

MANDALA AND ĀGAMIC IDENTITY IN THE TRIKA OF KASHMIR

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INTRODUCTION

Having traced and coloured the *Mandala* of the Trident(s) and Lotuses¹ (figs. 1 and 3) the guru of the Trika installs and worships in it the deities of the sect. He then blindfolds the initiate and leads him into its presence. When the blindfold is removed the deities of the *mandala* enter the neophyte in an instantaneous possession.² His subsequent life of ritual and meditation is designed to transform this initial empowerment manifest in his membership of the sect into a state of permanent, controlled identification, to draw it forth as the substance of his conscious mind. Daily recreating the *mandala* in

(1) AG (Kashmir, fl. c. AD 975-1025) draws on the Āgamas of the Trika to describe several variants of this *mandala*. In figures 1 and 3 resurrect two of these from the texts, that of MVUT (TĀ 31.62-85b, = MVUT 8.6-31) and that of the *Trikasadbhāvatantra* (TĀ 31.10-41b). A variant of the latter, the *Catustrīśūbjamandala*, is given from the *Trikahṛdaya* (TĀ 31.53-54). There an eighth prong (*śrīgam*) and lotus take the place of the trident's staff. Variants of the *mandala* of the single trident are given from the *Trīśirobhairavatantra* (TĀ 31.100c-123b), the *Siddhayogīśvarimāla* (TĀ 31.155-163) and DYT (TĀ 31.85c-100b). The earliest dateable reference to the cult of this *mandala* in Kashmir is HV 47.99 (c. AD 830) (*caṇḍīstotra*).

(2) See TĀ 15.448-456b. Here, in the Tāntrika initiation of the Trika, this possession seems to have been nominal. There is no indication that the initiate was expected to show signs of loss of control. This is in marked contrast to the Kaula initiation of the Trika in which the ritual was to proceed only if the candidate had entered a possession-trance (*āveśāḥ, samāveśāḥ*) (see TĀV 11 [29] 131, 5-13) and the intensity of this empowerment was to be gauged by the guru from such symptoms as convulsions and loss of consciousness (TĀ 29.207-208). Clearly the Kaula Trika was the preserve of virtuosi (TĀ 29.187ab; 211ab), while the Tāntrika, with which we are exclusively concerned here, enabled the sect to establish itself as a broad-based tradition (> *trikajātiḥ*).

mental worship he summons from within his consciousness the deities it enthrones, projecting them on to a smooth mirror-like surface to contemplate them there as the reflection of his internal, Āgamic identity.³ He aspires to know himself only as this nexus of deities, constituting for himself an invisible identity concealed within his worldly perception and activity,⁴ a heterodox, visionary Self of Power behind the public appearance of Purity sustained by conformity to orthodox society.⁵

With Abhinavagupta, the leading expositor of this sect, in the third and final phase of its evolution (Trika III),⁶ we see the metaphysical translation of this Āgamic deity-self. He defines it as the absolute autonomy of a non-individual consciousness which alone exists, containing the whole of reality within the bliss of a dynamic "I"-nature, projecting space, time and the interrelating fluxes of subjective and objective phenomena as its content and form, manifesting itself in this spontaneous extroversion through precognitive impulse (*icchā*), cognition (*jñānam*) and action (*kriyā*) as the three radical modes of an infinite power. The maṇḍala is enabled to define and transmit this omnipotent "I" through the identification of these three modes with the goddesses Parā, Parāparā, and Aparā, who are enthroned as the heart of the maṇḍala on the three lotuses that rest upon the tips of its central trident.⁷ In worshipping them the initiate is to rehearse the liberating intuition that his true self is the undifferentiated deity-ground which contains

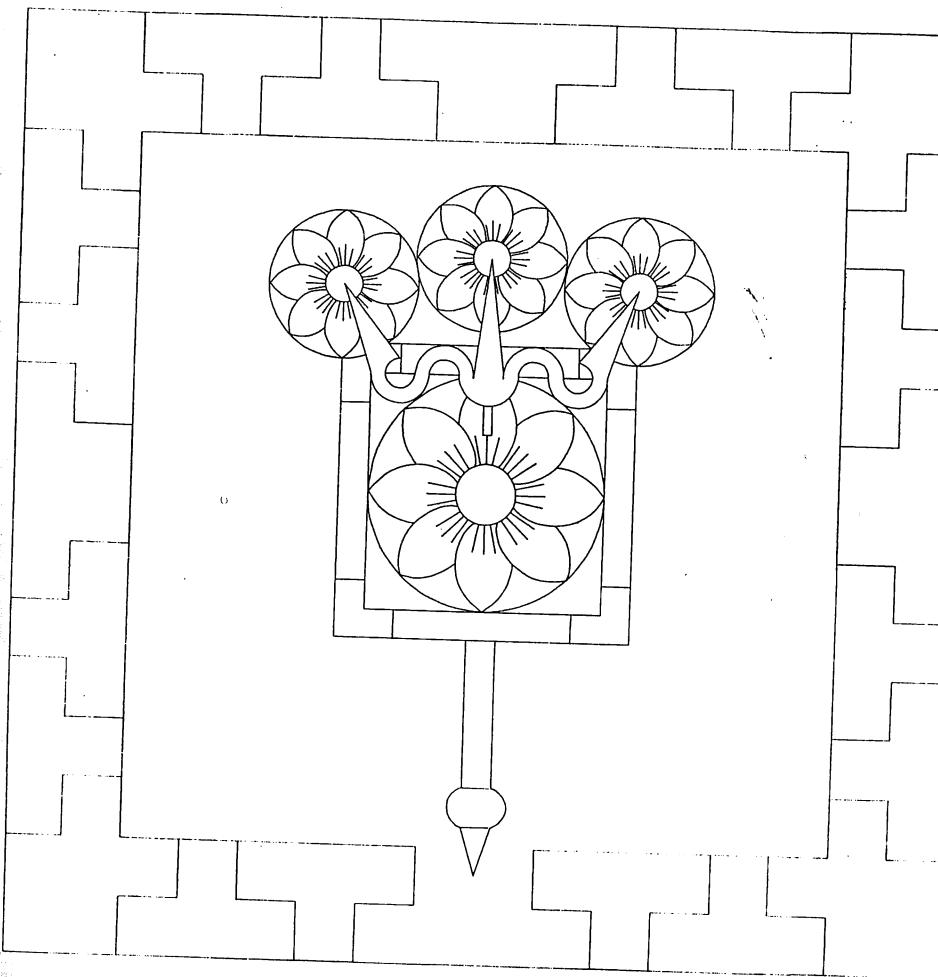
(3) See TĀ 26.37c-72 (*nityavidhiḥ*), esp. 41-42b; TS pp. 179, 16-180, 6. Though daily external worship is generally on this surface (*sthāndili nityārcā*) it may also be on a liṅga (provided it is private, moveable, not of fashioned stone, nor of any metal but gold), a rosary (*akṣasūtram*), a skull-cup (*mahāpātrām*), a skull-staff (*khaṭvāṅgah*), an image of painted clay (*citrāpustam*), deodar wood or gold, a sword-blade, a mirror, a copy of an esoteric scripture, an image on cloth (*paṭah*) or an image traced on a human skull (*tūram*). See TĀ 27. At the end of this passage (58c-59b) Abhinavagupta adds, "Alternatively, everyday having fashioned the maṇḍala of one's choice, making it a quarter of the size given (for initiation), one should worship therein the entire sequence (of deities)." The laboriousness of this procedure cannot have made it a popular option.

(4) Cf. TĀ 29.64.

(5) See A. Sanderson, 'Purity and Power among the Brahmans of Kashmir', in *The Category of the Person*, ed. M. Carrithers, S. Collins, and S. Lukes, Cambridge University Press, 1985, pp. 190-216.

(6) We may distinguish three main phases in the development of the Trika. The first is represented by the *Siddhayogīśvarīmata*, the MVUT and the TST, the second by the DYT, the *Trikasadbhāva* and the *Trikahṛdaya*, and the third by the works of AG. These distinctions are explained below.

(7) See BPD 15; TĀ 3.71c-104b; 15.338-352 (on DYT. Cf. JY 4, fol. 190r¹⁻² (on Triśirśa Kāli): *sā tri(dhvī)skandhā prollasantī icchācacakramadhyagā / parā caivāparā caiva satlā caiva parāparā / triskandhā sā tridhāmashā icchājnānākriyātmikā //*). The principal mantra, SAUH, is coded in the same way: see PAS 41-46 and comm.; TĀ 5.54c-62b.



The outline of the Maṇḍala of the Trident and Lotuses (*trisūlbjamaṇḍalam*) prescribed by MVUT 9.6-31 (= TĀ 31.62-85b).

this triad of impersonal powers in blissful, omnipotent fusion (*cidānandasamghatāḥ*). Through the internal monologue of his ritual he is to think away the "I" of his identity in the world of mutually exclusive subjects and objects, projecting on to the mirror of the maṇḍala the vision of a superself whose form contains not only this "I" but all "I"s and the world of objects and values by which these "I"s believe themselves to be conditioned. His ritual and his

meditation serve to create a mental domain in which the boundaries which hem in his lower, public self are absent. Through constant repetition (*abhyāsāḥ*) they are to transform this visionary projection (*dhyānam, bhāvanā*) into a subjective identity known a priori.

Thinking of his lower, social subjectivity 'from within' as the contraction of the infinite power of his true, Āgamic self, he ritually internalizes a metaphysical ontology. Yet this view of reality is at the same time the expression of sectarian power. The metaphysical translation of the configuration of deities with which it empowers his identity absolutizes his self-representation not only because it denies existence to anything other than this self, but also because it de-absolutizes the metaphysical grounds and deity-selves that empower the sect's rivals in revelation (*śabdāḥ, āgamaḥ*). Through the ritual in which he internalizes the Āgamic self of the Trika he is made to see that these opposing claims to supremacy form a concentric hierarchy of truth-emanation in which the Trika is the innermost core and material cause. The plurality of competing doctrines is dissolved into the concept of an internally unified Word-Absolute (*parā vāk*) which is identical with the self-projecting autonomy of the Trika's triadic deity-self. Emanating through its three powers in a series of progressive contractions, from the absolute light of all-inclusive consciousness (known only to the Trika) to the banal plurality of the common world (known to all), it assumes between these extremes the form of the various systems of salvation or esoteric power which the Trika sees around itself. Just as it illustrates itself upon the mirror of consciousness as the hierarchy of ontic levels (*tattvāni*), from Śiva to inert matter, so it expresses itself scripturally in absolutizations of these levels.⁸

Thus it is that the mental construction and worship of the maṇḍala and its deities in daily worship is encoded to signal the Trikaśaiva's ascent through and beyond the levels of this emanation of doctrines in consciousness. Passing through the deity-structures of the lower Śaiva revelations in the highest reaches of this ascent, in the zone of the Word's first stirring towards self-differentiation, he reaches conviction of omniscience and omnipotence in the core of the

(8) For the structural unity of the Absolute and the Word see MVV. There AG correlates the various streams of Śaiva revelation (*āgamasrotāṇsi*) with the innate powers of the deity-self (1.15-435) and expounds his exegetical-cum-ontological 'supreme nondualism' (*paramādvayavādāḥ*) (see esp. 1.631; 693; 1134; 2.18; 270; 329). The general theory of the equation of revelation (*āgamaḥ*) and self-representation (*vimarśāḥ*) is also developed at IPVV vol. 3, 84, 1-107, 3 and at TĀ 35 (*sarvāgamaprāmāṇyam*). For the ranking of the doctrines of outsiders within the hierarchies of tattvas and states see SvT 11.68c-74; MBhT-KKh, fol. 213r⁸-214r⁴ (*muktisamgrahasūtrādhikārāḥ*); TĀ 4.29-30; TĀV 1(1)69; TĀ 6.9-10; 16; IPVV vol. 1, 251-52; vol. 3, 333; SN 29; PH on *sūtra* 6; KL *passim*.

three goddesses of his sect enthroned above the trident. The maṇḍala and its powers, the throne and the enthroned, become the emblem of his sect's dominion over the universe of self-reference. The scriptural Word-essence which entered him through his initiation, lifting him out of its coarser modalities into the Trika, speaks with ever increasing clarity and consistency as the continuum of his ritual and meditation until at last it falls silent in unquestioning self-knowledge.⁹

THE MANDALA IN DAILY WORSHIP¹⁰

1. Preliminaries

Having performed ritual purification¹¹ the initiate proceeds to his sanctum (*yāgagṛham*). Standing outside it he consubstantiates his hands and body¹² with Śiva and his Power (*śaktiḥ*) by installing in them the mantras of Māṭkā and Mālinī (*sāmānyāṅgāḥ*)¹³. He then installs the same mantras in a wine-filled chalice¹⁴ (*sāmānyāṛ-*

(9) All ritual and worship is *vikalpasāṃskārāḥ*, the inculcation (through repetition) of the Āgamic revelation of the nature of the self. When such a truth-perception develops by the power of thought alone (*cetasāva*), without the additional support of action, then the means of self-realization (*upāyaḥ, samāvesaḥ*) is the intermediate, called *sāktopāyaḥ* or *jñānopāyaḥ* (MVUT 2.22; TĀ 1.214-220; 4.1-278, esp. 2-7 (*vikalpasāṃskārāḥ*)). When this truth-perception is unable to develop unaided and so goes for support to visualizations (*dhyānam*), concentration on the source of the breath (*uccāraḥ*), the cycling of sounds in the breath (*varṇaḥ*), external and internal postures (*kāraṇam*), and the activation of micro-macrocosmic correspondences in the breath, the body, and the external supports of ritual (see n. 3) (*sthānakalpanam*), then the means is the lower, termed *āṇavopāyaḥ* or *kriyopāyaḥ* (MVUT 2.21; TĀ 1.221-225; TĀ 5-12 and 15-33). This self-creation through thought (*bhāvanā*), with or without further support, is transcended only in the highest means, *sāmbhavopāyaḥ* or *icchopāyaḥ*, in which one intuits one's Āgamic identity within the precognitive impulse (*icchā*). The word-less revelation (*sākṣātkārāḥ*) achieved here directly is the goal or culmination of the stream of *vikalpasāṃskārāḥ* in the two lower means. It is the point at which repetition becomes unbroken continuity (TĀ 4.6-7), in which one has become what one says one is (cf. IPVV vol. 3, 84, 1-11).

(10) The description of the daily ritual (*nityaviddhiḥ*) which follows, from purification to the worship of the deities in the internal maṇḍala, is drawn from TĀ 15.39c-366. In practice this section of the ritual is performed at least twice, first in the junction-rite (*sandhyānuṣṭhānam*) and then as the first part of the daily pūjā to be performed at whatever time one chooses (TĀ 26.37c-38) and followed by external worship (see n. 3) with flesh and wine. Ideally the junction-rite should be performed at dawn, midday, dusk and midnight, but AG allows the last three to be omitted by a 'disciple engaged in the study of scripture, etc.' (TĀ 26.33-36b).

(11) TĀ 15.45-79. Its purpose is not physical but internal purity. It 'bestows fitness to perform the rites of worship...' (TĀ 15.76ab) and involves *vikalpasāṃskārāḥ*. It may be physical or purely mental ritual.

(12) TS p. 134, 1.

(13) Two orders of the alphabet: *a* to *kṣa* (Māṭkā, = Śiva) and *na* to *pha* (Mālinī, = Sakti) (TĀ 15.133c-134b).

(14) See n. 29.

ghapātrām) and with its contents sprinkles the ingredients of worship, thus drawing them within the power of Śiva.¹⁶ Next he makes an offering to the retinue of deities that surrounds the site (*bāhyaparivārah*¹⁶) and to the deities that guard the entrance to the sanctum¹⁷. He then takes a flower, empowers it with the force of the weapon-mantra (*astramantrāḥ*), casts it in through the door to expell all malevolent powers,¹⁸ enters, directs about the interior a gaze “which blazes with the radiance of Śiva” (*śivaraśmīddhā dṛk*¹⁹), prevents entry into the area with the armour-mantra (*kavacamantrāḥ*),²⁰ and sits down facing north.²¹

2. The deification of the body

Now he purifies his body with the weapon-mantra, visualizing its power as a fire sweeping up through his body and reducing it to ashes. He then dispels these ashes with the ‘wind’ of the armour-mantra. The process of incineration is to be understood by the worshipper as the destruction of his public or physical individuality (*dehāhantā*) and the blowing away of the ashes as the eradication of the deep latent traces (*samskārāḥ*) of this binding identification. He is to see that all that remains of his identity is pure, undifferentiated consciousness as the impersonal ground of his cognition and action.²² So doing he opens the way for his identification with the deity through

(15) See TS p. 135, 8-136 on the ritual unification of the factors in the act of worship as a propaedeutic to enlightened perception of all action. TĀ 15.147-151; 157c-161; 151: ‘Thus if he devotes himself to the constant practice of the unity (of action [*kriyākārakābhedaḥ*]) this universe will suddenly shine forth for him as though dancing ecstatically in the intense animation of its perfect Śiva-ness’ (*tathaikyābhyaśaniṣṭhasyākramād viśvam idam haṭṭi / sampūrṇaśivalākṣobhanarīṇād iva sphure*).

(16) TĀ 15.181-182b: the Trident, the Sun, the Bull (Nandin), the Mothers, the Site-guardian (Kṣetrapāla) and the Yognīs.

(17) In the ‘exoteric’ Siddhānta Nandirudra and Gaṅgā are worshipped in the right doorpost and Mahākāla and Yamunā on the left. The Trika signals its position within the esoteric Southern Stream (*dakṣiṇām*) of the Bhairava-teachings by inverting this order. See SvTU 1(2)14, 12-15, 11 and TĀ 15.184-187. Cf. SŚP 95.

(18) These ‘impeders’ are a very real presence for the Tāntrika. Thus Vidyānandānātha of the Kaula cult of Tripurasundari tells the worshipper that after casting in the flower he must stand to one side to make way for their exit (*Jñānadīpavimarśinī*, fol. 10v⁴-5: ...*pra(prati)kṣipya nirgacchatāṇi vighnasamghātānām vāmāṅgasamkocena* (*samkocana*) *mārgaṇi pradadyāt*).

(19) TĀ 15.192ab.

(20) Cf. JS 11.7-8 where the worshipper sees the *kavacam* as a blazing barrier which renders him invisible.

(21) One seeking salvation (*mumukṣuḥ*) faces north, i.e. towards the terrible Aghora-face of the deity. One seeking powers (*bubhukṣuḥ*) faces east, towards the Sadyojāta-face. See TĀ 15.193 and 231c-232b; MVUT 8.18a; SvTU 1(2)17, 1-5; cf. PS 1.9 with *bhāṣya*.

(22) TĀ 15.232-237.

the mantras that follow: his ritual has removed the personality which impedes this ‘possession’.²³ This invocation of the Agamic self into the place of his now absent individuality (*anūtvam*) is accomplished in two stages. First he installs the mantra of somatization (*mūrtividya*), identifying it with the primal urge towards the assumption of form that rises up from within the waveless (*ni tarangam*) void of his now de-individualized consciousness. The mantra’s verbal form is the worshipper’s assertion that this power now his identity.²⁴ As he utters it he becomes the deity-self in its internal, still undifferentiated potentiality as the seed of cosmic expansion²⁵. In the next stage he expands this foundation-self by infusing through touch into the parts of his ‘body’ the whole series of deities which he will later worship in the internal mandā (*yājyadevalācakranyāsah*,²⁶ = *viśeṣanyāsah*), seeing them as the cosmic extroversion of this innermost “I”. This structure of deities in the form of mantras²⁷ is mantrically translated through numeric equivalences into the thirty-six ontic levels that constitute the Śaivā totality, the tattvas from Śiva (36th) to earth (1st)²⁸. His body thus divinized as the all-containing Absolute (*anuttaram*), he worship

(23) See J on TĀ 1.173c-174 and IPK 3.23 with IPV 2, 231, 13-16. The worshipper’s mantras often extend into (1st person) indicative sentences (*ūhamantrāḥ*) (see e. SvTU 1(2)109, 9-10) which verbalize this possession. But it is understood that they have the power to absorb his awareness (*ārādhakacitam*) into the non-discursive states which they embody rather than simply denote. To recite a mantra is to be possessed by it to a greater or lesser extent depending on the intensity of worship. See SK 2.1-TĀ 16.249-296b.

(24) MVUT 8.20.

(25) TĀ 15.237d-239b; 263c-266; TS p. 140, 4-5 (*ādyā spandakalā*). Cf. JY fol. 23v⁴-5 (*Trailokyādāmarānyāsah*): *pāscāc cidrūpasamgṛhaṭte bindunādāntasampute vilīnavṛttau sampūrṇe sarvātakṣiṇasampūrṇitau // akhaṇḍamandalakāre su(sa)sāntārṇṇav samp(sa)nibbe / viśramya sucirāṇi kālaṇi yāvad ucchūnatā bhavet // tāvad viśyāṇi smar mantrī vikṣākuñcanoditām*.

(26) TS p. 140, 5-6.

(27) This mantra-installation is hexadic (*sodhānyāsah*), there being six Śiva-mantras and six Śakti-mantras (*mahāyāmalanyāsah*). For the two schools of interpretation of MVUT 8.35 here (following Śambhūnātha and Lākṣmaṇagupta) see TĀ 15.239-240 and comm. Cf. SYM 25.17-34, fol. 54r¹-55r¹. See also n. 125.

(28) The six stages of installation (*nyāsah*) are equated with waking, dream, dreamless sleep, bliss in the junctions between them (*turyām*), bliss pervading the three (*turyātītam*), and the sixth state pervading all five (*anuttarā svabhāvadasā*). With each rise successively the six Cause-deities (*kāraṇadevalāḥ*): Brahma, Viṣṇu, Rudra, Iṣvara, Sadāśiva and Anāśritabhaṭṭāraka. The 36 stages of ascent which result, from Brahma in the waking state to Anāśritabhaṭṭāraka in the sixth, are equated with the 36 tattvas from earth (*prthivī*) to Śiva. See TĀ 15.259c-261b; TS p. 141, 1-7. The set of correspondences was presumably accomplished through a series of *mantraprayogas* now inaccessible, unless a full *Trikapūjāpaddhatiḥ* comes to light, along the following lines: *om jāgradavasthāyāṁ prthivītattvarūpāya brahmaṇe namah, pādayoḥ, etc.* Cf. SVT 1(1)50, 15-20; KK 4, 216, 2; 226, 10-12.

it with flowers, incense and the like. This whole procedure from incineration to this worship is then repeated on a second wine-filled chalice (*viśeṣārghapātrām*).²⁹ As before he consubstantiates the ingredients of worship with the worshipped by sprinkling them with the contents of the divinized chalice and then repeats with these ingredients the worship of himself as the cosmic deity (*ātmapūjā*).

3. The installation of the Triśūlābjamāṇḍala in Internal Sensation (*prāṇah*)

a. The four levels of Possession (*saṃvēśah*).

Now that he has established Śiva's cosmic expansion in his body he is qualified to proceed to the next phase, the mental construction of the mandala (*triśūlābjamāṇḍalānyāsah*), as the first stage of internal worship (*antaryāgah*, *manoyāgah*, *hrdyāgah*). That this internal worship should be preceded by the deification of the body accords with the general Tantric principle that only one who has become the deity may worship the deity.³⁰ Abhinavagupta's Trika, however, sees this within the categories of the Doctrine of Recognition (*pratyabhijñāśāstram*) developed by his teacher's teacher Utpaladeva. According to that doctrine the all-containing self (*paraḥ pramālā*) appears as the limited self (*māyāpramātā*) by manifesting its contraction through four levels, as a sensationless void (*śūnyam*), internal sensation (*āntarah sparśah*, *prāṇah*), the intellect (*buddhiḥ*) and the body (*dehah*).³¹ Possession (*saṃvēśah*) is the absence of this subordination of one's essence to these projections. It is, says Utpaladeva, that state in which the pure agency of consciousness reasserts itself within them, revealing their dependence upon it.³²

(29) TĀ 15.289a: *ānandarasasampūrṇam*. J explains the 'liquid of joy' here as 'wine, etc.' For the earlier chalice (*sāmānyārghapātrām*) AG speaks of 'water, etc.' (J takes the 'etc.' to refer to alcohol) and adds that 'heroes' (*vīrāḥ*) add to it the mingled sexual fluids (*kundagolakam*), going on to praise wine and other alcoholic drinks. See TĀ 15.160-70b.

(30) See JS 12.1; MTV II 29, 9-10; SvT 2.55ab.

(31) IPK 1, 56; 3.8; 3.22-28. This tetradic classification, though given in the Āgama-section of IPK, is nowhere found to my knowledge in any Śaiva Tantra. It occurs in the Pāñcarātrika *Lakṣmītantra* at 7.19-24c, but that passage is based on IPK 3.23-38 and the whole work is pervaded by Kashmirian Śaiva doctrines. The only scriptural source in which I find it is Paurāṇic, the Śaiva *Īśvaragītā* of the *Kūrmapurāṇa* 2. 3.19-20: *MAHATAH param avyaktam avyaktāt purusaḥ paraḥ* / *puruṣaḥ bhagavān PRĀNAS tasya sarvam idam jagat* (cf. TĀ 6.5) // *prāṇāt paratarām VYOMA vyomātīto 'gnir ĪŚVARAḥ* / *so 'ham sarvatra gaḥ śānto jñānātmā parameśvaraḥ* //. This may have been his inspiration for the three higher levels (*buddhiḥ-prāṇah-śūnyam*).

(32) IPK 3.23: *mukhyatvam kartṛtāgās tu bodhasya ca cidātmanah* / *śūnyādau tadguṇe jñānam tati SAMĀVEŚAlakṣaṇam* //.

For Abhinavagupta, commenting on Utpaladeva's formulation, all acts of worship are modes of this possession (*saṃvēśapallavāḥ*). To make obeisance (*prāṇāmāḥ*), to hymn, to make offerings, and to contemplate, all induce identity with the deity through the suppression of the field of individualized consciousness within the body, intellect, internal sensation, and the void.³³ In the present case the performer of the liturgy is to understand that the phase of the ritual up to the worship of his body has accomplished possession in the lowest of these levels, and that the installation of the triśūlābjamāṇḍala and the mental worship of the deities upon it which now follows will perfect this possession by establishing it in the three higher levels (the intellect or stream of cognition, the internal sensation, and the sensationless void). This is to be achieved by visualizing the mandala within the second. The other two levels, the intellect below it and the void above it, are held to be divinized automatically in this visualization, being elements internal to the action (*kārakāṇi*), the void as the locus of the agent (*kartradhiṣṭhānam*), acting on internal sensation and therefore above it, and the intellect as his instrument (*karaṇam*).³⁴

b. The level of internal sensation (*prāṇah*).

This level gives life to self-consciousness in the intellect and the body but is itself independent of them. Trika soteriology teaches access to it through the centring of awareness in the point of equilibrium (*viśuvat*) within the gross movement of inhalation (*apānah*) and exhalation (*prāṇah*). The stronger the centring the weaker this movement becomes; and as the breath evaporates so does identification with the body and the intellect, since these modes of self are held to be entirely dependent on breathing. Internal sensation is reached when this oscillation of the breath has become so faint that its two movements are fused in a subtle, pulsating point of quintessential

(33) IPV and IPVV on IPK 3.23 (3.2.12). Here AG understands *saṃvēśah* to mean not the act of being entered but that of entering (into one's true nature) (IPVV vol. 3, 326, 22-23) and it is in this sense that it is used in Trika III's glosses on 1st person active verbs expressing worship, praise, obeisance etc. (e.g. J on TĀ 1.2 (*naumi... āniśāmi*)). However, this conventional etiquette is outweighed by this system's principle that agency (*karītā*) resides only in the deity-self (see Utpaladeva himself on ŚD 1.1 [*asma-drūpaSAMĀVISTAH...*]) and by the evidence of the primary sense in the ritual context, especially the Kaula (cf. n. 2). That the *rudraśaktiSAMĀVEŚAH* of MVUT 2.17-23 (> AG's *upāyāḥ*) were originally understood as degrees of possession (being possessed) during initiation is apparent from ŪKAT, fol. 19v²-20r⁴ and by comparing MVUT 2.17-23 with KM 10.65-97, fol. 46r²-47r⁴. See also A. Sanderson, *op. cit.*, pp. 198-203. Since 'possession' has the same voice-ambiguity as *saṃvēśah* I have used it throughout.

(34) See TĀ 15.296c-278b.

vitality (*samānah*),³⁵ in the “I” as it subsists in dreamless but blissful sleep (*savedyam sauṣuptam, prāṇasauṣuptam*).³⁶ If the practice is sustained at this stage, then awareness penetrates the sensationless void (*apavedyam sauṣuptam, śūnyasauṣuptam*) in its core and passing through this final barrier enters the pulsation of autonomous consciousness (*śāktih spandah*). The fused breath (*samānah*) is totally dissolved and the ‘fire’ of the ‘rising breath’ (*agnih, udānah*) blazes up from below the navel. Devouring all duality³⁷ it ascends through a central, vertical channel (*susiramārgena*³⁸), penetrating the cranial ‘aperture of Brahmā’ (*brahmarandhram, kakhām*) to culminate as Śiva-consciousness (=*vyānah*) at a point twelve finger spaces (c. 20 to 25 cm.) directly above it (*dvādaśāntam, ūrdhvakuṇḍalī, nādyādhārah*).³⁹

In the present phase of our ritual the level of inner sensation underlying the movement of inhalation and exhalation is extended in imagination along the central channel and the triśūlābjamāṇḍala is projected in ascending stages along it. Thus the worshipper evokes through ritual the actual, yogic rise of the liberating central power (*kundalinī*). Indeed he is to aspire to experience it in the ritual itself. For in mentally installing the mandala and worshipping its deities he should enter the mudrā. This is not a hand-pose (the common sense of the term), but a yogic trance (*karanam*) in which the virtual divinization of the trans-intellectual levels is actualized by ascent through the cranial aperture to the dvādaśānta, so that the mandala, the deities and the worshipper are fused.⁴⁰

c. The mandala-throne.⁴¹

The triśūlābjamāṇḍala is built up along the axis of internal sensation to contain the complete hierarchy of the Śaiva cosmos as the throne of the Trika’s deities. In the space of four fingers below his

(35) IPK 3.25-26 and 30; IPVV (on 3.30 (3.2.19) vol. 3, 342-349; TĀ 5.46c-47b (= *brahmānandāḥ*-stage) and comm.

(36) IPK 3.25-26.

(37) IPVV vol. 3, 349, 16.

(38) IPVV vol. 3, 349, 15.

(39) TĀ 5.44-52b; SK 1.24-25 with SN.

(40) TĀ 26.31c; 32.66; 67ab; 15.361-62; 5.54c-62b. Cf. SvTU 1(2)60, 1-10. The Trika’s esoteric *khecarīmudrā* and its grotesque, deity-imitating ectypes such as the *triśūlinīmudrā*, in which one pulls one’s mouth open with the two little fingers, dilates one’s nostrils with the middle fingers, folds the ring fingers, moves about one’s brows, index fingers and tongue while emitting the sound *hāhā* (TĀ 32.13c-15b), connects the tradition with the Krama cults: see JY 4, *paṭala* 1-2, where many such wild mudrās are described in detail as mechanisms of possession.

(41) See fig. 2, drawn by Stephanie Sanderson, who also prepared the final, inked versions of figs. 1 and 3. To her this essay is gratefully dedicated.

navel he installs the swelling at the trident’s base (*āmalasārakam*) and makes obeisance to it⁴² as the Power which Supports (the universe) (*ādhāraśaktih*). He then divides it into four levels and worships these in ascent, seeing them as the four gross elements (tattvas 1 to 4), earth, water, fire and wind, with the fifth, ether (*ākāśah*), contained in each.⁴³ Above the swelling, through thirty finger-spaces, from his navel to the aperture at the back of his palate (*tālurandhram, lambikā*), he visualizes the staff of the trident rising through the next twenty-five tattvas, from the subtle objects of sense to the factors which limit consciousness in the individual (tattvas 6 to 30).⁴⁴ Above the aperture in the palate he visualizes the knot (*granthih*) and identifies it with *māyā* (tattva 31), the material cause (*upādānam*)⁴⁵ of the tattvas that constitute the lower, impure universe. Between this knot and the cranial aperture he visualizes the plinth (*catuṣkikā*)⁴⁶ and identifies it with Gnosis (*śuddhavidyā*), the first level (tattva 32) of the pure universe (*śuddho ’dhvā*) which rises above *māyā* to culminate in Śiva. On this plinth and just below his cranial aperture⁴⁷ he installs the eight-petaled Lotus of Gnosis (*vidyāpadmam*) as the thirty-third tattva, that of Śiva in his form as Iśvara (*iśvaraṭattvam*).⁴⁸ The worshipper now installs in its centre Sadāśiva,⁴⁹ the Śiva-form of the thirty-fourth tattva, visualizing

(42) I use the term ‘to make obeisance to’ to refer to the standard mantra-form *om* + *bijam* (if any) + name in dative + *namah* (TĀ 30.18ab). Thus *om hrīm ādhāraśaktaye namah* etc.

(43) They receive obeisance as Dharā/Pr̄thivī (TĀ 30.4a), Suroda/Surārṇava (SvTU 1(2)36, 12), Pota and Kanda. See MVUT 8.55cd and cf. TĀ 8.20c-22 on Hūhukabhairava.

(44) The remaining Sāṃkhya tattvas (*gandhāḥ to puruṣāḥ*) + the five *kañcukāni*: causality of karma (*niyatih*), attachment (*rāgah*), time (*kālah*), finite knowledge (*vidyā*) and finite power of action (*kalā*).

(45) The mantras here are obeisances to the eight ‘qualities of the intellect’ (*buddhi-dharmāḥ*): righteousness (*dharmaḥ*), gnosis (*jñānam*), aversion to worldly experience (*vairāgyam*), power (*aiśvaryam*) and their opposites (*adharmaḥ* etc.).

(46) The plinth has two covers (*chādane*) (TĀ 15.30d). J says that these are *māyā* below and Gnosis (*vidyā*) above (TĀV 9(15)151, 3-8); but on TĀ 30.6, where the installation mantras are given, he tells us that they are *māyā* and *kalā*. The latter equivalences presumably reflect the fact that in systems outside the Trika this level is in *māyā* not Gnosis. See SvTU 1(2)41, 2-3.

(47) MVUT 8.61cd (reading *kakhe* with MS *ka*).

(48) Here the MVUT has altered the general and natural equation of the Lotus of Gnosis with the tattva of Gnosis. Cf. SvTU 1(2)42, 12. Obeisance is made on the petals and in the calix (8+1) to two sets of nine Powers (Vāmā to Manonmani and Vibhūti to Raudri), the first installed from left to right (*dakṣināvartena*) and the second from right to left (*vāmāvartena*). In the Siddhānta and the Svacchanda-cult only the first set are used (SSP pp. 167-171; SvT 2.68-72). Before these one installs AM and AH in the calix (= Iśvara and Sadāśiva according to J [TĀV 12(30)177, 13-15]) and the consonants from KA(M) to BHA(M) on the twenty-four stamens (*kesarāḥ*).

(49) He is installed not only as the 34th tattva but as the fifth of the Cause-deities (*kāraṇadevatāḥ*); for after obeisance to the Powers on the petals comes that to the three

him as a blazing corpse, emaciated in his transcendence of the lower universe, resonant with the mad laughter of destruction,⁵⁰ gazing upwards to the higher light of the Trika's Absolute. Now he visualizes the three prongs of the trident rising up from the navel of Sadāśiva through the cranial aperture to spread out and up to the plane of the dvādaśānta. As they rise they penetrate three levels: Power (*śakliḥ*), the Pervading (*vyāpini*) and the Conscious (*samanā*). These are the higher levels of the resonance (*nādaḥ*) of the rise of transcendental subjectivity ('*sarvam idam aham eva*')⁵¹ which was symbolized by the laughter of the blazing Sadāśiva-corpse (*mahāprelah*). They are the substance of the highest reaches of the Śaiva cosmos (*bhuvanādhvā*), the oscillation of emanation and resorption of worlds in ever vaster dimensions of time in the ascending hierarchy of the cosmic 'breath' coming in the end to rest in timeless infinity with the Conscious (*samanā*).⁵² Finally he visualizes three white lotuses on the tips of the prongs in dvādaśānta and equates them with the Transmortal level (*unmanā*) above the Conscious (*samanā*).

d. The supremacy of the Trika.

Now that the three lotuses of the Transmortal are in place in the upper limit of the rise of kundalinī⁵³ the maṇḍala-throne is complete and the Trikaśaiva can proceed to the enthronement and worship of his deities upon the totality of the tattvas.⁵⁴ He can do this in the certain knowledge that there can be no worship higher than that to which his initiation into the Trika has entitled him. For the purpose of the installation of the maṇḍala in the line of inner sensation is not simply the daily inculcation of a certain cosmic hierarchy. It encodes this hierarchy to reveal the Trika's supremacy by taking him through and beyond the maṇḍala-thrones of all other Śaiva claimants to the worship and assimilation of absolute power. Thus immediately after his description of the Trika throne Abhinavagupta writes the

divisions of the lotus (petals, stamens and calix) as the maṇḍalas of the sun, moon and fire. These are presided over by Brahmā, Viṣṇu and Rudra, the first three Cause-deities. Above Rudra in the calix one installs the fourth, Iśvara, and then the Sadāśiva-corpse above him (KSMAM). In fact the Āgamas take us straight from Rudra to the corpse, whom they call Iśvara (MVUT 8.48; SvT 2.81). The mantras too are four not five (MVUT 23.15ab emending *śeṣaṁśūkṣmaṇ* to *śaṁśaṁśaṁkṣmaṇ*; TĀ 30.8abc). The ritual form preserves an earlier stage in the system of superenthronement.

(50) TĀ 15.309-312 emending *-nādīlaḥ* to *-nādālaḥ* in 312d.

(51) See IPK 3.3; TĀ 15.312c and comm.; 15.313; PTV 129, 2-3.

(52) TĀ 8.394-403b (SvT 10.1237-1261b); 6.161-167 (SvT 11.302-311b).

(53) PTV 129, 2-4.

(54) TĀ 15.314d.

following under the heading 'The Superiority (of the Trika) to all other Schools' (*anyaśāstraganotkarsah*⁵⁵):

In the (Śaiva-) Siddhānta the throne culminates in the (nine) Powers of Gnosis. In the Vāma and the Dakṣīṇa schools it is extended to incorporate Sadāśiva. In the *Malayāmala* it rises above Sadāśiva to end in the Conscious (*samanā*). Here in the Trika it goes even further, ending only in the Transmortal (*unmanā*). That is why (the *Mālinīvijayottaratantra*) calls this throne 'the supreme'.⁵⁶

i. From Siddhānta to Bhairava-teachings.

The first transcendence in this series, that of the throne of the Siddhānta, asserts the Trikaśaivas' position within the basic dichotomy of Āgamic Śaivism, that which is expressed in the division of the scriptures (*āgamāḥ*) into the ten Śiva-Āgamas and eighteen Rudra-Āgamas on the one hand and the Bhairava-Āgamas, commonly listed as sixty-four, on the other.⁵⁷ From within the traditions of the latter, to which the Trika belongs, the Siddhānta is seen as the exoteric level of the Śaiva revelation which they transcend from within.⁵⁸ While the Siddhānta teaches the irreducibility of the individual agent-self, the externality of the world to consciousness, and relative conformity to the orthodox social order, the Bhairava-teachings claim to lift consciousness out of these limitations into the esoteric autonomy of a non-dual nature.⁵⁹ It is this internal ascent within Śaivism from the world of Veda-determined values or 'inhibition' (*śaṅkā*⁶⁰) into the uncontracted domain of an all-inclusive, value-free Power that is expressed in the first of these superenthronements. As Abhinavagupta says, the followers of the Siddhānta do indeed terminate their throne with the nine Powers (*śaktayah*) of the Lotus of Gnosis.⁶¹ On this throne they install and worship

(55) TĀ 1.304a and TĀV 9(15)160, 13.

(56) TĀ 15.319-320b: *vidyākalāntam siddhāntle vāmadakṣiṇaśāstrayoḥ / sadāśivāntam samanāparyantam malayāmala // unmanāntam ihākhyātām ityelat param āsanam.* 320b refers to MVUT 8.70d.

(57) TĀ 37.17.

(58) JY 1, *paṭala* 24 distinguishes between the Śaivasiddhānta and the Bhairava-teachings (*bhairavam*) as *viśeṣaśāstram* and *viśeṣatarāśāstram*, and says that the latter is so-called because only an initiate in the former can aspire to it (fol. 166v⁴⁻⁵). This relation is paralleled with that between (exoteric) Buddhism (*bauddham*) and the Vajrayāna (fol. 166v³⁻⁴). The MBhT-KKh likewise considers the Bhairavaśāstra to be a specialization of the Siddhānta (fol. 213v⁶). For progress by initiation from the Siddhānta to the Bhairavaśāstra see also TĀ 22.40c-41a.

(59) See KR on Siddhāntins' view of caste at SvTU 2(4)27-29; PM-BY fol. 283v⁴ (*dvaibhāvam ... siddhāntle*); JY 1, fol. 191r⁷⁻⁸ (*pañcasrotahkriyāmārgam ... sarvadvaitakriyāśpadam*); JY 4, *Mādhavakula*-section, fol. 127v⁸ paraphrased at TĀ 29.74.

(60) See A. Sanderson, *op. cit.*, n. 69.

(61) SŚP pp. 171-175; IŚGDP, *ūtarārdha*, *paṭala* 5, p. 45.

Śiva in his form as the mild (*saumyah*) and consortless Sadāśiva.⁶² It is also the case that the Bhairava-teachings express their transcendence of this outer Tantra by transforming Sadāśiva into a prostrate corpse which serves as the throne of their own more esoteric deities.⁶³ The Vāma and Dakṣiṇa schools of which Abhinavagupta speaks in this verse are the two streams (*srotasī*) within these Bhairava-teachings.⁶⁴ Unfortunately it is impossible to check his statement in the case of the Vāma, for though detailed lists of its scriptural canon are preserved⁶⁵ only one of its texts is known to have survived, the *Vīṇāśikhātantra*, and this short work nowhere details its deity's throne.⁶⁶ The Dakṣiṇa however, though here also much has been lost,⁶⁷ has survived in its principal tradition, the cult of Svacchanda(-lalita)-bhairava⁶⁸ and it is clear that in Abhinavagupta's time it was this more than any other cult which stood for the Trika élite between themselves and the Siddhānta.⁶⁹ It confirms his claim by enthroning Svacchandabhairava directly above the corpse of the Siddhāntins' Sadāśiva.⁷⁰

(62) SŚP pp. 179-183; IŚGDP, *uttarārdha*, *paṭala* 12, p. 104, vv. 31-33.

(63) SvT 2.81c-82b; BhAS 10cd; KK 4, 233; JñAT 4.11-29; IŚGDP, *pūrvārdha*, 17.20-21a; PT 5.10c-11; JY 1, fol. 102r³⁻⁵ (Kālasaṃkarṣini); TDPVNT fol. 4r² and 8r³⁻⁴ (*Tridasāḍamaratantra*, on Siddhilakṣmi).

(64) JY 1, fol. 169r-v (the Vidyāpīṭha of the Bhairava-stream contains both Dakṣiṇa- and Vāma-Tantras). The list of 64 Bhairava-Āgamas in *Śrīkaṇṭhiyasaṃpūrṇitā* (qu. TĀV 1(1)42-42) contains Vāmatantras in the *Śikhā*-ogdoad.

(65) Full canons are in *Śrīkaṇṭhiyasaṃpūrṇitā*, *srotovicāra* (qu. NĀSAP fol. 17v⁴-18v¹²) and JY 1, fol. 177r¹-179v⁶ (cf. fol. 23r²-24r listing Viras and Yoginis of the Mantrapīṭha and Vidyāpīṭha of Tumburubhairava). The major Tantras are listed at PM-BY fol. 201r³; JY 1, fol. 174r⁸; cf. SYM fol. 69v³.

(66) For MSS see Discussion p. 213.

(67) Full canons: *Śrīkaṇṭhiyasaṃpūrṇitā*, *srotovicāra* (qu. NĀSAP fol. 16r⁴-17v³); PM-BY, fol. 199v⁵-200r⁴; JY 1, fol. 170r¹-177r¹, 179v⁶-183r⁴.

(68) The SvT heads the lists of Dakṣiṇatantras at PM-BY fol. 200r¹, JY 1, fol. 169r⁴ (= *Sarvavīratantra* qu. at SvTU 1(1)10). The cult's importance was not limited to Kashmir. Numerous copies of SvT survive in the Kathmandu Valley, the earliest dated NS 188 (AD 1068), as well as many modern paddhatis for Svacchanda-worship. Svacchandabhairava is the Agamic identity of Kathmandu's Pacalibhairav installed by the Thākūr king Guṇakāmādeva (1158-1195/6); and the Thākūris (Thakūjujus) are still his yajamānas (see K. P. Malla, *Pūrvaja Lumaṇkā*, Yefi [Kathmandu]: Thahneyā Thakūju Khalaḥ, 1100 [1980], pp. 5-6). For his continuing role in state ritual and his worship in the maśān cok / kaṭeṭ cok (Skt. *karavīraśmaśānam*?) where the Malla kings used to be cremated see Gautam Vajra Vajracharya, *Hanūmāndhokā Rājadarbāra*, Kathmandu: Nepālara Eṣiyālī Adhyayana Saṃsthāna, Tribhuvana Viśvavidyālāya, 2033 [1976], pp. 112-13 and 136-37. Svacchandabhairava was also known in the Deccan, at least to the court of the western Cālukyas at Kalyāṇi in AD 1131 (see M 3.731).

(69) TĀ 22.40c-41. AG draws strongly on SvT throughout his works, and his pupil KR wrote a commentary on it (SvTU). This cult is still the basis of worship and domestic ritual for the Śivakarmis of Kashmir. See KK 4. See also A. Sanderson, *op. cit.*, n. 125.

(70) See n. 63.

ii. From the Bhairava-teachings to the Trika of the *Mālinīvijayottaratantra*.

In Abhinavagupta's hierarchy of thrones the Vāma and Dakṣiṇa streams of the Bhairava-teachings are transcended in turn by the Trika. One might have expected the Trika to have expressed this by doing to Bhairava what the Svacchanda-cult had done to Sadāśiva. Bhairava does indeed suffer such a fate in some other ritual traditions which, like the Trika, claimed superiority to the Bhairavāgamic mainstream.⁷¹ But this is not what we see in the Trika itself. Here the Sadāśiva-corpse gazes up directly through the empty space of the trifurcation to the goddesses installed above it. This being so, it seems unlikely that the belief that the Trika was a level of revelation *above* that of the Bhairava-teachings was formed when the cult first defined its power through the visualizations of ritual; and this doubt is strengthened by evidence in the *Siddhayogīśvarīmata*,⁷² probably the earliest stratum in our materials for the Trika.⁷³ With the *Mālinīvijayottaratantra*, however, which Abhinavagupta professes to be his fundamental authority,⁷⁴ this belief has clearly emerged. For without revising the number of throne-deities it introduced a distinction between the throne (*āsanam*) and the Supreme Throne (*param āsanam*). The first ends with the Sadāśiva-corpse, and so is the throne of the Bhairavāgamic norm. The second extends throne-awareness through the trifurcation to three white lotuses at its limit. The text calls them the 'three lotuses of power' (*śāktam padmalayam*) and explains that they are white because they transcend-and-empower the whole universe (*sarvādhīṣṭhāyakam śuklam*). The mandala-ritual is now encoded to express to the worshipper that the Trika is a higher sect-level above the mainstream of the Siddhānta-transcending Bhairava-teachings.

iii. The problem of the *Malayāmala*.

However the Trika was not the only Bhairavāgamic tradition to have elevated itself above the mainstream by extending the throne of

(71) This is the case with the Kāli of the Krama cult of the KS (1.19-20b, gol. 1v), with the Kāli in the centre of the twelve Kālis in the Krama of the JY (see JY-MUṭ, fol. 62r² (*Saptamundāvidhānam*)) and with Saptakoṭīśvari, a Krama deity worshipped by the Kashmirian Śivakarmis (AKP, fol. 59r¹¹-v⁴: ...*saptamundāsanasthā...*). This extended corpse-throne is also found in the various versions of the Krama-based cult of Guhyakāli, the *uttarāmnāyadevī* (see e.g. PT 7.89-93b).

(72) See quotation at TĀV 9(15)162, 8-16. The throne also ends in Sadāśiva when it is installed for Navātmabhairava in the *Khacakravyūhapūjā* (SYM 20.15c-36, fol. 36v²-37v⁶).

(73) It predates both the MVUT (MVUT 1.8-13. Cf. TĀ 37.24c-25b) and the TST, which calls it the *mūlatantram* and the *mahāsūtram* (fol. 1v³).

(74) TĀ 1.17-18.

its deity above Sadāśiva. This conviction of superiority was also ritualized by the followers of the *Malayāmala*, though their extension, according to Abhinavagupta, reached only to the Conscious (*samanā*), the third level above Sadāśiva and the penultimate in the throne of the Trika. Now this term *malayāmala* does not occur elsewhere, to my knowledge, either in the Kashmirian exegesis or in the surviving Bhairava-Āgamas. Yet it is surely improbable, if this text or tradition were so obscure, that it should have made its sole appearance here, where Abhinavagupta is providing the worshipper with a view of his position within the essential constituents of the Śaiva revealed literature. I identify it with the *Brahmayāmalatantra*, well known to Abhinavagupta and a work whose importance within the traditions of the Śaivas is confirmed by the Tantric collections of the libraries of Nepal. That he should call it *Malayāmala* here is understandable either as a condensation of the work's full title or as a description of its position in the Śaiva canon. The first case applies because the work, called either *Picumata* or *Brahmayāmala*, is more precisely the *Picumata* division of a (probably imaginary) Ur-*Brahmayāmala*.⁷⁵ *Malayāmala* then could be explained as a condensation of *Picumata-brahma YĀMALA*. In the second case the name could be read to mean "Yāmala of the Mata(tantra)s", for the *Jayadrathayāmalatantra* lists a canon of thirty-four Mata(tantra)s (*Raktāmala* etc.) as its proliferation.⁷⁶ Furthermore the *Picumata-Brahmayāmala*'s throne does indeed extend beyond Sadāśiva. Above him the initiate is to install first Power (*śaktih*), then the Resonance of Śiva (*śivanādah*), and finally a circuit of goddesses culminating in the three Powers of Gnosis (*vidyāśaktayah*), Dakṣiṇā (Krodheśvari), Vāmā (Vāmeśvari) and Madhyamā (Moheśvari), who pervade the thirty-six tattvas in their three divisions (Śivatattva, Vidyātattva and Ātmatattva).⁷⁷ The text does not equate this level of the three Powers of Gnosis with the Conscious (*samanā*). But this is no obstacle; for no more does the *Mālinīvijayottaratantra* equate the highest level of its own throne with the Transmental (*unmanā*). It distinguishes the common throne (up to Sadāśiva) from the Supreme Throne, but it does not measure the distance between them in any way. Indeed we may suspect that this measurement on the scale of Power (*śaktih*), the Pervading

(75) JY 1, fol. 179v³-181v⁷.

(76) JY 1, fol. 180r⁴-180v⁶. The PM-BY is indeed the only Yāmalatantra outside the Trika to play any significant part in AG's exegesis (TĀ 4.54b-58; 60-65; 5.97-100b; 13.145; 15.43c-44; 18.9; 23.43c-44b; 27.29; 28.418c-422b; 29.11-13) and he may be referring to it in a similar position within the Śaiva Āgama-hierarchy at TS 32, 5-6 (...*siddhāntatantra-kula-uccuṣṭmādiśāstroktō pi*). The PM-BY calls itself *Ucchuṣṭmātantra* frequently (e.g. fol. 19r²⁻³). It is also the only Yāmalatantra to have survived complete in MSS. For these see discussion p. 212.

(77) PM-BY *paṭala* 12, fol. 57r⁵-58r².

(*vyāpīnī*), the Conscious (*samanā*) and the Transmental (*unmanā*), since it is absent both in the *Picumata-brahmayāmala* and in the *Mālinīvijayottara*, has been introduced into the exegesis of the latter precisely in order to demonstrate that the Trika penetrates further than the former into this trans-Bhairavāgamic territory. It certainly is not difficult to see how Abhinavagupta could have read the throne-text of the *Picumata-brahmayāmala* to this effect. For in his cosmography Power (*śaktih*) contains a world called Śaktitattva, and the Pervading (*vyāpīnī*) contains a world called Śivatattva.⁷⁸ The *Picumata-brahmayāmala*'s Power (*śaktih*) and Resonance of Śiva (*śivanādah*) could easily be identified with these worlds of the Trika, leaving only the three Powers of Gnosis to be equated with the Conscious (*samanā*). At first sight this homology might seem more difficult, since the Conscious (*samanā*) is always single in the cosmographic context.⁷⁹ However this obstacle disappears in the context of the mandala-throne; for Abhinavagupta defines the Conscious (*samanā*) here as the level at which the *three* powers of impulse (*icchā*), cognition (*jñānam*), and action (*kriyā*) are free of intentionality and therefore vividly *distinct* from each other.⁸⁰

iv. Vāma, Dakṣiṇa, Yāmala and Trika.

By mentioning in this throne-hierarchy not the Bhairava-teachings in general but their division into the two streams of the Vāma and Dakṣiṇa schools, and by directing the worshipper's awareness to the Yāmala-cult above those streams in the immediate vicinity of the Trika, Abhinavagupta empowers the worshipper's perception of the Śaiva revelation with the structure of the Trika absolute itself as it is projected in the sect's ritual and meditative exercises. For the simple ascent from the Siddhānta to the Trika, seen on the surface of the throne's construction, opens up into a pattern of power in the convergence of polarities. It proclaims to the worshipper that his identity in the Trika is not merely above the level of the Bhairavāgamic norm but is the culmination of a process in which its Vāma (left, northern) and Dakṣiṇa (right, southern) currents have flowed together into a single, central stream which contains and transcends them. In this way he relates the Śaiva traditions to reflect the yogic model of the fusion of the two movements of the breath, the ingoing (=Vāma) and the outgoing (=Dakṣiṇa), into the esoteric, central power which rises up to the absolute Gnosis in dvādaśānta. Just as these three flows of the vital power (*apānah*,

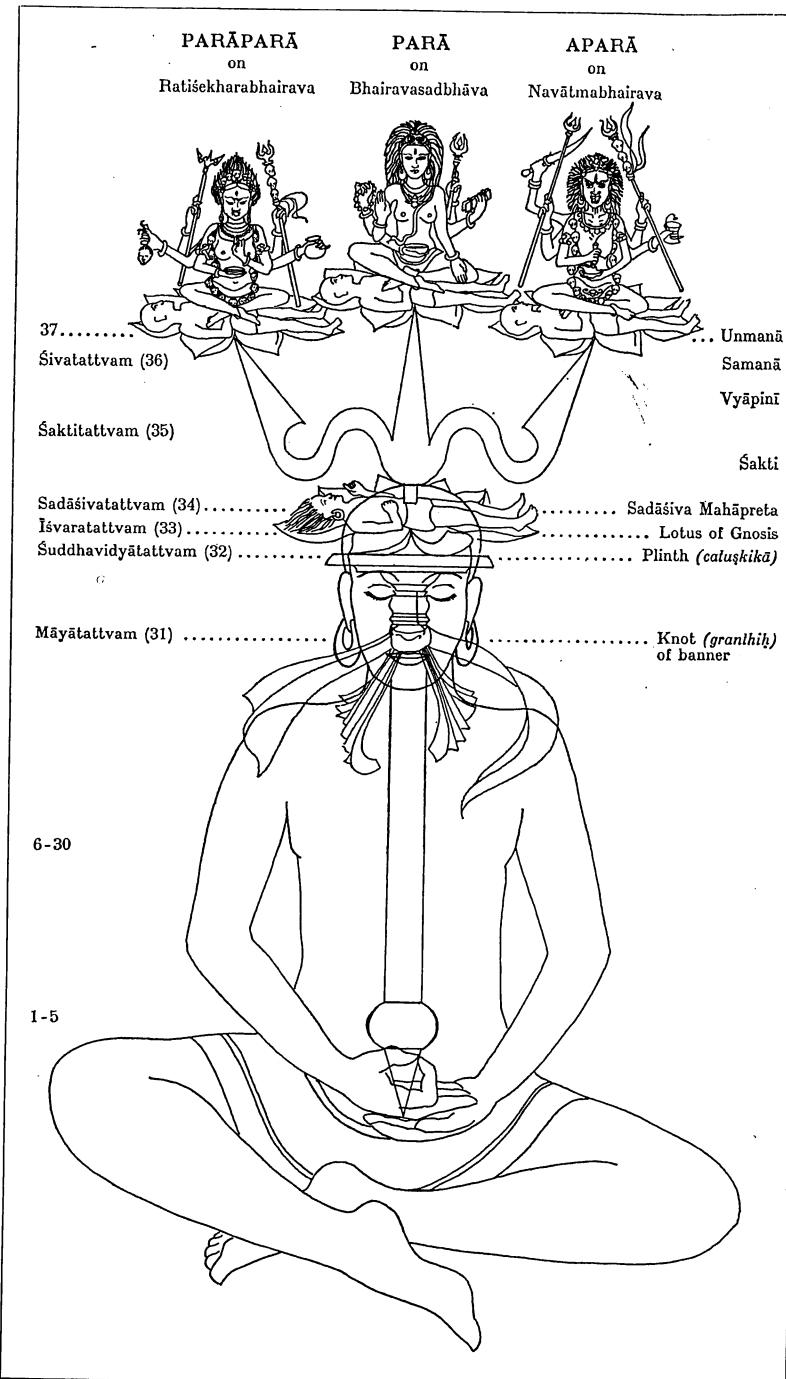
(78) TĀ 8.395d-399 following SvT 10.1240-1255.

(79) TĀ 8.400-401 following SvT 10.1256-59.

(80) TĀ 15.342.

prāṇah, udānah) are held to reach perfect fusion in the upper limit of this liberating ascent through the centre, being experienced there as the unity of the three powers of impulse, cognition and action,⁸¹ so the Trika, which embodies this unity, is revealed as the point in which these three 'breaths' of revelation, the Vāma, the Dakṣīna, and the stream which receives them, abandon all trace of mutual difference, in the infinite expansion of the powers they embody. This central stream of revelation is identified by Abhinavagupta as the Kaula,⁸² that mystico-erotic tradition which pervades the higher reaches of the Bhairava-teachings⁸³ and has indeed expressed its relation to the Vāma and Dakṣīna by combining the goddesses of both in some of its rituals.⁸⁴ The Yāmala-teachings (represented here by the *Picumala-Brahmayāmala*) fit perfectly into this hermeneutical 'rise of kūṇḍalini'. For they are located by Abhinavagupta in this duality-devouring stream of the Kaula centre at the point at which the perfect fusion of Vāma, Dakṣīna and Kaula, claimed as its own by the Trika, is yet to be fully realized. In the Yāmala-texts (*yāmalam*) one or other of these elements is seen to predominate over the others. Seen in the order of emanation the perfect fusion of the three in the Trika-Gnosis begins to break up in the Yāmala-texts, adumbrating in this subtle oscillation the diversity of the lower streams of the Saiva revelation.⁸⁵

But it is not only with the structure of breath-yoga that the learning of the Trika informs the construction of the maṇḍala. The mirroring is maintained at the level of consciousness itself. The branching out of the Trika through the Yāmala into the Vāma and Dakṣīna within the timeless order of the Word is equated by Abhinavagupta in his *Mālinīvijayavārtika* with the two flows of extroversion (*sṛṣṭih*) and introversion (*samhārah*) through which consciousness vibrates in the constant projection and resorption of content.⁸⁶ The structure of the Saiva streams is understood



The maṇḍala throne and the three goddesses enthroned upon it, as visualised along the axis of internal sensation during internal worship. See TĀ 15.295c-328b.

(81) TĀ 5.54c-56b.

(82) MVV 1.394c-399; TĀ 37.25c-27 (qu. *Kularatnamālālāntra*).

(83) JY 1, fol. 191v⁸ *hāṭakākhyāṇ* (i.e. *kulasrotah*) *sadā jīteyāṇ miśraṇ vāme 'pi dakṣīṇe / kvacid anyeṣvapi(vi)jīteyāṇ kulaśāsanatalparaiḥ //*.

(84) See JY 4, fol. 91v⁸-92r⁸; JY 2, fol. 12r⁸. For this purpose the goddesses are Śuṣkā, Siddhā, Utpalā and Raktā/Caṇḍikā for the Dakṣīna, and Jayā, Vijayā, Jayantī and Aparājītā for the Vāma. The Kashmirian YV gives the same eight (with Alambuṣā for Śuṣkā) as the principal Mothers (*nirvāṇaprakaraṇam, pūrvārdha*, 18.20cd) and they appear again *ibid.*, *ullarārdha*, 84.9-11a among embodiments of Cidākāśabhairava's *spandaśaktih*. J reports that the Kaulas in the Trika worshipped either set in their maṇḍala (TĀV 11(29)36, 15-16). The Dakṣīna set form the *devīcakram* of the Kaula deity Ānandeśvarabhairava of the Kashmirian Śivakarmis: TC, fol. 58v-60v (*Ānandeśvarapūjā*).

(85) MVV 1.167-171b, emending *guṇatājuṣi* to *guṇitājuṣi* at 168b.

(86) MVV 1.260-369b.

to express this essential dynamism of the Āgamic self. Their convergence in the ascent through the thrones signalled by Abhinavagupta therefore evokes the flavour of the most subtle of the Trika's soteriological exercises, the intuition of this dynamism.⁸⁷ The Vāma is seen as the cult of the 'feminine', extrovertive flow of cognition, which fills awareness with the sensual beauty of content,⁸⁸ and the Dakṣiṇa as that of the 'masculine', retrovertive flow of action,⁸⁹ which devours this sensuality of cognition, dissolving it into the terrible 'void' of internal consciousness. For while cognition projects plurality-within-unity (*bhedābheda*), action obliterates the plurality, incinerating it in the immediacy and spontaneity of fact.⁹⁰

4. Mental Worship: The ascent to Kālī as the Trikaśaiva's innermost identity (Trika IIa)

Having completed the projection of the mandala-throne the Trikaśaiva proceeds to the installation and worship of his deities with the conviction that he enacts the ultimate self-revelation. He installs on the lotuses first the mantras of three Bhairavas and then above them those of the three goddesses:⁹¹ Bhairavasadbhāva and Parā in the centre, Ratiśekharabhairava and Parāparā on the right, and Navātmabhairava and Aparā on the left.⁹² He now visualizes the

(87) TĀ 3.280-287; 5.36; 33.30-32b.

(88) MVV 1.271.

(89) MVV 1.292ab.

(90) MVV 1.291c-294, emending *yadā* to *yathā* at 292c. Though the male god Bhairava is the presiding deity in both streams, appearing as Tumburubhairava in the Vāma (NeT 11; JY 1, fol. 22r⁹-27v⁶; fol. 177v¹⁻⁹ [re. *Sammohanatantra*]; MVV 1.347c-353ab [underlying structures, not names]) and as Aghorabhairava (/*Bahurūpa* / *Svacchanda*) in the Dakṣiṇa (JY 1, fol. 188v²; MVV 1.347c, 353ab), the Vāma is nonetheless said to be 'feminine'. For according to AG Tumburubhairava is as though suppressed (*nyagbhūta iwa*) by his four powers because they embody the outgoing power of cognition. The pole of the power-holder (*śaktimān*) therefore appears to be subordinate to the goddesses in the Vāma (MVV 1.285c-288). Through this theory AG seems to be seeking to explain his and the Āgamic representation of the Vāma-cult as principally a quest for sensual (non-destructive) siddhis (MVV 1.275-283b, 290; TĀ 37.27d) and for visionary fusion with the goddesses (*devīmelāpah*. JY 1, fol. 189v³). In the case of the Dakṣiṇa AG correlates retroversion with that stream's preoccupation with grim, destructive rites (MVV 1.362-365b; TĀ 37.27c). The Trika is therefore seen as the essential Śaivism which transcends not only the dualistic ritualism of the Siddhānta but also the sensual and destructive urges of the Vāma and Dakṣiṇa (TĀ 37.25c-28).

(91) TS 140, 6-141, 1: *prādhānyena ceha śaktayo yājyās tadāsanatvād bhagavan-navātmādināṁ śaktev ca pūjyavāt*. For the second reason cf. VBhT 20. The first reason indicates influence from the Kālī-cult (see n. 71).

(92) These directions (TĀ 15.324) are from the point of view of Parā. Seen from in front of the mandala they are the reverse (SYM 6.24cd: *vāmaṁ dakṣinām evātra dakṣinām collaraṇī smṛtam*; TĀ 16.12c-13b and comm. [emending *madhyāpekṣayā* (TĀV 10[16]5, 17 to *sādhyāpekṣayā*]).

three goddesses, projecting them with awareness of their inner nature as infinite consciousness:⁹³ Parā (the Supreme) in the centre, benevolent and beautiful, white as moonlight, pouring forth the nectar (*amṛtam*) which nourishes the universe;⁹⁴ Parāparā (the Intermediate) to her right, red and wrathful; Aparā (the Lower) to her left, dark red and utterly terrifying, in the extremity of rage.⁹⁵ According to the *Siddhayogīśvarīmala* both Parāparā and Aparā are identical but for their colours. Each is:

Like blazing fire, garlanded with skulls, with three glowing eyes, carrying the Kāpālika's trident-topped skull-staff (*khaṭvāṅgah*), seated on a corpse, with a tongue that flashes like lightning, huge-bodied, adorned with serpents, gaping-mouthed, revealing great fangs, staring ferociously with puckered eyebrows, decked with garlands of corpses, ears adorned with severed human hands, thundering like the clouds of the final cataclysm, seeming to swallow the sky.⁹⁶

On to the petals of Parā's lotus-throne he now projects and worships her retinue of dependent powers, thinking of them as emanating like sparks from the central core of the consciousness-deity.⁹⁷ While in external worship (*bāhyo yāgah*) offerings would be made in this way to each of the three, here the cult of Parā in the centre is held to entail that of the lateral goddesses by implication.⁹⁸ This accords with the fact that internal worship tends to assimilate all processes as closely as possible to that centring in the convergence of polarities which characterizes the exercises of meditation. This emphasis is particularly marked in Abhinavagupta's Trika: here the act of worship that follows the installation of the unified and centred circuits of mantra-deities aspires to the purest of abstract contemplations. While in the internal worship of the Svacchandabhairava-cult of the Dakṣiṇaśaivas one is to create with one's imagination the various ingredients of worship (flowers, incense and the rest), the many

(93) TĀ 15.328. For this projection from within cf. JY 3, fol. 27v⁴ (*dhyānam* of *Trailokyadāmarā*): *īam svabhāvam svarūpam ca akhanda-nandanirbharam / taltrāṇḍhaḥ sādhakendre vīryabhāsākalodaye / cintayet sthūlarūpena...*

(94) TĀ 15.324cd supplemented by MVUT 8.74, SYM fol. 11r¹⁻², and TĀV 2(3)236, 6-7 (qu. *Trikaśāra*). Cf. JY 4, fol. 115r¹ (*Mahāparādhīyānam*).

(95) TĀ 15.324d²-325. Parāparā is midway between the calm of Parā and the terrifying anger of Aparā, as befits her equation with *sthitīḥ*.

(96) SYM fol. 10v²⁻⁵. This describes Parāparā. Aparā is said to be the same except that she is dark red (*kṛṣṇapīṇgalā*, fol. 10v⁴). TST's visualization of Parāparā is a variant of this with some added details. She is laughing, intoxicated with wine, eight-armed, utterly terrifying (*subhīṣapām*) seeming to spue forth fire (*paṭala* 4, fol. 44v⁴). Aparā too is laughing and wine-intoxicated, her eyes rolling with drunkenness (fol. 44r³).

(97) MVUT 8.75-78c; TĀ 15.353c-356; TĀ 15.330c-331b.

(98) TĀ 15.330ab, emending *devyabhidhā pūjyā* to *devyabhidhā pūjyam* following indications in the comm. (TĀV 9[15]165, 13: *devyabhinna-tayaiṣām pūjyavāt*; ibid. 18: *devyabhinna-tayaiṣām pūjyavāt*).

food-offerings (*naivedyāni*) and the final 'guest-offering' (*arghyam*) of fragrant wine,⁹⁹ here the gratification of the deities is the *thought* that one has freed them from their contractedness as individualized impulse, cognition and action.¹⁰⁰ The offering is the contemplation that the universe, which was other than the self, has been absorbed within the powers of the self through their expansion to absolute inclusiveness at the summit of the mandala-throne.¹⁰¹ Worship is the assertion of the Āgamic self's totality, absence of worship that inhibition (*śāṅkā*) which manifests the subjection of its powers to an external world projected within this totality.

Thus in the external phase of daily worship the making of offerings (*pūjā*) is followed by the worshipper's 'showing the mudrā(s)' (*mudrādarśanam*), in order that he may mirror in his person the nature of the deities he has projected outside himself.¹⁰² Here however the mudrā-phrase is internal to the act of worship itself. The worshipper's contemplation of his identity with the central goddess is to be empowered by a meditation on the gradual expansion of the three powers through the ascent of the mandala. Through this meditation he conducts his awareness through higher and higher levels of agency-in-cognition (*pramātlābhūmayah*) to reach the intuition (*sākṣātkārah*) of identity with the deity above the three lotuses in the dvādaśānta.

*Vyāptikaraṇam*¹⁰³

He is to see that at the lowest level the three powers of precognitive impulse, cognition and action project objectivity as though it were outside them. In this projection they establish fully unenlightened consciousness, appearing in their contraction as the three 'impurities' (*malāni*) that contaminate the self. Precognitive impulse becomes intuition of essential limitedness (*āṇavam malam, = apūrṇamanyatā*);¹⁰⁴ cognition becomes the projection of divided

(99) SvTU 1(2)51, 18; 73, 9; 75, 1-4.

(100) TĀ 15.339-352b.

(101) TĀ 15.357: thus resting in identity with the Goddess at the summit of the trident one should gratify all the deities by offering Her the universe. Also TĀ 4.114c-122b. Cf. 26.63-66 (external worship).

(102) TĀ 32.1-2 (DYT: *pratibimbodayo mudrā*). For the sequence *pūjā>mudrādarśanam>japāḥ>homaḥ (>visarjanam)* in daily ritual see TĀ 26.41-70.

(103) This cognitive ascent is an instance of that *karaṇam* which the *Trīśirobhairavatantra* calls *vyāptiḥ* (pervasion) (TĀV 3[5]440, 6-441, 13; 442, 13-15). That *karaṇam = mudrā* in the latter's internal, esoteric forms (internal posture) is abundantly clear from JY 4, fol. 190v-196r (*Bhairavānāvīdhī bhūmikāvīdhīḥ*) devoted to various *karaṇāni* in the cult of *Trīśirṣā Kāli* (= *Trīśirobhairavi*), a form of *Kāli* as the ground of *Parā*, *Parāparā* and *Aparā*. There too the *karaṇam* causes the internal rise of the *triśūlābja-mandala* and its deities.

(104) TĀ 9.62b, 65a.

plurality (*māyīyam malam, =bhinnavedyaprathā*);¹⁰⁵ action becomes the impregnating of consciousness with the impressions of its actions as good or bad and therefore as karmically charged (*kārmam malam, =śubhāśubhavāsanā*).¹⁰⁶

When this extrusion of objectivity subsists only as inactive, latent traces beneath the surface of a seemingly contentless consciousness, then these same three powers are manifest as the self in the next level, that of the *Pralayākalas*, 'those Inert in Dissolution'. This level is itself divided into two. The first is analogous to dreamless but blissful sleep (*savedyapralayākalatā*) and the other to dreamless sleep completely void of sensation (*apavedyapralayākalatā*). In Utpaladeva's fourfold division of the limited self (*māyāpramātā*) these are respectively the self as premental, internal sensation (*prāṇapramātā*) and the self as the void (*śūnyapramātā*). In the first the impurity of differentiated perception (*māyīyam malam*) persists, in the second it is transcended. The impurity of charged action (*kārmam malam*) remains at both levels; for, though there is no action here at all,—the self is suspended in a state of inertia,—, the impressions of past actions remain, waiting to regenerate world-experience when the period of dissolution (*pralayah*) comes to an end.¹⁰⁷

Above the *Pralayākala*-level the three powers constitute themselves as the consciousness of the *Vijnānākala*s, 'those Inert in Gnosis'. They no longer contaminate self-representation with the projection of the impure tattvas from *māyā* to earth (*prthivī*). The self here is therefore free of the impurity of differentiated perception (*māyīyam malam*) and of the impurity of charged actions (*kārmam malam*);¹⁰⁸ but its awareness though pure is completely passive. Still subject, like the lower levels, to the impurity of the intuition of limitedness (*āṇavam malam, =svālāntryasyābodhah*);¹⁰⁹ it hangs suspended between *māyā* at the summit of the impure universe and Gnosis (*śuddhavidyā*) at the beginning of the pure. It has yet to enter into the upward expansion of active power (*svālāntryam*) which defines consciousness within the pure levels of the cosmos.¹¹⁰

As these three powers expand above the *Vijnānākala*-level into the tattvas of Gnosis, *Īśvara* and *Sadāśiva* (32nd to 34th), they manifest themselves successively as the *Mantras*, *Lords of Mantras* (*mantrēśvarāḥ*) and *Great Lords of Mantras* (*mantramaheśvarāḥ*). At these levels the impurity which remained in the preceding stage

(105) IPK 3.16ab¹.

(106) ŠSV on 1.4; PH 21, 8-22, 3.

(107) IPK 3.19; 25-26.

(108) TĀ 10.107c-109.

(109) IPK 3.15.

(110) PTV 117, 12-14; TĀ 9.90c-92b and comm.

progressively evaporates. At the first level the three powers form a mode of consciousness in which vast but internally differentiated segments of the universe flash into view.¹¹¹ At the second and third levels the nature of the subject-object relation is itself radically transformed. While in the Mantra-stage the "I" perceives the object ("it") as independently grounded (*vyadhikararam*), here "I"-perception and "It"-perception (*ahamdhīh, idamdhīh*) are collocated and equated, with the difference between the two levels that for the Lords of Mantras it is the "It"-pole that is emphasized—the self equates itself with the universe—, while for the Great Lords of Mantras it is the "I"-pole—consciousness equates the universe with itself¹¹² in the experience of a transcendental (all-inclusive) plurality-within-unity (*bhedābhedaḥ*).¹¹³

These six levels from ordinary consciousness in the waking and dream states (*sakalapramātrā*) to that of the Great Lords of Mantras are to be seen as pervaded by the three powers of the mandala in the portion of the trident which extends up to and includes the Sadāśiva-corpse.¹¹⁴ In the Sadāśiva level, that of the Great Lords of Mantras, objectivity ("it"-ness, *idantā*) has not disappeared; it is merely drawn within the resonance of transcendental subjectivity. Above it, as the powers rise into the trifurcation of the trident, this element of plurality within Sadāśiva is imagined undergoing progressive annihilation. Precognitive impulse, cognition and action flash forth from within Sadāśiva to dissolve all traces of this limiting projection of the "it", so that the self remains as nothing but these three powers, distinct from each other but from nothing else.¹¹⁵ The meditator sees the rise of the three through Power (*śaktiḥ*), the Pervading (*vyāpiṇī*), and the Conscious (*samanā*), in the space of the trifurcation itself, as the process of this dissolution; and he sees its culmination in the three white lotuses of the Transmortal (*unmanā*) as the completion of this dissolution.

The meditator then sees these same powers rising up in the urge to enter the undifferentiated heart of (his) consciousness, to abandon their mutual difference in their final expansion as the

(111) TĀ 15.340cd: *pravibhinnakatipayātmakavedyavidaḥ*. But cf. PH 7, 9-10 according to which the Mantras see the *whole* universe. *Māyīyaṇ malam* is here without *kārmam malam* (see IPK 3.20 on the Vidyēśvaras).

(112) IPK 3.3 with IPV.

(113) TĀ 15.341b²-c¹.

(114) TĀ 15.341c²d. It follows from the Trika's definitions of these levels in relation to the tattvas (MVUT 2.4-7b; TĀ 10.3-5; 105-114b) that the Sakala's subjectivity extends to the top of the staff (*kalātītvam*), the Pralayākala's to the knot (*māyātītvam*), the Vijnānākala's to a point between the knot and the plinth, the Mantra's to the plinth (*śuddhavidyātītvam*) and the Manteśvara's to the Lotus of Gnosis (*iśvaratītvam*).

(115) TĀ 15.344c-346b.

non-dual ground. It is in this ultimate thrust of resorption that they manifest themselves as the deities enthroned on the lotuses, revealing in this configuration of convergence the worshipper's innermost identity as the Fourth Power hidden in their centre. Worship is the emergence of this Fourth Power in consciousness as the convergence of the Triad. This point of rest¹¹⁶ in the pure autonomy of the self, this innermost identity within Parā, Parāparā and Aparā, which finally resorbs the distinction between Power and "I" as the Holder of Power (*śaklimān*), between the worshipped and the worshipper, is the Goddess Kāli, the Destroyer of Time (*Kālasaṃkarṣini*).¹¹⁷

Now this deity is completely absent in the texts of the earliest stratum of the Trika,¹¹⁸ among which must be placed the *Mālinīvijayottaratantra*. Of that work Abhinavagupta says in the preface to his *Tantrāloka*:

There is nothing in my text which has not been taught by the God of Gods in the *Mālinīvijayottara*, either explicitly or by implication.¹¹⁹

'Finding' Kāli in the core of the liturgy of this Tantra Abhinavagupta infuses into it the power of the northwestern Kāli-cults whose claim to be the most radical of Śaiva soteriologies was gaining recognition in esoteric circles.¹²⁰ To achieve this blatant overcoding he was not obliged to expose himself or his gurus to the charge of originality (*svopajñatā*). For if the *Mālinīvijayottaratantra* was

(116) TĀ 15.342-343b; TĀV 9(15)174, 2-3; TĀ 33.30d: *turyā viśrāntiḥ*.

(117) TĀ 15.343c-346; 346: *anyonyātmakabhedāvacchedanākalanasamgrasiṣṇutayā / svātantryamātrā samvit sā kālasya karsinī kathitā //*. TĀ 5.243: *esā vastuta ekaiva parā kālasya karsinī / śaktimadbhedayogena yāmalatvam prapadyate //*. Cf. TĀV 3(4)138, 11-139, 8 expounding the Kāli-based doctrine of the *Yogasamcāratantra*: Virgin Consciousness (*kumārikācakram*, *pramitikācakram*; Mātsadhbhāva+three goddesses)>eightfold cycle of Agent of Cognition (Kuleśvarī+Kuleśvara;+the three goddesses+three Bhairavas).

(118) See n. 73.

(119) TĀ 1.17: ...*śabdenātha liṅgataḥ* .

(120) SvTU 4(8)26, 13-16: *ā vedebhyāḥ* (emending printed *devebhyāḥ*) *kramāntam nikhilam idam ... śāstram* (where Krama = the doctrine of these cults). MBhT-KKh puts the Kālikākrama/Kālikākula (= Krama) above the Trika as the highest of all revelations except that of its own cult of Kubjikā (fol. 213r⁶⁻⁷: *śadardham* (saḍāram) *prathamam bhedam bhairavākhyam duitiyakam / vīrāvalī trīyam tu* (= three levels of Trika-initiation. Cf. TĀ 22.40c-41) *caturtham KĀLIKĀKULAM* //; fol. 214r²: *kramenāpi śadardham syān mālinīvijayāṇ kulam / ūrdhve klinnānvayaṇ yogāṇ tasyātītaṇ param padam / vīrāvalīkulāmnāyam aparam KĀLIKĀKRAMAM* //). The CMSS, which belongs to the same Kaula tradition as the MBhT-KKh (*paścimānvayaḥ*), shows that this tradition too had incorporated the Krama absent in its root-text KM. Thus it requires the guru to be *kālikulāmnāyī kramasāstravicārakaḥ* (fol. 5v⁴) and considers the 'rise of the sequence of the twelve Kālis' to be the highest Kaula experience (fol. 6r²-v²; 13r²-v²). The Tripurasundari-cult also shows its influence. See *Samkletapaddhati* qu. ARĀ 65, 11-12; 201, 11-12; 220, 7-11.

unaffected by the esotericism of the Kāli-cult, there were other Āgamas of the Trika which had already sanctified this radical reorientation. Thus the meditation on the upward expansion of the three powers to their fusion in the self as Kāli/Kālasamkarṣiṇī, with which Abhinavagupta inspires the internal installation of the *Mālinīvijayottaratantra*'s mandala-throne, is recorded by him as his teacher Śambhunātha's interpretation of the *Devyāyāmalatantra*,¹²¹ an Āgama of the Trika which proclaims its allegiance to the Kāli-cult by enthroning Kālasamkarṣiṇī above Parā Devī as the Fourth Power containing-and-transcending the three.¹²² Abhinavagupta overcodes the liturgy of the *Mālinīvijayottaratantra* by identifying the *Devyāyāmalatantra*'s Kālasamkarṣiṇī with the former's Mātṛsadbhāva, the form in which Parā is to be worshipped on the central lotus of the internal mandala. This Mātṛsadbhāva, 'Essence of the Mother Goddesses' but interpreted by Abhinavagupta's tradition as 'Essence of (All) Agents of Cognition' ([*pra-*]mātṛṇām sadbhāvah¹²³) is for the *Mālinīvijayottaratantra* itself no more than another mantra-form (HSKHPHREM) of the goddess Parā (/SAUH).¹²⁴ For Abhinavagupta it has become the transcendental, all-englobing Fourth Power in which the Trikaśaiva's identity is raised from the outer (and earlier) level of the cult to Kāli in its core.¹²⁵

THE TRITRISŪLBĀJAMĀNDALA AND THE INCORPORATION OF THE KRAMA (TRIKA IIb)

The empowerment of the Trika by the cult of Kāli does not end with the superimposition of Kālasamkarṣiṇī on to the *Mālinīvijayottaratantra*'s internal mandala. This simple Kāli-based triad of the *Devyāyāmalatantra* can be seen as a bridge (both in the history of the sect and in Abhinavagupta's exegesis) between the earlier Kāli-less stratum (Trika I) and one in which the Trika has incorporated the more elaborate Kāli-system known as the Krama (Trika IIb). This Krama, known also as the Great Truth (Mahārtha)

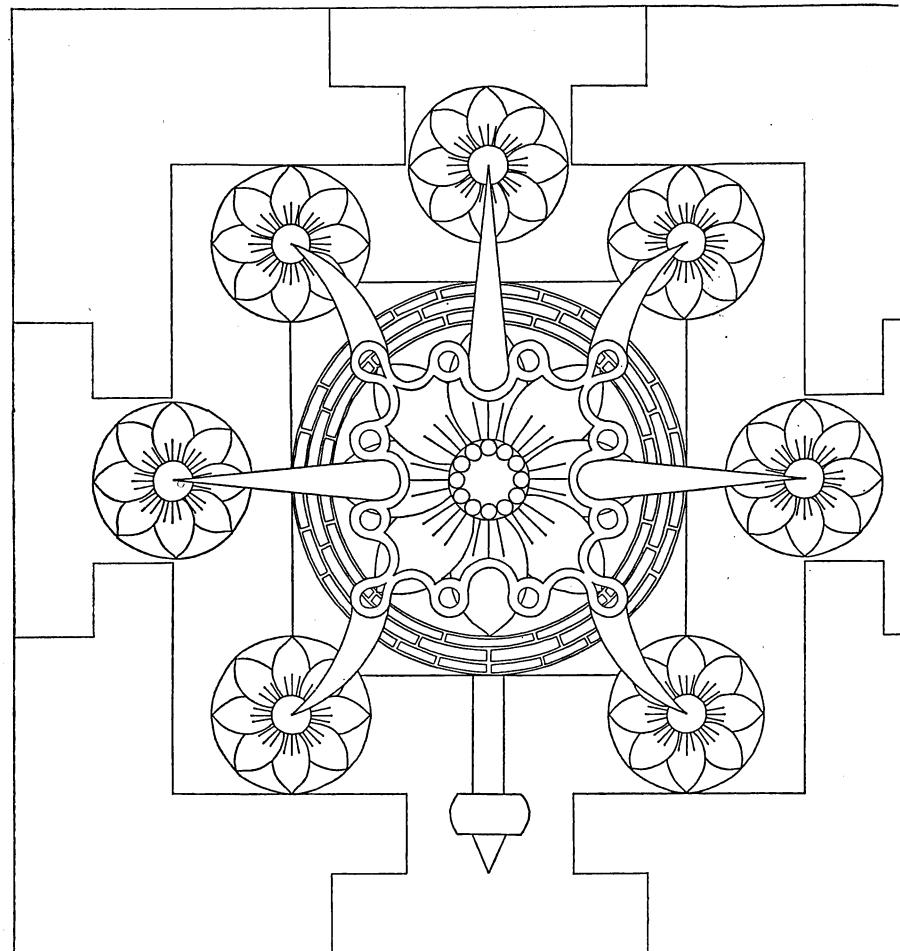
(121) TĀ 15.335c-352b.

(122) This arrangement is also seen in JY. It teaches among its many forms of Kāli-worship three varieties of Kālasamkarṣiṇī to be worshipped in the trisūlbājamanḍala above Parā, Parāparā and Aparā: Śūleśvarī (JY 1, fol. 147r⁹-148v⁸), Tricakreśvari / Parāntā (JY 4, fol. 135v²-136v⁶), and Triśīrṣā (JY 4, fol. 187v⁴-196v³).

(123) TĀ 15.347d-348.

(124) MVUT 8.42cd: *yasmād esā parā śaktir bhedenānyena kīrtitā* (as quoted at TĀ 30.50cd).

(125) The same reorientation is found in the *viśeṣanyāsaḥ* before the visualization of the manḍala-throne in internal sensation. Cf. MVUT 8.43cd with TĀ 15.251cd where AG adds to Parā (> Kālasamkarṣiṇī) a retinue of twelve powers (= the twelve Kālis).



The outline of the Manḍala of the Three Tridents and (Seven) Lotuses (*tritrisūlbājamanḍalam*) prescribed by the *Trikasadbhāvatantra*. See TĀ 31.10-41b.

or the Great Doctrine (Mahānaya) teaches liturgies¹²⁶ in which Kāli as the all-devouring power of consciousness is realized through her worship in a series of cycles of deities embodying the transformations of her powers in the cyclical sequence of cognition, from its projection

(126) The principal Krama systems in the Āgamas are those of the KS, DPŚ, DDŚ, YGT and JY.

of the object to its resorption into internal quiescence. We find this more sophisticated stratum of the Kāli-cult already drawn into the Trika in at least two of its later Āgamas, the *Trikasadbhāva* and the *Trikahṛdaya*. The former is Abhinavagupta's source for the mandala of the three tridents and the (seven) lotuses, the trīśūlābjamāṇḍala, the latter for that of the four tridents and the (eight) lotuses, the catuṣṭriśūlābjamāṇḍala.¹²⁷ While he prescribes the simple mandala of the single trident and the three lotuses, the trīśūlābjamāṇḍala, for internal worship and for the ritual of preliminary initiation (*saṃyatādīkṣā*),¹²⁸ for that of the second, definitive initiation (*nirvāṇadīkṣā*) he requires that the neophyte (*saṃyatādīkṣitāḥ*) be exposed to the *Trikasadbhāva*'s trīśūlābjamāṇḍala. In so doing he completely abandons his root-text, the *Mālinīvijayottaratantra*, which knows only the single trident in this as in all contexts. 'Implication' must be stretched to enable the Trikaśaiva to receive into himself in his final initiation a system of powers whose esoteric superstructure had grown too elaborate to be loaded into the simpler prototype.

The deities installed in this more richly empowering mandala form two sequences in which the second is superimposed on the first. The two strata which result express ascent from the common Trika to its esoteric level in the Krama doctrine of the Kāli-cult. In the first the guru installs the three goddesses with their Bhairavas in this order:

1	
PARĀ	
Bhairavasadbhāva	
3, 8 Parāparā	2, 6 Aparā
Ratiśekharabhairava	Navātmabhairava
7 APARĀ	4 PARĀPARĀ
Navātmabhairava	Ratiśekharabhairava
9 Parā	5 Parā
Bhairavasadbhāva	Bhairavasadbhāva

All three are present therefore in each trident, in such a way that Parā is dominant in the central, Parāparā in the right, and Aparā in the left; while Parā as the only goddess who occupies three thrones is seen as the omnipresent ground of this cyclical triplication.¹²⁹

(127) See n. 1. The four *kramāḥ* (*srṣṭi*- to *anākhyakramāḥ*) are worshipped on its four overlapping tridents. See TĀ 31.63.

(128) TĀ 15.387c-388b. AG speaks here not of a mandala prepared with powders but one (quickly) traced out with scented paste on the *sthāṇḍilam*, a *gandhamāṇḍala*(*ka*)m.

(129) TĀ 16.12c-15b; TĀV 10(16)6, 9-14; TĀ 16.15cd.

The initiating guru now installs Māṭrsadbhāva in the central lotus within the triangle marked out by the three Parās. While the influence of the Krama is perceptible even in the installation of the three goddesses—since it is a characteristic of the Krama to express the dynamic unity of powers in such multiplications,¹³⁰ with the move to the centre of the mandala (*kuleśvarīsthānam*) the Trika's Absolute expands to reveal the Krama within it undisguised. For while it holds to the old tradition through the name of its presiding power (Māṭrsadbhāva), the latter's mantras unfold it into the Krama's tetradiac cycle of cognition: projection (*srṣṭiḥ*), immersion (*sthitiḥ*, *avalārah*), resorption (*saṃhārah*) and the Nameless Fourth (*anākhyam*, *turiyam*, *saṃhārasaṃhārah*), which reveals itself as the cycle's ground and reality in the limit of resorption.¹³¹ The guru further installs these phases (*kramāḥ*) in their fully elaborated form as the four separate sequences of deities, those of projection, immersion and resorption on the tridents of Parā, Parāparā and Aparā respectively, and those of the Nameless in the centre, or else the fourth alone, containing the other three by implication.¹³²

The twelve Kālis

While the first three sequences of Krama-worship are simply superimposed on to the three tridents of the goddesses of the Trika base, the fourth, the quintessential sequence, can be accommodated in the actual design of the mandala. For the *Trikasadbhāva*, as quoted in the *Tantrāloka*, allows 'twelve voids' (*vyāddvādaśakam*) to be drawn in the centre of the central lotus.¹³³ The precise meaning of this expression and the fact that these 'voids' are designed to contain the twelve Kālis of the Krama's Cycle of the Nameless (*anākhyacakram*) is apparent from the *Devīpañcaśalaka* and the *Jayadrathayāmāla* (*Tantrarājabhaṭṭāraka*), two Āgamas of the independent Krama tradition. The former instructs the worshipper of this climactic cycle to draw a circle (*vyomabimbam*) surrounded by twelve others. Each of the resulting thirteen should be coloured with indigo powder and surrounded by a vermillion border. He is to worship Supreme Kāli (Mahākāli) in the central circle and the

(130) See KāS 8-9 (qu. TĀV 3(4)197, 12-20); MMP 100, 26-101, 3 (following AG's lost *Kramakeli*); TĀV 3(4)188, 9-15.

(131) TĀV 10(16)64, 6-8. Thus it is identified in the mantras as the Nameless within projection, immersion, resorption and, the Nameless itself (*srṣṭyanākhyam* to *anākhyānākhyam*). In the pentadic system of MMP (105, 14-16) the last = *bhāṣā*, the fifth *kramāḥ*.

(132) TĀ 16.157; 31.52, emending *kramāt* to *kramāñ* in accordance with commentary (*trīṣṇapi kramēṣu*). Neither TĀ nor TĀV give the names of the Krama-deities here.

(133) TĀ 31.27: *madhye kuleśvarīsthānam ... vyāddvādaśakam ca vā*. See fig. 2.

twelve Kālis in the ring of circles that surrounds it.¹³⁴ The same pattern is found in the *Kālikramavidhi* of the second text, where it stands within a four-gated square as the Krama's initiation-maṇḍala.¹³⁵ In its centre is Mahākāli: equated with the world-manifesting vibration (*spandah*) within the heart of consciousness and bliss, realized when the meditator dissolves into the ego-less ground through the contemplation that the agent, act and object of cognition are cognition in essence,¹³⁶ visualized as the awesome black goddess haloed in the fire of her own radiance, decked with the skulls and corpses of the deities, devouring the Lords of the Tattvas, dancing wildly in the moment of universal destruction;¹³⁷ worshipped by wine-intoxicated devotees with offerings of wine in skull-cups, with animal-sacrifices and the drinking of the victims' blood.¹³⁸ Around her are the twelve Kālis, their forms identical with hers.¹³⁹

The innermost power of the maṇḍala of final initiation into the Trika is then this quintessential deity-group of the Krama, Kālasaṃkarṣiṇī mirrored in the twelve Kālis of the Nameless as all-pervading, all-devouring non-duality in the dynamic cycle of the object, act and agent of cognition.¹⁴⁰

(134) DPŚ 5.50-51b: *rājavartena rajasā vyomabimbaṇ tu kārayet / bimbadvādaśakam bāhye tadrūpam avatārayet // lohitāṇi vyomarekhaṇ tu dadyāt sindūrakena ca /*; 5.53c-54b: *madhye pūjyā mahākāli bāhye 'nyā dvādaśa kramāt // pūrvād ārabhya sarvās tāḥ pūjayed yoginandana*.

(135) JY 4, fol. 59v^a-^b: *sāṃplikhya maṇḍalaṇ devi bhrama* (for *maṇḍa*, with NAK 1.1514) *dvādaśasāṃmitam / madhye trayodaśaṇ kāryaṇ rāśīvaraṇasamāṇitam / raktena rajasā devi caturlekhyaṇ prapārayet / caturdvāraśaṇāyuktaṇ tatra pūjyaṇ kramottamam / mahākāli madhyamā syād dhyāyed ghorāṇ maholbaṇām / ...60v^a: tataḥ praveṣayec chiṣyam...*

(136) JY 4, fol. 58r^a-^b: *jñānaṇ jñeyam tathā jñātā jñaptigarbhān [= -garbhā iti] nibhālayan / layam yāti pare dhāmni nirahāṃkāradharmīni / cīḍānandaparispanḍa-garbhasthaspanḍarūpāyā vyāptapāt (tā) paramayā bhāti ṣaḍadhāvāraṇam vibhāv?* (?ligu)

(137) JY 4, fol. 59v^a-60r^a (*dhyānam*): *sphurathālāgnilakṣaṇī romakāpāiḥ patanti hi / yasyā bhārga(garbhā)śikhālōti x x kōtī(ti) vijrmbhate / ...vaktrāvata(vaktrāva)-viniṣṭhyūlāphurathālāpāvakām / ...sarvādhvapatiṇākālamekhalādāmamanḍitām / ...kākālīkulakṛṣṇābhāraṇibhām ... nīpīlatattvagīvāṇakārābhāti bhāraṇavām / ...kṣayakāṣaṇe sphuṭodāmānṛtācīlāvīnodiṇīm /*.

(138) JY 4, fol. 60r^a-^b: *mahāpaśūpahārādyaiḥ ... devadevīṇ prapūjayed / mahā-śāṅkhārghapātrādau kṛtvārgham alinā mahat / ... ā kaṇṭhataḥ pībed raktaṇ madyaṇ cāpi maheśvāri*.

(139) JY 4, fol. 60r^a-^b: *tadvad devyāḥ prapūjyaīvām dhyeyāḥ sarvā yathārthavat / pratibhedhagatā saikā devadevī kāraṇkiṇī /*. Cf. Viśvāvarta, *Tantrarājāvātārastotra* quoted at JYMU T fol. 3v^a-^b (v. 27cd): *dhāte yan mukurāvālīvyatīkaravavyaktaivaktrōpamāṇi śāklaṇi cakram apakramāṇi paramayā devyā tad iddhaṇi numāḥ //* (final verse). For the experiential nature of the cycle of the Nameless see JY 4, fol. 59r^a-^b: *vr̥tidhāma-vikāśātmā rāvīr eva vijrmbhate / dvādaśātmā dvādaśaṭhāt [in twelve faculties] ... teṣām antaḥ parā dīptiḥ kālayantī vīrājate / tatkramāṇi saṃpravakṣyāmī mukhapāraṇparāgatam / proniṣadraśmīhacitau jīmbhātīyeva daśatrikam / sṛṣṭikālī...*

(140) TĀ 4.171-172.

POWER WITHOUT IMPURITY (TRIKA III)

Now just as this twelve-fold sequence of the Nameless (*anā-khyakramāḥ, kālikramāḥ*) opens up from within the convergence of the three Trika goddesses in the initiation-maṇḍala, so it is deployed in the practices of meditation that seek to realize this Āgamic identity through controlled possession after initiation. Yet just as the presence of the awesome twelve Kālis in the maṇḍala is nowhere explicitly stated in the *Tantrāloka*, being perceptible only through the collation of scattered remarks in the light of the commentary and the Āgamic literature known to the author,¹⁴¹ so here the pervasion of soteriological practice by this cycle is conveyed by widely separated passages and in deliberately oblique terms. Abhinavagupta states the principal behind his treatment of this level of the Trika at the conclusion of the chapter in which he summarizes the circuits of deities (*āvaraṇāni*) worshipped in the maṇḍala:

While Parā, Parāparā and Aparā are projection, immersion and resorption, the Fourth Power (*turyā*), Māṭrādhāvā, is defined as the ground in which they rest in unity (*viśrāntīḥ*). This (fourth) is secret. It can be learnt only through oral instruction. Nonetheless I have alluded to it here and there throughout the work.¹⁴²

Even in the fourth chapter (*sākłopāyāhnikam*) in which he defines the experiential nature of each of the twelve Kālis, and in the *Kramastotra* which he devotes exclusively to this topic, he carefully avoids mentioning their names. We are told at the end of the passage that the Power manifest as these twelve is indeed that called Kāli and Kālasaṃkarṣiṇī,¹⁴³ but the names of her reflected aspects are conveyed by him analytically through the derivation of the -kāli which forms the second part of their names out of the root/*kal* 'to project' (*kṣepe*), 'to go'/'to know' (*gatāu*), 'to enumerate' (*samkhyāne*) or 'to sound' (*sabde*).' Thus for example, Sṛṣṭikāli, the first of the twelve, is covered as follows:

And therefore this <radianc> <goddess> (*devī*) (cognition [*samvit*]) unsullied in her source (yet at the same time) assuming the urge to manifest (objectivity *as though* other than herself [4.147]) ideates (*kalayate* [>-kāli]) projection (*sṛṣṭim* (>Sṛṣti-)). Hence her name in the Āgama.¹⁴⁴

(141) For his having studied the DPŚ see TĀV 3(4)194, 8-10. He writes of the ten Yonis that constitute *sṛṣṭikramāḥ* in this Āgama in an unknown work quoted at TĀV 11(29)33, 9-17 (cf. DPS 3.19-21b). The *Mādhavakula*-section of JY 4 provides AG's alternative Kaula worship (TĀ 29.53-80). See JY 4, fol. 140-147.

(142) TĀ 33.30-31b, dividing 30a *parā parāparā cānyā* (ed. *parāparā parā...*). 31a is printed *tac ca prakāṣaṇi vaktrastham*. This is suspect because of its awkward banality. I suggest *tac cāprakāṣyam*.

(143) TĀ 4.176.

(144) TĀ 4.148. For etymologies of *Kāli* see TĀ 4.173-175 and TS 30, 13-17.

Elsewhere he disguises the Kālis of the secret Fourth Power yet further by translating them into the product of the multiplication of the three nameable, less awesome goddesses of the Trika base by the four abstract Krama-categories behind the names and visualized forms of the hidden cult. Thus in the first verse after his introduction (*upodghātah*) to the *Tantrāloka* he announces that the principal cycle of powers in the Trika is twelve-fold: the four phases, projection, immersion, resorption and the (Nameless) Fourth in Parā, Parāparā and Aparā.¹⁴⁵ That Jayaratha in his comment on this verse is right in saying that Abhinavagupta is really talking about the twelve Kālis here¹⁴⁶ is evident if this statement is collated with others. Thus in the fourth chapter Abhinavagupta equates these Kālis with projection, immersion, resorption and the Fourth in the object (*prameyam*), medium (*pramāṇam*) and agent (*pramātā*) of cognition,¹⁴⁷ while in the second verse of the work he equates these three aspects of cognition with Parā, Parāparā and Aparā.¹⁴⁸ In his *Tantrasāra* we find a slightly different scheme. The twelve Kālis become projection, immersion and resorption in the three goddesses and their ground, Mātṛsadbhāva. But this 3×4 is equivalent to the preceding 4×3 , since Mātṛsadbhāva and the Fourth phase are identical.¹⁴⁹ Clearly then Abhinavagupta has set up equivalences by means of which the power of the Kāli-cycle can be mediated through his exegesis of the Trika, so that the esoteric, Āgamic identity is preserved from profanation through direct exposure, while at the same time he demonstrates the unity of the two levels, the two strata of the *Trikasadbhāva*'s mandala.

However Abhinavagupta's concern to veil the twelve Kālis must also seen in the context of the bond between esoteric power and public impurity. To rise through the grades of revelation from the Siddhānta to the Kāli-cult was to gain access to power at the cost of ever increasing impurity in the terms of the orthodox consensus. The intensification of power is expressed in the language of ritual as the gradual emergence and eventual autonomy of Śiva's consort (Devi/ Śakti). In the Siddhānta this feminine essence is suppressed to the extent that in daily ritual only the male polarity is worshipped, the mild and consortless Sadāśiva. In the Bhairava-teachings, represented by the cult of Svacchanda, Śiva transcends this mild form¹⁵⁰ and is joined in worship by his consort in the form of

(145) TĀ 1.107.

(146) TĀV 1(1)150, 16-151, 8; TĀV 3(4)134, 2-17.

(147) TĀ 4.125 and comm.

(148) TĀ 1.2. Cf. TĀ 5.23c-27b.

(149) TS 28, 7-29, 1. MVV 1.934c-935b: ...dvādaśadhā saṇvīt sṛṣṭyādau tulya-gocare // ekaikaśas tryātmakatvāt traye vā cātūrātmyatāt /.

(150) SvT 2.88b-94b.

Aghorēśvari. Nonetheless at this level Bhairava is still dominant.¹⁵¹ In the Trika, however, this relation is reversed. The three goddesses are enthroned above their Bhairavas as the principal recipients of worship. Finally, in the Krama, the Goddess alone remains. She is no longer Śiva's consort but pure Power behind and manifesting the dichotomy between power (*śaktih*), and the controller of power (*śaktimān*), between goddess-consort and god.¹⁵² This unleashing of the feminine from the control of the male is also the unleashing of impurity. To move from the Siddhānta into the Bhairava-teachings is, from the point of view of the former, to abandon the purity of orthodox, Veda-congruent discipline.¹⁵³ From the point of view of the latter it is to transcend the petty extrinsicism of a purity-bound powerlessness into an ecstatic self-expansion in which all that the unenlightened (*paśavah*) consider impure is realized and exploited as the means with which to break through this powerlessness into omnipotence and omniscience.¹⁵⁴ With the Krama sect of Kāli this cult of impurity reaches its greatest intensity. Its Āgamic literature shows the unleashed feminine presiding over a subculture contaminated by violence and death, in which skull-carrying devotees (*kāpālikāh*, *mahāvratīnah*)¹⁵⁵ invoke her terrible power into themselves through sanguinary and orgiastic worship in the cremation-grounds.¹⁵⁶

Abhinavagupta most certainly gives the fullest recognition to this power of the impure. For it is a cardinal tenet of his soteriology that nothing is in itself charged with purity or impurity. To be unaware of this is the foundation of the heart's consent to the requirements of orthodox life and access to the self's innate power requires that one

(151) SvT 2.114-116.

(152) See n. 117.

(153) See A. Sanderson, *op. cit.*, n. 127.

(154) TĀ 12.18c-21b; 37.11-12b.

(155) See Discussion p. 211.

(156) The Śaiva householder of Kashmir cannot normally have had much contact with this esoteric and extreme form of his religion, but even he was drawn into contact with its goddess in the one cremation-ground ritual in which he would inevitably participate, his own incineration. His last rites (*śivanirvāṇavidhiḥ*) begin with an initiation-ritual, performed on his corpse, through which his soul resummoned (*māyājālākṛṣṇah*) is united (*yojītah*) with Paramāśiva worshipped as Svacchandabhairava, and end, at the last moment before the lighting of his pyre, with the recitation into his right ear of the 300-syllabled Kālasamkarsīṇi-invoking Vyomeśvarividyā which leads his soul up through the cosmos in his body to escape rebirth in dvādaśānta (KK 4, 205-292; Vyomeśvari-vidyā: 286-287). He also comes into contact with Kāli in her Caṇḍikāpālini form: during the ten days of his *prela*-rites, during the *annapūriṇī* in the *Śivāśrāddham*, and during the *Śivadīpaśrāddham*. Caṇḍikāpālini is worshipped in these rites surrounded by the four śaktis and their attendants (*dūtis*) associated with Kapāliśabhairava; the deity of the PM-BY: Raktā, Karāli, Caṇḍākṣi, Mahochvāsā (= Mahochuṣmā); Karāli, Bhīmavaktrā, Danturā and Mahābalā (KK 4, 309; 334-335; 417. Cf. PM-BY fol. 18r-19v).

abandon it.¹⁵⁷ Liberation is through letting go of this extrinsicist inhibition and Abhinavagupta recognizes that the ritual consumption of substances forbidden to the orthodox is the most effective means to this end.¹⁵⁸ However the domain of impurity in this context has two aspects, the erotic and the mortuary. Abhinavagupta emphasizes the former and suppresses the latter. In so doing he deflects his Āgamic identity away from the grimmer side of the culture associated with Kālī. Addressing himself primarily to an audience of Śaiva 'householders' (*grasthāḥ*), he speaks of power in the private domain of the erotic rather than in that of public impurity courted by the exotic ascetics of the cremation-grounds. Whatever may have been the position of the Krama-based *Trikasadbhāva* and *Trikahṛdaya* themselves within this spectrum of impurity, Abhinavagupta primes the Kālī-essence in their maṇḍalas to fit the perspective of men in the world. It is this accommodation that is the outstanding characteristic of his system (Trika III).

His exegesis of the radical Āgamic inheritance aspires to a new catholicity within the Śaiva tradition. Transcendence of 'lower' sect-levels could achieve this in theory, through the principal that the transcender contains the transcended, so that the highest (*param*) is the all-containing (*pūrṇam*);¹⁵⁹ and we have seen this theory built into Trika ritual. It could not, however, bring this conviction of power down from its heterodox heights to penetrate the awareness of the Śaiva majority, whose life in the world necessitated a greater degree of conformity to orthodox norms of conduct and self-reference. To root itself in this more public level, while preserving its private hierarchy of ascent to heterodox power in its inner, Āgamic identity, the Trika enriched its hermeneutical base with the Recognition Doctrine (*pratyabhijñāśāstram*). Though this emerged with Somānanda and Utpaladeva from within the Krama-based Trika tradition of the Terambā 'seminary' (*maṭhikā*) in Kashmir,¹⁶⁰ it formulated a metaphysics of the self within the conventions of high Brahmanical learning. Thus it succeeded in elevating itself above its widely suspect background, so that it could be deployed in a relatively sect-neutral exegesis over a much greater range of the Śaiva tradition. In fact Utpaladeva's catholic aspirations extended even further. He claimed to be making explicit the common truth latent in the dualism of the Siddhānta, the monistic emanationism (*parināmavādaḥ*)/

(157) TĀ 4.212c-247.

(158) See n. 154 and TĀV 11(29)8.

(159) E.g. TĀV 1(1)16, 10: 'parām' (< *pī*) *pūrṇam*.

(160) TĀV 3(4)194, 9-11. Utpaladeva alludes to the esoteric Trika at IPK 1.54 (cf. TĀV 2[3]82, 10-12). For Somānanda's authorship of a comm. on the Trika's *Parātrīṃśikā* see PTV 16, etc.

layavādaḥ) of the Pāñcarātrika Vaiśnavas, the illusionism (*māyāvādaḥ*, = *jaṭabrahmavādaḥ*) of the Vedāntins and the cognition-only doctrine of the Yogācāra Buddhists.¹⁶¹ The doctrine did succeed in influencing the Pāñcarātra and the Vedānta in Kashmir.¹⁶² But while these conquests testify to a new level of respectability they can have been of less immediate concern to the Trika than confronting the Siddhānta; for the latter's ācāryas exerted considerable influence over the cult of Svachandabhairava, which then as now was the dominant Śaivism of Kashmir.

It is in the light of this confrontation that we can better understand why Abhinavagupta insists that the edifice of his *Tantrāloka* is entirely contained within the *Mālinīvijayottaratantra*, though that Āgama lacks completely the link with Kālī and the Krama so essential to his Āgamic identity. For more important than this lack was the fact that it forms a bridge between the Trika and the Siddhānta. Its authority was certainly recognized by the latter's ācāryas in Kashmir.¹⁶³ Indeed they could have found in it no explicit formulation of the idealist non-dualism which they considered so subversive of the true Śaiva identity. Moreover it stands out from the esoteric mainstream by giving pride of place to the hierarchy of agents-of-cognition (*pramālībhedaḥ*). Though its particular presentation of this hierarchy is its own,¹⁶⁴ the presence of such a hierarchy is a feature of the Siddhānta and was recognized as such by the Trika itself.¹⁶⁵ Through exegesis of this syncretistic Āgama Trika III fortified its claim to authority over the entire field of Śaiva revelation. For Abhinavagupta the *Mālinīvijayottara* is not merely the essence of the highest Āgama (*Siddhayogīśvarimata*) of the highest division (*vidyāpīṭhah*) of the Bhairava-teachings;¹⁶⁶ it is the essence of the Siddhānta as well.¹⁶⁷ Thus Trika III frequently cites the Āgamas of the Siddhānta in support of its own metaphysical non-dualism.¹⁶⁸ Even the ethical non-dualism (*advaitācāraḥ*) of the esoteric traditions is identified in these Āgamas, as proof against the dualists that all Śaiva scripture is pervaded to a greater or lesser extent by the flavour of the Trika as its highest level.¹⁶⁹

(161) IPVV 3, 404, 22 - 405, 10.

(162) For Pāñcarātra see SpPr and SP; also n. 31. For example of influence on the Vedāntic YV see n. 84.

(163) See MTV-VP 117; 123; MTV-YP 10; 35; MTV II 48; 176; MPĀV I 106; 109.

(164) TS 98, 12.

(165) TĀV 7(10)7, 17 - 8, 2.

(166) TĀ 37.17-25b.

(167) TĀ 1.18; MVV 1.398-399.

(168) E.g. TĀ 1.203-204.

(169) See MVV 1.196-197b. The 'Kaula' interpretation of this verse is indignantly rejected by Rāmakanṭha on ST-KA 8, 7. See also TĀ 15.8-11 and comm. concerning MPĀ II*, *kriyāpāda* 1.2. Cf. Rāmakanṭha on this verse.

Now this catholic self-presentation of the Trika in the third phase of its development doubtless accounts for the veiled manner in which Abhinavagupta handles its most conspicuously heterodox constituent, the cycle of the twelve Kālis. But this is not the limit of its effect. The new catholicism affects the ritual of the maṇḍala itself by overcoding the internal installation of the maṇḍala-throne in the one element free from the inertia of ritual forms, the inner yogic 'posture' (*karaṇam*) through which this structure of mantras and visualizations is taken into the worshipper's identity. This sequence of meditation, described above, is designed precisely to fuse together the two extremes of Trika III's exegetical range, the Siddhānta and the Krama. Thus in one direction the three goddesses of the Trika are raised to the worshipper's hidden identity with Kālī, while in the other these Kālī-based powers are seen to express themselves as the *Mālinīvijayottaratantra*'s seven levels of the agent-of-cognition and hence to reach out into the Siddhānta's range of reference.

At the same time, by incorporating these seven levels, the meditation inculcates belief that the Trika subsumes the entire universe of self-reference, from the lowest level, which houses the unreflective subjectivity of the worldly, through the intermediate levels, which house the ideal selves of other systems.¹⁷⁰ While these selves exclude and condemn the Āgamic identity of the Trikaśaiva, the Trikaśaiva himself develops the liberating insight that these levels exist only as modalities of the dynamic non-duality (*paramādvayam*) of the Word to which he accedes through initiation. Being modalities of this Āgamic self they cannot impede the range of his self-presentation. He can cultivate conviction of absolute Power in the private domain of his ritual and reflection, while he shows to the world a perfect conformity to the requirements of Purity.¹⁷¹

(170) See n. 8.

(171) See TĀV 3(4)278,5 : *antaḥ kaulo bahiḥ śaivo lokācāre tu vaidikaḥ* /.

ABBREVIATIONS

AKP = *Agnikāryapaddhati*. Bodl. MS Chandra Shum Shere f. 110.

AG = Abhinavagupta.

ARĀ = (*Artharatnāvalī*). *Nityāśoḍaśikārṇava* with two comms., *Rjuvimarśinī* by Śivānanda and *Artharatnāvalī* by Vidyānanda. Ed. V. V. Dviveda (YTGM vol. 1), Varanasi, 1968.

ASB = Asiatic Society of Bengal, Calcutta.

IPK = *Īśvarapratyabhijñākārikā* by Utpaladeva with *vṛtti* by same. Ed. Pt. M. Kaul (KSTS No. XXXIV (*Siddhitrayī* + IPK)), Srinagar, 1921.

IPV = *Īśvarapratyabhijñāvimarśinī* by AG. Ed. Pt. Mukund Ram (vol. 1) and Pt. M. Kaul (vol. 2) (KSTS Nos. XXII, XXXIII), Bombay, 1918, 1921.

IPVV = *Īśvarapratyabhijñāvivṛtivimarśinī* by AG. Ed. Pt. M. Kaul (KSTS Nos. LX, LXII, LXV), Bombay, 1938, 1941, 1943.

ISGDP = *Īśānaśivagurudevapaddhati*. Ed. T. Ganapati Śāstri (TSS Nos. LXIX, LXXII, LXXVII, LXXXIII), Trivandrum, 1920, 1921, 1922, 1925.

ŪKAT = *Ūrmikaulārṇavalantra*. NAK MS No. 5/5207.

KĀS = *Kālikāstotra* by Jñānanetranātha. Ed. (anon.) in Rāmeśvarācārya (Jhā), *Śrīgurustuti*, Srinagar: Īśvara Āśrama, 2033 [1968].

KK 4 = *Karmakāṇḍam*, *caturthapustakam*; *pāṇḍitakeśavabhaṭṭajyotiḥśrīvīdā saṃskārāśodhanābhyaṁ sampāditam*. Bombay: Nirnaya Sagara Press, 1936.

KP = *Kūrmapurāṇa*. Ed. Ananda Swarup Gupta, Varanasi: All India Kashiraj Trust, 1971.

KM = *Kubjikāmata*. ASB MS No. G4733.

KR = Kṣemarāja.

KRSt = *Kramastotra* by AG. Ed. K. C. Pandey, *Abhinavagupta*, Varanasi: Chowkamba, 1963 (2nd ed.), pp. 948-951.

KL = *Kalpalatā* by Śitikanṭha Rājānaka (?). Bodl. MS Chandra Shum Shere e.161.

KS = *Kramasadbhāva*. NAK MS No. 1/76 ('*Kālikākulakramasadbhāva*').

KSTS = Kashmir Series of Texts and Studies.

CMSS = *Ciñciṇīmatasārasamuccaya*. NAK MS No. 1/767.

J = Jayaratha.

JñDV = *Jñānadīpavimarśinī* by Vidyānanda. NAK MS No. 4/753 ('*Triputrasundarīvyākhya*').

JY 1 = *Jayadrathayāmala*, *śaṭka* 1. NAK MS No. 5/4650.

JY 2 = Id., *śaṭka* 2. NAK MS No. 5/4650.

JY 3 = Id., *śaṭka* 3. NAK MS No. 5/1975.

JY 4 = Id., *śaṭka* 4. NAK MS No. 1/1468.

JYMUṬ = *Jayadrathayāmalamantroddhāraṭippanī*, anon. NAK MS No. 1/1514.

TĀ, TĀV = *Tantrāloka* by AG with comm. (*-viveka*) by J. Ed. Pt. Mukund Ram (KSTS Nos. XXIII, XXVIII, XXX, XXXVI, XXXV, XXIX, XLI, XLVII, LIX, LII, LVII, LVIII), Bombay, 1918, 1921, 1921, 1922, 1922, 1922, 1924, 1926, 1938, 1933, 1936, 1938.

TC = *Tantric Collectanea*. Bodl. MS Chandra Shum Shere e.264.

TDPVNT = *Tridaśādāmarāpratyāṅgirāviśayakanānātantra*. NAK MS No. 3/30.

TS = *Tantrasāra* by AG. Ed. Pt. Mukund Rām (KSTS No. XVII), Bombay, 1918.

TST = *Tantrasadbhāvatantra*. NAK MS No. 5/445.

TSS = Trivandrum Sanskrit Series.

DDŚ = *Devīvṛgṛdhāśatikā*. NAK MS No. 1/242.

DPŚ = *Devīpañcaśataka*. NAK MS No. 1/252 ('*Kālikākulakramārcana*' (for *Kālikākulapañcaśataka*)).

DYT = *Devīyāmala* *tantra*.

NAK = National Archives, Kathmandu.

NĀSAP = *Nityādisaṃgrahābhidhānapaddhati* by Takṣakavarta. Bodl. MS Stein Or. d. 43.

NeT = *Netralantra* with comm. by KR (*-uddyoṭa*). Ed. Pt. M. Kaul (KSTS Nos. XLVI, LXI), Bombay, 1926, 1939.

PAS = *Paramārthasāra* by AG. Ed. J. C. Chatterji (KSTS No. VII), Srinagar, 1916.

PT = *Parātantra*. Ed. Lt.-Col. Śri Dhan Shum Shere Jung Bahādur Rāṇā, Prayāg: 'Caṇḍī' -kāryālaya, Samvat 2016.

PTV = *Parātrīpiśikā* with comm. (*-vivaraṇa*) by AG. Ed. Pt. Mukund Rām (KSTS No. XVIII), Bombay, 1918.

PM-BY = (*Picumata*) *Brahmayāmala*. NAK MS No. 3/370.

PS = *Pāśupatasūtra* with comm. (*Pañcārthabhāṣya*) by Kauṇḍinya. Ed. R. Ananthakrishna Sastri (TSS No. CXLIII, Citrodayamañjari No. XXXII), Trivandrum: Univ. Travancore, 1940.

PH = *Pratyabhijñāhṛdaya* by KR. Ed. J. C. Chatterji (KSTS No. III), Srinagar, 1911.

Bodl. = Bodleian Library, Oxford.

BPD = *Bodhapañcaśatikā* by AG with comm. (*-vivaraṇa*) by Pt. Harabhaṭṭa. Ed. Pt. Jagaddhara Zadoo (KSTS No. LXXVI), Srinagar, 1900.

BHAS = *Bhairavānukarāṇastotra* by KR. Ed. R. Gnoli, 'Miscellanea Indica', *East and West*, New Ser., vol. 9, No. 3, Sept. 1958, 223-226.

M = *Mānasollāsa* by Someśvara. Ed. G. K. Shrigondevkar (GOS Nos. 28, 84, 138), Baroda, 1925, 1929, 1961.

MTV II = (*Mṛgendratantravṛtti*). *Mṛgendrāgama* (*Kriyāpāda et Caryāpāda*) avec le commentaire de *Bhaṭṭa-Nārāyaṇakanṭha*. Ed. N. R. Bhatt, Pondichéry: Institut Français d'Indologie, 1962.

MTV-VP, -YP = *Mṛgendratantra* (*Vidyāpāda, Yogapāda*) with comm. (*-vṛtti*) by *Nārāyaṇakanṭha*. Ed. Pt. M. Kaul (KSTS No. L), Bombay, 1930.

MPĀ II = *Mataṅgapārameśvarāgama* (*Kriyāpāda, Yogapāda et Caryāpāda*) avec le commentaire de *Bhaṭṭa Rāmakanṭha*. Ed. N. R. Bhatt, Pondichéry: Institut Français d'Indologie, 1982.

MPĀV I = *Mataṅgapārameśvarāgama* (*Vidyāpāda*) avec le commentaire [-*vṛtti*] de *Bhaṭṭa Rāmakanṭha*. Ed. N. R. Bhatt, Pondichéry: Institut Français d'Indologie, 1977.

MBhT-KKh = *Manthānabhairavatantra, kumārikhaṇḍa*. NAK MS No. 5/4630.

MMP = *Mahārthamañjari* by Maheśvarānanda with his comm. (*-parimala*). Ed. V. V. Dviveda (YTGM vol. 5), Varanasi, 1972.

MVUT = *Mālinīvijayottaratatantra*. Ed. Pt. M. Kaul (KSTS No. XXXVII), Bombay, 1922.

MVV = *Mālinīvijayavārtitika* by AG. Ed. Pt. M. Kaul (KSTS No. XXXI), Srinagar, 1921.

YTGM = *Yogatantragranthamālā*.

YGT = *Yonigahvaratantra*. ASB MS No. GI0000.

YV = *Yogavāsiṣṭha*. Ed. W. L. S. Paṇḍikar, Bombay, 1918.

LT = *Lakṣmītantra*. Ed. Pt. V. Krishnamacharya (Adyar Library Series, vol. 87), Madras, 1959.

VBhT = *Vijñānabhairavatantra* with comm. by KR (*-uddyoṭa*) surviving on 1-23, completed by Śivopādhyāya. Ed. Pt. Mukund Rām (KSTS No. VIII), Bombay, 1918.

SD = *Śivadr̥ṣṭi* by Somānanda with comm. (*-vṛtti*) by Utpaladeva. Ed. Pt. M. Kaul (KSTS No. LIV), Poona, 1934.

ŚŚ, ŚŚV = *Śivasūtra* with comm. (*-vimarśinī*) by KR. Ed. J. C. Chatterji (KSTS No. I), Srinagar, 1911.

SK, SN = *Spandakārikā* by Kallaṭa with comm. (*Spandanirṇaya*) by KR. Ed. Pt. M. Kaul (KSTS No. XLII), Srinagar, 1925.

ST-KĀ = *Sārdhatriśatikālottarāgama* avec le commentaire de *Bhaṭṭa Rāmakanṭha*. Ed. N. R. Bhatt, Pondichéry: Institut Français d'Indologie, 1979.

SP = *Saṃvitprakāśa, Ātmasaptati*, etc. by Vāmanadatta, son of Devadatta. Banaras Hindu University MS No. 14/7893.

SpPr = *Spandapradīpikā* by Utpalācārya (Bhāgavatotpala). Ed. G. Kaviraj (YTGM vol. 3), Varanasi, 1970.

SYM = *Siddhayogesvarīmala*. ASB MS No. G5465.

SvT, SvTU = *Svacchandatantra* with comm. (*-uddyoṭa*) by KR. Ed. Pt. M. Kaul (KSTS Nos. XXXI, XXXVIII, XLIV, XLVIII, LI, LIII, LVI), Bombay, 1921, 1923, 1926, 1927, 1930, 1933, 1935.

SŚP = *Somaśambupaddhati*, pt. 1. Trans. and ed. H. Brunner-Lachaux, Pondichéry: Institut Français d'Indologie, 1963.

HV = *Haravijayamahākāvya* by Ratnākara Rājānaka. Ed. Pt. Durgāprasād and K. P. Parab (*Kāvyamālā* 22), Bombay, 1890.

NB In quotations from MSS emendations are underlined and followed by the suspect reading in roman type within parentheses.

DISCUSSION

H. BRUNNER :

The Svacchandatantra was interpreted in dualistic terms, and Kṣemarāja wrote his commentary to fight against this interpretation: what is your opinion? When one reads the SvT. is one immediately convinced that it is non-dualist?

A. SANDERSON :

Certainly Kṣemarāja wrote his commentary to draw the Svacchandatantra and the widespread cult of Svacchandabhairava which it sanctified away from the authority of the dualist Saiddhāntikas into that of the Pratyabhijñā-based non-dualism of the Trikācāryas. It is no surprise that in this process he has done violence to the Āgama itself which knows nothing of his sophisticated *saṃvidadvayavādaḥ*. The Svacchandatantra is definitely not non-dualist in terms acceptable to Kṣemarāja. Of course the choice is not between the *saṃvidadvayavādaḥ* of the Svacchandatantroddyota and the Saiddhāntika dualism of Sadyojyoti which he opposed: the text fits neither of these exegetical strait jackets. In fact, to arbitrate in this eleventh century dispute is far from easy. The text's principal concern is with the rituals of initiation. This requires it to describe the phases of cosmic causality, since a knowledge of the tantra's hierarchy of tattvas, bhuvanas, etc., is necessary to the performance of initiation. Concern with the *metaphysics* of cosmic causality and the related issues of karma-theory and epistemology, on which the two schools in Kashmir disagreed fundamentally, is, however, almost absent. If one draws together the text's slender evidence to make it choose, as it were, between the doctrines of those who sought to colonize it, then one finds only ambiguity. At 11.2-4 Śiva is efficient cause (*nimittakāraṇam*) and the world's material cause (*upādānakāraṇam*) is the (*samanā-*) void (*vyoma*) which he excites into production '*saṃavāyataḥ*'. Kṣemarāja, of course, interprets this to mean a non-dualist *inherence* of the material in the efficient cause. His dualist opponents were doubtless able to interpret the crucial term in the sense of a weaker *conjunction* and to take the material cause here as that of the 'pure path' (*śuddhādhvā*) only, leaving that of the impure creation in safe isolation from the creator. Similarly 11.54a fuels the view of the non-dualists by making *śuddhavidyā* the material cause of *māyātattvam*. At least this seems to be the obvious implication of the ablative (*tato māyā*). At 11.59ab, however, *māyātattvam* is said to be eternal: fuel for the dualist view. And so on. What are lacking are clear statements in terms which neither party could misunderstand on the issues crucial to them. Elsewhere, especially in the meditations of the ācārya in the act of uniting the disciple with Śiva, a strong monism, is, however, discernible. At 4.313d 'everything is Śiva' (*sarvam śivamayam*) and at 314d 'there is nothing anywhere which is not Śiva' (*nāśivam vīdyate kvacit*). The ācārya is Śiva (4.399cd) not merely equal to Śiva (*śivasamānah*). He is the supreme *tattvam* which is one and everywhere (4.424abc). Yet even here a determined dualist could make the text serve his purpose. For these identifications are *abhimānāḥ* and, while this term is probably quite neutral here, a Saiddhāntika might well interpret it in its negative sense to mean 'a false or imaginary identification', i.e. one which serves a purpose but is not to be taken literally.

I tend to the view that the Svacchandatantra as part of a constantly developing stream of 'unauthored' scripture must be expected to contain elements that bear the imprint of different theological tendencies, especially since there is no unbridgeable gap in text-development between 'dualistic' and 'non-dualistic' traditions of Āgama. If this is so, then only detailed textual archaeology on the wider corpus of Śiva-, Rudra- and Bhairava-Āgamas could enable us to order those text-elements so that we could say whether those in the Svacchandatantra which state or imply non-dualism are characteristic of a later development in the Bhairavāgamas to which it belongs, or original, in accordance with the view of the Trikācāryas (e.g. Mālinīvijayavārtika 1.391.392b), the Jayadrathayāmala-Śiraścheda (*satka* 1, *paṭala* 45; NAK 5/4650, folio 191^a) and probably also the non-dualist Brahmayāmala-Picumata (*paṭala* 39, vv. 9 and 14) which make *advaitam* the defining characteristic of this class of scripture.

H. BRUNNER :

Je n'ai pas lu tout le SvT. et son comm., mais cependant il apparaît clairement dans certains passages que Kṣemarāja fait dire au Tantra ce qu'il ne dit pas, notamment à propos d'*unmanā* et du temps, etc. Et on a souvent l'impression que, pris sans son commentaire, ce qu'écrira le SvT. est peu différent de ce qu'on trouve dans les āgamas saiddhāntika.

A cet égard, j'aimerais insister sur le fait que certains vers du SvT. se retrouvent tels quels dans certains de nos āgamas. De plus, parmi les upāgamas du soi-disant "1^o āgama" le Kāmika, il y a le Bhairavatantra qui est très probablement une version, ou une variante du SvT. Il me semble qu'il a dû y avoir, à un moment, un corpus commun non encore divisé en textes dualistes et non-dualistes. Et le rituel est exactement le même. On peut très bien, ainsi, expliquer un rite qu'on trouve dans un āgama par référence au SvT. — et vice-versa.

A. SANDERSON :

Yes, indeed. Though the Svacchandatantra expresses its superiority to the Śaivasiddhānta by enthroning Svacchandabhairava above Sadāśiva, the basic ritual is the same in both traditions. As for the common corpus to which you refer, we may assume, I think, that if it had anything approaching a consistent theological background, its position in this respect was distant enough from both schools to have required commentator colonization. Exegetical assimilation will not have been the vice of the non-dualist commentators alone.

H. BRUNNER :

En effet, cela vaut aussi pour les commentaires dualistes des āgamas — voir par exemple Sadyojyoti.

T. GOUDRIAAN :

You said that siddhāntins go up only to *śuddhavidyā*—no?

A. SANDERSON :

Rather that the *throne* of their deity reaches no higher in the tattva-hierarchy. As Abhinavagupta reports, Sadāśiva, the object of Saiddhāntika worship, is enthroned on the Lotus of Knowledge (*vidyāpadmam*) which both Saiddhāntikas and Trikācāryas identify with *śuddhavidyātattvam*. Mrs. Brunner has pointed out, however (SSP 1, p. 174, n. 1) that this limitation

of the throne as prescribed by Somaśambhu and others was not accepted by Nirmalamāṇi who sought scriptural evidence to justify the pervasion of the throne up to the highest *tattva*.

T. GOUDRIAAN:

Do you think this is secondary to the Trika's attacks on the Saivasiddhānta position?

A. SANDERSON :

This might indeed be a response to systems which expressed their superiority to the Siddhānta by extending their thrones to include its enthroned deity. However I have no evidence that this was so.

T. GOUDRIAAN :

You mentioned the three stages of energy: *śakti*, *vyāpīnī*, *samanā*, and the highest one: do you consider them inseparably connected with the *uccāra* of mantra?

A. SANDERSON :

Yes. They are, of course, supposed to be a hierarchy of subtle levels in the final resonance of the *mantroccāraḥ*, realized in yogic practice. But I have stressed here their mantric nature in ritual, the manner in which they are realized through discursive *mantraprayogaḥ* + *sthānānusamdhānam*, etc. In this sense the attainment of a certain level of mantra-resonance (*nādakalā*) or *tattva* is a verbal act, not some hypothetical experience of a level definitively beyond the reach of discrimination (*bhinnavedyaprathā*). I see ritual as obviating the problem of experiencing that whose experience could not be confirmed in the mind since by definition such experience would be outside the parameters (the *kañcukāni*, etc.) of referential cognition. Ritual makes the impossible possible. It stages in the mind a transcendental, Āgamic identity and is empowered to this end by the belief that it is this transcendental structure which manifests itself as the worshipper and his worship, at a lower level of its own existence.

T. GOUDRIAAN :

You mentioned a fivefold and a sixfold *uccāra* of *OM* as found in the Svacchandatantra. The former, that of the *pañcapraṇava*, has a peculiarity: between *samanā* and *unmanā* there is a stage called *niṣkala*. I believe that some texts (Netratantra, for instance, according to Mrs. Brunner's analysis) locate there the *ātmataṭṭva*. In the Kubjikā school, we have here a stage represented by the deity called Manonmani. This stage seems to refer to some well-known experience. Does such an experience really exist? And is this found in the Trika?

A. SANDERSON :

This is indeed an interesting case. As Kṣemarāja notes, this classification of the subtle levels of sound (the five *praṇavas*) sets the Svacchandatantra off from the views of the other Tantric systems (Svacchandatantroddhyota vol. 3, p. 127). The Netratantra alludes to it, but is part of the same *tantraprakriyā* (in the broad sense) as can be seen from its textual dependence (e.g. SVT 4.392ab in this context = Netratantra 8.30cd) and the intimate liturgical cooperation between the devatās of the two Tantras (Svacchanda +

Aghoreśvari, Amṛteśvara + Amṛtalakṣmi) in the ritual texts of the Kashmīrian Śivakarmis. The Paścimāmnaya's Manonmani occurs in the same position as the 'inserted' *niṣkalāvasthā* but I see no evidence beyond this that the experience of the two was the same. What strikes me about the addition of this stage (*niṣkalam*) between the usually contiguous *samanā* and *unmanā* is firstly that it does not occur in all cases (e.g. 5.70c-71 and 7.233cd) and secondly that where it does occur we are left in no doubt that its presence is the assertion of a sectarian superiority. For this state coming between *samanā*, the limit of the manifest universe, time, etc., and Śiva-consciousness (*śivavyāptih*), is identified as one of isolated self-awareness (*jīvakevalatā*, *ātmavyāptih*), the mokṣa of those lesser Śaivas 'who worship (only) the Self' (*ātmopāsakāḥ*). As Kṣemarāja explains, these are the Saiddhāntikas, Pāśupatas and Lākulās (Prāmaṇa-Pāśupatas) for whom the liberated Self is Śiva-like, not one with Śiva (on SVT 4.392a).

Whether there is a distinct experience in between those called *samanā* and *unmanā* and whether this experience, if it exists, contains the description it receives in the system of Āgamic discourse, are two quite different questions. I myself am more ready to accept the existence of extraordinary of sensations discovered in *mantroccāra* than to concede objectivity to their gnostic elaborations or to doubt that the latter may determine their number and order.

To answer your final question: the *niṣkala*-level has no place, to my knowledge, in the Trika's *mantroccāraḥ*.

T. GOUDRIAAN :

You said, when introducing the Kālikrama, that the people who introduced this system were Kāpālikas: is that right?

A. SANDERSON :

Yes, I believe so. The *kāpālavratā/mahāvratā* and the culture of the cremation grounds in general as ascribed to the Kāpālikas in Sanskrit literature occupy the centre of the stage in the Jayadrathayāmala (Kashmir, before 1000 A.D.) whose twenty-four thousand verses are devoted to the Kāli-cults of the Kashmir region with their Krama-system core. Krama-sādhakas in this Tantra certainly refer to themselves as Kāpālikas. Thus, for ex., in the third *ṣaṭka* the wandering *vrati* is made to publicize himself as follows: 'I am a skull-bearing Kāpālika eager to taste the fusion of the rays (of consciousness)' (*kāpāliko 'ham kañkāli rāśmimelāpalolupah* (NAK 5/1975, folio 232r7)). Moreover, in the Kashmirian lineage of Kramācāryas to which Abhinavagupta was linked, several gurus were (naiṣṭhika) Kāpālikas (*kāpālavratināḥ*, *mahāvratadharāḥ*, *mahāpāśupatāḥ*): Cakrabhānu (guru of Bhūtrāja, au. of Śrīpiṭadvādaśikā), Prabodha (au. of Kramāṣṭikā), Isānikā Rājñī, Jaiyaka, Cakrapāṇi (au. of Bhāvopahārastotra), etc. According to Śitikanṭha (Mahānayaprakāśa 9.5), the first of these was the initiator of the śisyaugha-phase of the tradition. I date him c. 925-975.

However, the Kālikrama was not the only strongly Kāpālika Āgamic tradition active in Abhinavagupta's time. The *mahāvratā* is equally central to the Brahmayāmala-Picumata with its cult of Kāpāliśvara (see particularly *paṭala* 80).

T. GOUDRIAAN :

Is it true there is only one manuscript of the Brahmayāmala—or have you seen more?

A. SANDERSON :

I am aware of five MSS in the National Archives, Kathmandu (3/370; 1/286; 5/1929; 1/1557; 1/143).

If I may return to the variety of the classifications of the levels of *mantroccāraḥ* in the Āgamic traditions: while *śaktiḥ* is generally located in the space of one finger above the cranial aperture (e.g. Svacchandatantra 4.347bcd), in the Trika it pervades that of four fingers, i.e. one third of the distance between the cranial aperture and the *dvādaśāntam* (Tantrālokaviveka vol. 9 [Āhnika 15]; p. 182, 8-9 (read *ca triś-* for *catuś-*). This new experience at least is clearly dictated by the need to fit in with the structure of the *mandala*. Thus the space is divided equally into three to reflect the relation between the three prongs.

T. GOUDRIAAN :

The Kubjikā people also divided the space into six times two.

H. BRUNNER :

You said that Abhinavagupta does not allow *kāmya* ritual. I find the same in the Āgamas, but commentators always explain that *kāmya*, there, does not mean ritual done for some purpose, but only for *abhicāra* or that sort of thing: they restrict the field of *kāmya* rites. Do you have that in your texts?

A. SANDERSON :

No, I think not. Abhinavagupta sees the preoccupation of the Tantras of the *dakṣiṇasrotah* with *abhicāra*-rites (*raudraṇi karma*) as a limitation which the Trika transcends (Tantrāloka 37.27c) but his reasons for this are quite amoral. For him the Trika's focus is the source of that power of consciousness which is seen as assuming in its autonomy the various configurations, benevolent and malevolent, worshipped by the seekers of powers. *Kāmya* rites of all kinds are not forbidden by Abhinavagupta. They are simply pushed into the background as the business of the power-seeking sādhakas. Abhinavagupta addresses himself principally to the householder *mumukṣu*.

(*Une discussion sur la place des renonçants et des grhastha dans le śivaïsme au Cachemire, puis sur les liens entre Kāpālikas et les groupes qui s'occupent des morts en Inde et au Népal, n'est pas reproduite.*)

K. BHATTACHARYA :

You mentioned these texts: Nayottara, Sammohana, Śiraścheda—have you found the form "Sammoha"?

A. SANDERSON :

Yes. It occurs in the Brahmayāmala-Picumata (*pajala* 39; NAK 3/370, folio 201r^o), Jayadrathayāmala-Śiraścheda (*śaṅka* 1, *pajala* 40; NAK 5/4650, folio 177v¹) and the Śrikanthasamhitā (qu. Tantrālokaviveka vol. 1 (Āhnika 1) p. 43).

K. BHATTACHARYA :

And the Viñāśikhā?

A. SANDERSON :

The Viñāśikhātantra is absent from the lists of Vāmatantras in the Brahmayāmala-Picumata, the Siddhayogeśvarimata and the Jayadrathayāmala-Śiraścheda. Nor is it found in the list of a large number of Āgamavīras and Āgamayoginīs (personified titles of works) populating the *mantrapiṭhah* and *vidyāpiṭhah* of Tumburubhairava who, with his four sisters (Jayā, etc.), presides over Iśvarattva in the cosmographic section of the last of these Tantras (see *śaṅka* 1, *pajala* 6). Perhaps related to it is the Viñāmaṇi which occurs there under the *vidyāpiṭhah* and is the name of one of the Vāmatantric *śikhāṣṭakam* of the Śrikanthasamhitā's list of sixty four Tantras (TAV vol. 1 (1), p. 43). The VST may be intended in the list of twenty four tantras of the *vāmasrotah* in the *srotovicārapajala* of the Śrikanthasamhitā (in Nityādīsam-grahābhidhānapaddhati, Bodleian Library, MS Stein Or. d. 43 (*śāradā*), folios 5r¹-21r¹): 'viñālantram śikhottaram'. Thus none of the Āgama-lists of which I am aware definitely includes the VST among the Vāmatantras. The Jayadrathayāmala-Śiraścheda does list a Viñāśikhāsamhitā but under the *mantrapiṭhah* of the *dakṣiṇasrotah* (*ibid.*, folio 173r¹). The same list contains other titles which agree with the names of certain of Tumburu's Āgama-personifications mentioned above or with Vāma-titles known from other sources. The appearance of a Tantra which declares itself to belong to the *vāmasrotah* in the canon of the right certainly is confusing.

T. GOUDRIAAN :

All the more confusing since Viñāśikhātantra is mentioned also as an upāgama to some siddhāntāgamas.

H. BRUNNER :

En fait, si on regarde attentivement, on trouve dans les upāgamas bon nombre de textes qui sont censés être des "tantras du nord" ...

K. BHATTACHARYA :

How many manuscripts are available? and what relationship can such texts have with kingship?—because in Cambodian inscriptions they are mentioned specifically with the *devarāja* cult.

A. SANDERSON :

As far as I know, the VST survives in two MSS (NAK 1/1706 and 5/1983) of which the second is a twentieth century apograph of the first. I do not recall this Tantra's having any applicability to the *devarāja*-cult of the Cambodian inscription; it is a short text concerned with *siddhisādhanam*.

T. GOUDRIAAN :

It consists of four hundred *ślokas*. There is no direct applicability. The text refers explicitly to other texts of this school: Sammohana and Nayottara. But the problem is that in the Cambodian inscriptions the reference is to the Viñāśikhā ritual which was performed for Jayavarman XI—a ritual we do not know. There is a *mandala*, a simple one, to Tumburu and his four śaktis, in which the king could have been initiated. But the term *devarāja* is not at all prominent: there is a missing link here. The text itself specializes in love-siddhis.

A. SANDERSON :

That this was a characteristic of the Vāmatantras in general is strongly suggested in Abhinavagupta's abstract, metaphysical exposition of the mode of consciousness embodied in the *vāmasrotah* (Mālinivijayavārttika 1.260-290).

A. LE BONHEUR :

Pensez-vous que le Śiraścheda qui existe aujourd'hui en mss a quelque chose à voir avec celui qu'on trouve mentionné dans les inscriptions khmères ?

A. SANDERSON :

The Śiraścheda to which I have referred is the work also called Jayadra-thayāmala and Tantrarāja (= Jayaratharājānaka's 'Tantrarājābhatṭāraka'). According to the text, Śiraścheda or (aīśa) Śiraccheda is its *pūjānāma* (*śatka* 4; NAK 1/1468, folio 210r⁺s). However, I am disinclined to identify this with the Śiraścheda of the inscription. The first *śatka* insists that it is itself a Vāmatantra or Vāmāgama at several points (*ibid.*, folio 125v¹; 185r¹; 213v⁴⁻⁷) but in its account of the Śaiva canon (*pāṭala* 36-44) it lists itself in the *vidyā-piṭhaḥ* of the Bhairavatantras between the tantras of the *dakṣināsrotah* and those of the *vāmasrotah* as having the nature of both or a division in each (folio 177²; *vāmadakṣinābhedaśtham*). The text before us sees itself as the indirect outcome of this miscegenation through a process of multiple branching from the 'proto-Śiraścheda' and, though Tumburubhairava with his four sisters, the hallmark of the *vāmasrotah*, is present, this is only as the Lord of Iśvaratattva in a *bhuvanādhvā* which reaches above him through many Sadāśiva-worlds to culminate in Kālasam̄karṣiṇī, the Tantra's principal deity. This cannot, I think, for all its connections with the tradition of the *vāmasrotah*, be the work described in the Sdok Kak Thom inscription as one of the four faces of Tumburu.

RÉSUMÉS - SUMMARIES

HÉLÈNE BRUNNER.

Maṇḍalas and *yantras* in āgamic Śaivism Definition, description, ritual use

The paper is divided into two parts. The first one is an attempt to define and distinguish from each other the ritual objects called *maṇḍalas* and *yantras*; and also an invitation to respect, when translating, the distinctions made by the texts themselves. The second one deals with the *maṇḍalas* used for the cult of Śiva: structure, symbolism, ritual use.

Sources: the *Tantras* and *paddhatis* of early Śaivism (before XIIIth cent.), which all agree on these points.

I. *Maṇḍalas* and *yantras* as ritual objects. *Cakras*.

A. *Maṇḍalas*: these are limited surfaces, not necessarily round.

1. First type: the surface is devoid of any structure, e.g. the *m.* made of cow-dung or sandal paste to serve as a seat for a divinity or a revered object.

Suggested English rendering: "seat-*maṇḍala*"

2. Second type: the surface, most often square, shows a geometrical pattern, generally covered with colored powders (3, 4 or 5). These *m.* serve as concrete supports for the cult of Śiva or other divinities, and have no other purpose. They may be very big, the officiating priest entering them through "doors" and circulating inside along "streets".

Suggested English denomination: "iconic *maṇḍalas*" or "image-*m.*"

Such *m.* are highly praised, and even deemed compulsory, for the so-called "occasional" cults (*dīkṣā*, *pratiṣṭhā*, etc.), where they occupy the central altar (*vedī*) of the sacrificial pavilion (*yāgamaṇḍapa*).

3. The third type presents itself as a square, divided into a certain number of smaller areas called *padas*, where some divinities are invited in order to receive a tribute of food (*bali*). Best known among them is the *vāstumaṇḍala*. Belong also to this category the divided squares which are used for the preparation of certain mixtures, the ingredients of which have first to be honored separately, each in a definite direction.

Suggested translation: "distributive diagrams"

N.B. This classification is ours, the texts using merely "maṇḍala" for the first two types (actually not so distinct as it would appear from our presentation), while they avoid generally this term for the third.

CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE

Équipe de recherche n° 249
« L'Hindouisme - textes, doctrines, pratiques »

Table Ronde

**MANTRAS ET DIAGRAMMES RITUELS
DANS L'HINDOUISME**

Paris
21-22 juin 1984

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ÉDITIONS DU CENTRE NATIONAL
DE LA RECHERCHE SCIENTIFIQUE
15, Quai Anatole France — 75700 PARIS

1986