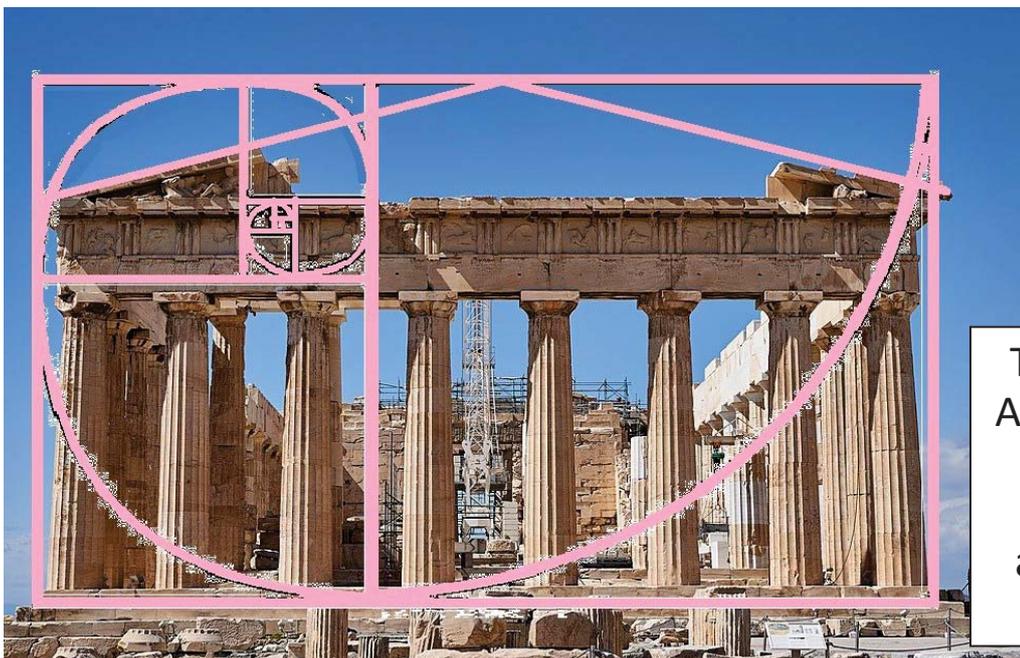
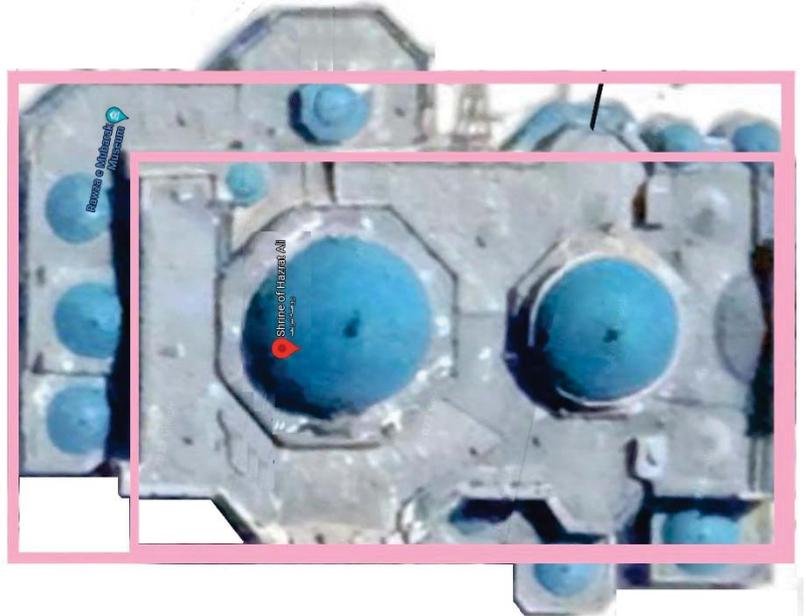
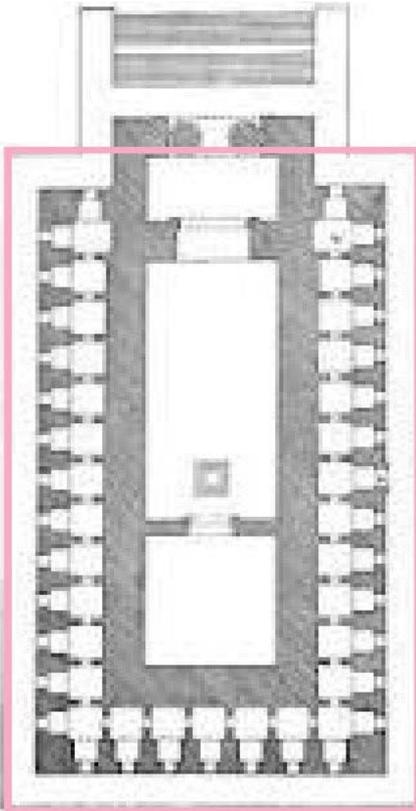




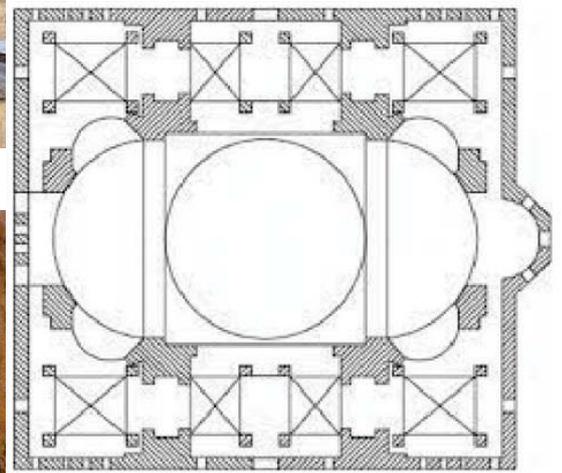
Left: The Great Mosque in Damascus is built on a Golden Rectangle (GR).

Below Left: The Temple of Solomon in Jerusalem c.800 BCE was based on a Golden Rectangle.

Below Right: The Blue Mosque at Mazar-e-Sharif, the tomb of Hazrat Ali, although not entirely rectangular, fits into two Golden Rectangles.



The Parthenon in Athens has various elements of the east façade aligning with the Golden Mean.



Floor Plan of Hagia Sophia

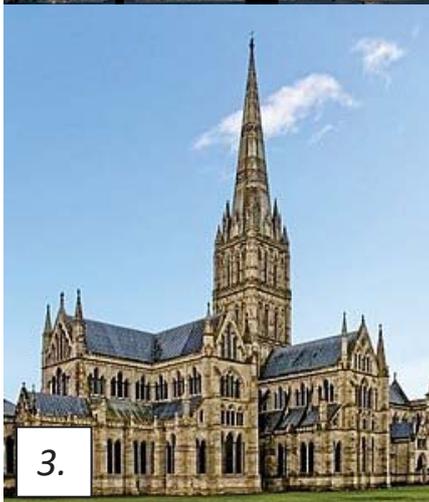


Above: Hagia Sophia – ‘Sacred Wisdom’, Istanbul, was built as a Byzantine church in 532CE and converted into a mosque in 1453. The central floor plan is based on a square.

Left: The 2000-year old Pantheon in Rome would house a perfect sphere 142 feet in diameter.

Domes, Spires, Towers

The upward pointing elements of religious buildings symbolize our desire for ascent to the Divine; like the **Śhiva Lingam** (right) which is probably the most ancient (and most potent) religious symbol still in widespread use.



1,2. Church domes (*St Peter's, Rome*) and mosques (*Al-aqsa, Jerusalem*) create **Śhiva Linga**.
3. Spires (*Salisbury, UK*) are 'inspiring'.
4. Buddhist (*Angkor Wat, Cambodia, world's largest religious building*) 5. Hindu (*Meenakshi, Madurai*) 6. Jain (*Sonagiri, MP*) all direct our attention upwards.

Directions

The direction a building faces and in which its inhabitants face has an impact on the state of consciousness. Devotees facing east is the most commonly used practice in many religions; recommended in Vāstu Shastra* and Feng Shui, and is considered the most dynamic (*facing the rising sun, high energy*).

North-east is more meditative (*ruled by Lord Shiva*) and the meditation area in a house should be in the north-east corner (*according to Vastu*).

In Hinduism several Deities are described as **Dakṣhina-mūrti** –‘south-facing’ (*mainly Śhrī Śhiva but also Hanumān, Ganeshā, etc.*) so that the devotee is facing north. **Shri Kubera** rules the North so this is considered a good direction for doing business in!

Muslims face Mecca (*although they only worship the Formless God and consider it a sin to take anything material or living as Divine!*).

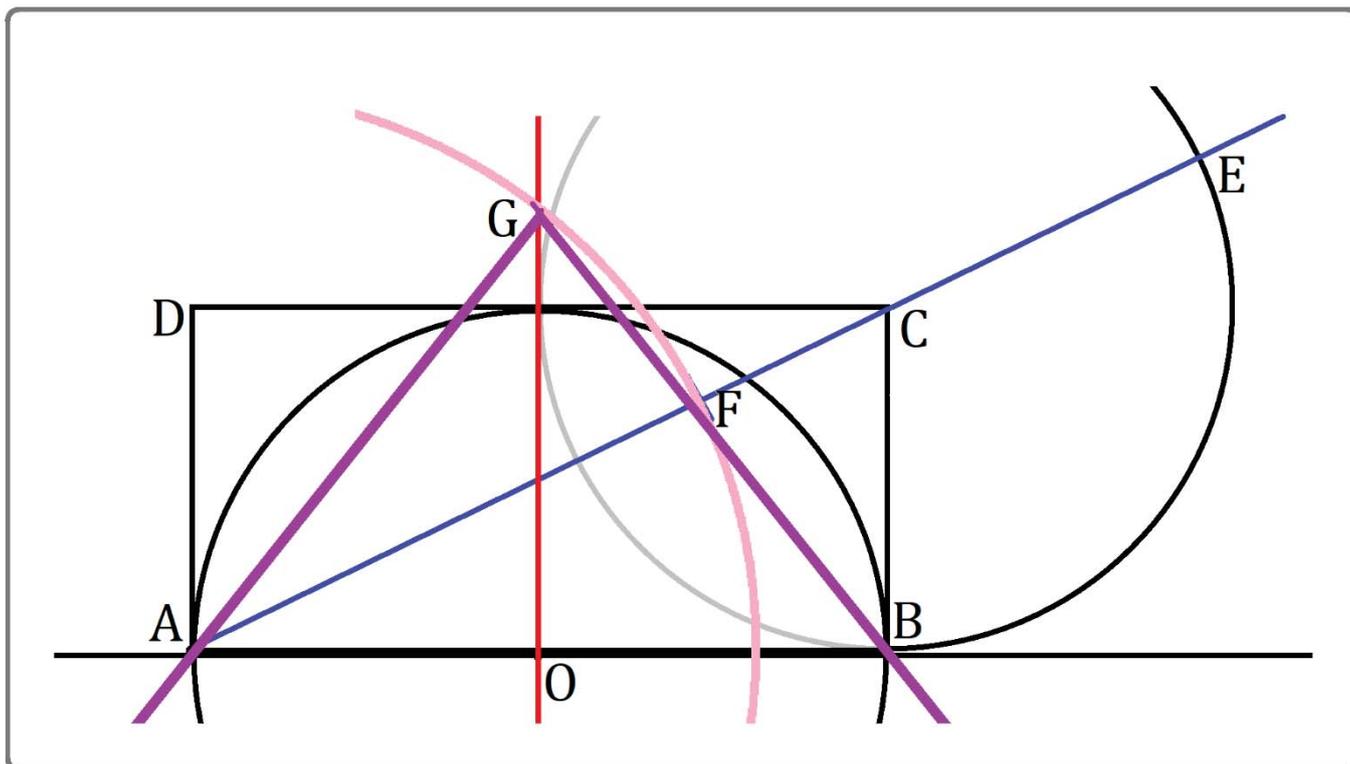


The Blue Mosque in Mazar-e-Sharif in Afghanistan, one of the most beautiful buildings in the world, is considered the tomb of Hazrat Ali by Sunnis. The side away from us faces Mecca.

* Vāstu Shastra –‘building lore’ is a mainly South Indian knowledge of how to lay out buildings and their uses auspiciously and in harmony with natural forces (sun, moon, earth, etc.). Feng Shui (Chinese) may have originated from Vastu, and has some of the same principles, but has developed along significantly different lines.

Appendix 1. Constructing a Golden Triangle

Using only a compass and a straight-edge one can create a Golden Triangle (*hypotenuse to half-base ratio of φ ($\text{phi} = 1.618 = (\sqrt{5}+1)\div 2$ see p.87)*). Standard geometric techniques such as erecting a perpendicular, bisecting a line, etc. will be assumed.



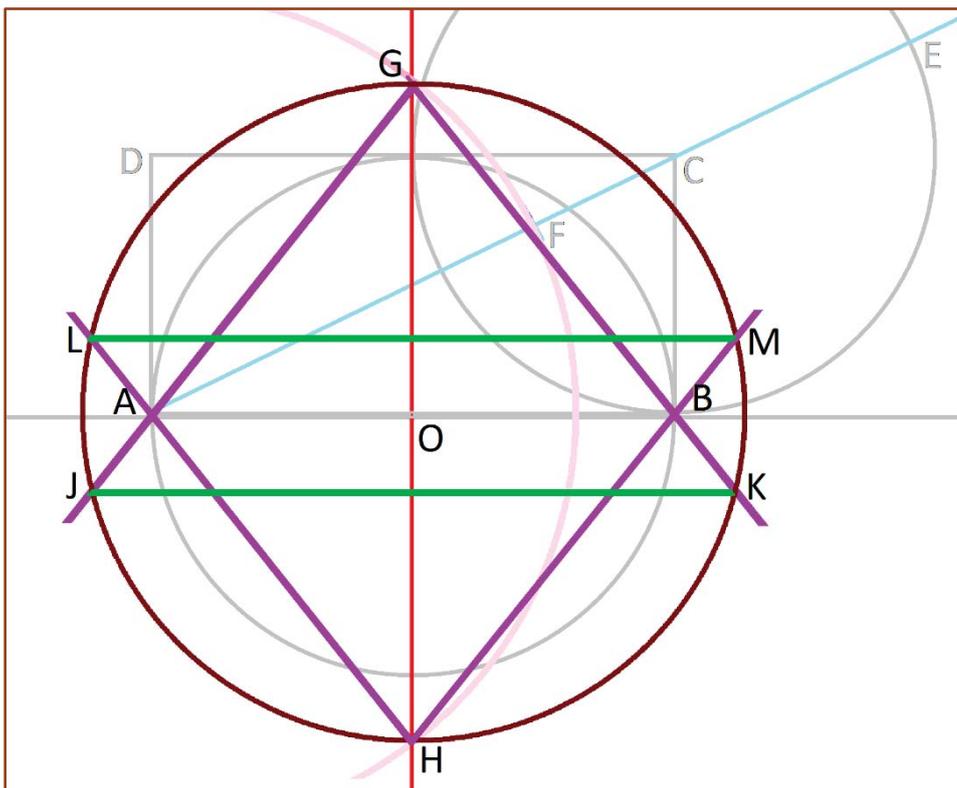
Draw a horizontal line and mark a point O, which will be the centre if making a Shri Chakra. From O, draw a semi-circle which cuts the line at A and B (*radius about $\frac{3}{4}$ of desired Shri Chakra inner circle radius*) and draw the rectangle ABCD around it (*arcs from A and B will help*).

With the same compass setting draw a circle on C. Draw the diagonal AC and extend it until it meets this circle at E.

AC, being the diagonal of a 2x1 rectangle, is $\sqrt{5}$ long. CE is 1 unit long. So AE is $\sqrt{5}+1$. Bisecting this line (*at F*) makes AF equal to φ . An arc through F (*centered on A*) cuts the vertical line at G (*or arcs from A and B will meet at G*). Connecting G to A and B creates the Golden Triangle AGB (*shape of the Great Pyramid*).

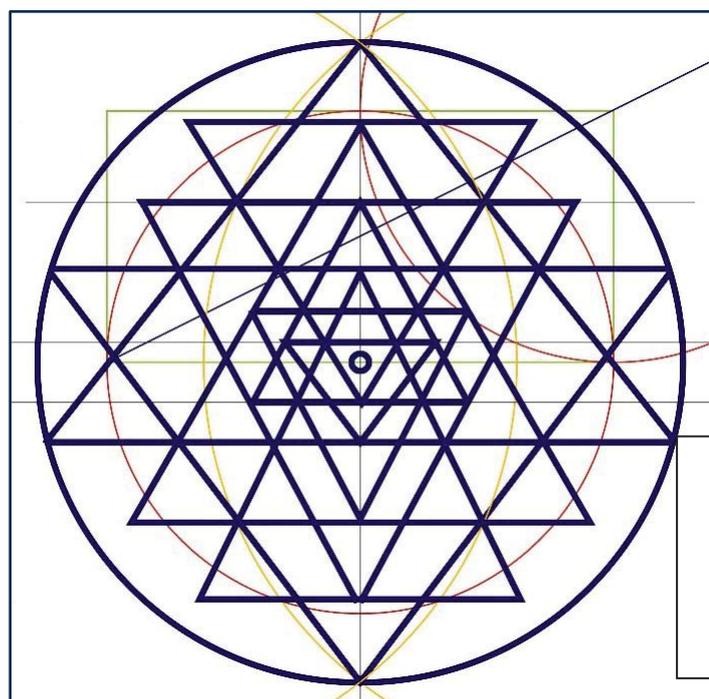
Starting with Golden Triangles as $\Delta 3$ and $\Delta 7$ (two largest triangles) a Shri Chakra where ten points touch the circle (see p.82), or the one below, can be drawn.

Draw a circle on O going through G (this will be the inner circle of the Shri Chakra which will have radius¹ $\sqrt{\phi} = 1.272$). The extensions of GA and GB cut this circle at J and K (JK will be L7). The second Golden Triangle can be made by extending lines HA and HB to L and M (LM will be L3).



The rest of the construction is roughly as in Fig.7 on page 96.

¹ The outer circle can be made bigger (or smaller) by centering it on the vertical line below (or above) O and still going through G.



The horizontal line AB will then need to be redrawn through the point chosen and A and B repositioned.

This produces a well-balanced Śhrī Chakra starting with two Golden Triangles as $\Delta 3$ and $\Delta 7$. $\Delta 1$ is also close to equilateral.

Why are the numbers nine and one hundred and eight considered to be auspicious or mystical numbers in many cultures?

In the Sahaj system there are nine **Chakras** to be traversed to reach God; seven to **Sahasrāra**, then **Bindu** –‘dot’ and **Ardha-bindu** –‘half-moon, crescent’ before **Valaya** –‘circle’ which is not a **Chakra** but the pure **Ādi Śhakti** (*first emanation of the Divine*).

“Within us there are seven chakras for your ascent and two above. So all these nine chakras are to be crossed in this lifetime.” *19-10-88, Pune.*

Mayan pyramid temples in Mexico have nine levels to the temple on top. **Chichen Itza**, the most famous, has 365 steps (*days of the year*), 91 on each of the four sides plus the top. This may have helped them to calculate between solstices and equinoxes.

Jains have nine **Tattvas** –‘principles’ towards perfection, from **Jiva** –‘soul’ up to **Mokṣha** –‘liberation’.

In Buddhism there are nine levels of consciousness, the ninth being **Amala** –‘pure’ **Buddha** nature beyond all **Karma** and dualism.

Being ‘on cloud nine’ means a state of perfect happiness. (*in cloud classification type 9 are the tallest cumulonimbus (rainstorm) clouds*)

A human baby takes nine months to gestate. There are nine openings in the human body (*ears, eyes, nose, mouth, urinary and defecatory*).

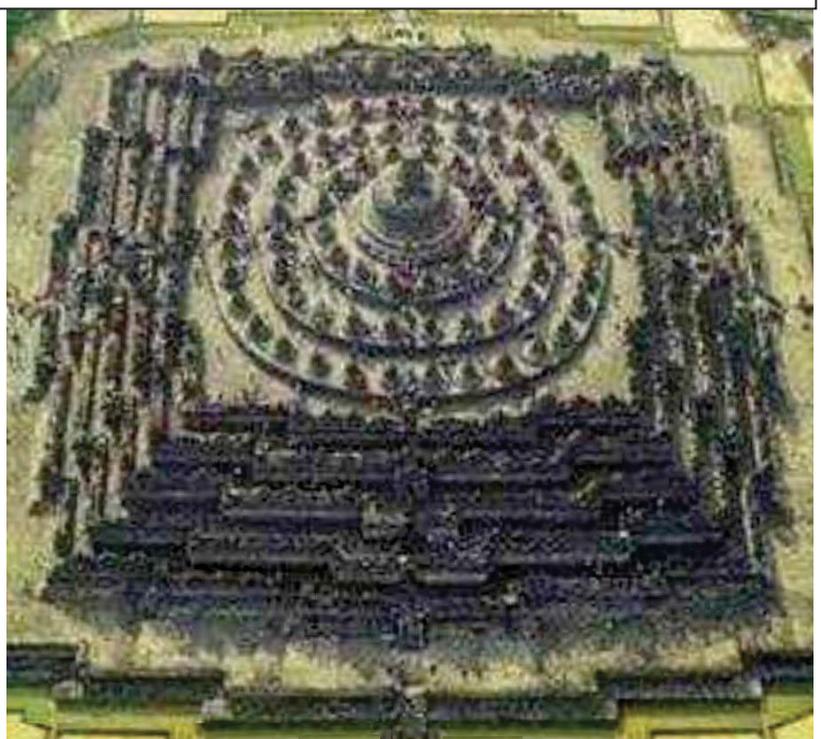
Numerologically adding nine does not change a number [$24 (2+4=6) + 9 = 33 (3+3=6)$]; multiplying by nine creates a 9 [$17 \times 9 = 153 (1+5+3=9)$]. Nine is completeness; in Feng Shui it is ‘fullness of Heaven and Earth’ and signifies achievement of goals and prosperity. Nine is the highest digit, coming before 0 –‘*Śhūnya, zero*’; the state of losing all sense of ‘me’ and becoming dissolved in the Divine. Nine is the only odd single-digit composite (*non-prime*) number.

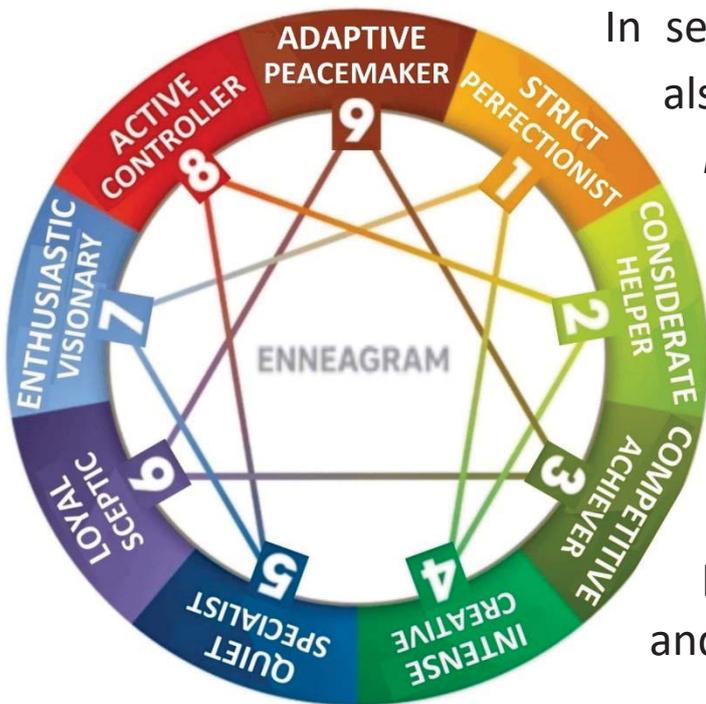


Above: Nine is a sacred number in many cultures and Mayan pyramid temples have nine steps (*like the nine Chakras - nine steps to God?*). **Chichen Itza** (*right, Mexico, c.800CE*) is the temple of the feathered serpent God **Kukulcan** who descends from heaven and sleeps in the underworld below the pyramid (*Kundalini?*). The sides are about 52° (*Golden Triangle*) with the steps (*numbering 365*) at 45° .

Below left: A nine-level Buddhist pagoda in Thailand.

Below right: The world's largest Buddhist temple at Borobudur at Yogyakarta (*'creating union'*), Indonesia, has a similar design to the **Shri Chakra**. The square base, five terraces and three circles of stupas gives it nine levels which the pilgrim circles clockwise as the wall sculptures depict increasingly sublime concepts. The 72 stupas on top each contain a statue of the Buddha.





In several languages the word for nine also means 'new' [*Sanskrit/Hindi- nava, Latin- nova, Greek- ennea/nea, French- neuf, German- neun, etc.*]. Nine completes a cycle; 10 begins a new one.

When we namaskār to the Divine, we touch the ground with the nine points – feet, knees, elbows, hands and forehead.

Enneagram – the nine personality types - used for character assessment and suitability for jobs. Each type has two 'partners', sympathetic types which assist. We are all these types but in varying proportions.

And, of course, there are nine **Āvaranas** – 'enclosures' in the **Śhrī Chakra** representing the nine stages of illusion to transcend in order to reach the Ultimate Reality; whose inner design is made of nine

overlapping triangles representing the nine elements (*five outer, four inner*) making up a human being.

108

The number 108 is considered sacred in many cultures. It is twelve times nine, four times twenty-seven or $1^1 \times 2^2 \times 3^3$. It is considered to be the numerical representation of **Om**, being nine (*number of Chakras*) times three (*channels/Guṇas*) times four (*directions of the Earth – the material Universe where evolution takes place*).

1-0-8 are three aspects of God – 1 -Unity, 0 -emptiness (*zero state*), 8 -infinity (*infinity symbol is 8 on its side. Alternatively 8 represents prosperity and success, eight forms of Śhrī Lakshmi, etc.*).

An Indian rosary has 108 beads as this is the number of repetitions of a mantra (*or a set of names*) that has been found to fix the attention on the object of meditation.

The ratio of the distance from Earth to the diameter of both the Sun and the Moon is 108, which is why they appear the same size. (*This is only true at present. The moon is moving away from the earth at 4cm a year so it would have looked bigger a few million years ago*). Also the Sun's diameter is 108 times that of the Earth.

108° is the internal angle in a regular pentagon (*whose diagonals are the Golden Mean φ*).

108 is the first 3-digit multiple of 9 ($3 \times 3 \times 3$), It is a 'practical number' and 'semiperfect' being the sum of some of its factors (*54 + 36 + 18 or: 36 + 27 + 18 + 12 + 9 + 6 or several other combinations*).

Factors: 1,2,3,4,6,9,12,18,27,36,54 = 172

Vedic Astrology

In Vedic (*Indian*) Astrology there are 27 **Nakshatras** –'constellations', roughly one for each day of a moon cycle*. Each **Nakshatra** has four stages, making 108 stages, and each of the twelve signs contains nine stages. There are nine planets (*as in western astrology*) in the twelve signs, making 108 combinations.

Both Ayurveda and Chinese Martial arts consider there to be 108 pressure points on the human body.

* *Bear in mind that full moon-full moon (29.5 days) is more than one complete revolution. The sun has moved into the next sign when the moon becomes full again, so the moon has moved through thirteen signs, and it only takes 27 days for it to get back to the same point in the sky (twelve signs).*

The ancient Indian time system had the day divided into 60 Ghatis (*24 minutes each*) divided into 60 Palas (*about half a minute*), divided into 60 Vipalas (*about half a second*). This means a day was $60 \times 60 \times 60 = 216,000$ Vipalas long. Half of this (*daylight*) would be 108,000 Vipalas.

Our present-day time system stems from the Sumerians (*Mesopotamia, c.3000 BCE*) who were fond of the numbers six and sixty (*including 360° in a circle (6×60)*). A second is approximately one heart-beat and there are $24 \times 60 \times 60 = 86,400$ per day (108×800).

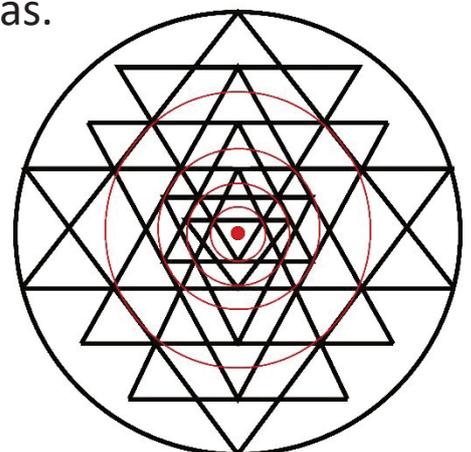
1008, also an auspicious number, is $2 \times 7 \times 8 \times 9$ or $3^2 \times 4^2 \times 7$. It is also $6 \times 6 \times 28$ (*6 and 28 are the first two 'perfect numbers' being the sum of all their factors ($1+2+3=6$, $1+2+4+7+14=28$). They are also 'triangular' and 'hexagonal'*).

Appendix 3. **Other Research on the Śhrī Chakra**

The internet houses the results of research on the **Śhrī Chakra** by people from all over the world (*especially Indians and Russians*) analysing the possible structures and even writing computer programs to generate designs. It has been noticed by some researchers that there are Golden Mean ($\varphi = 1.618$) relationships between various elements of the design.

(1) Diameters of in-circles which fit inside Chakras.

Overall Circle	288 mm		<i>Ratio</i>
Inside 14 -	178 mm	$288/178 =$	1.619
Inside 10 –	109 mm	$178/109 =$	1.633
Inside 10 =	67 mm	$109/67 =$	1.627
Inside 8 =	33 mm	$67 / 33 =$	2.03



(2) The square roots of the areas of the Chakras (*sum of the areas of the triangles*) are in the ratio of Golden Mean.

<i>Āvaraṇa</i>	<i>Area cm²</i>	<i>Square Root</i>	<i>Ratio to previous level</i>
(a) Inner Triangle	4.015	2.0	
(b) 8-pointed	10.06	3.17	1.59
(c) Inner-10-pointed	24.99	5.0	1.58
(d) Outer-10-pointed	70.58	8.4	1.68
(e) 14-pointed	125.83	11.3	1.35 ($\sqrt{\varphi} = 1.272$)

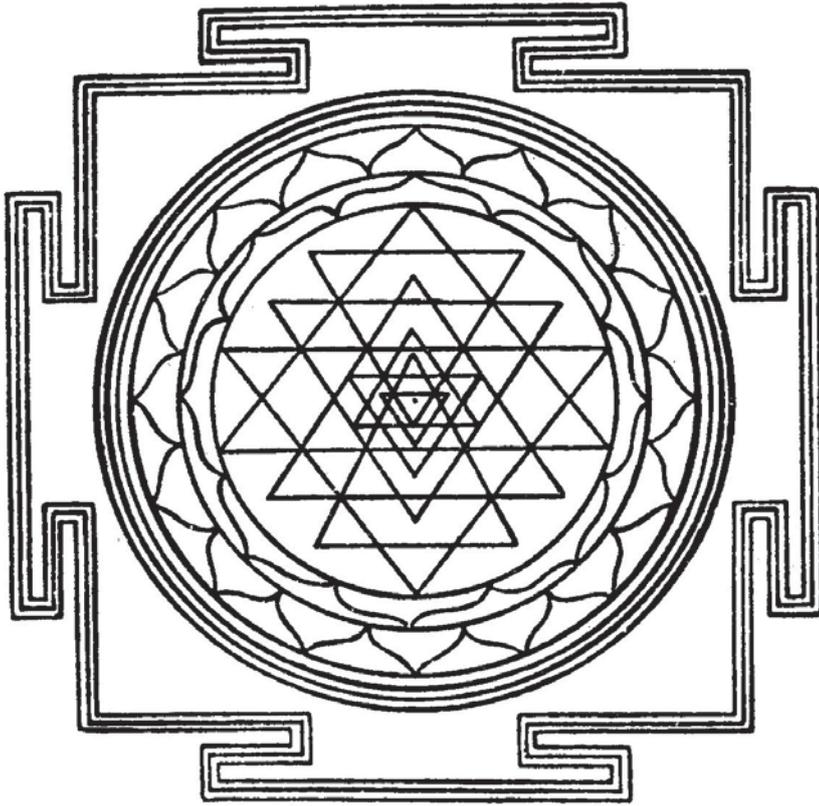
The average of $1.59 + 1.58 + 1.68 / 3 = 1.617$ (*close to 1.618*)

Surprisingly the ratios changed very little over the hundreds of possible ways of drawing the Shri Chakra. The most extreme version (*'10 points touching', p.50*) gave ratios of $1.78 : 1.59 : 1.56 : 1.43$ (*showing a larger outer 14-pointed chakra and smaller central triangle*) but still averaging about 1.618.

Examples of the Śhrī Chakra

The Śhrī Chakra is a popular design and there are hundreds of examples one could give. The following is a small selection.

1. Śhrī Chakras used in Sahaja Yoga.



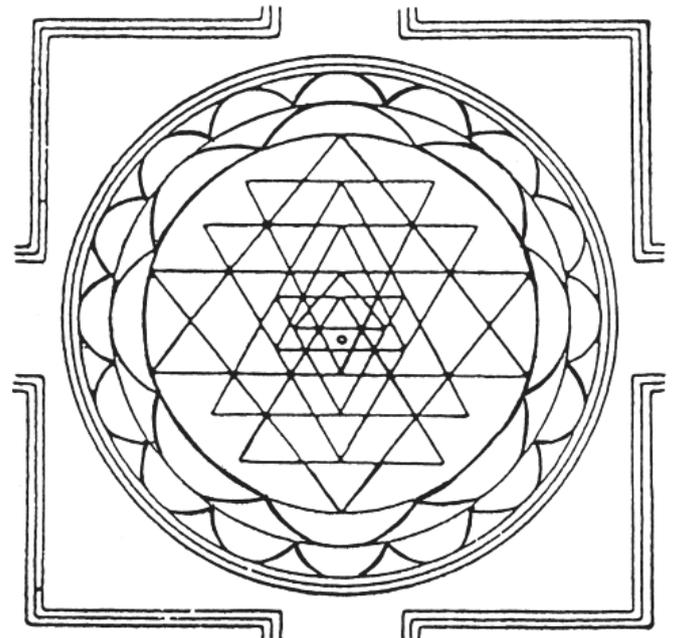
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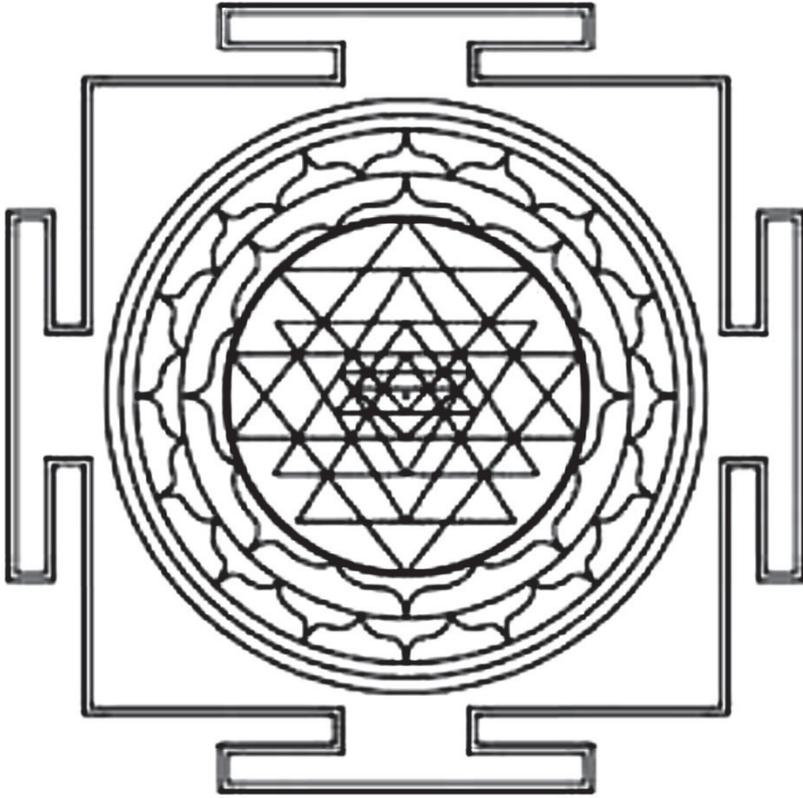


Left. The frontispiece of the **Bhāratīya Vidyā Bhavan's 'Śri Lalitā Sahasranāma'** - 'Thousand Names' (1961) is the original of the **Shri Chakra** used as the **Vishwa Nirmala Dharma** symbol (below left).

This edition was used as the source of **Shri Mataji's** 108 names.

Below right: 'Sahaja Yoga Book One' (1980) had a genuine upside-down **Shri Chakra** on the back cover, with the **Bindu** outside the central triangle. This denotes destruction rather than creation.





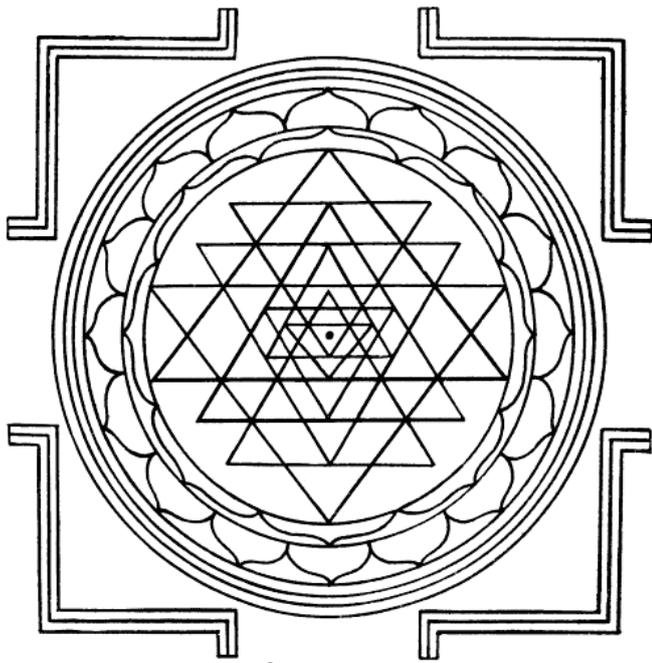
The Sahaja Yoga World Foundation 2023 logo uses this slightly unusual Shri Chakra which has Δ_1 flatter than equilateral and touching the outer circle. Also the 16- and 8-petalled lotuses are equally spaced (*normally the 8-petalled has less space*) and there are only two rings for the Mekhala Traya and two lines making the outer square.



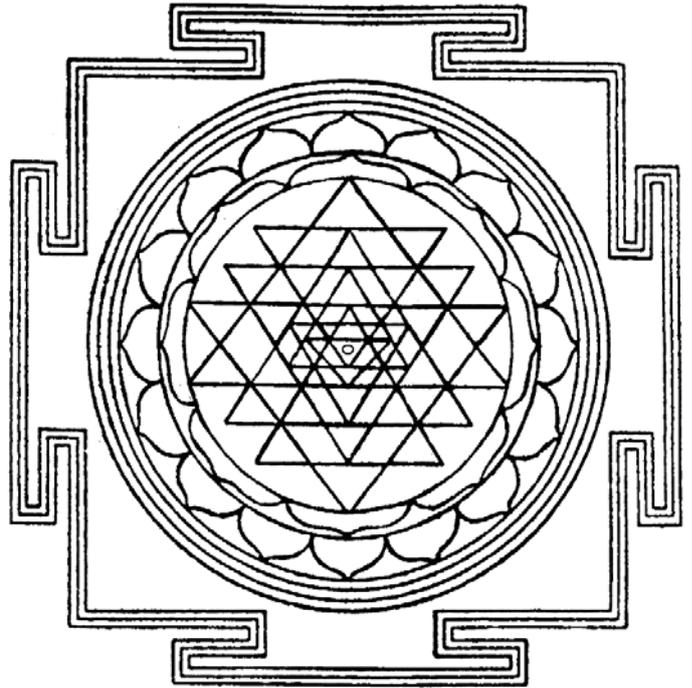
Above and left: A selection of **Shri Chakras**, about 80cm square, produced by the French collective for their Sahaja Yoga centres. Choosing green and yellow for the 16- and 8-petalled lotuses implies their taking them for **Nābhi** and **Swādhiṣṭhāna**.

Below: **Shri Chakra** being drawn on a French beach one Sunday in 2017 by a group of enthusiasts.





ŚRĪ-CAKRA



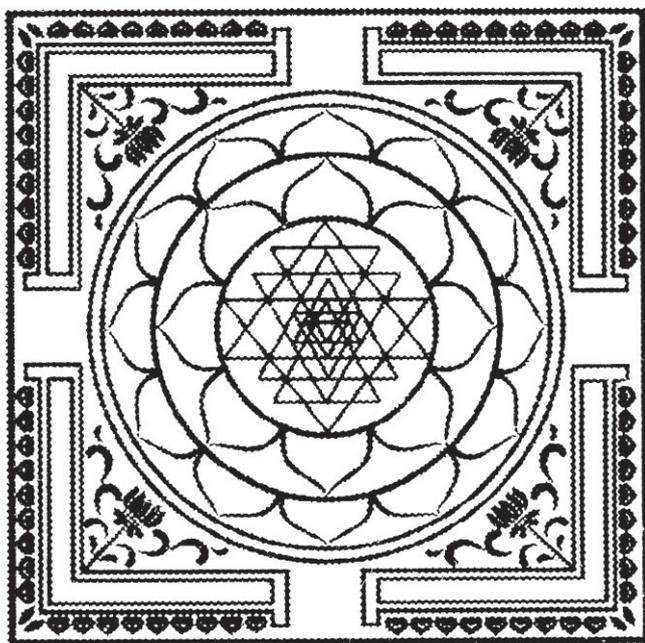
From the Theosophical Society's 'Saundarya Lahari'. From Bharatiya Vidya Bhavan's Saundarya Lahari

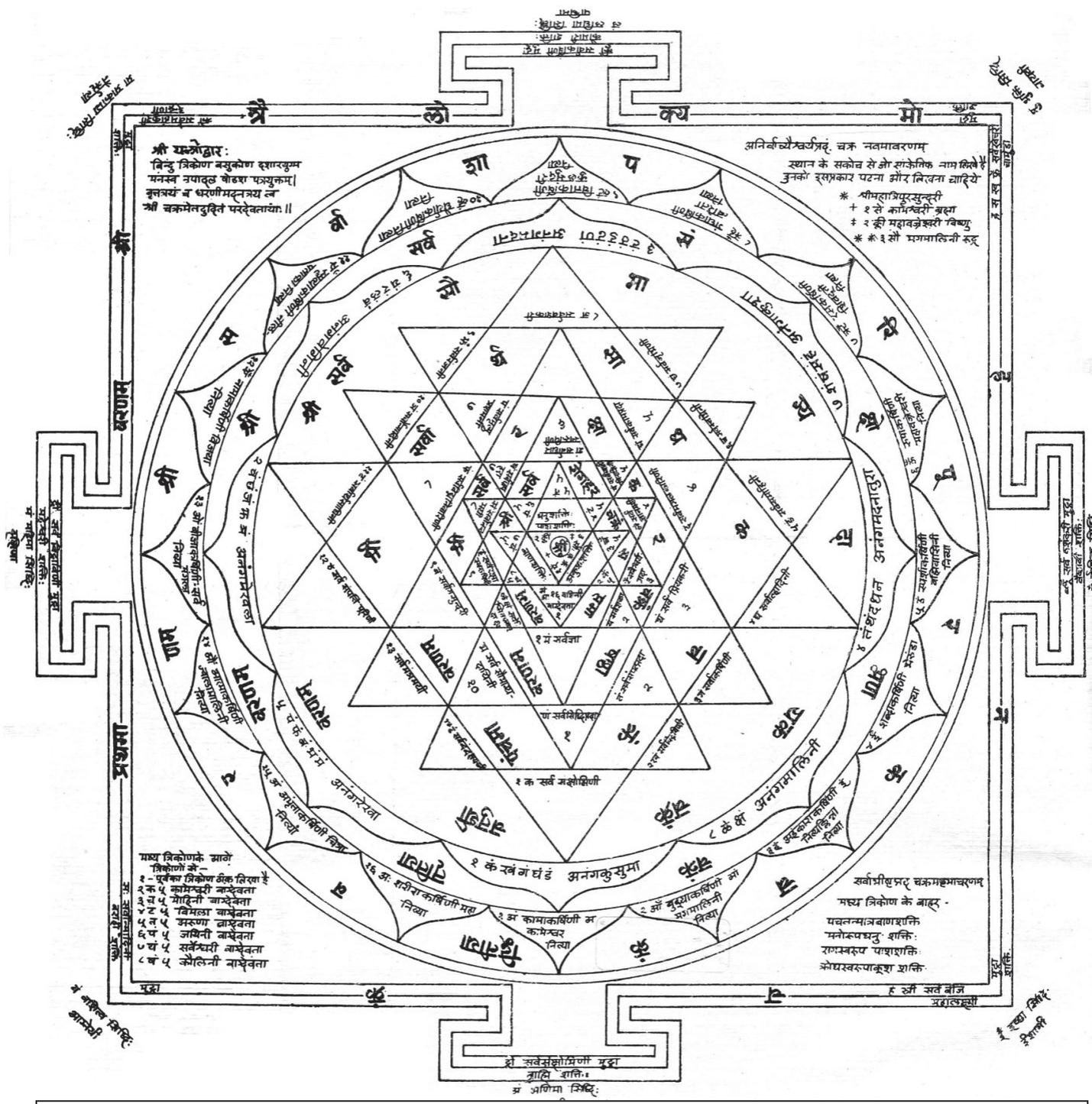
Above: The Theosophical Society's (TS) and the **Bhāratīya Vidyā Bhavan's (BVB)** newer version are very similar and follow **Kaivalyāśrama's** method described in the TS's '**Saundarya Lahari**'. **Kaivalyāśrama** lived about 300 years ago, and his construction works well with minor adjustments. (see p72)

Below Left: '**Śhrī Chakram**' from a Malayalam (Kerala) newspaper.

Below Right: The cover of DK Printworld's edition of the **Lalitā Sahasranāma**. The outer white, red and yellow lines are traditional.

ശ്രീചക്രം





Above and next page: Śhrī Chakras with the names of the nine Āvaraṇa – ‘enclosures’ and their Deities, which are listed in the Khadgamāla Stotram (see p.57).

Above. This version is on a fold-out page at the back of the same BVB edition of the Śrī Lalitā Sahasranāma as on page 94. This has only two lines defining the Mekhala Traya - ‘Three Girdles’ instead of the usual three or four.

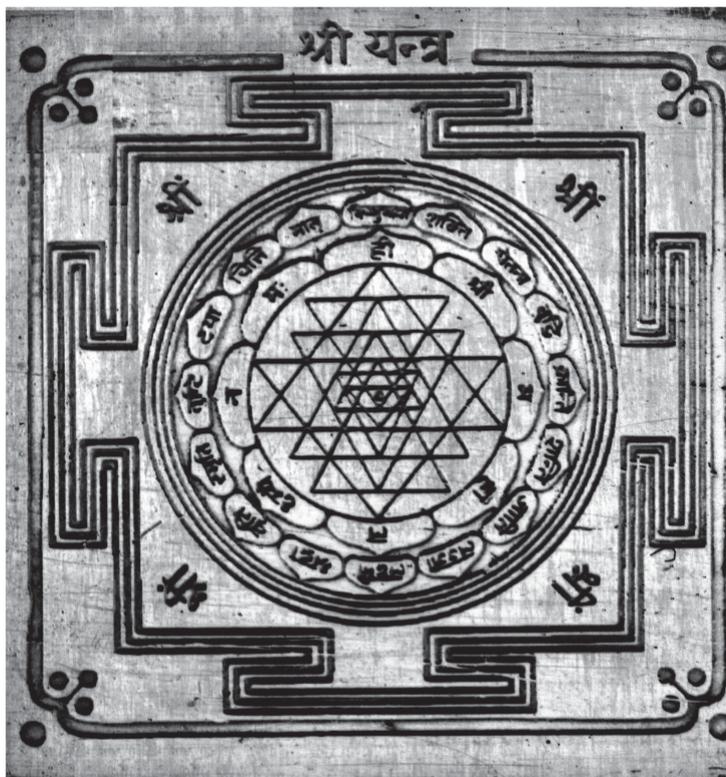
Next page: Śhrī Yantram from the MLBD English translation of the Brahmānda Purāna – the ancient text which contains the Lalitā Sahasranāma – ‘Thousand Names’ and discusses the Śhrī Chakra.



Above left and right: Tibetan **Shri Chakras**. There are some variations in construction. The left one has ten points touching the circle (see p.82). The right one has the centre points not touching the lines as in the BVB version on p.94.

Below left: Commercially available **Shri Chakra** engraved on a copper plate, about life-size. To be kept in the pocket for luck!

Below right: **Meru** –‘mountain’ style from a South Indian temple.





The Supreme Goddess **Śhrī Lalitā** holding sugar-cane bow, five flower arrows, noose and goad, with the **Śhrī Chakra** at Her Feet. She is seated on the 'Couch of Five Corpses' – **Śhrī Brahmā**, **Viṣṇu**, **Śhiva** and **Īshwara** as the legs and **Sadāśhiva** lying down as the mattress. She is being fanned by **Śhrī Lakshmī** and **Saraswatī**. **Śhrī Gaṇeśha** and **Kārttikeya** protect the front.

Mudras

Mudrā - 'seal, sign, gesture' is a sacred hand gesture, which directs the attention in different ways. **Mudrās** are appropriate here because some **Mudras** are used in the worship of the **Shri Chakra** and, as **Shri Mataji** mentions (21-12-90), the **Śhrī Chakra** empowers the hands.

In the **LSN**, the Goddess is 'worshipped with the ten **Mudras**' (n.977) but only two are mentioned – **Gñyāna** – 'knowledge' and **Yoni** – 'womb'.

The nine levels of the **Shri Chakra** have **Mudrās** associated with them which are quite complicated and will not be described here. There are Youtube videos showing how they are done but it is recommended to learn them from a seasoned practitioner.

Mudrās are used mainly in Hinduism and Buddhism. The principle is that the fingers are the five elements – Thumb - Fire: First - Air: Middle – Ether: Ring – Earth: Little – water.

The **Mudrās** work in directing the attention. The thumb (*Swad*) is the attention and if connected to another finger directs the attention there (eg. *Thumb to middle finger puts attention to Nābhi*).

There are a large number of **mudrās** especially in Buddhism and this is a selection of a few of the more common and useful; starting with the ones we use in Sahaja Yoga.

1. **Namaskāra** – 'bowing'. The five fingers are placed together and the bases of the thumbs and palms (but not pressing the palms tightly together). This is surrendering and directing the attention upwards. Traditionally one salutes other people at the heart, higher beings at the **Āgñyā** and God at the **Sahasrāra**. (also known as **Anjali Mudrā**)



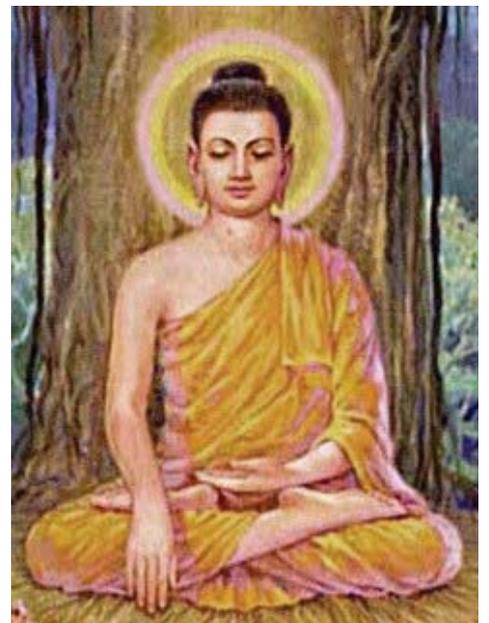
2. **Sahasrāra Mudrā**. This is our **Sahaja Yoga Mudrā** where we keep the hands open, on the lap or on the knees. The centre of the palm is **Sahasrāra** and the more open and flat we make the hands the better. They do not have to be stretched open but can be slightly cupped.

3. **Abhaya –‘fearless’ Mudrā**. The hand is raised palm forward like **Shri Mataji’s** right hand in the photo. The upraised open right hand is a friendly greeting all over the world (*no weapons!*).



4. **Varada –‘granting boons’ Mudrā**. **Shri Mataji’s** left hand is in the **Varada Mudrā**, with the palm open and fingers pointing down. **Varada** can also mean ‘giving the most excellent’; She gives us all the best things in life including Self-realisation.

5. **Bhūmi-sparśha –‘Earth-contact’ Mudrā**. This is another **Mudrā** used in Sahaja Yoga where the left hand is open on the lap and the right hand touches the earth. **Lord Buddha** is often depicted in this pose which is considered (*in Buddhism*) to destroy demons, confer wisdom and reduce anger. In Sahaja Yoga it clears the Left Side, opening the heart and purifying the desire.



6. **Dhyāna –‘meditation’ Mudrā**. The two thumbs touch with the left fingers under the right hand. This draws the Left and Right **Swādhiṣṭhāna** into the



Mūlādhāra (like the **O** of **Om**), which helps to keep us in the present moment. **Lord Buddha** is often depicted in this pose (also known as **Samādhi** or **Yoga Mudrā**).

7. **Gñyāna** –‘knowledge’ **Mudrā**. This famous **Mudrā** is often used to



show Yogis in meditation.

The tips of the thumb and first finger touch with the other three fingers extended straight. This takes the attention inside, into

Viśuddhi (the seat of

Vigñyāna Kośha –‘Sheath of Understanding’) and

eliminates mundane thinking.



8. **Shunya** –‘zero’ **Mudrā**. Like the previous Mudra but with the thumb touching the tip of the middle finger and the other fingers straight. Also called the **Ākāśh** –‘ether’ **Mudrā**, it is said to reduce this element in the body. It takes the attention to **Nābhi**, relaxing it and giving peace and inner focus.

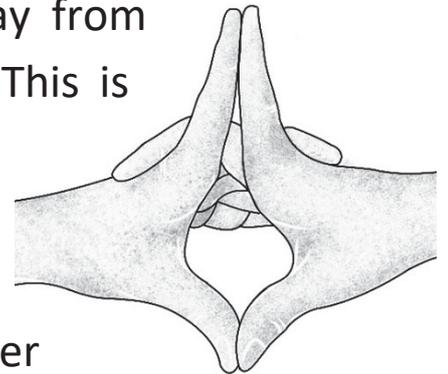
9. **Prāṇa** –‘life force’ **Mudrā**. The tips of the ring and little finger touch the thumb with the other two fingers straight. Takes attention into the Heart.

10. **Śhakti** –‘power’ **Mudrā**. The first and middle fingers fold over the thumbs and the first-joint knuckles of both hands are placed together with the ring and little fingers extended and pressed together, pointing up. Said to help good sleep and deep relaxation. Reduces Left and Right Side activity and opens **Suśumnā** for **Kundalini** to rise.

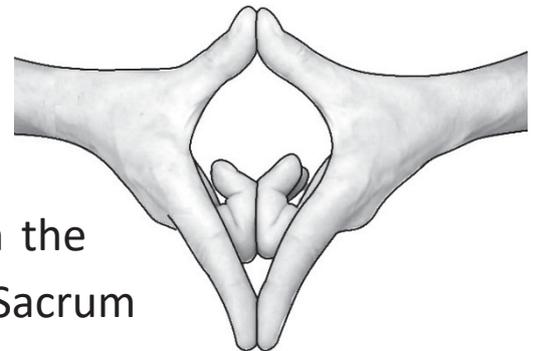
11. **Kshepana** –‘sending away’ **Mudrā**. With the hands held in front of the Sacrum, away from the body, the first fingers are extended and

pointing downwards with the other fingers interlocked and the thumbs crossed. This clears out negativity and emotional dross.

12. **Uttara Bodhi** –‘higher intelligence’ **Mudrā**. The thumbs and first fingers are placed together and stretched away from each other; the other fingers are interlocked. This is held over the Solar Plexus with the first fingers up and the thumbs down. This increases confidence and removes fear. It is reducing the lower nature (*fire*) and increasing the higher nature (*air*).



13. **Yoni** –‘womb’ **Mudrā**. This is similar to the previous **Mudrā** with the thumbs and forefingers touching, but the other three fingers are not interlocked but folded with the knuckles touching. It is held in front of the Sacrum with the forefingers down and the thumbs up forming a downward pointing triangle. This activates the **Kundalini** (*sacred fire*).



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