

~ LALITOPĀKHYĀNA SERIES ~

# Śrīpura

*PART 2: a Study Guide*

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1<sup>ST</sup> ED

TRIPURĀ  TALLIKĀ

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# Introduction

The name Lalitā means playful, lovely, elegant or charming. She's also known as Kāmeśvarī ("Empress of Desire"). She is the Supreme Mother Goddess, always kind-hearted, Her gaze filled with empathy for every being.

The deep inner significance of Lalitā's play with Her devotees is revealed in the Lalitopākhyāna (LU), translating to "The Story of Lalitā", which also referred to as the Lalitā Māhātmyam meaning "The Glory of Lalitā". This work constitutes the final portion (Uttarakhāṇḍa) of the Brahmāṇḍa Purāṇa (BP) that devotes practically the whole of Book IV to the story of the Goddess. This book consists of 44 chapters, comprising about 3,000 verses, of which the last 40 chapters beginning with the chapter 5 form the Lalitopākhyāna.

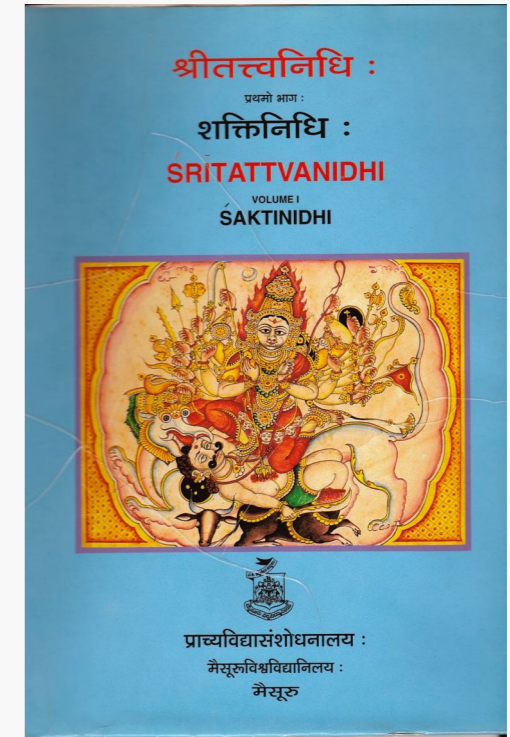
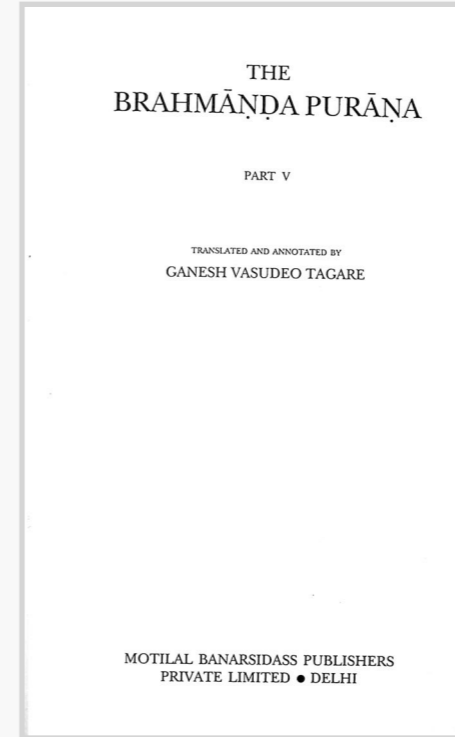
The BP states that the LU consists of 32 chapters. However, numerous editions of LU in different languages include more than 32 chapters. For instance, the version annotated by G.V. Tagare, utilized as a primary text for this study guide, contains 40 chapters. The reason for the additional chapters in the mentioned editions is unclear.

The Story of the Goddess is presented as a dialogue between Hayagrīva (an avatāra of Lord Viṣṇu) and sage Agastya and includes:

- description of the origin of the Goddess,
- Her four-day war and triumph over the demon Bhaṇḍāsura and his armies,
- the construction of Śrīpuram (Lalitā's abode),
- ways and procedures of Her worship, and

It is also noted that the Lalitā Sahasranāma is derived from the BP, although it is absent in the source text utilized for this study guide. Additionally, it is stated that the Mahāvārāhī Sahasranāma was originally included in the LU but has since been lost and cannot be found in current manuscripts.

This publication, released on the occasion of the 2024 Fall Navarātri, offers an in-depth exploration of the Goddess' abode, Śrīpura. It serves as an immersive study guide that carefully guides the devotee through each of the 25 enclosures of Śrīpura, highlighting essential textual references and key descriptions along the way. Every enclosure is described with citations from the original texts, and the guide visually leads the devotee through the Eastern entrance, unveiling each subsequent enclosure and the spaces in between, which are populated by various deities. Illustrations from the first volume of Śrītattvanidhi are used to depict the respective deities and details, where available, to bring these descriptions to life.



**Note:** This publication is based on source text of the Brahmāṇḍa Purāṇa, translated and annotated by G.V. Tagare (1958). It is very unfortunate that no critical edition of LU exists which becomes particularly evident when examining the English translation of the text we were working with. This deficiency results in inconsistencies and variations within the text, such as differing spellings for names like Kollata and Kolāṭa etc. Moreover, certain verses seem incomplete which becomes especially noticeable in the descriptions of the Raśmimālā deities located in Mahāpatmaṭavi. In the English translation by Tagare, the list omits the Mantrināthā-related deities, likely due to a corrupted manuscript. However, these deities are included in the Devanagari Nirnaya Sagar Edition. This underscores the urgent need for a detailed and critical review of this important scripture.



# Measurements

**YOJANA** is a measure of distance that was used in ancient India, has been estimated to be label a distance somewhere between 3.5 and 15 km.

**KROŚA**, which means a 'call', as the unit was supposed to represent the distance at which another human could be heard. A measure of distance equal to 1/4th of a Yojana.

**GAVYŪTI** = 2 Krośas

**NALVA** = 400 Kişkus

**KIŞKU** = Hasta (cubit)

~ 16 ŚRĪPURAS ~

# Devī's Abode on Mount Meru



# 16 Śrīpuras

## 16 ABODES OF DEVĪ (CH.31: V.11, VV.16-24; CH.37: VV.98-99)

Following Lalitā's triumphant victory over the demon Bhaṇḍa Brahmā, Viṣṇu, and Śiva, request the divine architects Viśvakarman and Maya to construct an exquisite abode befitting Lalitā and Her spouse, Kāmeśvara.

Guided by celestial mandate, these skilled craftsmen were tasked with the creation of 16 splendid cities, collectively known as Śrīnagarī or Śrīpura. Each city, resplendent with gems, is strategically positioned at the core of the 16 hallowed locations associated with Śoḍaśī. This divine arrangement allows Lalitā to manifest in 16 distinct forms, Her presence a perpetual safeguard for the entire universe.

While numerous Śrīpuras exist, they harmoniously mirror each other in design and significance, differing only in nomenclature.

Each one of the Śrīpuras is known by the name of one of the Nityā goddesses, such as Kāmeśvarīpurī, Nityaklīnāpurī, etc.

The essence of Lalitā's indomitable presence reverberates through these celestial realms, an embodiment of protection, benevolence, and the harmonious divine play.



## 9 Sacred Mountains:

#	MOUNT	NAME OF ŚRĪPURA
1	Meru [described in Lalitopākhyāna]	Kāmeśvarīpurī
2	Niṣadha	Bhagamālinīpurī
3	Hemakūṭa	Nityaklīnāpurī
4	Himālaya	Bheruṇḍāpurī
5	Gandhamādana	Vahnivāsīnīpurī
6	Nīla	Vajreśvarīpurī
7	Meṣa	Śivadūtīpurī
8	Śrṅgāra (v.Śrṅga),	Tvaritāpurī
9	Mahendra	Kulasundarīpurī

## 7 Sacred Seas:

#	SACRED SEA MADE OF...	NAME OF ŚRĪPURA
1	Salt	Nityāpurī
2	Sugarcane juice	Nīlapatākāpurī
3	Liquor	Vijayāpurī
4	Ghee	Sarvamaṅgalāpurī
5	Curds	Jvālāmālīpurī
6	Milk	Citrāpurī
7	Pure water	Mahānityāpurī



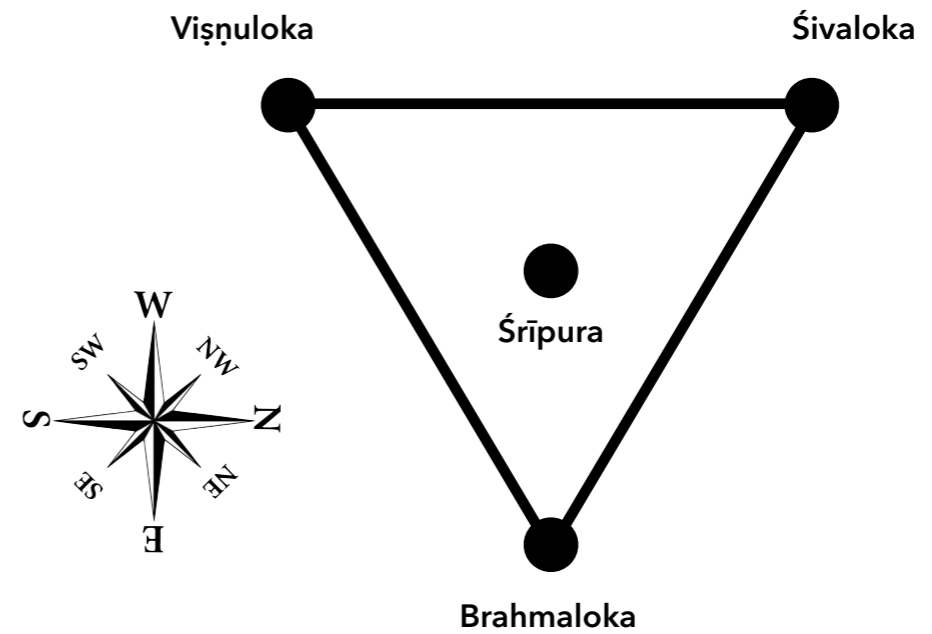
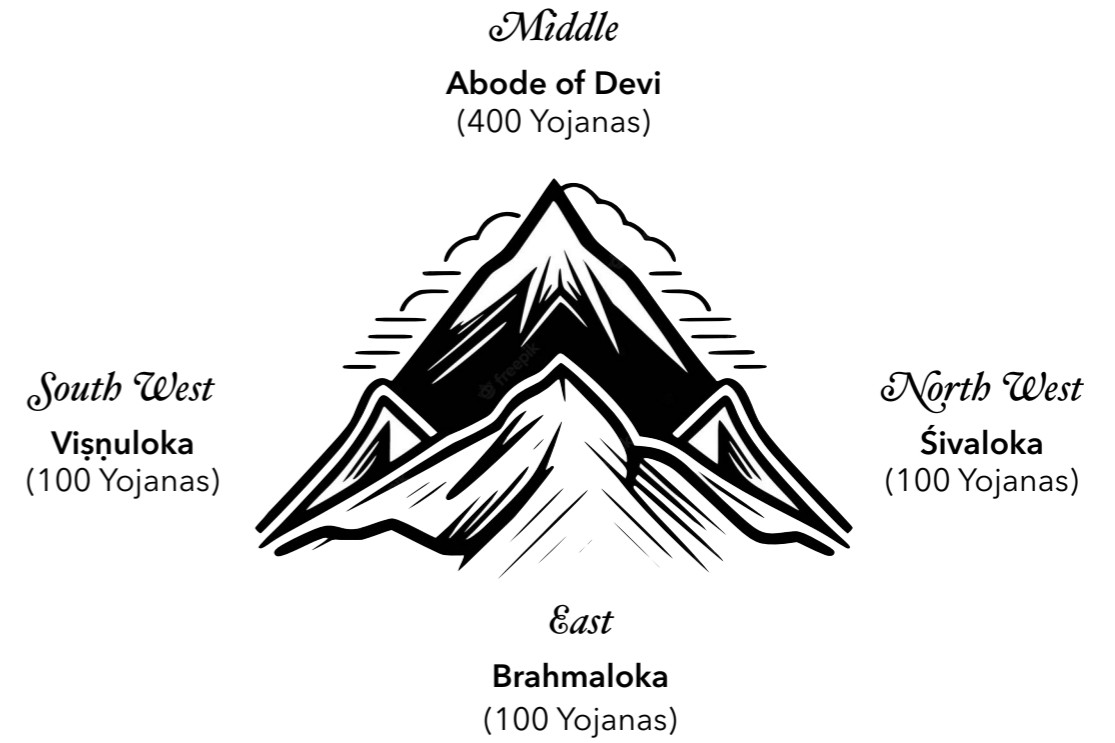
# Śrīpura On Mount Meru

## ŚRĪPURA ON MOUNT MERU (CH.31: VV.28-33)

Lalitopākhyāna provides a detailed description of Śrīpura, located on the peak of the mount Meru which is described as the support of everything, extending through all the fourteen worlds.

Meru has the following four peaks with the fourth one (in the middle) being the abode of Devī containing 25 forts with Cintāmaṇī Gṛha (Abode of the Philosopher's Stone) at its center of the Mahāpadmāṭavī (The Great Forest of Lotus):

#	LOKAS/PEAKS	DIRECTION	YOJANAS HIGH	YOJANAS EXTENT
1	Brahmāloka	East	100	n/a
2	Viṣṇuloka	SW	100	n/a
3	Śivaloka	NW	100	n/a
4	Śrīpura	Middle	400	400



# Description of Śrīpura (1/2)

The innermost dwelling place of the Goddess...is surrounded by a series of ramparts, the spaces between which are inhabited by various deities. A first series of eight ramparts is made of increasingly precious metals. In the space between the iron and the bronze ramparts the eightfold Mahākāla dwells with his śakti Mahākālī. His abode (*kālacakra*) reveals his dual nature of universal destroyer and regulator of the divisions and cycles of time. The spaces inside the successive metal ramparts, made of copper, lead, brass, an alloy of five metals, silver and gold, are inhabited by the Season deities with their respective months/śaktis.

LU provides a detailed description of the abode of Spring (*vasantacakra*) inside the bronze rampart. Spring dwells in the central bindu, embracing his śaktis and holding a goblet of wine and a piece of meat; the bindu is surrounded by seven āvaraṇas: a triangle, a pentagon, an eight-petalled lotus, a 16-petalled lotus, two ten-petalled lotuses and a square, presided over by various śaktis.

As in the case of Mahākāla, in his function of regulator of the temporal cycles, in the same way, the Season deities, who are all located within the outer enclosures of the abode of the Goddess, represent the temporal dimension of the world manifested by the divine Energy. As regards the [Śrīpura] as a yantra, in the first stages of his meditation-visualization aimed at the contemplation of the Goddess dwelling in the centre of the city, the devotee is supposed to actualize the unfolding of the world within its time frames and limits.

Next is a series of ramparts made of increasingly precious gems. There are various semi-divine, human and divine beings dwelling in the spaces inside the first nine ramparts made of different gems, up to the abode of Viṣṇu inside the ruby maṇḍapa, and the abode of Śiva inside the manifold gems rampart.

From the viewpoint of the meditating devotee, his mental visualization progresses from the outer metal enclosures and proceeds towards the series of gem ramparts inhabited by beings abiding in heaven, earth and the nether world, marking thus the passage from awareness of the temporal cycles of the world to contemplation of the space dimension of the universe, whose three worlds are filled with their respective inhabitants. Although these beings are not always consistently distributed inside the progressive ramparts, there is an implicit hierarchy among them. It proceeds from the *daityas* and *nāgas* living in the nether world, to the human beings with, among them, the *munis*, *yogins* and *siddhas* dwelling on the earth, to the heavenly beings, such as *cāraṇas* and *gandharvas*, *apsaras*, *kinnaras* and *kimpuruṣas*, up to the divine beings, including the *dikpālas*, *bhairavas*, *yoginīs* and goddesses, and the gods Brahmā, Viṣṇu and Śiva. At this stage of his meditative realization, the devotee should actualize the unfolding of the entire universe with its multifarious beings.

The names of the successive ramparts - *manas* ("mind"), *buddhi* ("intellect") and *ahaṃkāra* ("egoity") - clearly indicate that the meditative path of the adept should progress through and beyond the boundaries of his limited, individual consciousness, represented by *manas*, *buddhi* and *ahaṃkāra*, until he realizes his final identification with the supreme Consciousness, personified by the Goddess dwelling in the centre of the mystical island.

[There is] a great rampart called mind, adorned with all kinds of gems... The entire space inside that enclosure is [occupied by] the pond of the nectar of immortality; by drinking this [nectar] yogins and siddhas acquire a diamond body [and] become very powerful and wise men. Truly that elixir vitae (*rasāyana*) becomes the beverage made of the nectar coming from the pond; only by smelling its fragrance shall one become master of the desired extraordinary powers.

The text continues by stating that this enclosure is guarded by Tārā, surrounded by her dark blue hued female attendants in their boats of various shapes.

A possible Buddhist influence can be detected by the presence of Tārā and, later, of Kurukullā, who were thus incorporated into the Tripura/Lalitā pantheon and cult. Tārā, a goddess who can assume both gentle and fierce forms, was originally prominent in Tibetan Buddhism, where she was mainly venerated as a compassionate saviour. Included among the Hindu Mahāvidyās, in Hindu Tantric texts she was worshipped in her fierce form, especially in rituals belonging to the left hand practice (*vāmācāra*). It is also suggested that, thanks to the powers of the *rasāyana*, the reward for those who abide within this enclosure, or the outcome of the corresponding stage of meditation for the *sādhaka*, should be the attainment of an adamantine, mighty, hence immortal body (*vajrakāya*), and the acquisition of extraordinary, magic powers (*siddhi*).

Further on within the rampart of *buddhi* is the pond of bliss (*ānanda*), filled with a divine wine (*madya*). It is guarded by the goddess Varuṇī who, accompanied by her śaktis, is said to enjoy spirituous liquor (*surā*). The wine (*madya*) makes the śaktis mad with passion. Varuṇī, who's also called Sudhamālinī or Amrteśvarī, inebriates the three worlds by her glance and holds a cup of wine (*madirā*) and a piece of cooked meat (*piśita*).

Inside the *ahaṃkāra* rampart is "a pond called *vimarśa* which has the nature of the amṛta [filling the] *suṣumnā*; [this] supreme amṛta awakes in the expansion of the *suṣumnā* when the inner mind of the great yogins is filled with wind."

# Description of Śrīpura (2/2)

The term *vimarśa* evokes the dynamic, creative pole of the divine Consciousness, the self-awareness and free action characterizing the Śakti versus the pure light (*prakāśa*), conscious light and luminous consciousness, represented by Śiva. The LU lays stress on a yogic practice which might even grant immortality (*amṛta*). In the LU this enclosure is guarded by the dark hued Kurukullā in her boat, accompanied by her attendants.

Further on, is the rampart of the Sun, presided over by Suryā in his twelve forms beginning with Martāṇḍa Bhairava. Inside this great enclosure, where the heat of the early morning sun spreads, and planets, constellations and stars illuminate the world, Martāṇḍa Bhairava shines in his twelve forms, with his śaktis *Mahaprakāśā* ("great light") and *Cakṣuṣmatī* ("sight"), and with the goddess *Chāyā* ("shadow").

Then, inside the rampart of the hare-marked (*śaśaṅka*) Moon, at the doorway of the moonlight, the Lord (*nātha*) Soma, Saśin yet stainless, drinks nectar with his śaktis called *Tārā* (stars).

In the innermost enclosure, within the rampart of love (*śṛṅgāra*), made of *kaustubha* gems, is a moat filled with pure erotic rapture/sap (*śṛṅgārarasa*), presided by Kāma. Following a brief description of this enclosure, from which the mansion of the Goddess in the forest of the great lotus (*mahāpadmāṭavī*) is entered, it is specified who is, or is not, qualified to gain access to this forest. After praising the powers of Kāma, the passage continues as follows:

To gain a place in the forest of the great lotus, confused by his (Kāma's) power, [those who are] dressed in pure garments and are full of devotion for Lalitā, by an attentive mind, reach a place in the forest of the great lotus. Indeed celestial siddhas, men and gods are not able to approach [it]; but Brahmā, Viṣṇu and Maheśvara, who by nature have pure minds, with her (Lalitā's) permission reach the highest place in the forest of the great lotus. Men attached to mundane existence, blind with passion, forming in their imagination manifold desires, and high born men irresolute because of doubtful knowledge, [immersed in] the abyss of great passions, are not clear sighted [enough] to cross over the moat of the great love that causes mental confusion [even] to mature people. Since he is of invincible loveliness, infatuating living beings in the three worlds, Smara is entitled to preside over the moat of great love. After having passed through all his seductions, that delude even great men, nobody is fit to approach the forest of the great lotus.

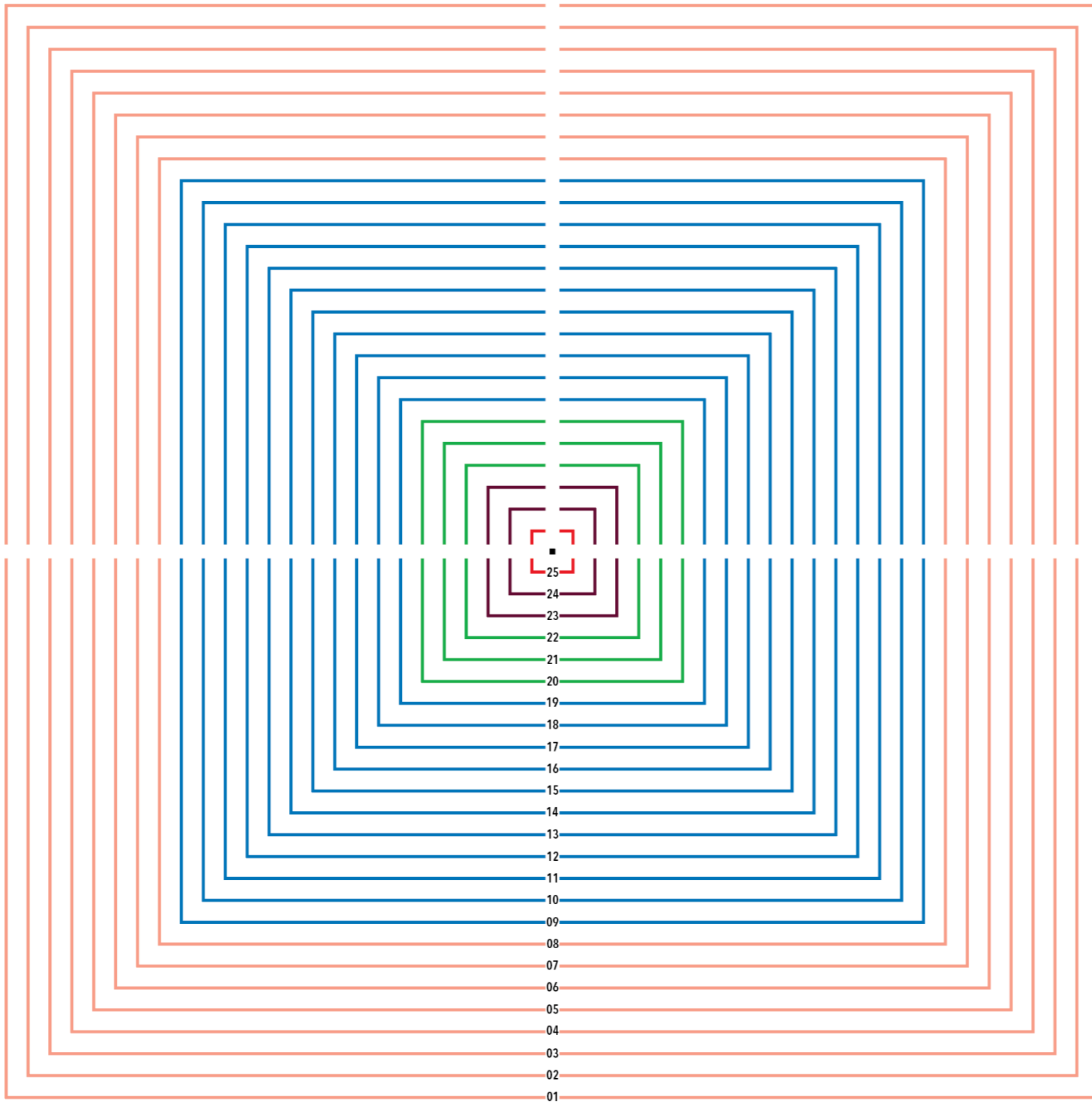
This passage suggests that the contemplation of the abode of the Goddess and the possibility of attaining a place therein are conditional on the ability to go through and overcome the delusions of the god of love, who can lead even mature and great

people astray. Kāma, the best among Tripura/Lalitā's devotees, is the embodiment of all the qualities associated with the Goddess' *saundarya*, namely beauty, loveliness, grace, seductive power, and yet he personifies the danger of bewilderment inherent in such qualities. Only a few initiates possess the spiritual maturity that allows them to fully experience and savour the joy and bliss promised by the ever-deluding Lord of desire, while at the same time maintaining their inner clarity of mind and ultimate detachment. Only those who, like the three great gods, have pure minds (*śuddhacitta*) can cross this moat and approach the core of Śrīpura.

Finally we proceed to the *Cintāmaṇiḡṛha* which is the great dwelling of the chief of the cakras, i.e. the Śrīcakra. In the forest of the great lotus in the East is the *arghya* vessel whose support is the Fire god, accompanied by his ten śaktis/kalās. The vessel itself is the Sun god Sūrya, surrounded by his twelve sparkling *kalās*; the vessel contains the nectarean offerings (*arghyāṃṛta*), made of the *kalās*/digits of the Moon, destined for the worship of Lalitā. Brahmā, Hari, Rudra, Ívara and Saṅkara also abide here with their respective śaktis/kalās. South-East of the *cintāmaṇiḡṛha* is an altar where the fire of Consciousness (*cidvahni*) blazes, fed by nectar (*sudhā*); Lalitā and Kāmeśvara act as *hotṛs*, protecting the world and inciting Kāma. In the South-West is the Cakrarāja chariot, which has nine steps and becomes narrower as it rises; the four Vedas are its wheels and the four *puruṣārthas* ("goals of man") its horses. In the North-West is the Geyacakra chariot of Mantriṇī and in the North-East the Giricakra chariot of Daṇḍanathā. In the *cintāmaṇiḡṛha*, that becomes narrower as it rises, are three crowns which are forms of *icchā*, *kriyā*, *jñāna*. It has four doors: the Eastern door is the *Pūrvāmnāya*, the Southern the *Dakṣiṇāmnāya*, the Western the *Paścīmāmnāya* and the Northern the *Uttarāmnāya*. In its centre is the great *pīṭha* named *binducakra*, or *bindunāda*. Here stands the throne upon which Lalitā sits on the lap of Śiva Kāmeśvara: its four legs are Brahmā, Viṣṇu, Maheśanā and Ívara, its bench is Sadāśiva. Thirty-six steps in the form of *tattvas* lead to the throne, over which is a bed adorned with sixty-four pots.

Remarkably, the LU states explicitly that the *cintāmaṇiḡṛha*, the mansion of the Goddess in the heart of Śrīpura, is the abode of the Śrīcakra. It might thus be asserted that the LU is describing a yantra (the Śrīcakra) inside another yantra (Śrīpura). From the viewpoint of the meditating adept, the visualization of Śrīpura with all its wondrous, vivid features, is to be regarded as a preparation for the contemplation of the Goddess in her more abstract, aniconic form, the Śrīcakra.

Source: Silvia Schwarz Linder. "Goddess Traditions in India. Theological Poems and Philosophical Tales in the Tripurarahasya."



**Note:** Śrīpura is made up of 25 square-shaped enclosures, each 1 yojana thick and spaced 7 yojanas apart from the next. The outermost enclosure, made of iron, has a circumference of 1,600 yojanas with each wall measuring 400 yojanas. The innermost, 25<sup>th</sup> enclosure, known as the Enclosure of Eroticism, has a circumference of 64 yojanas and a wall length of 16 yojanas.

*CINTĀMAṆI GRHA*  
Śrīcakra (The Abode of the Philosopher's Stone)



*MAHĀPATMAṬAVI*  
The Great Forest of Lotus





# The Enclosures of Śrīpura and its Residents

#	ENCLOSURE / ŚĀLĀ	TRANSLATION	TYPE OF ENCLOSURE
1	Kālāyasa	<i>Iron</i>	Metal
2	Kāṃsya	<i>Bronze</i>	Metal
3	Tāmra	<i>Copper</i>	Metal
4	Nāga	<i>Tin/Lead</i>	Metal
5	Ārakūṭa	<i>Brass</i>	Metal
6	Pañcaloha	<i>Five-Metals</i>	Metal
7	Raupya	<i>Silver</i>	Metal
8	Hema	<i>Gold</i>	Metal
9	Puṣparāga	<i>Topaz</i>	Jewel
10	Padmarāga	<i>Ruby</i>	Jewel
11	Gomeda	<i>Hessonite</i>	Jewel
12	Hīraka (Vajra)	<i>Diamond</i>	Jewel
13	Vaidūrya	<i>Lapis Lazuli</i>	Jewel
14	Indranīla	<i>Sapphire</i>	Jewel
15	Muktāphala	<i>Pearl</i>	Jewel
16	Marakata	<i>Emerald</i>	Jewel
17	Vidrūma	<i>Coral</i>	Jewel
18	Māṇikhya	<i>Ruby</i>	Jewel
19	Nānāratna	<i>Many jewels</i>	Jewel
20	Manas	<i>Mind</i>	Antaḥkaraṇa
21	Buddhi	<i>Intellect</i>	Antaḥkaraṇa
22	Ahaṃkāra	<i>Ego</i>	Antaḥkaraṇa
23	Sūryabimba	<i>Sun Disk</i>	Divine light
24	Candrabimba	<i>Moon Disk</i>	Divine light
25	Śṛṅgāra	<i>Eroticism</i>	Eros

RESIDENT(S)	SPACE DESCRIPTION	BETWEEN ENCLOSURES
Mahākāla and Mahākālī	The Great Garden of Many Trees and Kālacakra	01-02
Vasanta (Spring) w. Madhuśrī and Mādhavaśrī	Grove of Wish Granting Trees and Vasantacakra	02-03
Grīṣmaṛtu (Summer) w. Śukraśrī and Śuciśrī	Grove of Progeny Granting Trees and Grīṣmaṛtucakra	03-04
Varṣaṛtu (Rainy Season) w. 12 śaktis	Grove of Yellow Fragrant Sandal Wood and Varṣaṛtucakra	04-05
Śaradṛtu (Autumn) w. Iṣaśrī and Ūrjaśrī	Grove of Mandāra Trees and Śaradṛtucakra	05-06
Hemantaṛtu (Early Winter) w. Sahaśrī and Sahasyaśrī	Grove of Pārijāta Trees and Hemantaṛtucakra	06-07
Śīśiraṛtu (Winter) w. Tapaśrī and Tapasyaśrī; Śyāmā	Grove of Kadamba Trees and Śīśiraṛtucakra	07-08
Siddhas	Topaz space	08-09
Cāraṇās	Ruby space	09-10
Bhairavas and Yoginīs	Hessonite space	10-11
Apsaras, Gandharvas, Kinnaras, etc.	Diamond space	11-12
Residents of Pātāla	Lapis Lazuli space	12-13
Humans	Sapphire space	13-14
Dikpalas	Pearl space	14-15
Daṇḍanātha	Emerald space	15-16
Brahmā	Coral space	16-17
Viṣṇu	Ruby space	17-18
Śiva	Thousand-Pillared Pavilion of Many Jewels	18-19
Tārā	Amṛta vāpikā (The Lake of Nectar)	19-20
Vāruṇī	Ānanda vāpikā (The Lake of Bliss)	20-21
Kurukullā	Vimarśa vāpikā (The Lake of Deliberation)	21-22
Mārtaṇḍa Bhairava (Sun) and three śaktis	Bālātapodgāra (where the early morning rays of the sun spread)	22-23
Somanātha (Moon) and 27 śaktis	Candrikādvāra (The Doorway of Moonlight)	23-24
Kāmadeva and śaktis	Śṛṅgāra parikhā (The Moat of Great Amorous Sentiment)	24-25

~ *TIME (SEASONS)* ~  
**Eight Metal Enclosures**

#1-8

TRIPURĀ  TALLIKĀ

[www.tripuratallika.org](http://www.tripuratallika.org)

Metal Enclosures

1. Iron

Jewel Enclosures

2. Bronze

3. Copper

4. Lead

5. Brass

6. Five Metals

7. Silver

8. Gold

Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures

Mahāpadmāṭavī

Cintāmaṇi Gṛha

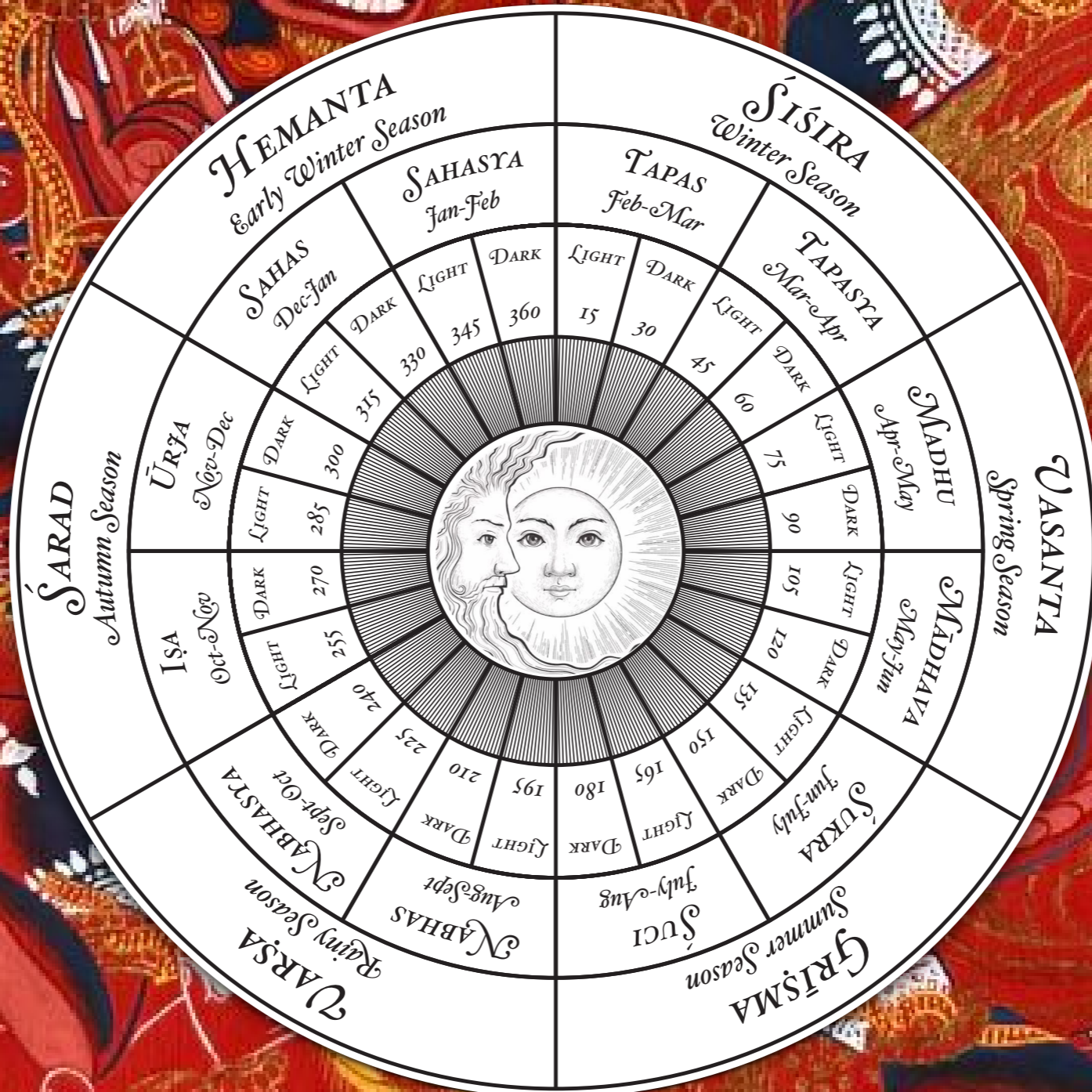


# Overview of *the* Metal Enclosures

#	ENCLOSURE / GROVE	DISTANCE	RESIDENT	GUARDIAN	GUARDIAN'S CONSORTS	CAKRA	# OF DEITIES IN CAKRA <sup>1</sup>	CHAPTER & VERSE(S)
1	<b>Kālāyasa śālā</b> <i>Iron Enclosure</i>							Ch.31: vv.34-50
	<b>Nānāvṛkṣamahodyāna</b> <i>The Great Garden Of Many Trees</i>	7 Yojanas		<b>Mahākāla</b>	Mahākālī	<b>Kālacakra</b> Bindu, triangle, pentagon, 16 petals, 8 petals	52	Ch.32: vv.2-20
2	<b>Kāṃsya śālā</b> <i>Bronze Enclosure</i>							Ch.31: vv.51-65
	<b>Kalpa vāṭikā</b> <i>Grove Of Wish Granting Trees</i>	7 Yojanas		<b>Vasanta</b> <i>Spring</i>	Madhuśrī and Mādhavaśrī	<b>Vasantacakra</b> Bindu, triangle, pentagon, 16 petals, 10 petals, 10 petals and square	60	Ch.32: vv.21-23 Ch.32: vv.33-61
3	<b>Tāmra śālā</b> <i>Copper Enclosure</i>							Ch.31: vv.66-70
	<b>Santāna vāṭikā</b> <i>Grove Of Progeny Granting Trees</i>	7 Yojanas		<b>Grīṣmaṛtu</b> <i>Summer</i>	Śukraśrī and Śuciśrī	<b>Grīṣmaṛtucakra</b> Bindu, triangle, pentagon, 16 petals, 10 petals, 10 petals and square	60	Ch.32: vv.24-25
4	<b>Nāga śālā</b> <i>Tin/Lead Enclosure</i>							Ch.31: vv.70-75
	<b>Haricandana vāṭikā</b> <i>Grove Of Yellow Fragrant Sandal Wood</i>	7 Yojanas		<b>Varṣaṛtu</b> <i>Rainy Season</i>	12 Śaktis: Nabhaśrī, Nabhasyaśrī, Svarasā, Svāra- (N. Sasya)-Mālinī, Ambā, Dulā, Nirali (N. Sarasā), Abhayanī, Meghayāntrikā, Varṣayāntī, Cibūṇikā (N. of a star in Kṛttikā) and Vāridhārā	<b>Varṣaṛtucakra</b> Bindu, triangle, pentagon, 16 petals, 10 petals, 10 petals and square	60	Ch.32: vv.25-32
5	<b>Ārakūṭa śālā</b> <i>Brass Enclosure</i>							Ch.31: vv.74-75
	<b>Mandāra vāṭikā</b> <i>Grove Of Mandāra Trees</i>	7 Yojanas		<b>Śaradṛtu</b> <i>Autumn</i>	Iṣaśrī and Ūrjaśrī	<b>Śaradṛtucakra</b> Bindu, triangle, pentagon, 16 petals, 10 petals, 10 petals and square	60	Ch.32: vv.33-34
6	<b>Pañcaloha śālā</b> <i>Five-Metals Enclosure</i>							Ch.31: vv.76-77
	<b>Pārijāta vāṭikā</b> <i>Grove Of Pārijāta Trees</i>	7 Yojanas		<b>Hemantaṛtu</b> <i>Early Winter</i>	Sahaśrī and Sahasyaśrī	<b>Hemantaṛtucakra</b> Bindu, triangle, pentagon, 16 petals, 10 petals, 10 petals and square	60	Ch.32: vv.35-36
7	<b>Raupya śālā</b> <i>Silver Enclosure</i>							Ch.31: vv.78-81
	<b>Kadamba vāṭikā</b> <i>Grove Of Kadamba Trees</i>	7 Yojanas	<b>Śyāmā</b>	<b>Śīśiraṛtu</b> <i>Winter</i>	Tapāśrī and Tapasyaśrī	<b>Śīśiraṛtucakra</b> Bindu, triangle, pentagon, 16 petals, 10 petals, 10 petals and square	60	Ch.32: vv.37-39 Ch.31: vv.82-88
8	<b>Hema śālā</b> <i>Gold Enclosure</i>							Ch.31: v.78

[1] - The total number of śaktis in the 6 yantras of the seasonal deities equals to 360.

**Note:** The first grove of trees represents ordinary, earthly trees, while the next five groves, beginning with the Kalpa trees and ending with the Pārijāta trees, are all heavenly trees typically found in the Nandana Garden of the Gods. The final grove, featuring the Kadamba tree, holds special significance in the Śrīvidyā tradition, with its flowers and trees being frequently mentioned in various texts related to Lalitā, Parā, Śyāmā, and others.



In Charaka Saṁhitā, the year is divided into two halves, each divided into three portions of two months.

The solar half of the year is from winter solstice to summer solstice. It is called the northward course (uttarāyana) where the days of the Sun lengthen.

The lunar half of the year is from summer solstice to winter solstice, and is called the southward course (dakṣiṇāyana) where the nights of the Moon lengthen.

Charaka divides each half-year into three seasons, making the six traditional Indian seasons. Each of these seasons is divided into two seasonal months. - sutrajournal.com



# 1) *The Iron Enclosure & The Great Garden of Many Trees*



*Occupying the Great Garden of Many Trees located between Iron and Bronze enclosures.*

# Description of *the* Iron Enclosure & *the* Garden

## OUTERMOST ENCLOSURE (CH.31: VV.34-50)

<b>Material:</b>	Iron
<b>Circumference:</b> <sup>1</sup>	1,600 Yojanas (400 Yojanas per side); square shape
<b>Wall Thickness:</b>	1 Yojana
<b>Height:</b>	4 Yojanas
<b>Gateways:</b>	Gateways (Gopuras) in the four directions
<b>Features:</b>	Separate windows two Krośas beneath the top
<b>Doorway Height:</b>	1 Yojana
<b>Doorway Width:</b>	Each doorway has two door panels, each half a Gavyūti wide (1 Krośa in total, as a Gavyūti is roughly 2 Krośas)

## DOOR FRAME

<b>Material:</b>	Iron
<b>Height:</b>	1 Yojana
<b>Fastening Bar:</b>	Half a Krośa long

## PRINCIPAL GATE (GOPURA)

<b>Position:</b>	Located at the foot of the enclosure, with a distance of 1 Yojana left in the middle, 2 Yojanas taken on either side.
<b>Width:</b>	Same as above, with a doorway in the middle.
<b>Bottom:</b>	It has a square bottom structure with each side being 5 Yojanas.
<b>Design:</b>	The girth decreases as we ascend the Gopura.
<b>Height:</b>	25 Yojanas with beautiful doorways at intervals of a Yojana.
<b>Storeys:</b>	As many as the Yojanas in height. They become narrower as one ascends.
<b>Top:</b>	1 Yojana
<b>Crowns:</b>	Three dome-like structures, each with an extent of 1 Krośa and height of 2 Krośas. The space within the crown is half a Krośa.

**Footnote:** [1] Tagare version has 1,016 yojanas but the Nirnyana Sagara Edition has 1,600 yojanas, which is more appropriate given the nuances of the dimensions. Āryā Dviśatī also supports this view.

## CROWN ARRANGEMENTS (DIFFERENT FOR EACH GATEWAY)

<b>Southern Gateway:</b>	Crowns arranged from West to East
<b>Western Gateway:</b>	Crowns arranged from South to North
<b>Northern Gateway:</b>	Same as Southern (West to East)
<b>Eastern Gateway:</b>	Same as Western (South to North)

## THE GARDEN OF MANY TREES (CH.31: VV.54-65)

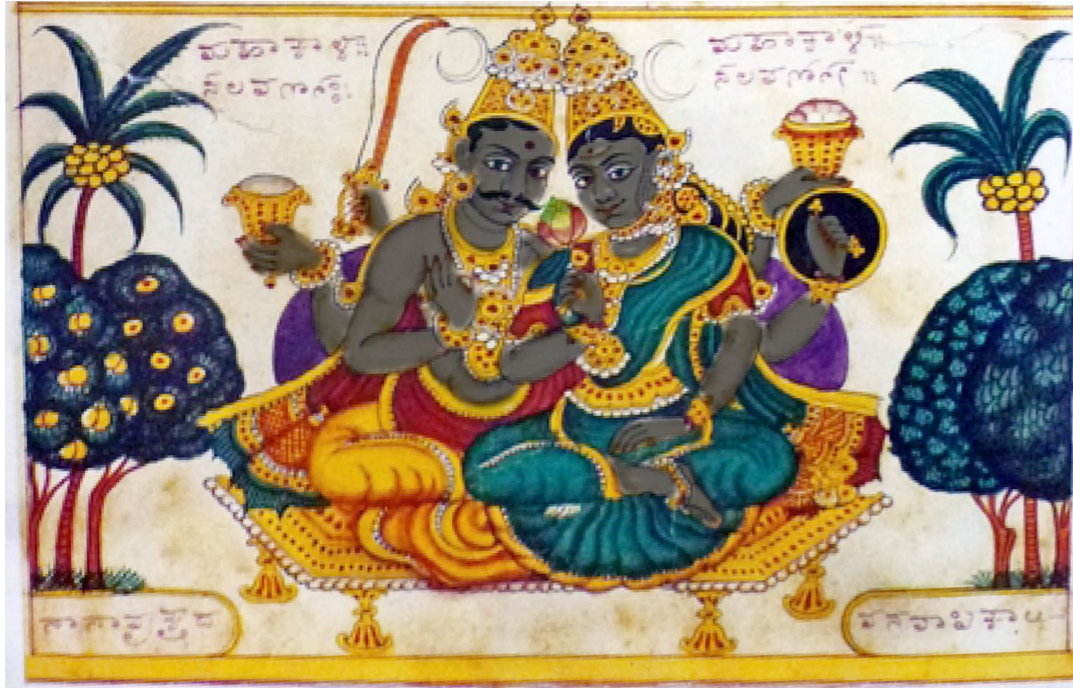
- Located 7 Yojanas in between the first and second enclosure.
- Containing all kinds of sprouting and germinating species (Udbhijja) present in the world and thousands of perpetually blossoming trees with fruits and splendid tender sprouts.
- **Examples of 71 trees are given:** Mangoes, Kaṅkolaka, Lodhra, Bakula, Kaṅṅikāra, Śīmśapa, Śirīṣa, Devadāru, Nameru, Punnāga Nāgabhadra, Mucakunda, Kaṅṅphala, cardamons, cloves Takkola, camphor trees, Pīlu, Kākatuṅṅa, Śālaka, Asana, Kāñcana, Āra, Lakuca, Jack-fruit tree, Hiṅgula, Pāṅṅala, Phalinī, Twisted Ficus oppositifolia, Gaṅṅikā, Bandhujiva, Pomegranates, Aśvakarṅṅa, Hastikarṅṅa, Campaka, Kanakadruma, Yūthikā, Tālaparṅṅī, Tulasī, Sadāphalā, Palmyras, Tamāla, Hintāla, data Palms, Saccharum sara, a Barburā, sugarcane, different species of trees of Ficus, genus, Cordia latifolia, Terminalia belerica, the yellow myrobalan trees, Avāṅṅpuṅṅpa, Ghoṅṅṅālī, varieties of plants with heavenly perfumes, the marking-nut plants, Khadira, Śāṅṅhoṅṅa, sandal trees, aloe wood trees, Kāṅṅaskandha, Tamarind trees, Banyan trees, varieties of racemosa, Terminalia arjuna, Ficus religiosa, Śamī trees, Dhruva trees, Rucaka, Kuṅṅaja, Saptaparṅṅā, Kṅṅtamāla, Kapittha, Tintiṅṅī, and thousands of other trees.
- The trees were of varying heights and had the special feature of holding different blossoms to enhance the romantic feelings of the Goddess.



# Description of Mahākāla, Mahākālī & Kālacakra

## GUARDIANS MAHĀKĀLA & MAHĀKĀLĪ (CH.32: VV.2-6)

- Mahākāla, a destroyer of worlds with a dark body, is situated in a large, tree-filled garden.
- He is dressed in a dark jacket, with red eyes due to intoxication, and is seen continually drinking from a cosmic egg-shaped cup a tonic representing the universe.
- He's sitting on a throne symbolizing the end of a cosmic cycle, observing Mahākālī, who is dark as a cloud and exhibits a compassionate demeanor, influenced by the God of Love.
- Mahākāla is constantly contemplating and showing devotion to Lalitā, which contributes to his longevity.
- He is attended by servants, with Kāla and Mṛtyu being the most prominent.
- Both Mahākālī and Mahākāla execute Goddess Lalitā's commands, presiding over the first path (enclosure), having control and influence over the entire universe.



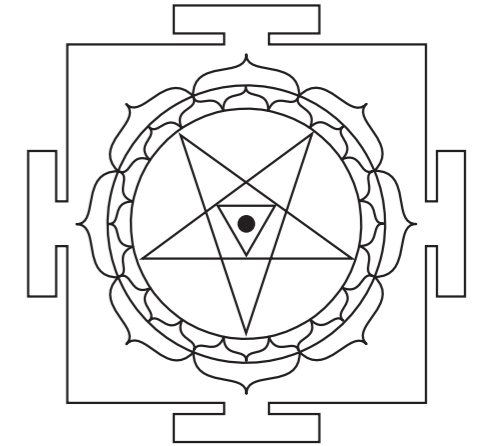
## KĀLACAKRA (CH.32: VV.7-20)

Kālacakra represents the complex concept of Time (*Kāla*), which has two aspects:

- as the destroyer of everything, and
- the calculator or enumerator.

### Kālacakra Enclosures:

Āvaraṇa	Figure	# of Deities
1	triangle	3
2	pentagon	5
3	16 petals	16
	16 petals	16
4	8 petals	8
5	square	4
<b>TOTAL</b>		<b>52</b>



- the three Sandhyās (twilights) are the Śaktis, in the triangle;
- parts of the day from dawn to noon are the Śaktis in the pentagon;
- days and nights and the special days such as the full moon and new moon days are the Śaktis in 16 petals;
- units of time such as Kāla Kāṣṭhā etc., are the 16 Śaktis in the petals;
- the names of years in Vedas are the 8 petals of another lotus.

Kāla or Mahākāla as the presiding deity of this Cakra occupies the central position and is depicted as deterrent, black-coloured, inebriated and boisterous with a suitably terrific spouse Mahākālī.

All the deities of Mahākāla are the wives of Kāla. They are laughing due to intoxication. They hold goblets of red lustre filled with liquor. They are dark-complexioned. They are always absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā.

# Kālacakra

## *Bindu*

Mahākāla's seat is the Kālacakra with Mahākāla seated at the center.

## *Triangle: Three Sandhyās (Twilights)*

1. Mahākālī
2. Mahāsandhyā (Great Dusk)
3. Mahāniśā (Great Night)

## *Pengagon: Parts Of The Day From Dawn To Noon*

1. Pratyūṣa (Dawn)
2. Piṭṛprasu (Twilight)
3. Prāhṇa (Forenoon)
4. Aparāhṇa (Afternoon)
5. Madhyāhna (Noon)

## *16-Petalled Lotus (Days And Nights And The Special Days)*

1. Dina (Day)
2. Niśā (Night)
3. Tamisrā (Dark Night)
4. Jyotsni (Moonlight Night)
5. Pakṣiṇī (Not directly translated in the text, but typically refers to a bird or fortnight)
6. Pradoṣā (Twilight/Dusk)
7. Niśīthā (Midnight)
8. Praharā (A division of the day, typically a three-hour period)
9. Pūrṇimā (Full Moon Day)
10. Rākā (Full Moon)
11. Anumati (Name of a lunar deity, the moon when nearly full)
12. Amāvāsyā (New Moon Day)
13. Sinīvālī (Name of a Hindu goddess, associated with the New Moon Day)
14. Kuhū (Name of a lunar deity)
15. Bhadrā (Bright Half of a lunar month)
16. Uparāgā (Not directly translated in the text, but typically refers to a lunar eclipse or a planet)

## *16-Petalled Lotus (Units Of Time)*

1. Kalā
2. Kāṣṭhā
3. Nimeṣa
4. Lava
5. Kṣaṇa
6. Truṭi
7. Muhūrta
8. Kutapa[?]
9. Horā
10. Śuklapakṣa
11. Kṛṣṇapakṣa
12. Ayana
13. Viṣuva
14. Samvatsarā
15. Parivatsarā
16. Iḍāvatsarā

## *Eight-Petalled Lotus (Years Forming Yuga)*

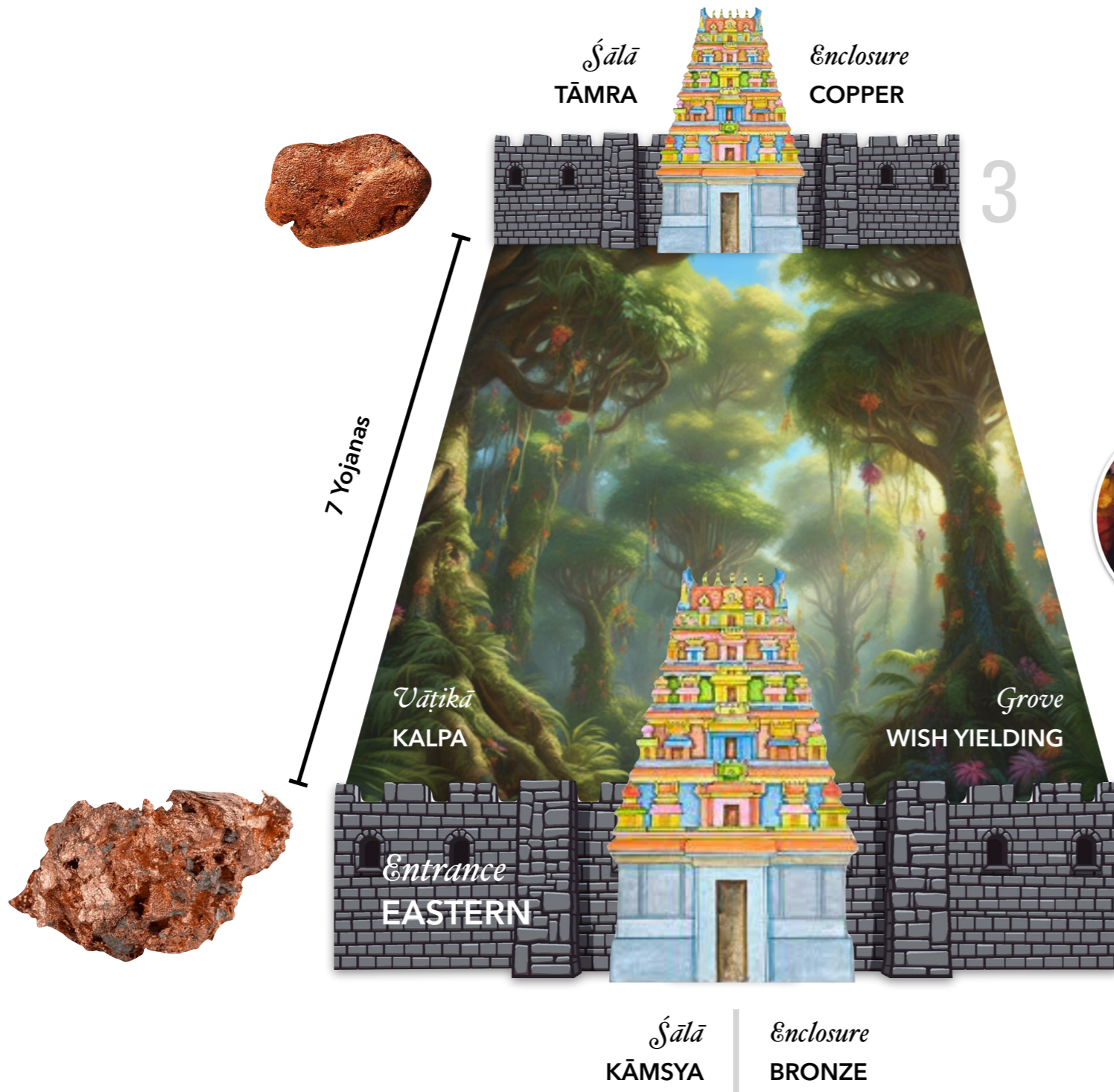
1. Iḍvatsarā
2. Induvatsarā (N. Udvatsara)
3. Avatsarā
4. Tithi
5. Vāra
6. Nakṣatra
7. Yoga
8. Karaṇa

## *Gatekeepers*

1. Kali
2. Kalpa
3. Kalanā
4. Kālī



# 2) The Bronze Enclosure & The Grove of Wish Yielding Trees



Guardian  
VASANTA (SPRING)  
& 2 ŚAKTIS



Occupying the Grove of Wish Yielding Trees located between Bronze and Copper enclosures.

# Description of *the* Enclosure, Grove, Guardian & Cakra

## ENCLOSURE: KĀMSYAŚĀLĀ (BRONZE) (CH.31: VV.51-65)

- Material:** Bronze  
**Distance:** 7 Yojanas from the previous enclosure.  
**Dimensions:** Similar to the first enclosure, including doorways, gopuras etc.

## GROVE: KALPAVĀTIKĀ (GROVE OF WISH YIELDING TREES) (CH.31: VV.67-69)

- Located between the second and the third enclosure.
- This grove consists of wish yielding trees that bear abundant fruits with golden outer shell, and seeds like precious stones and gems emitting the fragrance of camphor.
- The trees in this grove have tender sprouts and shoots like divine yellow silk garments, their honey juice is like nectar, and their flowers are like ornaments.

## GUARDIAN: VASANTA (SPRING SEASON) (CH.32: VV.21-23)

- The guard of Kalpakavāṭī is Vasanta—the Spring season.
- Vasanta is seated on a flowery throne, reddened due to intoxication from flower honey liquor.
- His weapons and ornaments are made of flowers, and he has a flowery umbrella.
- His two wives are Madhuśrī and Mādhavaśrī. They are inebriated by the spirituous liquor extracted from flowers and ardently desire the God of Love, who has flowers for his arrows.

## GUARDIAN'S CAKRA: VASANTA CAKRA (CH.32: VV.33-61)

Vasanta cakra has seven outer coverings:

Āvaraṇa	The Form of the Enclosure	No. of Deities
1	Triangle	3
2	Pentagon	5
3	Eight-Petalled lotus	8
4	16-Petalled lotus	16
5	10-Petalled lotus	10
6	10-Petalled lotus	10
7	Square	8
<b>TOTAL</b>		<b>60</b>

- Spring season deity, of great brilliance is stationed in the Bindu (point) of the Cakra with two consorts Madhuśrī and Mādhavaśrī seated on his lap.
- There are altogether sixty deities in the cakra, thirty are Tithis pertaining to Madhuśrī and thirty (*Tithis*) pertaining to Mādhavaśrī.
- The seats of 60 deities in the seven outer coverings (*āvaraṇa*) of Vasantacakra should be worshipped in the Cakra in accordance with the injunctions with their respective mantras.

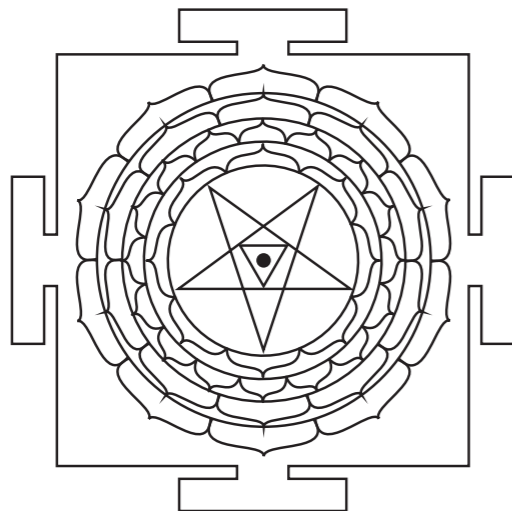
**Note:** Vasantacakra (vv.49-60) is said to have sixty deities abiding in it. The deities of this cakra are different Tithis of the bright half and of the dark half both of Caitra and Vaiśākha which constitute the season Vasanta (Cakra). Similar Cakras for the remaining seasons (*ṛtus*) each having sixty deities (15 tithis of bright half +15 tithis of the dark half per month. A season consists of two months. Hence 30 Tithis per month \* 2 months constituting the season = 60 Śaktis.)

# Vasanta (Spring Season) Cakra

## *Vasanta Dhyāna (Bindu)*

In the Bindu, the deity of the Spring season, of great brilliance is stationed. Consorts Madhuśrī and Mādhavaśrī are seated on his lap.

Vasanta (has four hands). With two of his hands he holds the breasts of his consorts. With the other pair of his hands, he holds the goblet of wine rendered fragrant with flowers and a piece of meat.



## *The Deities (of Madhu)*

1. Madhuśuklaprathamikā
2. Madhuśukladvitiyā
3. Madhuśuklatṛtīyā
4. Madhuśuklacaturthikā
5. Madhuśuklapañcamī
6. Madhuśuklaṣaṣṭhikā
7. Madhuśuklasaptamī
8. Madhuśuklāṣṭamī
9. Madhuśuklanavamī
10. Madhuśukladaśamī
11. Madhuśuklaikādaśī
12. Madhuśukladvādaśī
13. Madhuśuklatrayodaśī
14. Madhuśuklacaturdaśī
15. Madhuśuklapaurṇamāsī
16. Madhukṛṣṇaprathamā
17. Madhukṛṣṇadvitiyā
18. Madhukṛṣṇatṛtīyā
19. Madhukṛṣṇacaturthī
20. Madhukṛṣṇapañcamī
21. Madhukṛṣṇaṣaṣṭhī
22. Madhukṛṣṇasaptamī
23. Madhukṛṣṇāṣṭamī
24. Madhukṛṣṇanavamī
25. Madhukṛṣṇadaśamī
26. Madhukṛṣṇaikādaśī
27. Madhukṛṣṇadvādaśī
28. Madhukṛṣṇatrayodaśī
29. Madhukṛṣṇacaturdaśī
30. Madhvāmavāsīyā

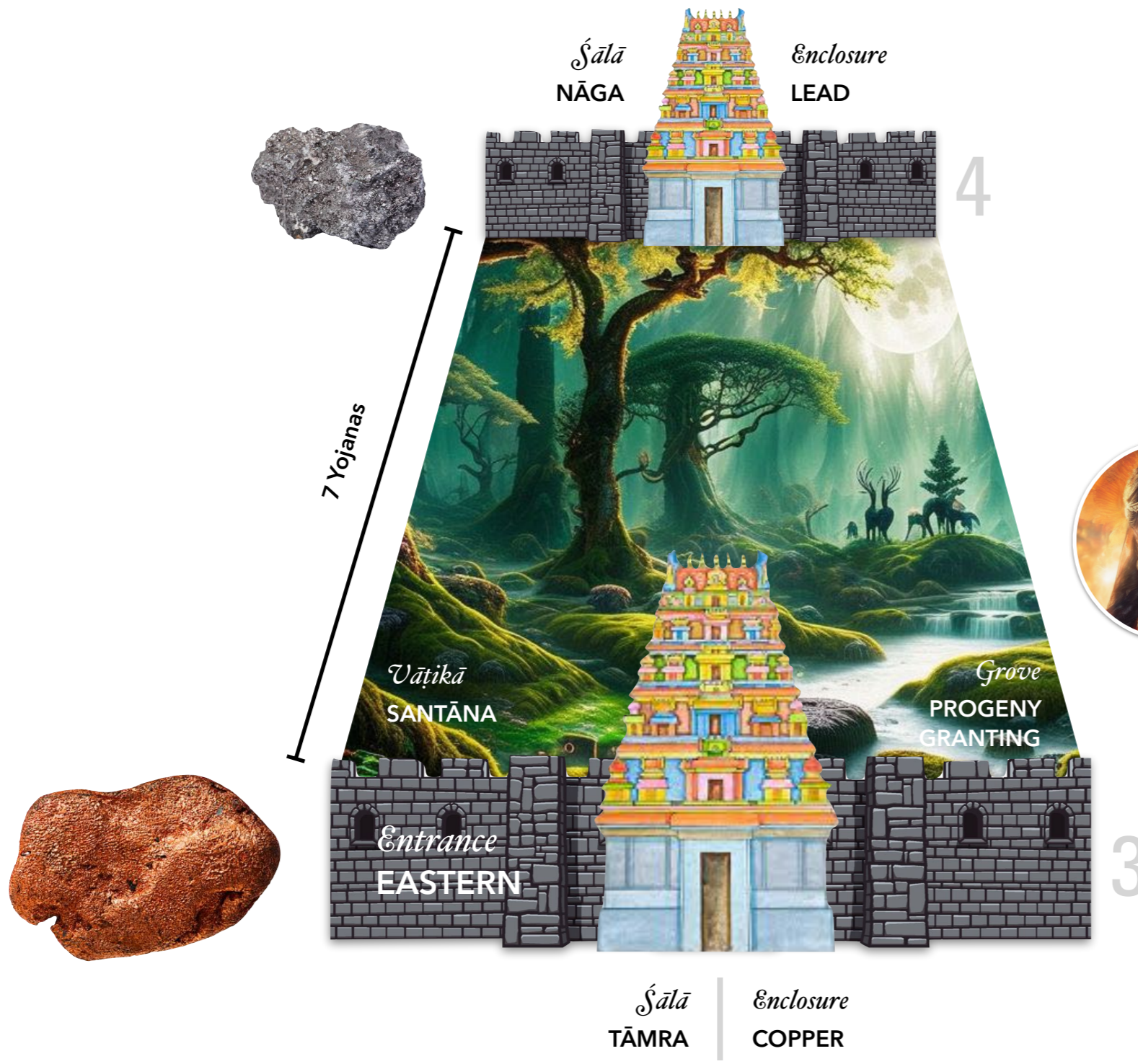
## *The Deities (of Mādhava)*

1. Mādhavaśuklaprathamikā
2. Mādhavaśukladvitiyā
3. Mādhavaśuklatṛtīyā
4. Mādhavaśuklacaturthikā
5. Mādhavaśuklapañcamī
6. Mādhavaśuklaṣaṣṭhikā
7. Mādhavaśuklasaptamī
8. Mādhavaśuklāṣṭamī
9. Mādhavaśuklanavamī
10. Mādhavaśukladaśamī
11. Mādhavaśuklaikādaśī
12. Mādhavaśukladvādaśī
13. Mādhavaśuklatrayodaśī
14. Mādhavaśuklacaturdaśī
15. Mādhavaśuklapaurṇamāsī
16. Mādhavakṛṣṇaprathamā
17. Mādhavakṛṣṇadvitiyā
18. Mādhavakṛṣṇatṛtīyā
19. Mādhavakṛṣṇacaturthī
20. Mādhavakṛṣṇapañcamī
21. Mādhavakṛṣṇaṣaṣṭhī
22. Mādhavakṛṣṇasaptamī
23. Mādhavakṛṣṇāṣṭamī
24. Mādhavakṛṣṇanavamī
25. Mādhavakṛṣṇadaśamī
26. Mādhavakṛṣṇaikādaśī
27. Mādhavakṛṣṇadvādaśī
28. Mādhavakṛṣṇatrayodaśī
29. Mādhavakṛṣṇacaturdaśī
30. Mādhavāmavāsīyā





# 3) The Copper Enclosure & The Grove of Progeny Granting Trees



  
 Guardian  
 GRĪṢMARTU (SUMMER)  
 & 2 ŚAKTIS



*Occupying the Grove of Progeny Granting Trees located between Copper and Lead enclosures.*



# Description of *the* Enclosure, Grove, Guardian & Cakra

## ENCLOSURE: COPPER (CH.31: VV.66-70)

**Material:** Copper  
**Distance:** 7 Yojanas from the previous enclosure.  
**Dimensions:** Similar to the first enclosure, including doorways, gopuras etc.

## GROVE: SANTĀNAVĀTĪ (PROGENY GRANTING TREES) (CH.31: V.71)

The grove situated between the Copper and Lead enclosures and shares the same shape and features as Kalpavāpī.

## GUARDIAN: GRĪṢMARTU (SUMMER SEASON) (CH.32: VV.24-25)

- Grīṣmartu (the Summer season) of fiery eyes is continuously carrying out Lalitā's commands.
- His two wives are Śukraśrī and Śuciśrī.



## GUARDIAN'S CAKRA: GRĪṢMARTU CAKRA

Grīṣmartu cakra has the same form as Vasanta one, as noted in Ch.32: vv.59-63.

Āvaraṇa	The Form of the Enclosure	No. of Deities
1	Triangle	3
2	Pentagon	5
3	Eight-Petalled lotus	8
4	16-Petalled lotus	16
5	10-Petalled lotus	10
6	10-Petalled lotus	10
7	Square	8
<b>TOTAL</b>		<b>60</b>

Cakras for the seasons (*ṛtus*) each having sixty deities (15 tithis of bright half + 15 tithis of the dark half per month. A season consists of two months, hence 30 Tithis per month \* 2 months constituting the season = 60 Śaktis.)

The names of the cakra deities are constructed in the following way:

1 <sup>st</sup> Month	Name of the Guardian's 1 <sup>st</sup> Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month
2 <sup>nd</sup> Month	Name of the Guardian's 2 <sup>nd</sup> Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month

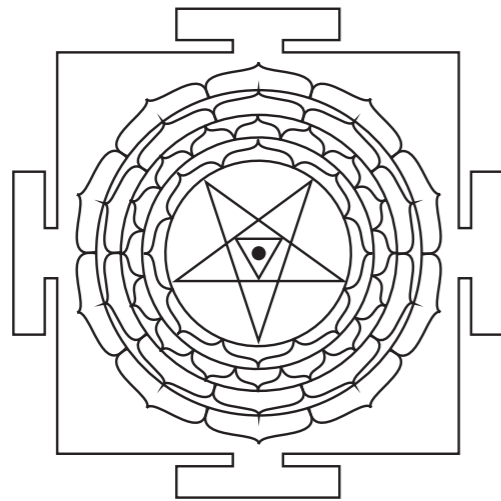
- These Śaktis bestow happiness on the devotees of Lalitā.
- They are absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā.
- They propitiate the Great Goddess through the honey produced from their own respective flowers.
- They move about in their Cakras.
- They are lazy and gracefully slow due to inebriation.

# Grīṣmaṛtu (Summer Season) Cakra

## Grīṣmaṛtu Dhyāna (Bindu)

In the Bindu, the deity of the Summer season, of fiery eyes, continuously carrying out Lalitā's commands. Both the consorts Śukraśrī and Śuciśrī are seated on his lap.

**Note:** as per instructions given for Vasanta (Ch.32: vv.46-48), the dhyāna for the rest of the seasonal deities are to be done in the similar fashion (i.e. the seasonal deity has four hands. With two of his hands he holds the breasts of his consorts. With the other pair of his hands, he holds the goblet of wine rendered fragrant with flowers and a piece of meat.)



## The Deities (of Śukra)

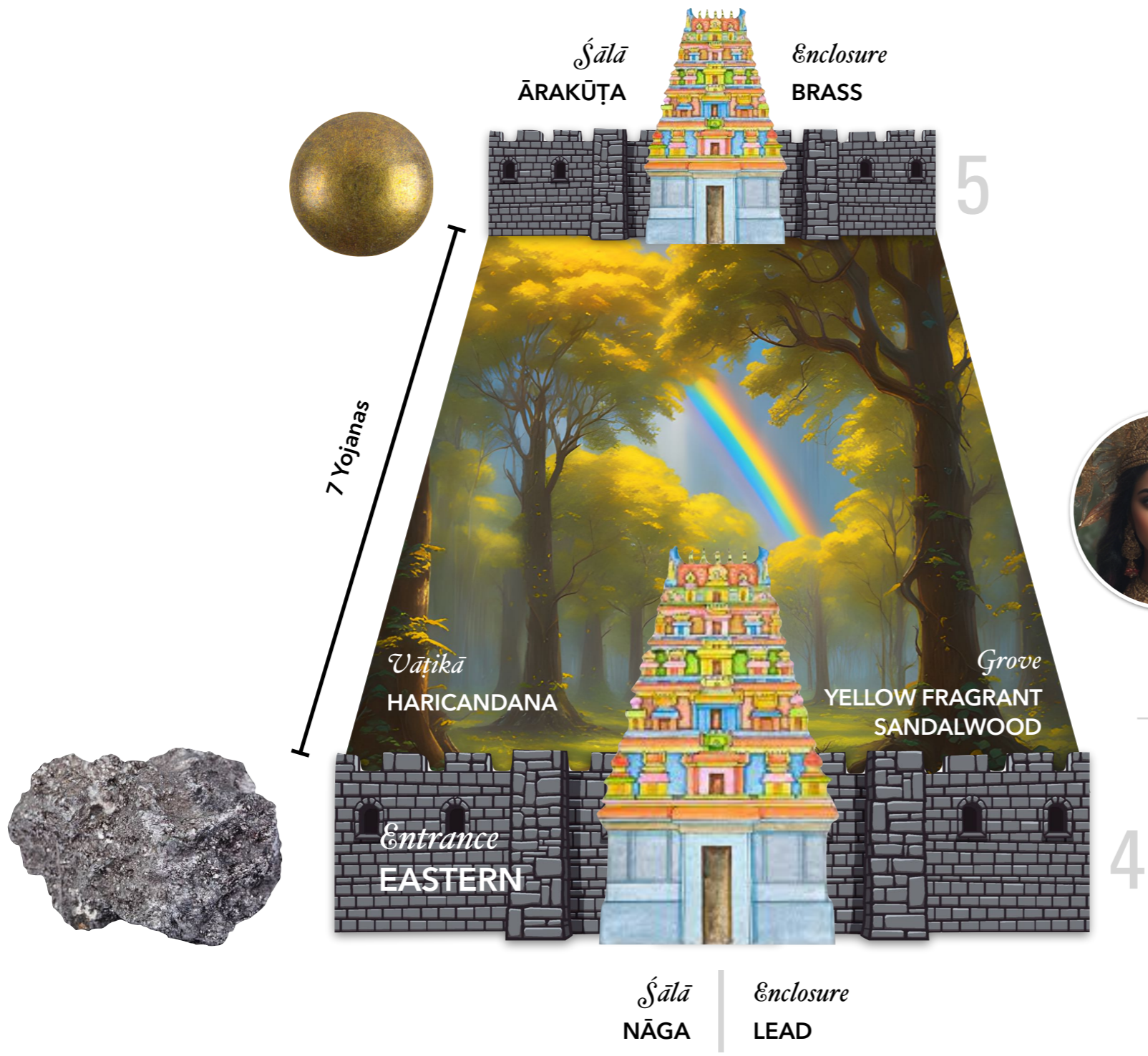
1. Śukraśuklaprathamikā
2. Śukraśukladvitiyā
3. Śukraśuklatṛtīyā
4. Śukraśuklacaturthikā
5. Śukraśuklapañcamī
6. Śukraśuklaṣaṣṭhikā
7. Śukraśuklasaptamī
8. Śukraśuklāṣṭamī
9. Śukraśuklanavamī
10. Śukraśukladaśamī
11. Śukraśuklaikādaśī
12. Śukraśukladvādaśī
13. Śukraśuklatrayodaśī
14. Śukraśuklacaturdaśī
15. Śukraśuklapaurṇamāśī
16. Śukrakṛṣṇaprathamā
17. Śukrakṛṣṇadvitiyā
18. Śukrakṛṣṇatṛtīyā
19. Śukrakṛṣṇacaturthī
20. Śukrakṛṣṇapañcamī
21. Śukrakṛṣṇaṣaṣṭhī
22. Śukrakṛṣṇasaptamī
23. Śukrakṛṣṇāṣṭamī
24. Śukrakṛṣṇanavamī
25. Śukrakṛṣṇadaśamī
26. Śukrakṛṣṇaikādaśī
27. Śukrakṛṣṇadvādaśī
28. Śukrakṛṣṇatrayodaśī
29. Śukrakṛṣṇacaturdaśī
30. Śukrāmavāsya

## The Deities (of Śuci)

1. Śuciśuklaprathamikā
2. Śuciśukladvitiyā
3. Śuciśuklatṛtīyā
4. Śuciśuklacaturthikā
5. Śuciśuklapañcamī
6. Śuciśuklaṣaṣṭhikā
7. Śuciśuklasaptamī
8. Śuciśuklāṣṭamī
9. Śuciśuklanavamī
10. Śuciśukladaśamī
11. Śuciśuklaikādaśī
12. Śuciśukladvādaśī
13. Śuciśuklatrayodaśī
14. Śuciśuklacaturdaśī
15. Śuciśuklapaurṇamāśī
16. Śucikṛṣṇaprathamā
17. Śucikṛṣṇadvitiyā
18. Śucikṛṣṇatṛtīyā
19. Śucikṛṣṇacaturthī
20. Śucikṛṣṇapañcamī
21. Śucikṛṣṇaṣaṣṭhī
22. Śucikṛṣṇasaptamī
23. Śucikṛṣṇāṣṭamī
24. Śucikṛṣṇanavamī
25. Śucikṛṣṇadaśamī
26. Śucikṛṣṇaikādaśī
27. Śucikṛṣṇadvādaśī
28. Śucikṛṣṇatrayodaśī
29. Śucikṛṣṇacaturdaśī
30. Śucyāmavāsya



# 4) The Lead Enclosure & The Grove of Sandalwood Trees



  
 Guardian  
 VARṢARTU (RAINY SEASON)  
 & 12 ŚĀKTIS



*Occupying the Grove of Yellow Fragrant Sandalwood Trees located between Lead and Brass enclosures.*

**Note:** Śaktis Nabhaśrī and Nabhasyaśrī are seated on his lap and the other (10) are situated close to him.



# Description of *the* Enclosure, Grove, Guardian & Cakra

## ENCLOSURE: NĀGA (LED) (CH.31: VV.70, VV.73-75)

**Material:** Lead  
**Distance:** 7 Yojanas from the previous enclosure.  
**Dimensions:** Similar to the first enclosure, including doorways, gopuras etc.

## GROVE: HARICANDANAVĀTIKĀ (YELLOW FRAGRANT SANDAL WOOD) (CH.31: VV.72-73)

Located in the space in between Lead and Brass enclosures. It's full of fruits and flowers, and shares the same shape and features as Kalpavāṭi.

## GUARDIAN: VARṢARTU (RAINY SEASON) (CH.32: VV.26-32)

The deity for the Rainy season, Varṣartu, is described as having great splendour, with lightning-streaks for his tawny eyes and thunderbolt as his boisterous laughter. He is covered in clouds like coats of mail, holds a jewel-set bow, and is absorbed in worshipping Lalitā. He decorates the countries of Śrī Lalitā bhaktas with farm produces and torments the fields of their enemies with draught.

He is accompanied by 12 Śaktis, namely Nabhaśrī, Nabhasyaśrī, Svarasā, Svara-Mālinī, Ambā, Dulā, Nirali, Abhayanī, Meghayantrikā, Varṣayantī, Cibunīkā, and Vāridhārā. These Śaktis shower rain and have eyes reddened due to inebriation.



## GUARDIAN CAKRA: VARṢARTU CAKRA

Varṣartu cakra has the same form as the Vasanta one, noted in Ch.32: vv.59-63.

Āvaraṇa	The Form of the Enclosure	No. of Deities
1	Triangle	3
2	Pentagon	5
3	Eight-Petalled lotus	8
4	16-Petalled lotus	16
5	10-Petalled lotus	10
6	10-Petalled lotus	10
7	Square	8
<b>TOTAL</b>		<b>60</b>

Cakras for the seasons (ṛtus) each having sixty deities (15 tithis of bright half + 15 tithis of the dark half per month. A season consists of two months, hence 30 Tithis per month \* 2 months constituting the season = 60 Śaktis.)

The names of the cakra deities are constructed in the following way:

1 <sup>st</sup> Month	Name of the Guardian's 1 <sup>st</sup> Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month
2 <sup>nd</sup> Month	Name of the Guardian's 2 <sup>nd</sup> Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month

- These Śaktis bestow happiness on the devotees of Lalitā.
- They are absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā.
- They propitiate the Great Goddess through the honey produced from their own respective flowers.
- They move about in their Cakras.
- They are lazy and gracefully slow due to inebriation.

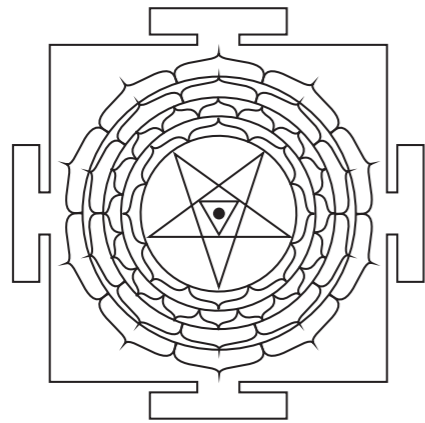
# Varṣartu (Rainy Season) Cakra

## Varṣartu Dhyāna (Bindu)

In the Bindu, is the deity of the Rainy season Varṣartu. He has great splendour, with lightning-streaks for his tawny eyes and thunderbolt as his boisterous laughter. He is covered in clouds like coats of mail, holds a jewel-set bow, and is absorbed in worshipping Lalitā.

He is accompanied by 12 Śaktis. Śaktis Nabhaḥśrī and Nabhasyaśrī are seated on his lap and the other (10) are close to him: Svarasā, Svaramālinī, Ambā, Dulā, Nirali, Abhrayanī, Meghayantrikā, Varṣayantī, Cibuṇikā, and Vāridhārā. These Śaktis have eyes reddened due to inebriation and shower rain.

**Note:** as per instructions given for Vasanta (Ch.32: vv.46-48), the dhyāna for the rest of the seasonal deities are to be done in the similar fashion (i.e. the seasonal deity has four hands. With two of his hands he holds the breasts of his consorts. With the other pair of his hands, he holds the goblet of wine rendered fragrant with flowers and a piece of meat.)



## The Deities (of Nabhaḥśrī)

1. Nabhaḥśuklaprathamikā
2. Nabhaḥśukladvitiyā
3. Nabhaḥśuklatṛtīyā
4. Nabhaḥśuklacaturthikā
5. Nabhaḥśuklapañcamī
6. Nabhaḥśuklaṣaṣṭhikā
7. Nabhaḥśuklasaptamī
8. Nabhaḥśuklāṣṭamī
9. Nabhaḥśuklanavamī
10. Nabhaḥśukladaśamī
11. Nabhaḥśuklaikādaśī
12. Nabhaḥśukladvādaśī
13. Nabhaḥśuklatrayodaśī
14. Nabhaḥśuklacaturdaśī
15. Nabhaḥśuklapaurṇamāsī
16. Nabhaḥkṛṣṇaprathamā
17. Nabhaḥkṛṣṇadvitiyā
18. Nabhaḥkṛṣṇatṛtīyā
19. Nabhaḥkṛṣṇacaturthī
20. Nabhaḥkṛṣṇapañcamī
21. Nabhaḥkṛṣṇaṣaṣṭhī
22. Nabhaḥkṛṣṇasaptamī
23. Nabhaḥkṛṣṇāṣṭamī
24. Nabhaḥkṛṣṇanavamī
25. Nabhaḥkṛṣṇadaśamī
26. Nabhaḥkṛṣṇaikādaśī
27. Nabhaḥkṛṣṇadvādaśī
28. Nabhaḥkṛṣṇatrayodaśī
29. Nabhaḥkṛṣṇacaturdaśī
30. Nabho'mavāsyā

## The Deities (of Nabhasyaśrī)

1. Nabhasyaśuklaprathamikā
2. Nabhasyaśukladvitiyā
3. Nabhasyaśuklatṛtīyā
4. Nabhasyaśuklacaturthikā
5. Nabhasyaśuklapañcamī
6. Nabhasyaśuklaṣaṣṭhikā
7. Nabhasyaśuklasaptamī
8. Nabhasyaśuklāṣṭamī
9. Nabhasyaśuklanavamī
10. Nabhasyaśukladaśamī
11. Nabhasyaśuklaikādaśī
12. Nabhasyaśukladvādaśī
13. Nabhasyaśuklatrayodaśī
14. Nabhasyaśuklacaturdaśī
15. Nabhasyaśuklapaurṇamāsī
16. Nabhasyakṛṣṇaprathamā
17. Nabhasyakṛṣṇadvitiyā
18. Nabhasyakṛṣṇatṛtīyā
19. Nabhasyakṛṣṇacaturthī
20. Nabhasyakṛṣṇapañcamī
21. Nabhasyakṛṣṇaṣaṣṭhī
22. Nabhasyakṛṣṇasaptamī
23. Nabhasyakṛṣṇāṣṭamī
24. Nabhasyakṛṣṇanavamī
25. Nabhasyakṛṣṇadaśamī
26. Nabhasyakṛṣṇaikādaśī
27. Nabhasyakṛṣṇadvādaśī
28. Nabhasyakṛṣṇatrayodaśī
29. Nabhasyakṛṣṇacaturdaśī
30. Nabhasyāmavāsyā



# 5) *The Brass Enclosure & The Grove of Mandāra Trees*



*Guardian*  
ŚARADRTU (AUTUMN)  
& 2 ŚAKTIS



*Occupying the Grove of Mandāra Trees located between Brass and Five Metals enclosures.*



# Description of *the* Enclosure, Grove, Guardian & Cakra

## ENCLOSURE: ĀRAKŪṬA (BRASS) (CH.31: VV.74-75)

**Material:** Brass  
**Distance:** 7 Yojanas from the previous enclosure.  
**Dimensions:** Similar to the first enclosure, including doorways, gopuras etc.

## GROVE: MANDĀRADRUMAVĀṬĪKĀ (MANDĀRA TREES) (CH.31: V.75)

Located in the space between the Brass and Five-Metal enclosures and shares the same shape and features as Kalpavāṭi.

## GUARDIAN: ŚARADṚTU (AUTUMN SEASON) (CH.32: VV.33-34)

- Śaradṛtu (Autumn) lives in Mandāra tree grove, protecting chamber.
- He is splendidly glorious and delights the mind of the world.
- His Śaktis, Iṣaśrī and Ūrjaśrī, who gather water and with clusters of flowers raised by themselves.



## GUARDIAN CAKRA: ŚARADṚTU CAKRA

Varṣarṭu cakra has the same form as the Vasanta one, noted in Ch.32: vv.59-63.

Āvaraṇa	The Form of the Enclosure	No. of Deities
1	Triangle	3
2	Pentagon	5
3	Eight-Petalled lotus	8
4	16-Petalled lotus	16
5	10-Petalled lotus	10
6	10-Petalled lotus	10
7	Square	8
<b>TOTAL</b>		<b>60</b>

Cakras for the seasons (ṛtus) each having sixty deities (15 tithis of bright half + 15 tithis of the dark half per month. A season consists of two months, hence 30 Tithis per month \* 2 months constituting the season = 60 Śaktis.)

The names of the cakra deities are constructed in the following way:

1st Month	Name of the Guardian's 1st Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month
2nd Month	Name of the Guardian's 2nd Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month

- These Śaktis bestow happiness on the devotees of Lalitā.
- They are absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā.
- They propitiate the Great Goddess through the honey produced from their own respective flowers.
- They move about in their Cakras.
- They are lazy and gracefully slow due to inebriation.

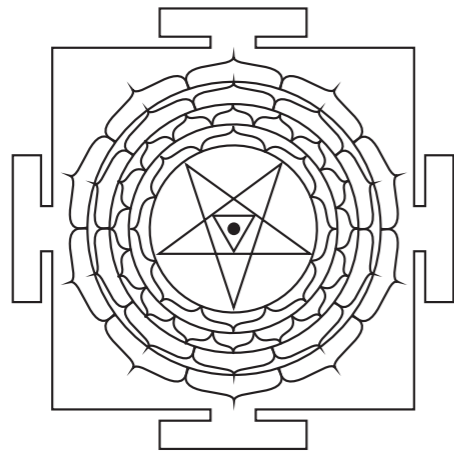
# Śaradṛtu (Autumn Season) Cakra

## Śaradṛtu Dhyāna (Bindu)

In the Bindu, is the deity of the Autumn season Śaradṛtu who lives in Mandāra tree grove, protecting chamber. He is splendidly glorious and delights the mind of the world.

He is accompanied by Śaktis Iṣāsrī and Ūrjaśrī who are seated on his lap. These Śaktis collect water and cultivate flowers, which they then use to worship Lalitā.

**Note:** as per instructions given for Vasanta (Ch.32: vv.46-48), the dhyāna for the rest of the seasonal deities are to be done in the similar fashion (i.e. the seasonal deity has four hands. With two of his hands he holds the breasts of his consorts. With the other pair of his hands, he holds the goblet of wine rendered fragrant with flowers and a piece of meat.)



## The Deities (of Iṣāsrī)

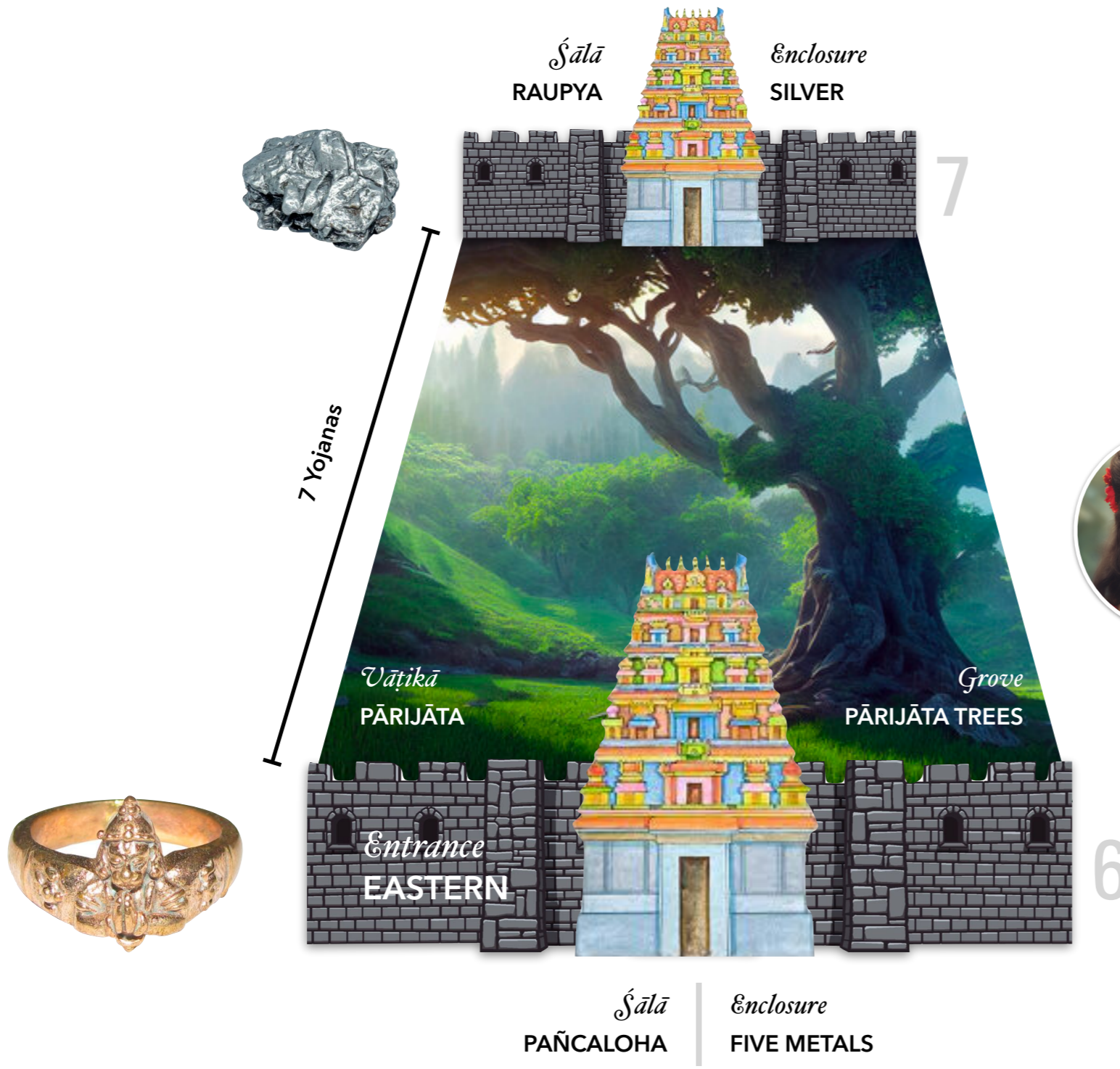
1. Iṣāśuklaprathamikā
2. Iṣāśukladvitiyā
3. Iṣāśuklatṛtīyā
4. Iṣāśuklacaturthikā
5. Iṣāśuklapañcamī
6. Iṣāśuklaṣaṣṭhikā
7. Iṣāśuklasaptamī
8. Iṣāśuklāṣṭamī
9. Iṣāśuklanavamī
10. Iṣāśukladaśamī
11. Iṣāśuklaikādaśī
12. Iṣāśukladvādaśī
13. Iṣāśuklatrayodaśī
14. Iṣāśuklacaturdaśī
15. Iṣāśuklapaurṇamāsī
16. Iṣakṛṣṇaprathamā
17. Iṣakṛṣṇadvitiyā
18. Iṣakṛṣṇatṛtīyā
19. Iṣakṛṣṇacaturthī
20. Iṣakṛṣṇapañcamī
21. Iṣakṛṣṇaṣaṣṭhī
22. Iṣakṛṣṇasaptamī
23. Iṣakṛṣṇāṣṭamī
24. Iṣakṛṣṇanavamī
25. Iṣakṛṣṇadaśamī
26. Iṣakṛṣṇaikādaśī
27. Iṣakṛṣṇadvādaśī
28. Iṣakṛṣṇatrayodaśī
29. Iṣakṛṣṇacaturdaśī
30. Iṣāmavāsīyā

## The Deities (Of Ūrjaśrī)

1. Ūrjaśuklaprathamikā
2. Ūrjaśukladvitiyā
3. Ūrjaśuklatṛtīyā
4. Ūrjaśuklacaturthikā
5. Ūrjaśuklapañcamī
6. Ūrjaśuklaṣaṣṭhikā
7. Ūrjaśuklasaptamī
8. Ūrjaśuklāṣṭamī
9. Ūrjaśuklanavamī
10. Ūrjaśukladaśamī
11. Ūrjaśuklaikādaśī
12. Ūrjaśukladvādaśī
13. Ūrjaśuklatrayodaśī
14. Ūrjaśuklacaturdaśī
15. Ūrjaśuklapaurṇamāsī
16. Ūrjakṛṣṇaprathamā
17. Ūrjakṛṣṇadvitiyā
18. Ūrjakṛṣṇatṛtīyā
19. Ūrjakṛṣṇacaturthī
20. Ūrjakṛṣṇapañcamī
21. Ūrjakṛṣṇaṣaṣṭhī
22. Ūrjakṛṣṇasaptamī
23. Ūrjakṛṣṇāṣṭamī
24. Ūrjakṛṣṇanavamī
25. Ūrjakṛṣṇadaśamī
26. Ūrjakṛṣṇaikādaśī
27. Ūrjakṛṣṇadvādaśī
28. Ūrjakṛṣṇatrayodaśī
29. Ūrjakṛṣṇacaturdaśī
30. Ūrjāmavāsīyā



# 6) The Five Metals Enclosure & The Grove of Pārijāta Trees



Guardian  
HEMANTARTU (EARLY WINTER)  
& 2 ŚAKTIS



Occupying the Grove of Pārijāta Trees located between Five Metals and Silver enclosures.



# Description of *the* Enclosure, Grove, Guardian & Cakra

## ENCLOSURE: PAÑCALOHA (FIVE METALS) (CH.31: V.76)

- Material:** Five Metals  
**Distance:** 7 Yojanas from the previous enclosure.  
**Dimensions:** Similar to the first enclosure, including doorways, gopuras etc.

## GROVE: PĀRIJĀTADRUMAVĀṬIKĀ (PĀRIJĀTA TREES) (CH.31: V.77)

- Located in the space between the Five-Metal and Silver enclosures and shares the same shape and features as Kalpavāṭi.
- This grove is filled with divine fragrance and heavily laden with fruits and blossoms.

## GUARDIAN: HEMANTAṚTU (EARLY WINTER SEASON) (CH.32: VV.35-36)

- Hemantaṛtu (Season of Early Winter) of great splendour, having a physical body as cool as snow, resides here.
- His face is always delightful and he is a favoured servant of Lalitā.
- He worships the Supreme Goddess with clusters of flowers he has grown.
- Hemantaṛtu defends the Pārijāta grove and has the power to subdue even fire.
- Sahaśrī and Sahasyaśrī are his two excellent consorts.



## GUARDIAN CAKRA: HEMANTAṚTU CAKRA

Hemantaṛtu cakra has the same form as the Vasanta one, noted in Ch.32: vv.59-63.

Āvaraṇa	The Form of the Enclosure	No. of Deities
1	Triangle	3
2	Pentagon	5
3	Eight-Petalled lotus	8
4	16-Petalled lotus	16
5	10-Petalled lotus	10
6	10-Petalled lotus	10
7	Square	8
<b>TOTAL</b>		<b>60</b>

Cakras for the seasons (ṛtus) each having sixty deities (15 tithis of bright half + 15 tithis of the dark half per month. A season consists of two months, hence 30 Tithis per month \* 2 months constituting the season = 60 Śaktis.)

The names of the cakra deities are constructed in the following way:

1 <sup>st</sup> Month	Name of the Guardian's 1 <sup>st</sup> Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month
2 <sup>nd</sup> Month	Name of the Guardian's 2 <sup>nd</sup> Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month

- These Śaktis bestow happiness on the devotees of Lalitā.
- They are absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā.
- They propitiate the Great Goddess through the honey produced from their own respective flowers.
- They move about in their Cakras.
- They are lazy and gracefully slow due to inebriation.

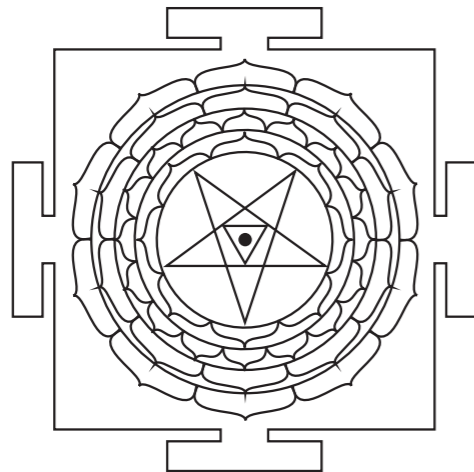
# Hemantaṛtu (Early Winter Season) Cakra

## *Hemantaṛtu Dhyāna (Bindu)*

In the Bindu, is the deity of the Early Winter season Hemantaṛtu of great splendour, having a physical body as cool as snow. His face is always delightful and he is a favoured servant of Lalitā. He worships the Supreme Goddess with clusters of flowers he has grown.

Hemantaṛtu defends the Pārijāta grove and has the power to subdue even fire. He is accompanied by Śaktis Sahaḥśrī and Sahasyaśrī who are seated on his lap.

**Note:** as per instructions given for Vasanta (Ch.32: vv.46-48), the dhyāna for the rest of the seasonal deities are to be done in the similar fashion (i.e. the seasonal deity has four hands. With two of his hands he holds the breasts of his consorts. With the other pair of his hands, he holds the goblet of wine rendered fragrant with flowers and a piece of meat.)



## *The Deities (of Sahaḥśrī)*

1. Sahaśuklaprathamikā
2. Sahaśukladvitiyā
3. Sahaśuklatṛṭiyā
4. Sahaśuklacaturthikā
5. Sahaśuklapañcamī
6. Sahaśuklaṣaṣṭhikā
7. Sahaśuklasaptamī
8. Sahaśuklāṣṭamī
9. Sahaśuklanavamī
10. Sahaśukladaśamī
11. Sahaśuklaikādaśī
12. Sahaśukladvādaśī
13. Sahaśuklatrayodaśī
14. Sahaśuklacaturdaśī
15. Sahaśuklapaurṇamāsī
16. Sahakṛṣṇaprathamā
17. Sahakṛṣṇadvitiyā
18. Sahakṛṣṇatṛṭiyā
19. Sahakṛṣṇacaturthī
20. Sahakṛṣṇapañcamī
21. Sahakṛṣṇaṣaṣṭhī
22. Sahakṛṣṇasaptamī
23. Sahakṛṣṇāṣṭamī
24. Sahakṛṣṇanavamī
25. Sahakṛṣṇadaśamī
26. Sahakṛṣṇaikādaśī
27. Sahakṛṣṇadvādaśī
28. Sahakṛṣṇatrayodaśī
29. Sahakṛṣṇacaturdaśī
30. Sahāmvāsya

## *The Deities (of Sahasyaśrī)*

1. Sahasyaśuklaprathamikā
2. Sahasyaśukladvitiyā
3. Sahasyaśuklatṛṭiyā
4. Sahasyaśuklacaturthikā
5. Sahasyaśuklapañcamī
6. Sahasyaśuklaṣaṣṭhikā
7. Sahasyaśuklasaptamī
8. Sahasyaśuklāṣṭamī
9. Sahasyaśuklanavamī
10. Sahasyaśukladaśamī
11. Sahasyaśuklaikādaśī
12. Sahasyaśukladvādaśī
13. Sahasyaśuklatrayodaśī
14. Sahasyaśuklacaturdaśī
15. Sahasyaśuklapaurṇamāsī
16. Sahasyakṛṣṇaprathamā
17. Sahasyakṛṣṇadvitiyā
18. Sahasyakṛṣṇatṛṭiyā
19. Sahasyakṛṣṇacaturthī
20. Sahasyakṛṣṇapañcamī
21. Sahasyakṛṣṇaṣaṣṭhī
22. Sahasyakṛṣṇasaptamī
23. Sahasyakṛṣṇāṣṭamī
24. Sahasyakṛṣṇanavamī
25. Sahasyakṛṣṇadaśamī
26. Sahasyakṛṣṇaikādaśī
27. Sahasyakṛṣṇadvādaśī
28. Sahasyakṛṣṇatrayodaśī
29. Sahasyakṛṣṇacaturdaśī
30. Sahasyāmvāsya



# 7.8) *The Silver & Gold Enclosure & The Grove of Kadamba Trees*



*Guardian*  
ŚĪŚIRARṬU (WINTER)  
& 2 ŚAKTIS



*Resident with Four Mansions*  
ŚYĀMĀ



*Occupying the Grove of Kadamba Trees located between Silver and Gold enclosures.*



# Description of *the* Enclosure, Guardian, Grove, Cakra & Resident

## ENCLOSURE: RAUPYAŚĀLĀ (SILVER) (CH.31: V.76)

**Material:** Silver  
**Distance:** 7 Yojanas from the previous enclosure.  
**Dimensions:** Similar to the first enclosure, including doorways, gopuras etc.

## ENCLOSURE: HEMAŚĀLĀŚĀLĀ (GOLD) (CH.31: VV.78)

**Material:** Gold  
**Distance:** 7 Yojanas from the previous enclosure.  
**Dimensions:** Similar to the first enclosure, including doorways, gopuras etc.

## GROVE: KADAMBATARUVĀTIKĀ (KADAMBA TREES) (CH.31: VV.79-81)

- Located between Silver and Golden enclosure. Shares the same shape and features as Kalpavāṭi.
- Many divine Nīpa (Kadamba) trees populate this garden, each two Yojanas tall.
- The trees glittered due to an abundance of tightly clustered flowers.
- The Kadamba trees continuously dripped delightful liquor named Kādambarī, which pleases even Yoginīs and is a favorite of Mantriṇī.
- The trees had ample shade with lots of leaves and shoots.
- The spaces between the trees echoed with the hum of bees drawn by the floral fragrance.

## GUARDIAN: ŚĪŚIRĀṬU (WINTER SEASON) (CH.32: VV.37-39)

- Śīśirāṭu (the season of winter) with cool attributes is the guardian of the grove of Kadamba Trees.
- The entire land area of that chamber is kept cool by him.
- His two eminent consorts are Tapaḥśrī and Tapasyaśrī.
- Together with them, he worships Lalitā.

## ŚYĀMĀ'S RESIDENCE (CH.31: VV.82-88)

- Śyāmā, the residing deity there, also possesses a cool nature and characteristics.
- Four large mansions were built in the intermediate directions, each with an area of five Yojanas squared.
- Priyaka (Nīpa) trees occupy other intermediate quarters.
- Mātāṅga's daughters perform here, their eyes reddened by Kādambarī liquor.
- To make it feasible for Mantriṇī to serve Śrīdevī daily, another mansion of Śrīmantranāthā was constructed in the Mahāpadmāṭavī region near Cintāmaṅigṛha by the architect of Devas as well as by Maya.
- Mahāpadmāṭavī also provides accommodation for Mantriṇī's army.



# Śiśiraṛtu (Winter Season) Cakra (1/2)

## GUARDIAN CAKRA: ŚIŚIRAṚTU (WINTER SEASON) (CH.32: VV.62-67)

Śiśiraṛtu cakra has the same form as the Vasanta one, noted in Ch.32: vv.59-63.

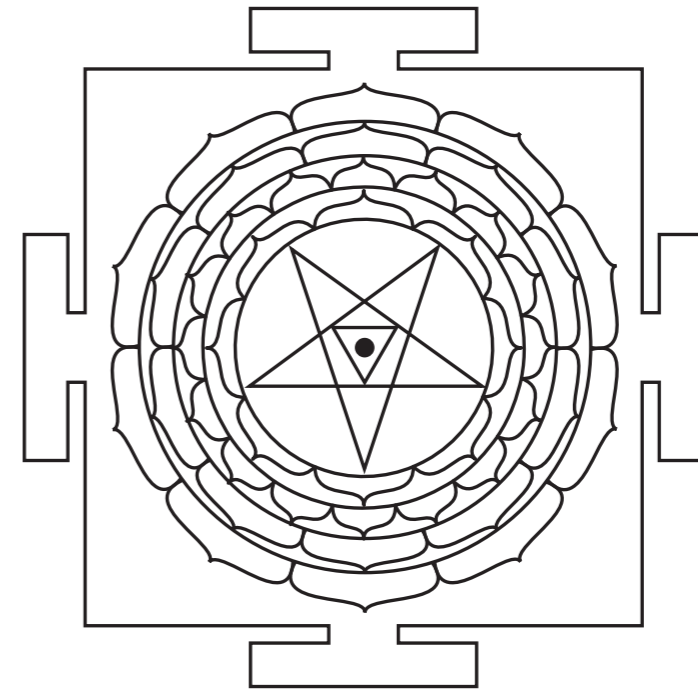
Āvaraṇa	The Form of the Enclosure	No. of Deities
1	Triangle	3
2	Pentagon	5
3	Eight-Petalled lotus	8
4	16-Petalled lotus	16
5	10-Petalled lotus	10
6	10-Petalled lotus	10
7	Square	8
<b>TOTAL</b>		<b>60</b>

Cakras for the seasons (ṛtus) each having sixty deities (15 tithis of bright half +15 tithis of the dark half per month. A season consists of two months, hence 30 Tithis per month \* 2 months constituting the season = 60 Śaktis.)

The names of the cakra deities are constructed in the following way:

1 <sup>st</sup> Month	Name of the Guardian's 1 <sup>st</sup> Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month
2 <sup>nd</sup> Month	Name of the Guardian's 2 <sup>nd</sup> Śakti +	...name of 15 tithis of the <b>bright half</b> of the month
		...name of 15 tithis of the <b>dark half</b> of the month

- These Śaktis bestow happiness on the devotees of Lalitā.
- They are absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā.
- They propitiate the Great Goddess through the honey produced from their own respective flowers.
- They move about in their Cakras.
- They are lazy and gracefully slow due to inebriation.





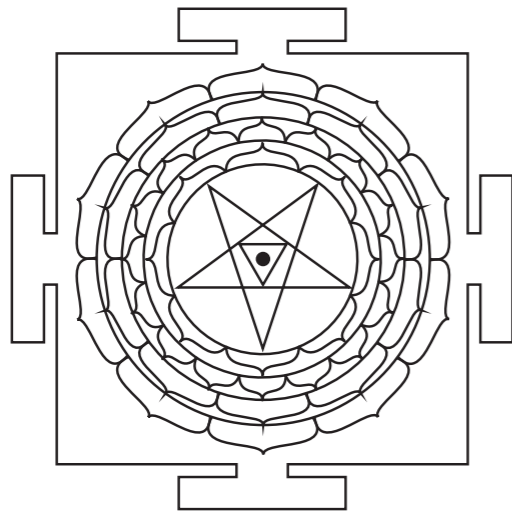
# Śiśirartu (Winter Season) Cakra (2/2)

## Śiśirartu Dhyāna (Bindu)

In the Bindu, is the deity of the Winter season Śiśirartu with cool attributes is the guardian of the grove of Kadamba Trees. The entire land area of that chamber is kept cool by him.

He is accompanied by Śaktis Tapaḥśrī and Tapasyāśrī who are seated on his lap. Together with them, he worships Lalitā, the mother who sanctifies the universe.

**Note:** as per instructions given for Vasanta (Ch.32: vv.46-48), the dhyāna for the rest of the seasonal deities are to be done in the similar fashion (i.e. the seasonal deity has four hands. With two of his hands he holds the breasts of his consorts. With the other pair of his hands, he holds the goblet of wine rendered fragrant with flowers and a piece of meat.)



## The Deities (of Tapaḥśrī)

1. Tapaḥśuklaprathamikā
2. Tapaḥśukladvitiyā
3. Tapaḥśuklatṛtīyā
4. Tapaḥśuklacaturthikā
5. Tapaḥśuklapañcamī
6. Tapaḥśuklaṣaṣṭhikā
7. Tapaḥśuklasaptamī
8. Tapaḥśuklāṣṭamī
9. Tapaḥśuklanavamī
10. Tapaḥśukladaśamī
11. Tapaḥśuklaikādaśī
12. Tapaḥśukladvādaśī
13. Tapaḥśuklatrayodaśī
14. Tapaḥśuklacaturdaśī
15. Tapaḥśuklapaurṇamāsī
16. Tapaḥkṛṣṇaprathamā
17. Tapaḥkṛṣṇadvitiyā
18. Tapaḥkṛṣṇatṛtīyā
19. Tapaḥkṛṣṇacaturthī
20. Tapaḥkṛṣṇapañcamī
21. Tapaḥkṛṣṇaṣaṣṭhī
22. Tapaḥkṛṣṇasaptamī
23. Tapaḥkṛṣṇāṣṭamī
24. Tapaḥkṛṣṇanavamī
25. Tapaḥkṛṣṇadaśamī
26. Tapaḥkṛṣṇaikādaśī
27. Tapaḥkṛṣṇadvādaśī
28. Tapaḥkṛṣṇatrayodaśī
29. Tapaḥkṛṣṇacaturdaśī
30. Tapo'mavāsyā

## The Deities (of Tapasyāśrī)

1. Tapasyāśuklaprathamikā
2. Tapasyāśukladvitiyā
3. Tapasyāśuklatṛtīyā
4. Tapasyāśuklacaturthikā
5. Tapasyāśuklapañcamī
6. Tapasyāśuklaṣaṣṭhikā
7. Tapasyāśuklasaptamī
8. Tapasyāśuklāṣṭamī
9. Tapasyāśuklanavamī
10. Tapasyāśukladaśamī
11. Tapasyāśuklaikādaśī
12. Tapasyāśukladvādaśī
13. Tapasyāśuklatrayodaśī
14. Tapasyāśuklacaturdaśī
15. Tapasyāśuklapaurṇamāsī
16. Tapasyakṛṣṇaprathamā
17. Tapasyakṛṣṇadvitiyā
18. Tapasyakṛṣṇatṛtīyā
19. Tapasyakṛṣṇacaturthī
20. Tapasyakṛṣṇapañcamī
21. Tapasyakṛṣṇaṣaṣṭhī
22. Tapasyakṛṣṇasaptamī
23. Tapasyakṛṣṇāṣṭamī
24. Tapasyakṛṣṇanavamī
25. Tapasyakṛṣṇadaśamī
26. Tapasyakṛṣṇaikādaśī
27. Tapasyakṛṣṇadvādaśī
28. Tapasyakṛṣṇatrayodaśī
29. Tapasyakṛṣṇacaturdaśī
30. Tapasyāmavāsyā



~ SPACE (LOKAS) ~

# Eleven Jeweled Enclosures

#9-19

TRIPURĀ  TALLIKĀ

[www.tripuratallika.org](http://www.tripuratallika.org)

Metal Enclosures

9. Topaz

10. Ruby

Jewel Enclosures

11. Hessonite

12. Diamond

Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures

13. Lapis Lazuli

14. Sapphire

15. Pearl

16. Emerald

17. Coral

Mahāpadmāṭavī

18. Ruby

Cintāmaṇi Gṛha

19. Many Jewels



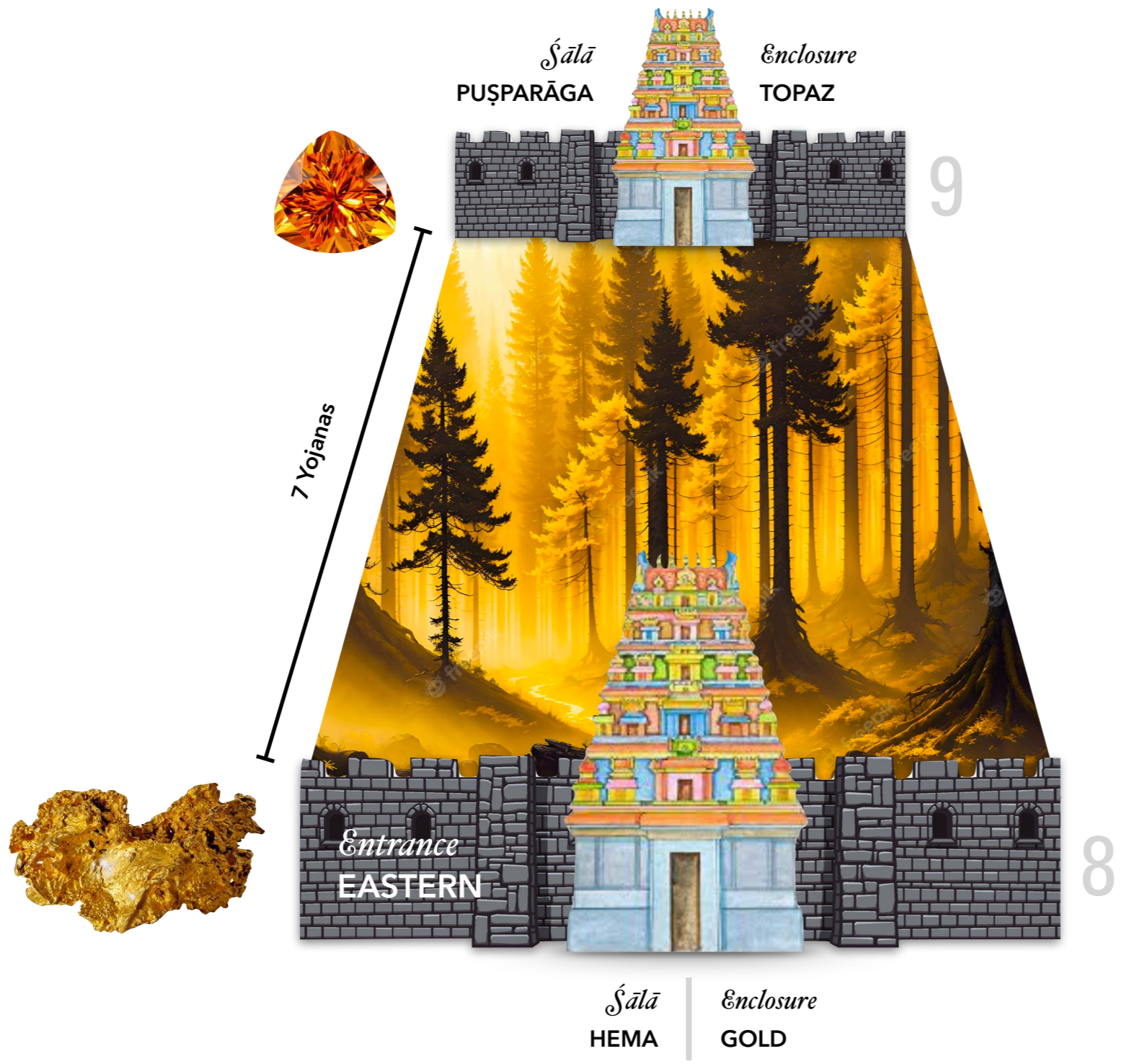


# Overview of *the* Jeweled Enclosures

#	ENCLOSURE / PRECEDING SPACE	DISTANCE	RESIDENT	RIVER	CHAPTER & VERSE(S)
	Topaz space	7 Yojanas	Siddhas		Ch.33: vv.2-9
9	<b>Puṣparāga śālā</b> <i>Topaz Enclosure</i>				
	Ruby space	7 Yojanas	Cāraṇās		Ch.33: vv.10-13
10	<b>Padmarāga śālā</b> <i>Ruby Enclosure</i>				
	Hessonite space	7 Yojanas	Bhairavas and Yoginīs		Ch.33: vv.14, 17
11	<b>Gomeda śālā</b> <i>Hessonite Enclosure</i>				
	Diamond space	7 Yojanas	Apsaras, Gandharvas, Kinnaras, Kimpuruṣas	Vajrā	Ch.33: vv.15-16, vv.18-22, vv.27-30
12	<b>Hīraka (Vajra) śālā</b> <i>Diamond Enclosure</i>				
	Lapis Lazuli space	7 Yojanas	Residents of Pātāla (Śeṣa, Karkoṭaka, etc.) Nāgas, Daityas, Asuras	Śiśirapāthasa	Ch.33: vv.34-40
13	<b>Vaidūrya śālā</b> <i>Lapis Lazuli Enclosure</i>				
	Sapphire space	7 Yojanas	Humans		Ch.33: vv.41-49
14	<b>Indranīla śālā</b> <i>Sapphire Enclosure</i>				
	Pearl space	7 Yojanas	Dikpalas	Tāmraparṇī, Mahāparṇī, Stāphalodakā and others	Ch.33: vv.50-96 Ch.34: vv.1-53
15	<b>Muktāphala śālā</b> <i>Pearl Enclosure</i>				
	Emerald space	7 Yojanas	Daṇḍanāthā		Ch.34: vv.54-65
16	<b>Marakata śālā</b> <i>Emerald Enclosure</i>				
	Coral space	7 Yojanas	Brahmā		Ch.34: vv.66-70
17	<b>Vidruma śālā</b> <i>Coral Enclosure</i>				
	Ruby space	7 Yojanas	Viṣṇu		Ch.34: vv.71-84
18	<b>Māṇikhya śālā</b> <i>Ruby Enclosure</i>				
	<b>Sahasrastambha maṇḍapa</b> <i>Thousand-Pillared Pavilion of Many Jewels</i>	7 Yojanas	Śiva		Ch.34: vv.85-94
19	<b>Nānāratna śālā</b> <i>Many Jewels Enclosure</i>				



# 9) The Topaz Enclosure



Occupying the space between the Gold and Topaz enclosures.

Metal Enclosures

9. Topaz

10. Ruby

11. Hessonite

12. Diamond

Jewel Enclosures

13. Lapis Lazuli

14. Sapphire

15. Pearl

16. Emerald

17. Coral

18. Ruby

19. Many Jewels

Mahāpadmāṭavī

Cintāmaṇi Gr̥ha

# Description of *the* Topaz Enclosure & its Residents

## ENCLOSURE: PUṢPARĀGAŚĀLĀ (TOPAZ) (CH.33: VV.2, VV.5-7)

- Material:** Topaz
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceding space:** Ground, birds, lakes and trees have the Topaz colour.



## RESIDENTS: SIDDHAS (CH.33: VV.3-4, VV.8-9)

- Those among the Siddha castes who had formerly worshipped the Goddess in diverse ways and had passed away are born as the Siddhas here, along with their women.
- They sport about in their excitement due to inebriation, with tasty juices, tonic beverages, swords and cosmetic ointments applied to the feet.
- They stay there and imbibe different kinds of juicy liquor.
- They repeat the mantras of Lalitā and they are exclusively devoted to Her worship.





# 10) *The Ruby Enclosure*



  
*Resident*  
**CĀRAṆĀS**



*Occupying the space between the Topaz and Ruby enclosures.*

Metal Enclosures	9. Topaz
Jewel Enclosures	10. Ruby
	11. Hessonite
	12. Diamond
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	13. Lapis Lazuli
	14. Sapphire
	15. Pearl
	16. Emerald
Mahāpadmāṭavī	17. Coral
	18. Ruby
Cintāmaṇi Gṛha	19. Many Jewels

# Description of *the* Ruby Enclosure & its Residents

## RUBY ENCLOSURE AND SPACE PRECEEDING IT (CH.33: VV.10-11A)

- Material:** Ruby
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceding space:** Ground, birds, lakes and trees have the Ruby colour.



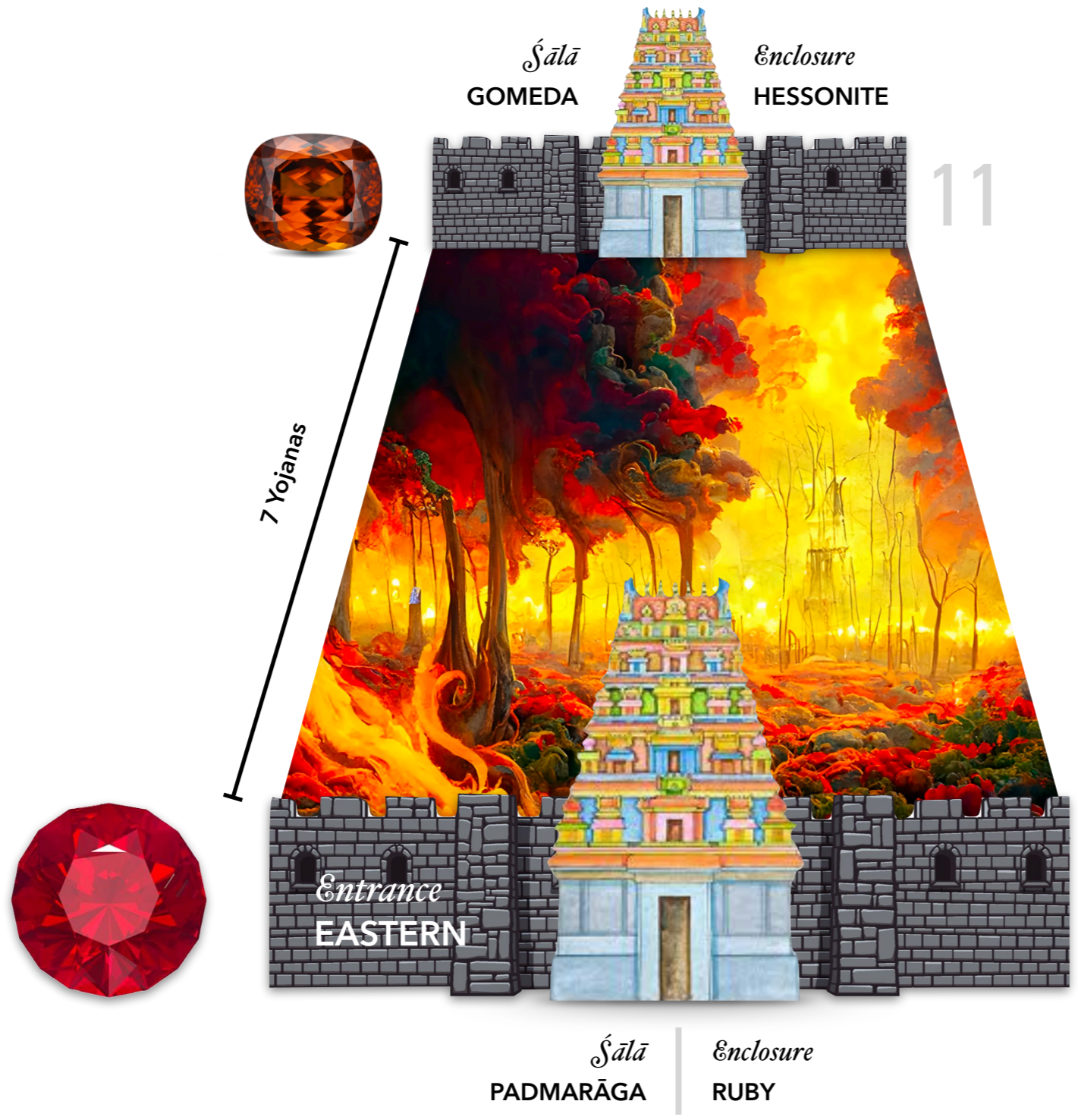
## RESIDENTS: CĀRAṆAS (CH.33: VV.11B-13)

- It is there that those who formerly stayed in the region of Cāraṇas (celestial singers) and had subsequently attained Siddhis due to the destruction of former bodies, stay serving the lotus-like feet of the Great Queen.
- Womenfolk of the Cāraṇas have beautiful limbs. They are desirous of getting inebriated. They frequently sing the musical compositions eulogising Lalitā.
- There itself, they occupy the platform amongst the Kalpa (wish yielding) trees. They move about along with their husbands and drink sweet wine.





# 11) The Hessonite Enclosure



*Resident*

**BHAIRAVAS & YOGINĪS**



*Occupying the space between the Ruby and Hessonite enclosures.*

Metal Enclosures	10. Ruby
Jewel Enclosures	11. Hessonite
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	12. Diamond
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	13. Lapis Lazuli
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	14. Sapphire
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	15. Pearl
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	16. Emerald
Mahāpadmāṭavī	17. Coral
Mahāpadmāṭavī	18. Ruby
Cintāmaṇi Gṛha	19. Many Jewels

# Description of *the* Hessonite Enclosure & its Residents

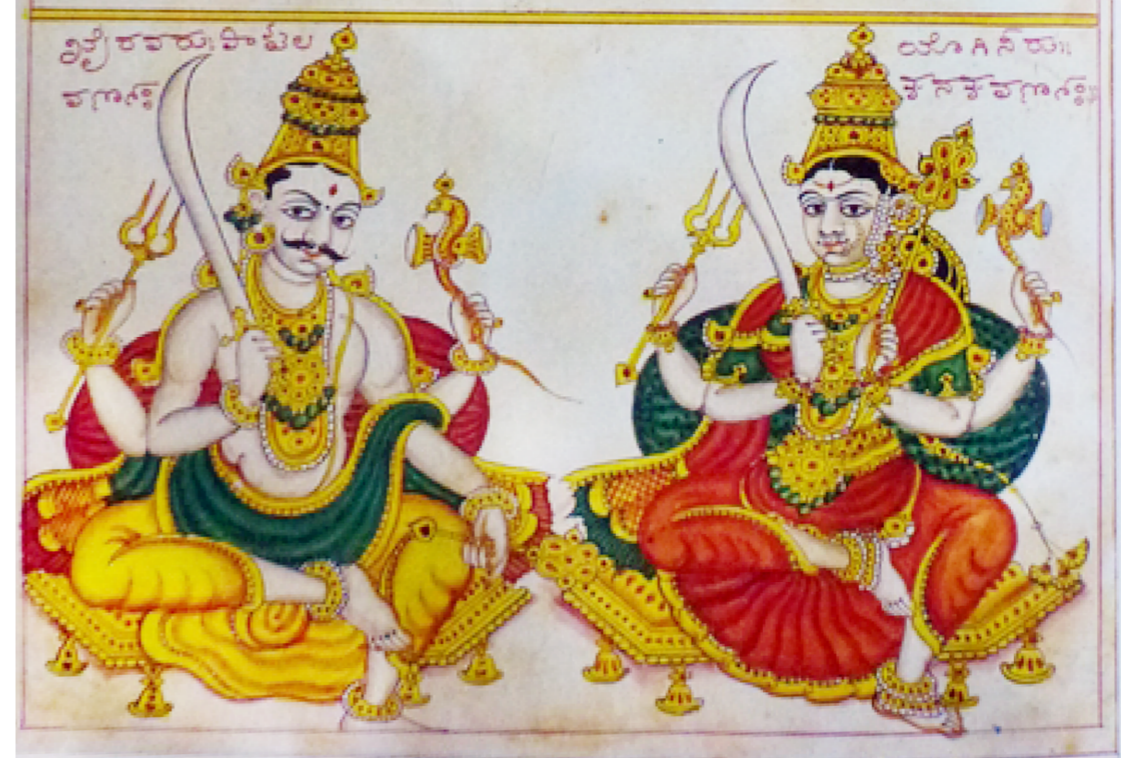
## HESSONITE ENCLOSURE AND SPACE PRECEEDING IT (CH.33: V.14, V.17A)

- Material:** Hessonite
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceding space:** Ground, birds, lakes and trees have the Hessonite colour.



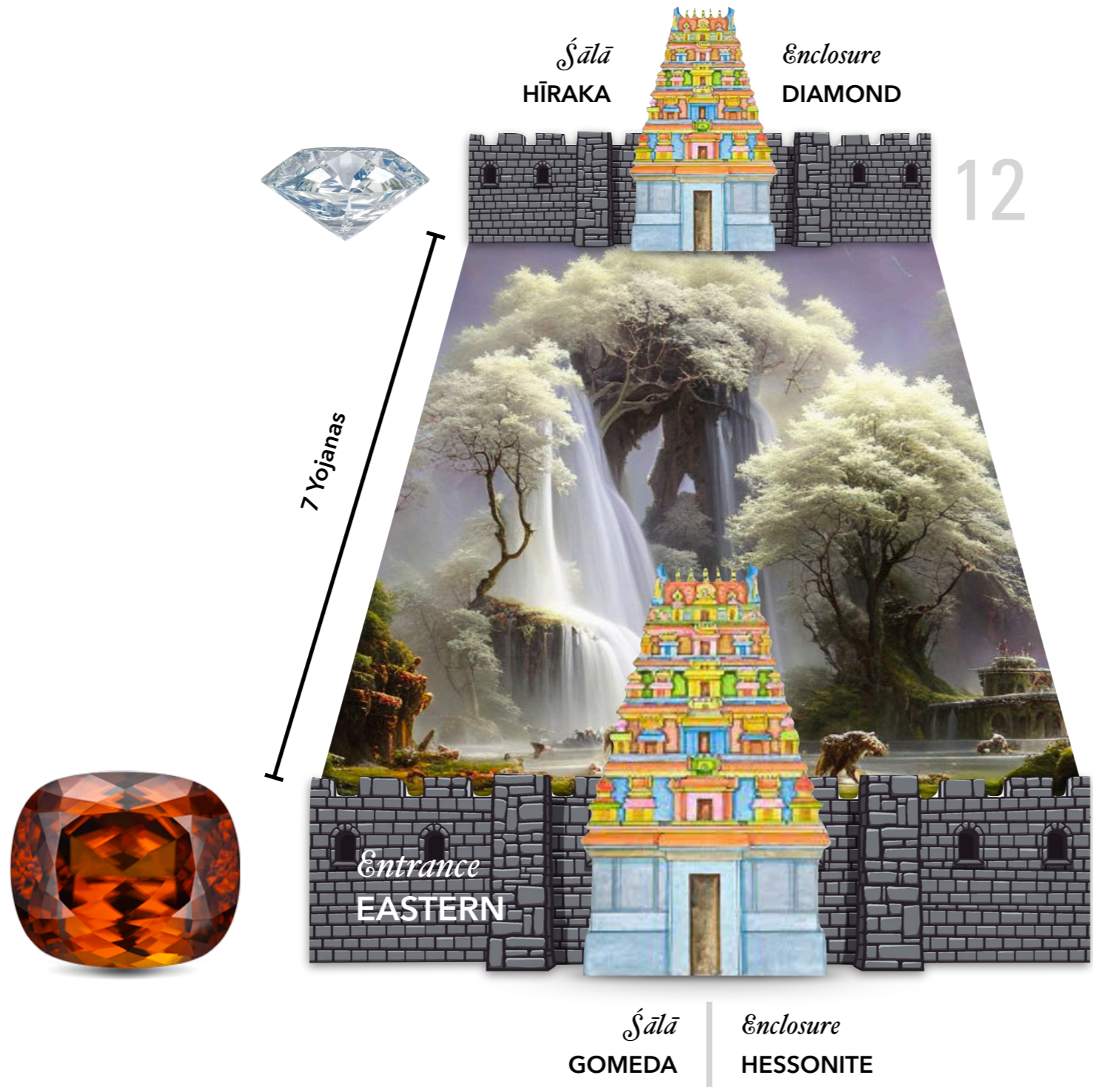
## RESIDENTS: BHAIRAVAS AND YOGINĪS (CH.33: V.17)

- In the middle of it there are crores of Bhairavas and Yoginīs.
- They serve mother (goddess) Kālasaṅkarṣaṇī with devotion.





# 12) The Diamond Enclosure



*Residents*  
AP SARAS, GHANDARVAS,  
KINNARAS & KIMPURUṢAS



*Occupying the space between  
the Hessonite and Diamond enclosures.*



Metal Enclosures	9. Topaz
Metal Enclosures	10. Ruby
Jewel Enclosures	11. Hessonite
Jewel Enclosures	12. Diamond
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	13. Lapis Lazuli
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	14. Sapphire
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	15. Pearl
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	16. Emerald
Mahāpadmāṭavī	17. Coral
Mahāpadmāṭavī	18. Ruby
Cintāmaṇi Gṛha	19. Many Jewels

# Description of *the* Diamond Enclosure & its Residents

## DIAMOND ENCLOSURE AND SPACE PRECEEDING IT

- Material:** Diamond
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceeding space:** Ground, birds, lakes and trees have the Diamond colour.

## RIVER: VAJRĀ (CH.33: VV.29-30)

- On the ground studded with diamonds flows the river Vajrā.
- It shines with trees on either bank, thickly grown and having the form and features of diamonds.
- The sand particles of this river are solely diamond pieces. Verily, the water is liquefied diamond. That sanctifying river flows all round that region.
- Those excellent men who are devotees of Lalitā Parameśānī and drink its water, attain adamantine physical bodies. They become long-lived and free from sickness.
- When the thunderbolt hurled by Indra was dissolved and melted by Bhaṇḍāsura, Indra performed penance with great devotion towards Vajreśī. The goddess rose from its waters, gave the thunderbolt to him and vanished once again. Gratified thereby Indra too went back to the heaven.

## RESIDENTS: GHANDARVAS, APSARAS, KINNARAS, KIMPURUṢAS (CH.33: VV.15-16, VV.18-22, VV.27-28)

### Ghandarvas:

- Here, leading Gandharvas who had worshipped the Goddess in their previous births stay along with the groups of celestial damsels.
- By means of notes on the lutes, they sing about the good qualities of the Empress.
- They take excessive interest in the sole enjoyment of amorous pleasures.
- Their bodies resemble the body of the God of Love.
- They are gentle-natured. They have great devotion toward Śrī Devī.

### Apsaras:

- Within the great enclosure live the celestial damsels such as Urvaśī, Menakā, Rambhā, Alambuṣā, Mañjughoṣā, Sukeśī, Purvacittī, Ghṛtācī, Kṛtasthalā, Viśvācī, Puñjikasthalā, Tilottamā and other celestial harlots like them.
- Along with the Gandharvas they drink fresh liquor from the Kalpa-trees.
- They meditate upon Lalitādevī and repeat her mantra in order to enhance their own great fortune.

### Kinnaras and the Kimpuruṣas:

- The Kinnaras and the Kimpuruṣas have resorted to the region of diamond.
- They are accompanied by their womenfolk and they are maddened with inebriation.
- They get rid of all their sins by repeating the mantra of the Empress (Lalitā).
- They stay there dancing and singing.





# 13) *The Lapis Lazuli Enclosure*



*Resident*

RESIDENTS OF PĀTĀLA (ŚEṢA, KARKOṬAKA, ETC.) NĀGAS, DAITYAS, ASURAS, ETC.



*Occupying the space between the Diamond and Lapis Lazuli enclosures.*

Metal Enclosures	9. Topaz
Metal Enclosures	10. Ruby
Jewel Enclosures	11. Hessonite
Jewel Enclosures	12. Diamond
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	13. Lapis Lazuli
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	14. Sapphire
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	15. Pearl
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	16. Emerald
Mahāpadmāṭavī	17. Coral
Mahāpadmāṭavī	18. Ruby
Cintāmaṇi Grha	19. Many Jewels

# Description of *the* Lapis Lazuli Enclosure & its Residents

## LAPIS LAZULI ENCLOSURE AND SPACE PRECEEDING IT (CH.33: V.34)

- Material:** Lapis Lazuli
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceding space:** Ground, birds, lakes and trees have the Lapis Lazuli colour.

## RIVERS AND WATERS (CH.33: V.39)

- The rivers there have icy chill waters.
- The waters in the lakes have sparkling lustre free from dirt.
- The lakes are adorned with cranes, swans and lotuses.



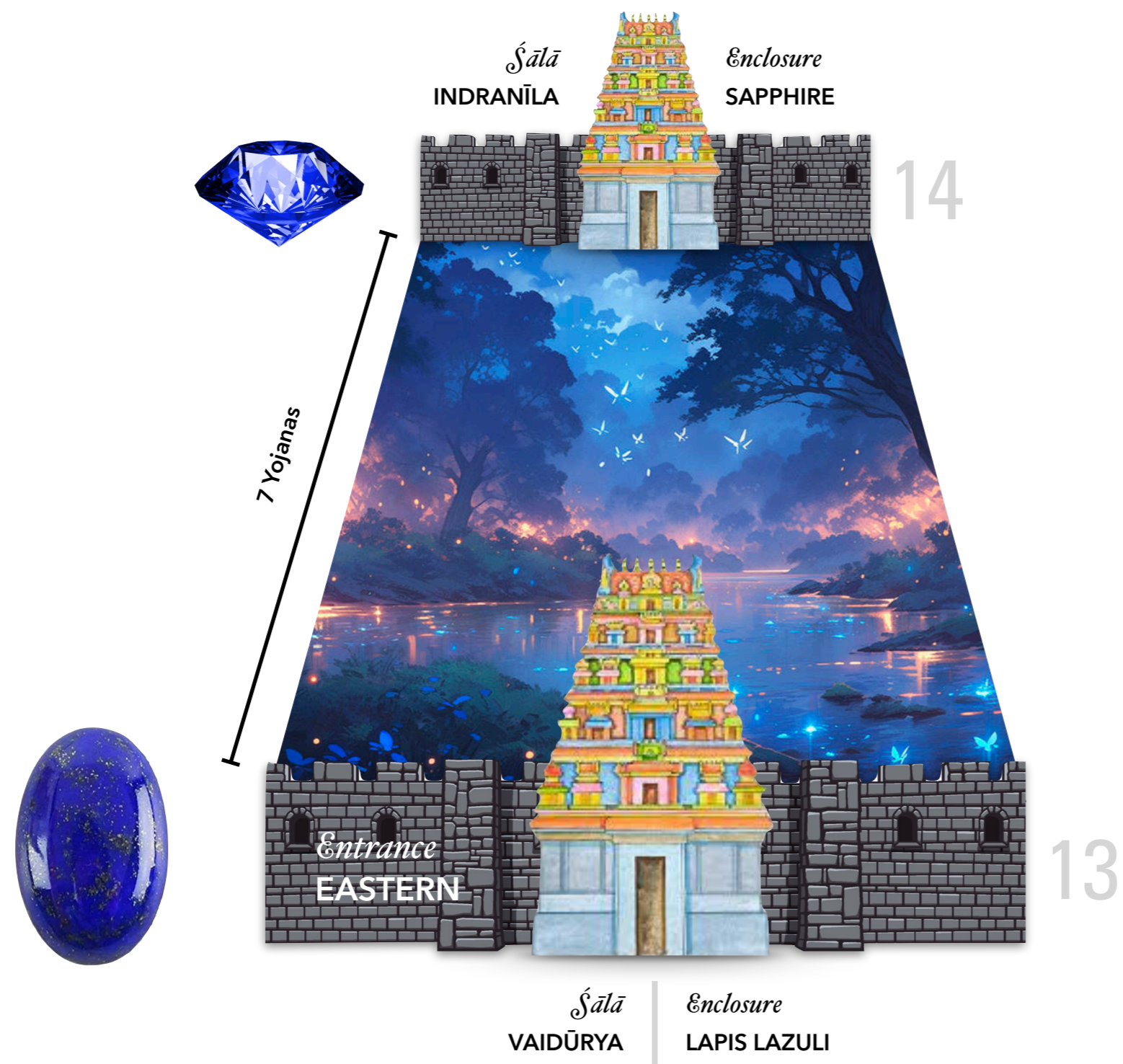
## RESIDENTS OF PĀTĀLA (ŚEṢA, KARKOṬAKA, ETC.) NĀGAS, DAITYAS, ASURAS, ETC. (CH.33: VV.35-38; V.40)

- Those residents of Pātāla who had been aspirants for spiritual enlightenment and worshippers of Śrīdevī reside there in the forms of Siddhas with abundant happiness.
- Śeṣa, Karkoṭaka, Mahāpadma, Vāsuki, Śaṅkha, Takṣaka, Śaṅkhaçūḍa, Mahādanta, Mahāphaṇa and many other Nāgas like these stay there. So also their womenfolk.
- The class of virtuous and devout Daityas, the chief of whom is Bali, stays there along with the Nāgas as well as its own women folk. They are the perpetual worshippers of Lalitā.
- The mansions are divine and embellished with Lapis Lazuli gems. Those serpents and Asuras play there along with their womenfolk.





# 14) The Sapphire Enclosure



Occupying the space between the Lapis Lazuli and Sapphire enclosures.

Metal Enclosures	9. Topaz
Metal Enclosures	10. Ruby
Jewel Enclosures	11. Hessonite
Jewel Enclosures	12. Diamond
Jewel Enclosures	13. Lapis Lazuli
Jewel Enclosures	14. Sapphire
Jewel Enclosures	15. Pearl
Jewel Enclosures	16. Emerald
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	17. Coral
Mahāpadmāṭavī	18. Ruby
Cintāmaṇi Gṛha	19. Many Jewels

# Description of *the* Sapphire Enclosure & its Residents

## SAPPHIRE ENCLOSURE AND SPACE PRECEEDING IT (CH.33: VV.41-42A)

- Material:** Sapphire
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceeding space:** Ground, birds, lakes and trees have the Sapphire colour.

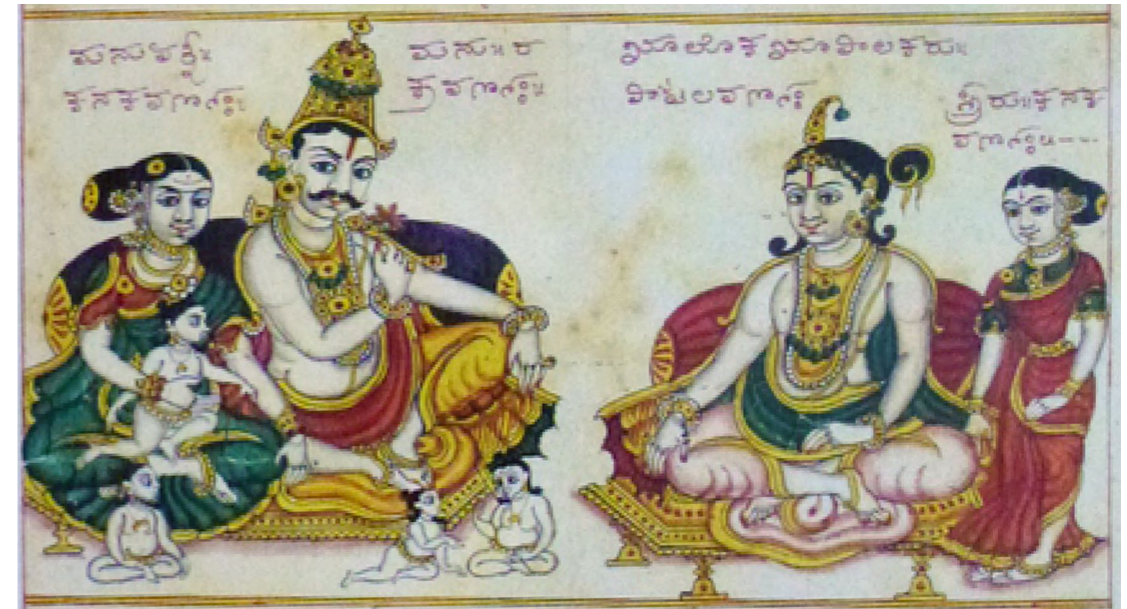
## RIVERS AND SURROUNDINGS (CH.33: V.42B)

- The rivers there are sweet and the lakes pleasantly cool.
- There are different kinds of tasty and juicy objects of pleasurable enjoyment.



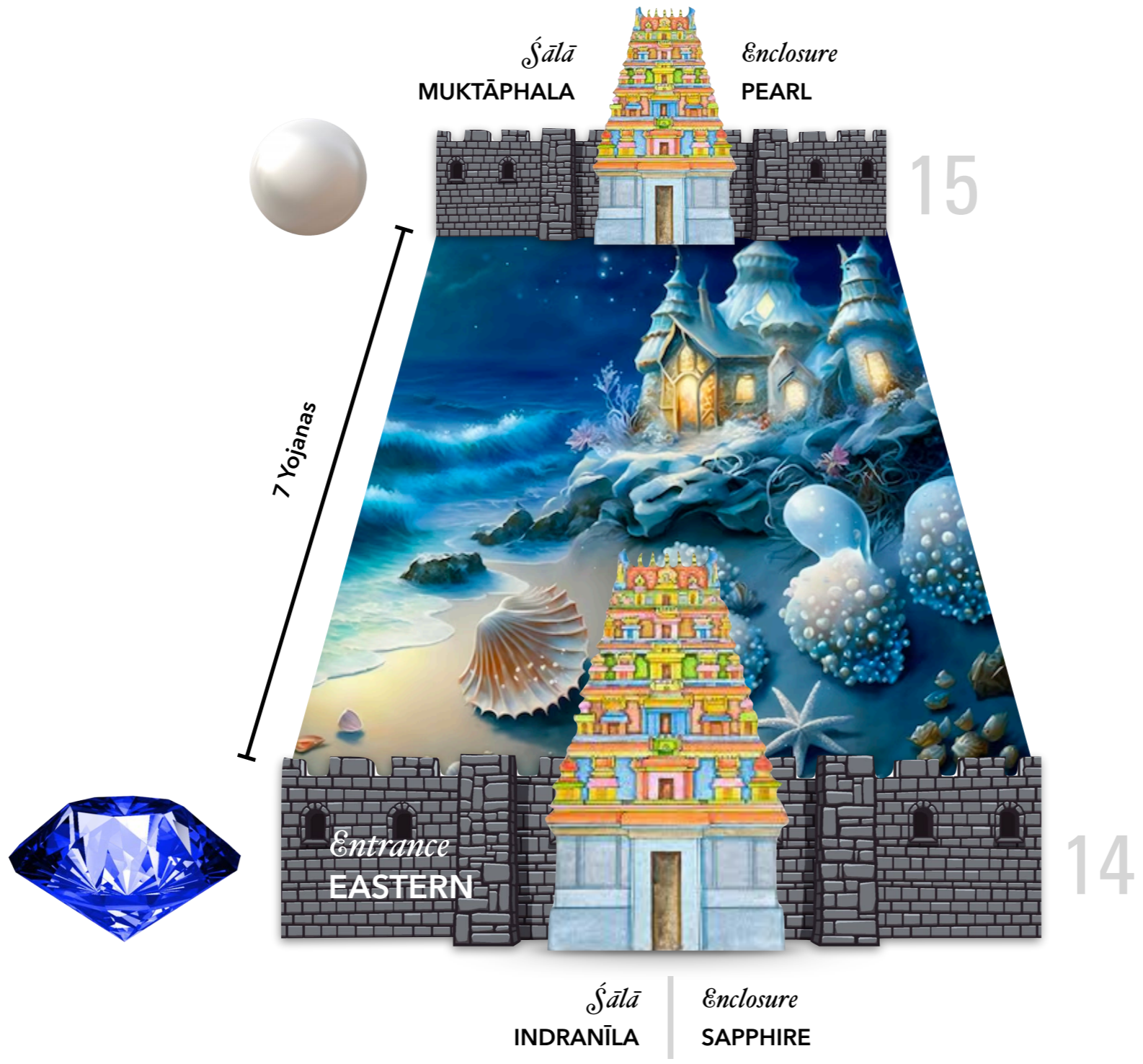
## RESIDENTS: HUMANS (CH.33: VV.43-49)


- Those people of earthly world who had attained mastery over Lalitā's mantra attain the chamber of Sapphire on giving up their bodies and stay there.
- They enjoy divine objects in the company of their womenfolk. They drink sweet wine and dance with great devotion. They sport about in those lakes and rivers, in beautiful bowers and arbours and mansions of great prosperity. They repeat the names of Śrīdevi always and recite Her good qualities. Those highly fortunate people reside there surrounded by their women.
- When their karmas become exhausted they go back to their human bodies on the earth. Induced with the previous *vāsanā* (imprints of former actions) they once again worship Lalitā. Again they go to the great enclosure of Sapphire in Śrīnagara.
- On account of continued contact with that region, men are always endowed with dark emotions and feelings arising from *rāga* (attachment) and *dveṣa* (hatred).
- Those who gain knowledge and wisdom, those who devoid of adverse effects of mutually opposed pairs and those who have subdued their organs of sense, possess surprising powers and they merge into Maheśvarī.






# 15) The Pearl Enclosure



  
*Resident*  
**RESIDENTS OF DEVALOKA, DIKPALAS**

  
*Occupying the space between the Sapphire and Pearl enclosures.*

Metal Enclosures	9. Topaz
Jewel Enclosures	10. Ruby
	11. Hessonite
	12. Diamond
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	13. Lapis Lazuli
	14. Sapphire
	15. Pearl
	16. Emerald
Mahāpadmāṭavī	17. Coral
	18. Ruby
Cintāmaṇi Gṛha	19. Many Jewels



# Description of *The* Pearl Enclosure & its Residents

## PEARL ENCLOSURE AND SPACE PRECEEDING IT (CH.33: VV.50-96; CH.33 VV.50-51)

- Material:** Pearl
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceding space:** Ground, birds, lakes and trees have the Pearl colour.

## RIVERS AND SURROUNDINGS (CH.33: V.52)

The great rivers Tāmraparṇī, Mahāparṇī, Sadāmuktāphalodakā and others like them flow in that great region.



## RESIDENTS OF DEVALOKA AND DIKPALAKAS (CH.33: VV.53-96; CH.34: VV.1-53)

- On the river banks live the residents of Devaloka who, in their previous births had successfully practiced the repetitions of the mantra of Śrīdevī.
- In the eight directions beginning with the East are the worlds of Indra etc. with their doorways unitedly facing the Pearl enclosure along its periphery.





# Dikpalakas (1/2)

In the eight directions beginning with the East are the worlds of Indra etc. with their doorways unitedly facing the Pearl enclosure along its periphery.

## *Indra (East)*

CH.33: V.55A

- To the East of the central region between the gateways of Pearl enclosure and Sapphire enclosure is the world of Śakra (Indra)

## *Fire (South-East)*

CH.33: V.55B

- In the corner thereof is the site of the world of the Fire-god (i.e. in the South-East).

## *Yama (South)*

CH.33: VV.56-62

- To the South is the city of Yama. There the lord stays holding his staff and (moves about) everywhere repeating the mantras of Lalitā.
- He is of impetuous and dreadful nature.
- His assistant official Guha implements the Law and Order of Śrīdevī through the soldiers of Yama with Citragupta as their leader.
- At the bidding of Śrīdevī of great prowess he makes the sinners fall into the terrible painful hells.
- The sinners are as follows: those who are cursed by Guha, who commit vile deeds, who cause hatred to Lalitā, who show fraudulent devotion, who are fools, who are excessively haughty, who steal mantras, who repeat evil mantras, who possess evil lores, who resort to sins, who are atheists, who are habitually sinful, who aimlessly cause injury to living beings, who are hostile to women, who are disliked by the entire world and who give protection to heretics.
- The hells into which they are cast are Kālasūtra, Raurava, Kumbhīpāka, Asipatravana, the dreadful Kṛmibhakṣa, Pratāpana, Lālākṣepa, Sūcivedha, Aṅgārapatana and many other painful hells like these.

## *Nirṛti (South-West)*

CH.33: V.63

- To the West of it (i.e. in the South-West corner) is Nirṛti who holds a sword.
- Resorting to the Rākṣasa world, he worships Lalitā.

## *Varuṇa (West)*

CH.33: VV.64-66

- To the North of it (i.e. in the West) in between the two gateways, Varuṇa stays permanently resorting to the Vāruṇa world.
- He is excited and inebriated by tasting spirituous liquor.
- His limbs are fair and pure. His vehicle is fish (shark).
- He always repeats Śrīdevatā mantra.
- He practices procedure of worship of Śrīdevī.
- With his nooses he binds those who dislike Śrīdevatādarśana (the philosophic system pertaining to Śrī or Śrīvidyā) and takes them down.
- He sets free all devotees from bondage.

## *Vāyu (North-West)*

CH.33: VV.67-74

- In the corner North of it (i.e. North-West) is the world of Vāyu. It has great lustre.
- There are Siddhas, divine sages, others who practice (retention of) air and other Yogins the chief of whom is Gorakṣa stay there. They have gaseous bodies. They have perpetual bliss and prosperity. They are eagerly devoted to the practice of Yoga.
- The glorious lord Māruteśvara stays there along with those mentioned before. He has great inherent strength. He has different forms, different in every respect.
- The Śaktis of Mārutanātha are three: Iḍā, Piṅgalā and Suṣumnā. They are always lethargic in their inebriation due to wine.
- He holds a flag in his hand. He is seated on his great vehicle, an excellent deer.
- He is absorbed in worshipping, eulogising, meditating upon and strictly adhering to the procedure of worship of Lalitā.
- He is surrounded by other Śaktis too with all their limbs filled with blissful sensations.
- That lord Māruta of great glory always performs the japa of Lalitā.
- At the end of Kalpa, he brings the three worlds, including all moving and non-moving beings, to their final dissolution and immediately delights in that state.
- To attain the perfection of this state, adorned with all ornaments, he worships and contemplates Lalitā herself, the Supreme Goddess.



# Dikpalakas (2/2)

## *Kubera (North)*

CH.33: VV.75-78

- Kubera, the Lord of Yakṣas, of great lustre and glory, resides in Yakṣaloka situated to the East of his (Vāyu's) world.
- He is in the middle of the two gateways.
- He is accompanied by Śaktis: Ṛddhi, Vṛddhi etc. nine Nidhis (treasures).
- By means of wealth and assets, he fulfils the desires of devotees.
- Along with Yakṣīs of charming features and obedient activities, he worships Lalitā with different kinds of wine.
- There are Yakṣa generals such as Maṇibhadra, Pūrṇabhadra, Maṇimān, Maṇikandhara and others like them in that place.

## *Rudra (North-East)*

CH.33: VV.79-96

- The world of Rudra (Rudraloka) of great prosperity.
- He is bedecked in very valuable jewels. He is the presiding deity.
- He has fiery brilliance always due to wrathfulness.
- A big quiver is always kept fastened to him.
- He is always surrounded by many Rudras who are on a par with him, who have great inherent strength, who are efficient in maintaining the worlds, who have kept their bows well strung and who are stationed in the 16 outer coverings.
- By means of his faces, he continuously repeats the mantra of Śrīdevatā.
- He is richly endowed with the practice of meditation.
- He is eager to worship Śrīdevī.
- The places near him are embellished by groups of many crores of Rudrāṅīs. All of them have highly refulgent limbs. They are proud of their fresh youthfulness. They are engrossed in the meditation of Lalitā. They are perpetually lethargic in their inebriation due to wines.
- The glorious Mahārudra who holds the trident is served by other Rudras, the chief among whom is Hiraṇyabāhu. He is accompanied by those Rudrāṅīs too.
- With the tip of his trident, he pierces those persons who have neglected visiting Lalitā, who are haughty, and who are reproached by elderly people. He burns them by means of fierce fires originating from his eyes. He destroys their wives, children and servants. He is the great hero who obediently carries out the behest of Lalitā.

- The attendants of that Mahārudra are the Pramāthins. These Rudras are numerous.
  - ✓ There are thousands and thousands of Rudras over the earth.
  - ✓ Those who stay in heaven are thousands and thousands.
  - ✓ There are Rudras whose food is arrow, whose vital breaths are arrows and whose showers are arrows.
  - ✓ They are brilliant.
  - ✓ They have tawny eyes.
  - ✓ They stay in the ocean and in the firmament.
  - ✓ They have great prowess.
  - ✓ They have matted hair and they hold wine goblets.
  - ✓ They are blue-throated and red in complexion.
  - ✓ They are above all living beings.
  - ✓ They have arrows and Kapardas (matted hair kept in the form of a crown).
  - ✓ There are Rudras who pierce those people who drink wine in the vessels of their food.
  - ✓ There are Rudras who act as chariots in the paths.
  - ✓ There are Rudras residing in holy spots.
  - ✓ There are others, thousands in number having Sṛkas (arrows) and Niṣaṅgas (quivers).
  - ✓ Rudras have spread far and wide in all quarters spreading the commands of Lalitā.
  - ✓ All of them are noble souls.
  - ✓ They can bear three worlds in a moment.
  - ✓ They are merciful and they protect those who are very clever in meditation on Śrīdevī, who regularly repeat the mantra of Śrīdevī and who are the devotees of Śrīdevatā.
  - ✓ They resort to the Cakra of 16 outer-coverings in the enclosure with the rampart wall of pearls.
  - ✓ They worship Mahārudra of great prosperity with his face blazing with fury.
  - ✓ The chief among them is Hiraṇyabāhu.





# 16 Āvaraṇas of the Rudra (Dikpalaka) Yantra (1/3)

## CH.34: VV.3-51

The abode of Rudra is said to be made out of cluster of pearls. It is rendered splendid. It is five Yojanas long and five Yojanas wide.

It has 16 outer coverings. It is very splendid and pleasing with a pīṭha (seat) in the middle.

Enumerated in the Śatarudriya scripture, Rudras located in the yantra are of great strength and protect day and night all those who are richly endowed with devotion to Lalitā. These (deities) put obstacles in the path of those who are not the devotees of goddess Lalitā.

### *Bindu*

On that central pīṭha Mahārudra sits permanently, blazing with anger and having bow ready strung. He keeps his hand always over it. He has three eyes.

### *1) Triangle*

- Hiraṇyabāhu
- Senānī
- Diśāmpati

### *2) Satkoṇa*

1. Vṛkṣā
2. Harikeśā
3. Paśupati

4. Śaṣpiṅjara
5. Tviṣimān
6. Pathināmpati

### *3) Aṣṭakoṇa (8)*

1. Babhrusā
2. Vivyādhi
3. Annapati
4. Harikeśa
5. Upavītin
6. Puṣṭhānāmpati
7. Bhava
8. Heti

### *4) 10-Petalled Lotus*

1. Jagatāmpati
2. Rudra
3. Ātatāvin
4. Kṣetrapati
5. Sūta
6. Ahamanya (Ahantya in N.)
7. Vanapati
8. Rohita
9. Sthapati
10. Vṛkṣānāmpati

### *5) 12-Petalled Lotus*

1. Mantrī
2. Vāñija

3. Kakṣapati
4. Bhavanti
5. Vāgvibhu
6. Oṣadhīnāmpati
7. Uccairghoṣa
8. Ākrandayan
9. Patīnāmpati
10. Kṛtsnavīta
11. Dhāva
12. Sattvānāmpati

### *6) Seven-Petalled Lotus*

1. Sahamāna
2. Nirvyādhi
3. Avyādhīnāmpati
4. Kakubha
5. Niṣaṅgī
6. Stenānāmpati
7. Niceru

### *7) 16-Petalled Lotus (16)*

1. Paricara
2. Araṇyapati
3. Śṛkāviṣa
4. Jighāmsanta
5. Musnapatih
6. Asīmanta (Asīmanta in N.)
7. Naktañcara
8. Prakṛtīnāmpati

9. Uṣṇīṣī
10. Gireścara
11. Kuluñcānāmpati
12. Iṣumanta
13. Dhanvāvida
14. Ātanvāna
15. Pratiadhanaka
16. Āyacchata (Āyacchanta)

### *8) 18-Petalled Lotus*

1. Visrjanta
2. Asyanta
3. Vidhyanta
4. Āsīnā
5. Śayānā
6. Yanta
7. Jāgrata
8. Tiṣṭhanta
9. Dhāvanta
10. Sabhyā
11. Samādhipā
12. Aśvā
13. Aśvapataya
14. Avyādhinya
15. Vividhyanta
16. Gaṇādhyakṣā
17. Bṛhanta
18. Gṛtsa

# 16 Āvaraṇas of the Rudra (Dikpalaka) Yantra (2/3)

## 9) 20-Petalled Lotus

1. Gṛtsādhipatis
2. Vrātas
3. Vrātādhipas
4. Gaṇas
5. Gaṇapas
6. Viśvarūpas
7. Virūpakas
8. Mahāntah
9. Kṣullakas
10. Rathins
11. Arathas
12. Rathas
13. Rathapattiyās
14. Senas
15. Senānīs
16. Kṣattāras
17. Saṅgrahīṭṛs
18. Takṣāṇa
19. Rathakāraka
20. Kulāla

## 10) 22-Petalled Lotus

1. Karmāras
2. Puñjiṣṭhas
3. Niṣādas
4. Iṣukṛdgaṇas
5. Dhanvakāras
6. Mṛgayus
7. Śvanīs
8. Śvānas
9. Aśvas
10. Aśvapatis
11. Bhava
12. Rudra
13. Śarvapaśupati
14. Nīlagrīva
15. Śitikaṇṭha
16. Kapardī
17. Vyuptakeśa
18. Sahasrākṣa
19. Śatadhanvā
20. Giriśa
21. Śipiviṣṭha
22. Mīdhuṣṭama

## 11) 24-Petalled Lotus

1. Iṣumān
2. Hrasva
3. Vāmana
4. Bṛhan
5. Varṣīyān
6. Vṛddha
7. Samṛddhi
8. Agrya
9. Prathama
10. Āśu
11. Ajira
12. Śīghra
13. Śibhyaka
14. Urmyāvasu
15. Anyarudra
16. Srotasya
17. Divya
18. Jyeṣṭha
19. Kaniṣṭha
20. Pūrvaja
21. Avaraja
22. Madhyama
23. Avagamyā
24. Jaghanya

## 12) 26-Petalled Lotus

1. Budhnya
2. Somyarudra
3. Pratisarpaka
4. Yāmyaka
5. Kṣemya
6. Uvocava
7. Khalī
8. Ślokya
9. Āvasānyaka
10. Vanya
11. Kakṣya
12. Śrava
13. Pratiśrava
14. Āśuṣeṇa
15. Āśuratha
16. Śūra
17. Avabhinda
18. Varmī
19. Varūthī
20. Bilmi
21. Kavacī
22. Śruta
23. Sena
24. Dundubhya
25. Āhananya
26. Dhṛṣṇu



# 16 Āvaraṇas of the Rudra (Dikpalaka) Yantra (3/3)

## 13) 28-Petalled Lotus

1. Prabhṛśas
2. Dūtas
3. Prahitas
4. Niṣaṅgins
5. Iṣudhimān
6. Yudhitakṣeṣu
7. Svāyudha
8. Sudhanvā
9. Stutya
10. Pathya
11. Kāpya
12. Nāṭya
13. Sūdha
14. Sarasya
15. Nādhamāna
16. Veśanta
17. Kupya (?)
18. Avadhavarṣya
19. Avarṣya
20. Medhya
21. Vidyutya (?)
22. Ighrī
23. Ātapyā
24. Vātya (?)
25. Reṣmya (N)
26. Vāstavya

27. Vāstupa
28. Soma

## 14) 30-Petalled Lotus

1. Rudra
2. Tāmra
3. Aruṇa
4. Śaṅga
5. Paśupati
6. Ugra
7. Bhīma
8. Agrevadha
9. Dūrevadha
10. Hantā
11. Hanīyān
12. Vṛṣa
13. Harikeśaka
14. Tāra
15. Śambhu
16. Mayobhū
17. Śaṅkara
18. Mayaskara
19. Śiva
20. Śivatara
21. Tīrthya
22. Kulya
23. Pārya
24. Apārya

25. Pratarāṇa
26. Uttaraṇa
27. Ātarya
28. Labhya
29. Śaṣṭha (?) (Śaṣṭya in N.)
30. Phenya

## 15) 32-Petalled Lotus

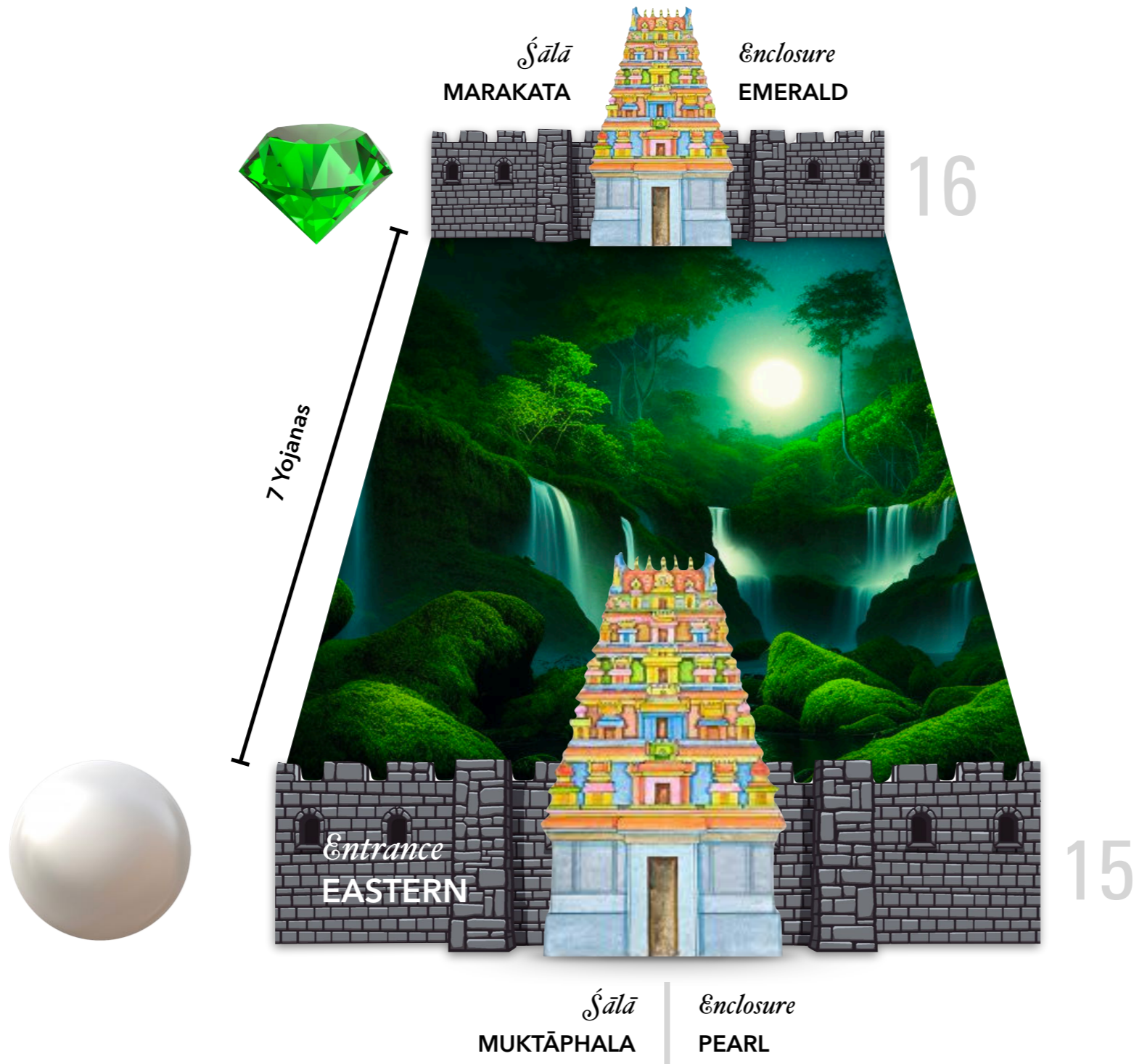
1. Sikatya
2. Pravāhya
3. Iriṇya
4. Prapathya
5. Kiṃṣila
6. Kṣayaṇa
7. Kapardī
8. Pulastya
9. Goṣṭhya
10. Gṛhya
11. Talpya
12. Gehya
13. Kāṭya
14. Gahvareṣṭha
15. Urudīpaka (Hradayya in N.)
16. Niveṣṭya
17. Pāntavya (Pāṃsavya in N.)
18. Rathanya (Rajasyaka in N.)
19. Śukya (Śuṣkya in N.)
20. Harīti

21. Alothas (Alohya in N.)
22. Lopyas
23. Urya
24. Sūrmya
25. Payeya (Parṇa in N.)
26. Parṇaśa
27. Vaguramāṇaka
28. Abhighnanāśidu (Abhighnan in N.)
29. (Akkhidan in N.)
30. Prakhidan
31. Kirika
32. Devānāmḥṛdaya

## 16) Four Door Deities

1. Vikṣiṇatkas
2. Vicinvatkas
3. Nirhatanāmakas
4. Āmīvaktras

# 16) *The Emerald Enclosure*



*Resident with Four Mansions*  
**DANḌANĀTHA**



*Occupying the space between  
the Pearl and Emerald enclosures.*

9. Topaz	Metal Enclosures
10. Ruby	Metal Enclosures
11. Hessonite	Jewel Enclosures
12. Diamond	Jewel Enclosures
13. Lapis Lazuli	Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures
14. Sapphire	Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures
15. Pearl	Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures
16. Emerald	Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures
17. Coral	Mahāpadmāṭavī
18. Ruby	Mahāpadmāṭavī
19. Many Jewels	Cintāmaṇi Gṛha



# Description of *the* Emerald Enclosure & its Residents

## EMERALD ENCLOSURE AND SPACE PRECEEDING IT (CH.34: VV.54-55)

<b>Material:</b>	Emerald
<b>Distance:</b>	7 Yojanas from the previous enclosure.
<b>Dimensions:</b>	Similar to the 1 <sup>st</sup> enclosure, including doorways, gopuras etc.
<b>Preceding space:</b>	Ground, birds, lakes and trees have the Emerald colour.

## TREES: PALMYRA (CH.34: VV.58-61)

- The palmyra trees are innumerable.
- They are as wonderful and bright as fresh gold.
- Their trunks are a Yojana in height.
- They have very broad and large leaves.
- Their barks are golden.
- They are very glossy and smooth.
- They have good shade and they are fully laden with fruits.
- From the top to the root many pots of liquor are kept hanging down.
- All these have been made by the artisans for pleasing Daṇḍanāthā.



## RESIDENT: DAṆḌANĀTHA (CH.34: VV.56-57; VV.62-65)

### *Daṇḍanāthā's Mansions*

- Four Mansions belonging to Daṇḍanāthā are built there in the intermediate corners beginning with South East.
- They are as spacious and large as the abodes of Mantriṇī.

### *Daṇḍanāthā's Retinue*

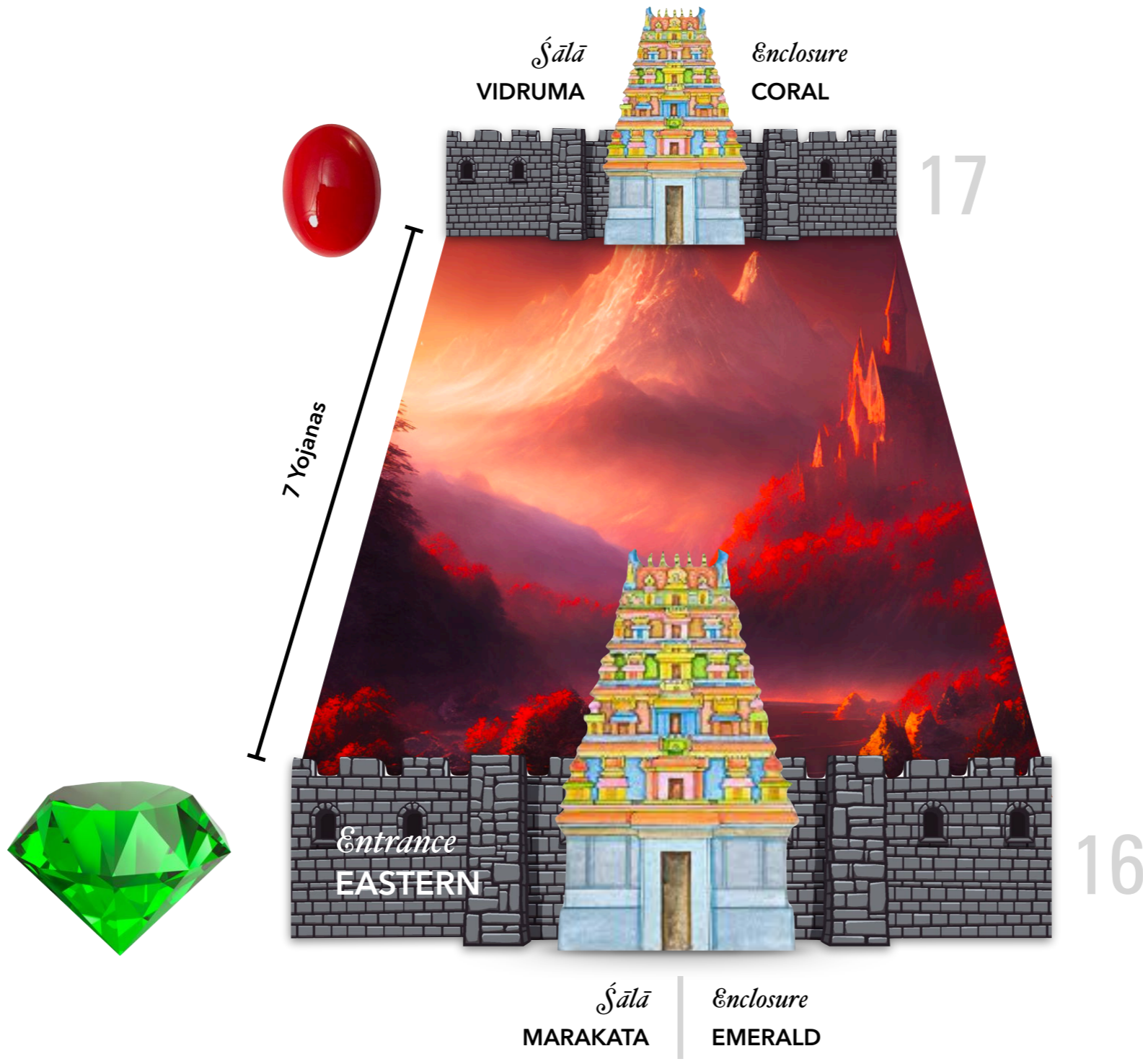
- Those deities who were stationed on the steps of the leading chariot Giricakra during the great war with Bhaṇḍāsura stay here (always) alert and watchful.
- There, all the deities have the same splendour and magnificence as Daṇḍanāthā.
- They move about, playfully whirling and shaking ploughshare and pestle.
- Drinking the palm juice continuously, the Cakra deities Jṛmbhiṇī and others, the Bhairavas beginning with Hetuka, the seven Nigraha deities, Unmattabhairavī and Svapneśī—all these are fully intoxicated.
- In that excitement of inebriation, they dance about all round in the various quarters wherever Daṇḍinī happened to glance at.
- All these deities have the same splendour and magnificence as the goddess.

### *Daṇḍanāthā's residence at Mahāpadmātavī*

- The residence of Daṇḍanāthā (here) is only for her prestige.
- Since her mansion is far from the chamber, she has another mansion in the Mahāpadmātavī region assigned to her for the purpose of serving (Lalitā).



# 17) The Coral Enclosure



Occupying the space between the Emerald and Coral enclosures.

Metal Enclosures	9. Topaz
Metal Enclosures	10. Ruby
Jewel Enclosures	11. Hessonite
Jewel Enclosures	12. Diamond
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	13. Lapis Lazuli
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	14. Sapphire
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	15. Pearl
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	16. Emerald
Mahāpadmāṭavī	17. Coral
Mahāpadmāṭavī	18. Ruby
Cintāmaṇi Gṛha	19. Many Jewels



# Description of *the* Coral Enclosure & its Residents

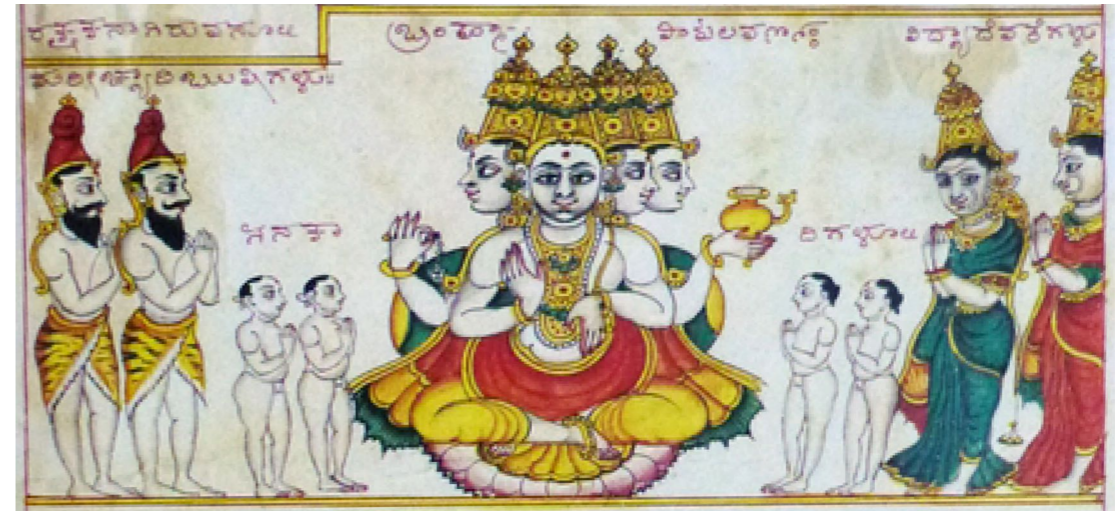
## CORAL ENCLOSURE AND SPACE PRECEEDING IT (CH.34: VV.66-67A)

- Material:** Coral
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceding space:** Ground, birds, lakes and trees have the Coral colour.



## RESIDENT: BRAHMĀ (CH.34; VV.67B-70)

- Here Brahmā sits in his lotus seat.
- Brahmā who resembles Coral in his complexion always comes there from Brahmaloaka along with all leading sages for serving Śrī Lalitādevī.
- He is always active and alert in this respect.
- He remains there along with the creators of subjects beginning with Marīci.
- At the command of goddess Lalitā and for the prosperity of the worlds, the great fourteen lores, thousands of subsidiary lores, the 64 fine arts—all these assume physical bodies and resort to Brahmā's residence in the Coral enclosure.



# 18) *The Ruby Enclosure*



*Resident*  
**VIṢṆU**



*Occupying the space between  
the Coral and Ruby enclosures.*

Metal Enclosures	9. Topaz
Jewel Enclosures	10. Ruby
	11. Hessonite
	12. Diamond
	13. Lapis Lazuli
	14. Sapphire
	15. Pearl
Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures	16. Emerald
Mahāpadmāṭavī	17. Coral
	18. Ruby
Cintāmaṇi Gṛha	19. Many Jewels



# Description of *the* Ruby Space & its Residents

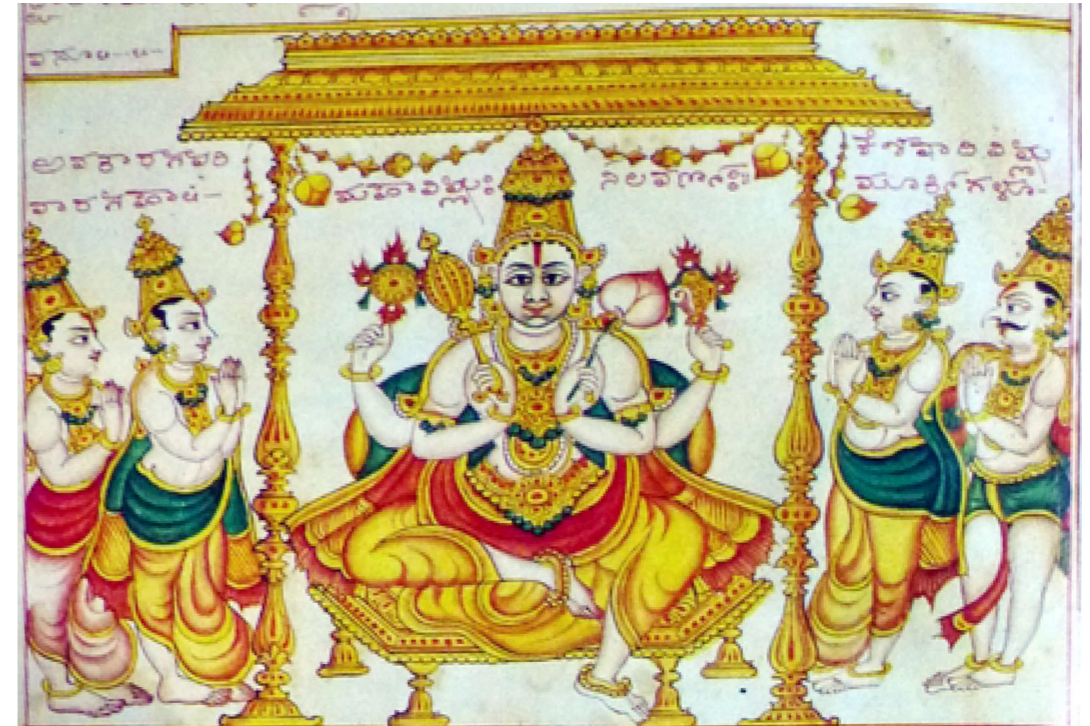
## RUBY ENCLOSURE AND SPACE PRECEDING IT (CH.34: V.71)

- Material:** Ruby
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceding space:** Ground, birds, lakes and trees have the Ruby colour.

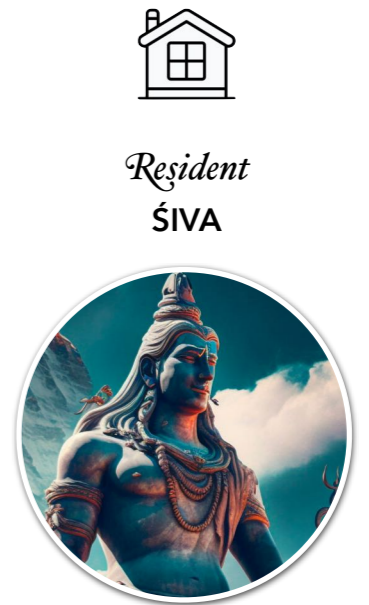
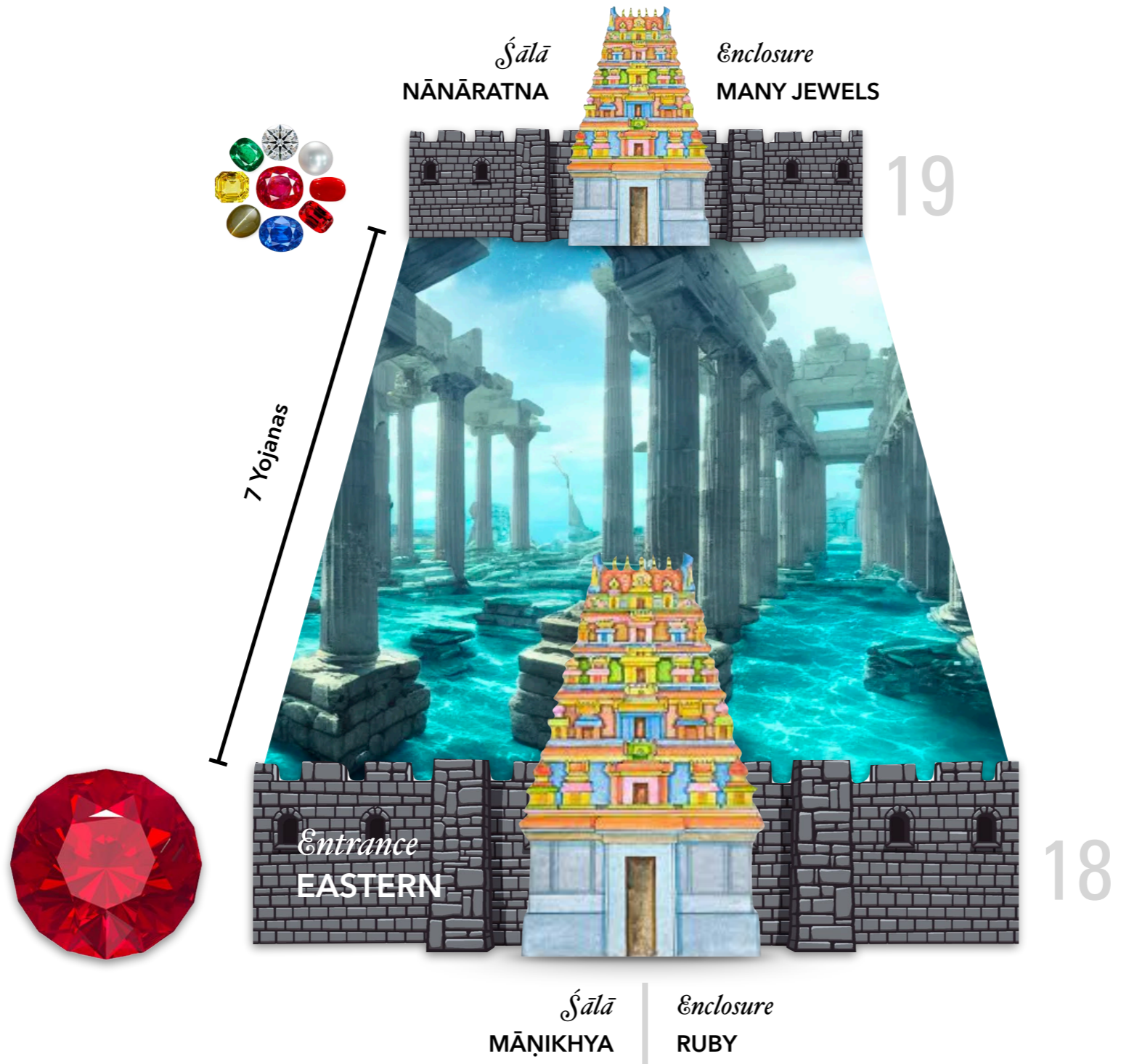
## RESIDENT: VIṢṆU (CH.34: VV.72-84)

- In that realm, the eternal Viṣṇu himself, exists in his various manifestations of four, 10, and 12, eager to serve Lalitā.
- The deities of 10 incarnations who rose up from the nails of Śrīdevī in the course of great battle with Bhaṇḍāsura reside in the Maṇḍapa made of Ruby.
- There within the chamber the lord holding the conch, discus and mace divides himself into 12 forms and accords defence in the quarters beginning with the East:
  - 1) **Keśava** of golden colour holds discus and protects the East.
  - 2) **Nārāyaṇa** resembling the black cloud holds conch and protects West.
  - 3) As dark as the petals of blue lotus **Mādhava** possessing honey (?) protects (everyone).
  - 4) The great lord **Govinda** holds bow and has the lustre of the moon. He protects the right (i.e. the South).
  - 5) **Viṣṇu** who resembles the filaments of the lotus holds the ploughshare and protects the North.
  - 6) **Madhusūdana** who has the lustre of the lotus and holds Musala (pestle) protects the South-East;
  - 7) **Trivikrama** who has the refulgence of the fire holds sword in his hand and protects South-West.
  - 8) **Vāmana** who has the brilliance of the mid-day sun holds thunderbolt and protects North-West.
  - 9) **Śrīdhara** who has the lustre of Puṇḍarīka (lotus) and has the sharp-edged spear for his weapon protects the North-East.

- 10) **Hṛṣīkeśa** who has the lustre of lightning and holds the club protects in the southern quarter (or in the lower region).
  - 11) **Padmanābha** whose refulgence is equal to that of a thousand suns holds the Śārṅga bow in his hand and surrounds the ruby dais in a clock-wise direction.
  - 12) **Dāmodara** who has all weapons, who is omnipotent and omniscient, who has faces all round, who resembles Indragopa (glowworm), who holds the noose in his hand, who is never defeated, who is the soul of everything and who is full of devotion to Lalitā surrounds the Ruby dais in an anti-clockwise direction.
- Thus by means of his 12 bodies the lotus-eyed Lord shines in the Viṣṇuloka occupying the ruby dais.



# 19) The Many Jewels Enclosure



Occupying the 1,000-pillared Pavilion located between the Ruby and Many Jewels enclosures.

9. Topaz	Metal Enclosures
10. Ruby	Metal Enclosures
11. Hessonite	Jewel Enclosures
12. Diamond	Jewel Enclosures
13. Lapis Lazuli	Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures
14. Sapphire	Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures
15. Pearl	Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures
16. Emerald	Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures
17. Coral	Mahāpadmāṭavī
18. Ruby	Mahāpadmāṭavī
19. Many Jewels	Cintāmaṇi Gṛha



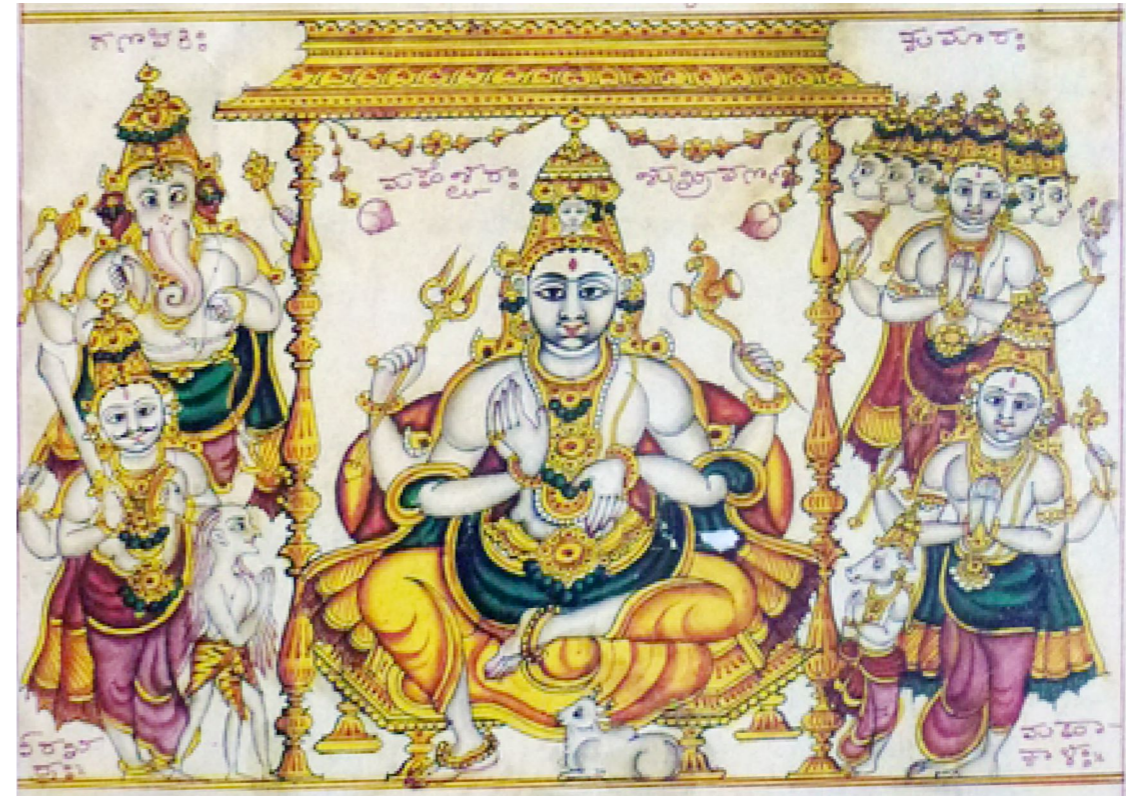
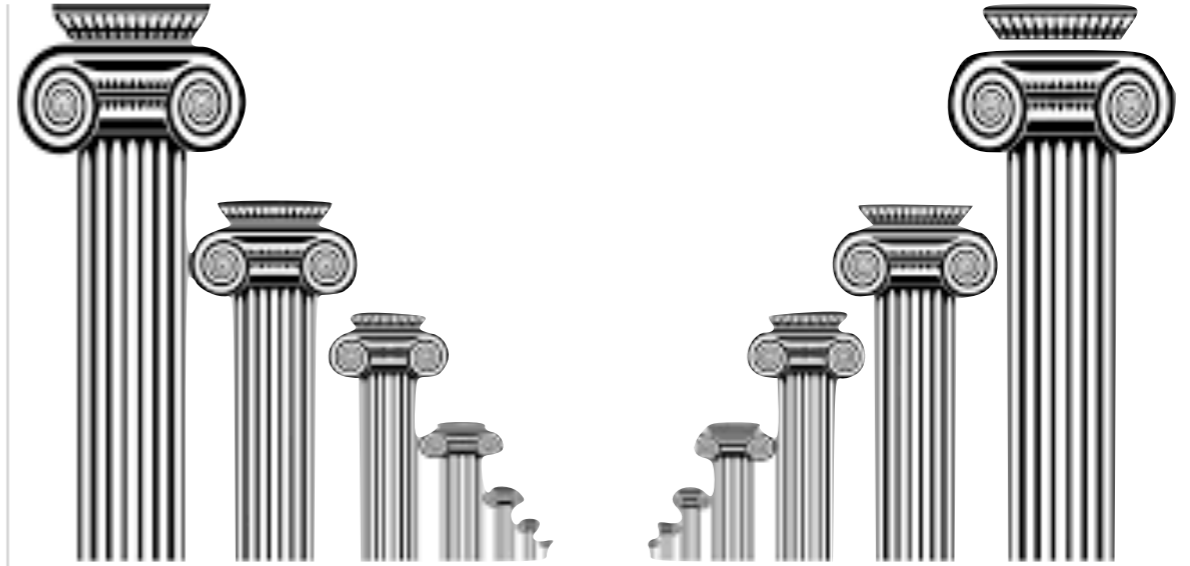
# Description of *the* 1,000-Pillared Pavilion & its Residents

## MANY JEWELS ENCLOSURE AND SPACE PRECEDING IT (1,000-PILLARED PAVILION) (CH.34: VV.85-88A)

- Material:** Many Jewels
- Distance:** 7 Yojanas from the previous enclosure.
- Dimensions:** Similar to the 1<sup>st</sup> enclosure, including doorways, gopuras etc.
- Preceding space:** Ground, birds, lakes and trees have the colour of jewels.
- Other:** There is a row of 1,000 columns transversely.  
There are many such rows in the four directions.

## RESIDENT: ŚIVA (CH.34: VV.88B-94)

- Śiva's world stands aloft with sparkling splendour.
- The 28 Saiva-āgamas are present there in embodied form.
- Excellent persons, the chief of whom are Nandin, Bhṛṅgi and Mahākāla are there.
- There are thousands of elephant-faced lords.
- There are deities of 26 Tattvas in that excellent Śivaloka.
- Īśāna, the moon-crested lord is the knower of all lores. He carries out the orders of Lalitā and abides by them. He repeats the mantra of Lalitā continuously. He is always delighted in his mind.
- By means of his benign vision special to him, he illuminates the power of intellect which has the form of great refulgence of his devotees.
- He does so for the sake of enabling his devotees to achieve the mantra of Lalitā.
- The power of intellect can thereby be competent to dispel the dense darkness within and without.
- Mahādeva is omniscient. He does everything. He is full of devotion to Śrīdevī. He stays there resorting to different enclosures.





~ ANTAḤKARAṆA, DIVINE LIGHTS & EROTICISM ~

# Mind, Intellect, Ego, Sun, Moon & Eroticism Enclosures

#20-25

TRIPURĀ  TALLIKĀ

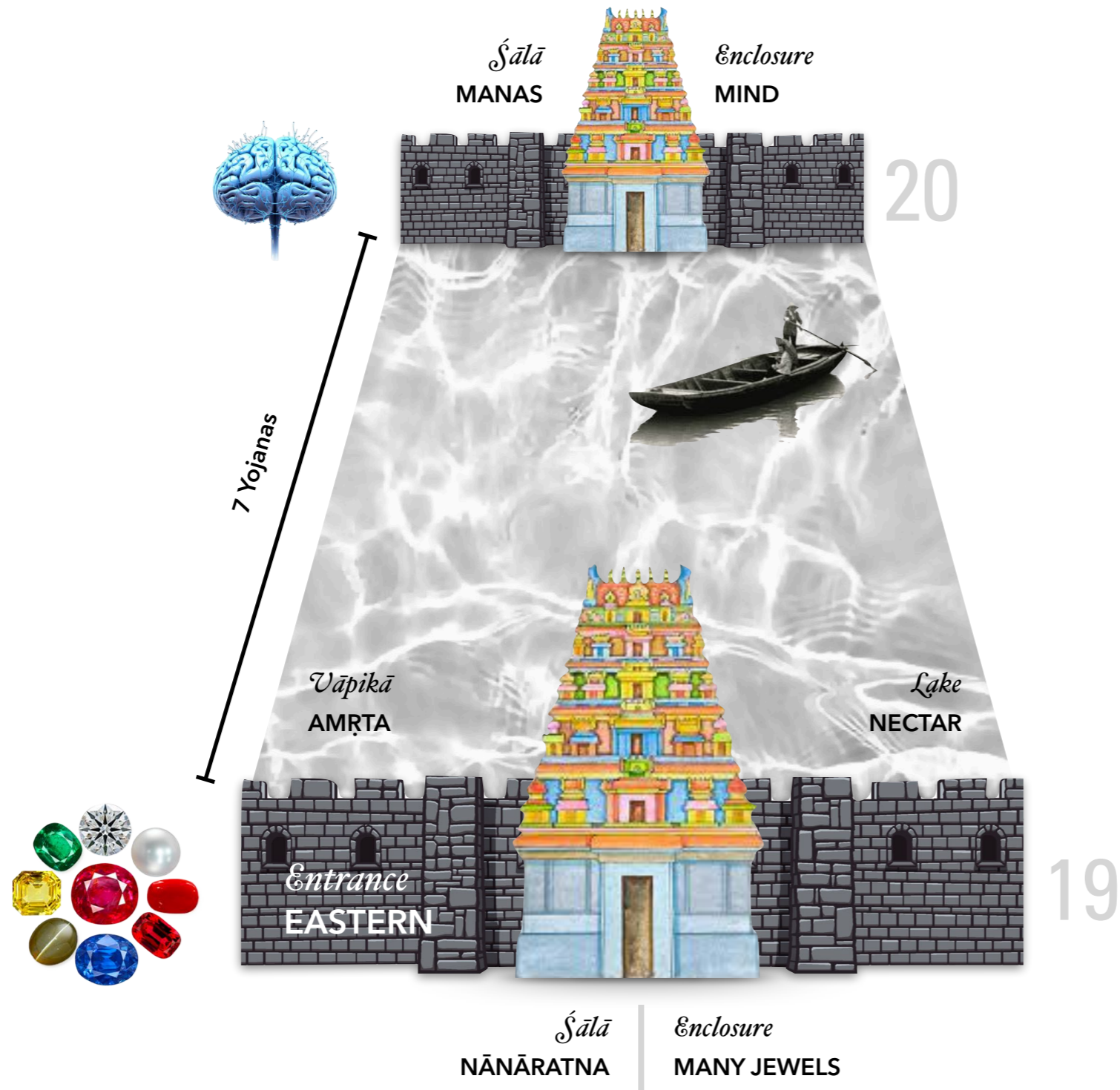
[www.tripuratallika.org](http://www.tripuratallika.org)



# Overview of *the* Enclosures

#	ENCLOSURE / PRECEDING SPACE	DISTANCE	RESIDENT	CHAPTER & VERSE(S)
	<b>Amṛta vāpikā</b> <i>The Lake Of Nectar</i>	7 Yojanas	Tārā accompanied by her śaktis [can't cross without Mantriṇī's and Daṇḍanāthā's permission]	Ch.35: vv.2-23
20	<b>Manas śāla (sarvaratnavicitritah)</b> <i>The Enclosure Of Mind, Made Of All Jewels</i>			
	<b>Ānanda vāpikā</b> <i>The Lake Of Bliss</i>	7 Yojanas	Vāruṇī accompanied by her śaktis [can't cross without Mantriṇī's and Daṇḍanāthā's permission]	Ch.35: vv.24-33
21	<b>Buddhi śāla</b> <i>The Enclosure Of Intellect</i>			
	<b>Vimarśa vāpikā</b> <i>The Lake Of Deliberation</i>	7 Yojanas	Kurukullā accompanied by her śaktis	Ch.35: vv.34-40
22	<b>Ahaṁkāra śāla</b> <i>The Great Enclosure Of Ego</i>			
	<b>Bālātapodgāra</b> (where the early morning rays of the sun spread)	7 Yojanas	Mārtaṇḍa Bhairava (Mahāprakāśarūpa) in 12 forms with three śaktis: Mahāprakāśā, Cakṣuṣmatī, Chāyā.	Ch.35: vv.41-50
23	<b>Sūryabimba śāla</b> <i>The Enclosure Of The Solar Disc</i>			
	<b>Candrikādvāra</b> <i>The Doorway Of Moonlight</i>	7 Yojanas	Somanātha and śaktis of 27 constellations	Ch.35: vv.51-58
24	<b>Candrabimba śāla</b> <i>The Enclosure Of The Moon Disk</i>			
	<b>Śṛṅgāra parikhā</b> <i>The Moat Of Great Amorous Sentiment</i>	7 Yojanas	Kāmadeva and his śaktis	Ch.35: vv.59-69
25	<b>Śṛṅgāra śāla</b> <i>The Enclosure Of Eroticism</i>			
	<b>Mahāpadmāṭavī</b> <i>The Great Forest of Lotuses</i>	14 Yojanas		
	<b>Cintāmaṇi Gṛha</b> <i>The Abode of the Philosopher's Stone</i>	2 Yojanas		

# 20) *The Mind Enclosure*



Resident  
TARĀ



*Occupying the Lake of Nectar located between  
Many Jewels and Mind enclosures.*



*Can't cross without permission from  
MANTRIṆĪ & DAṆḌANĀTHĀ*





# Description of *the* Mind Enclosure & its Guardian

## ENCLOSURE: MANAS (MIND) (CH.35: VV.2-3)

<b>Material:</b>	All gems
<b>Distance:</b>	7 Yojanas from the previous enclosure.
<b>Dimensions:</b>	Similar to the 1 <sup>st</sup> enclosure, including doorways, gopuras etc.

## LAKE: AMṚTA (NECTAR) (CH.35: VV.4-12)

### *General Description:*

- The entire space within that enclosure is a Nectarine Lake.
- Without the permission of Mantriṇī and Daṇḍanāthā, no one can enter the region.
- As the region is entirely covered with numerous ponds, there is no other way of approaching that place without a boat.
- Along the sides of both the enclosures, on the banks of the Nectarine Lake, there are many small ponds, all squares of sides half a Krośa each.
- The bottom of the lake is four Yojanas deep.
- Steps in the lake are wonderfully paved with different kinds of gems and jewels.
- Moving slowly and gently the ripples and waves dash against the two banks.

### *Miraculous Effects of the Nectarine Water:*

- There is a certain Rasāyana (tonic beverage) by imbibing which Yogins and Siddhas become very powerful persons. Their bodies become as hard as a diamond. They become very wise and intelligent too.
- That same Rasāyana, has become the water of this lake of nectar.
- By inhaling its smell alone, one can become the master of beautiful ladies in the form of Siddhis.
- Even without touching it (by inhaling alone), a person gets all his sins destroyed.

### *Birds:*

- By drinking the water therein, which is full of tonic beverage, the birds get rid of old age and death.
- The swans and cranes in the lake are golden and gem-coloured.
- By means of their perpetual chirping, the Kāraṇḍava (a species of duck) birds appear to be performing the japa of the mantra of great potentiality of goddess Lalitā.

## GUARDIAN: GODDESS TĀRĀ (CH.35: VV.13-23)

### *Goddess Tārā:*

- The great Śakti named Tārā of dark complexion is the deity in charge.
- She does not permit even the three-eyed lord to sail in the waters of the lake without the permission of Mantriṇī and Daṇḍanāthā.
- Surrounded by boats of wonderfully variegated forms, she shines splendidly.
- Tārā possesses her own huge boat.
- Rowing continuously in the waters of the lake, both clockwise and anti-clockwise directions, Tārā guards this enclosure.

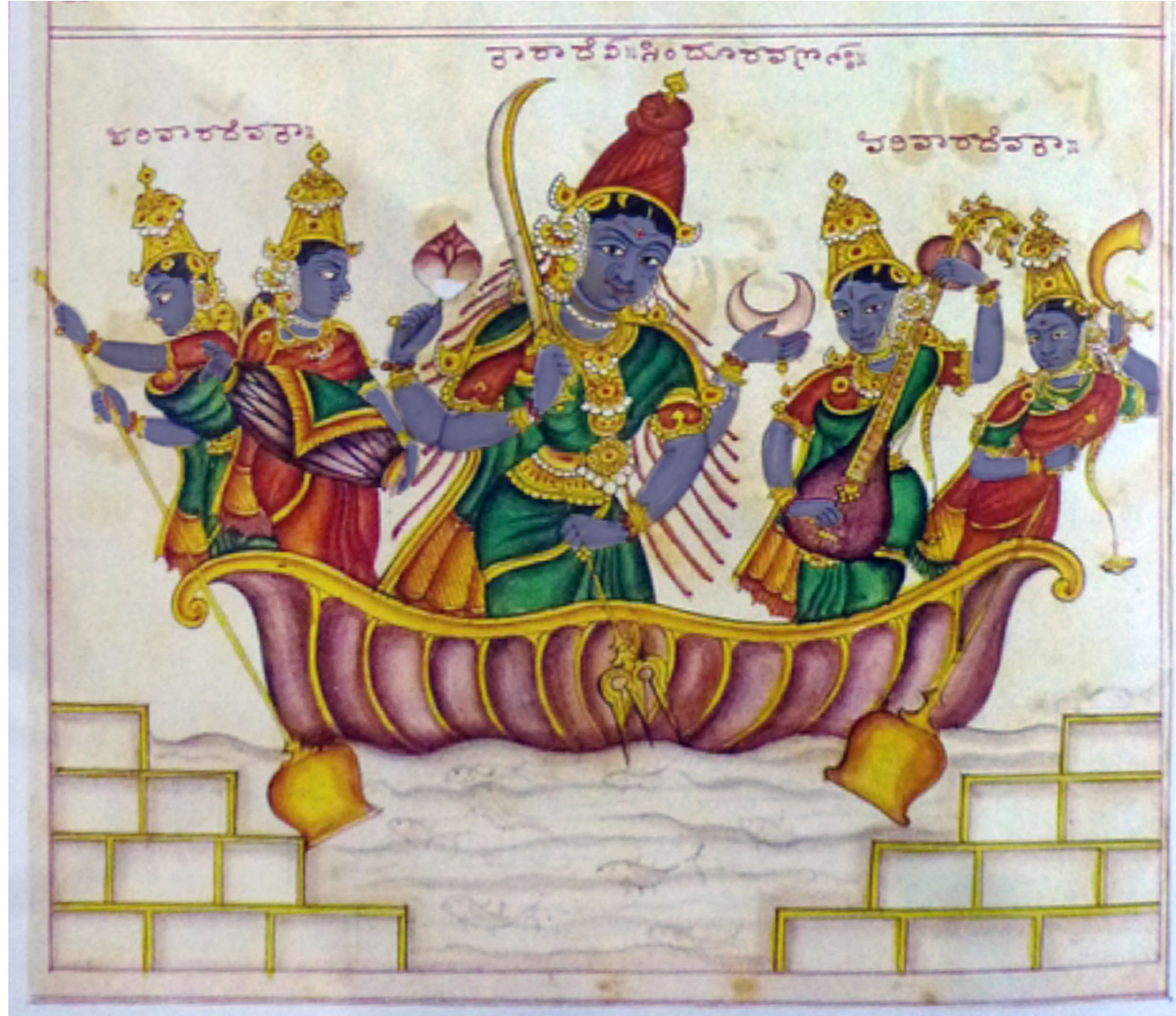
### *Tārā's Attendants:*

- Tārā has many female attendants, crores in number.
- They are dark in colour like the blue lotus.
- With thousands of gemset boats, they sport about in the waters of the lake, playing on their lutes, glutes, drums etc.
- They go to and fro between the two banks frequently.
- They are all in their fresh bloom of youth.
- They dance and repeatedly sing the meritorious glory of the Goddess.
- Some of them have paddles in their hands.
- Some have horns filled with water in their hands.
- They steadily drink the nectarine water of that lake from the goblets of rubies
- They sing and sail about in boats rendered beautiful by means of gems and jewels.

### *Boats:*

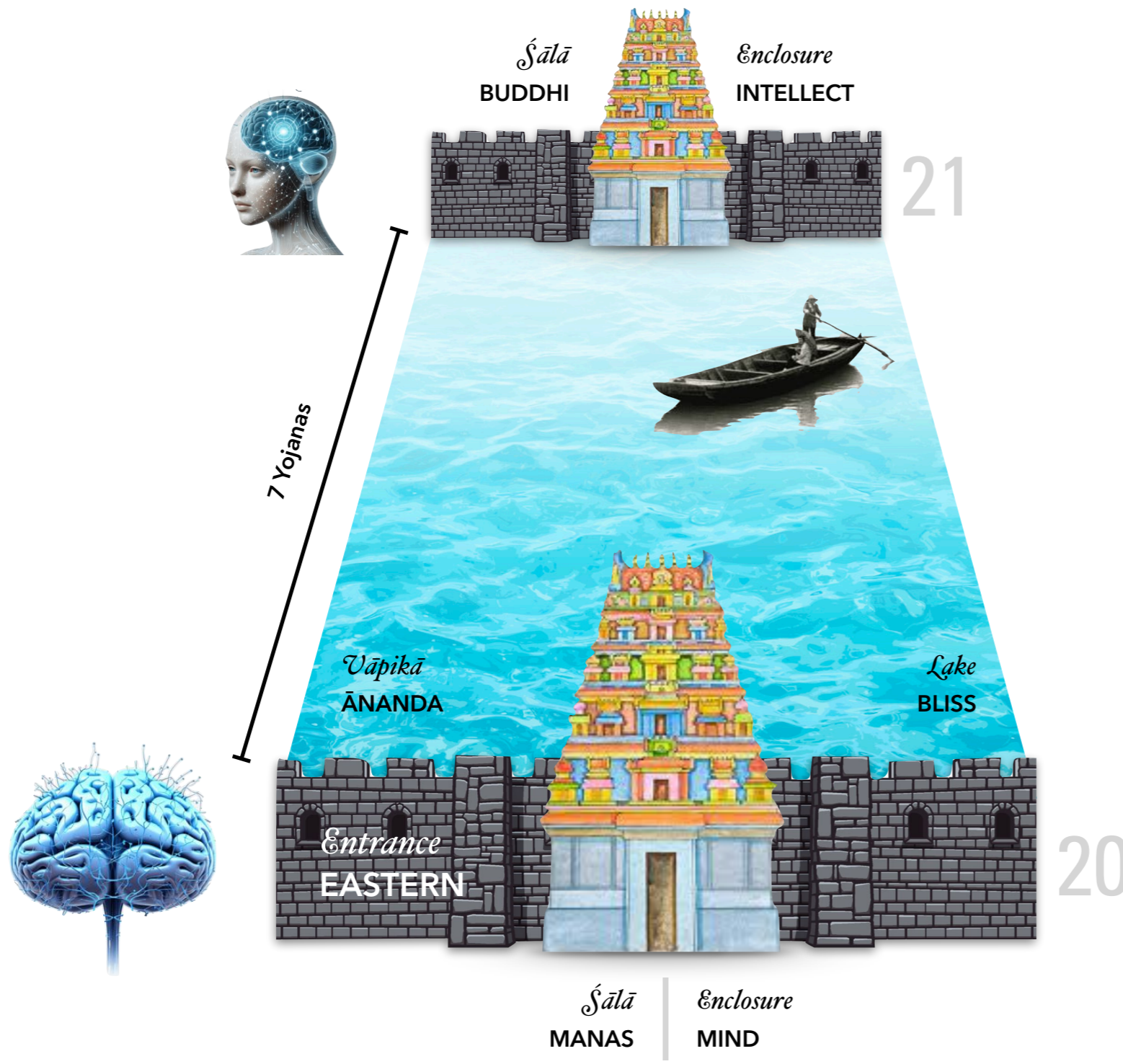
- In every boat there is a jewel-studded abode of fascinating features where the attendants live.
- Some boats are made and beautified by gold.
- Some are made of gems and precious stones.
- Some boats are in the shape of sharks and crocodiles.
- Some of them are deer-faced.
- Some boats have leonine faces and some are elephant-faced.

# Goddes Tārā





# 21) The Intellect Enclosure



Resident  
VĀRUṆĪ



Occupying the Lake of Bliss located between Mind and Intellect enclosures.



Can't cross without permission from  
MANTRIṆĪ & DAṆḌANĀTHĀ



# Description of *the* Intellect Enclosure & its Guardian

## ENCLOSURE: BUDDHI (INTELLECT) (CH.35: V.25)

<b>Material:</b>	n/a
<b>Distance:</b>	7 Yojanas from the previous enclosure.
<b>Dimensions:</b>	Similar to the 1 <sup>st</sup> enclosure, including doorways, gopuras etc.

## LAKE: ĀNANDA (BLISS) (CH.35: VV.26-28)

### *General Description:*

- The entire space in the middle of that enclosure is occupied by Ānandavāpikā (The Lake of Bliss).
- Without the permission of Mantriṇī and Daṇḍanāthā, no one can enter the region.
- The great divine wine rendered highly fragrant by the Bahula (Mimusops elengi) flowers and having the lustre of heated gold serves the purpose of water in that river.
- The depth of the lake, structure of the series of steps etc. and the nature and features of the birds—everything is as before.

### *Miraculous Effects of the Water:*

- By frequently drinking the water therein viz.: wine, the Śaktis stationed on its banks become mad with inebriation and play about.
- They become excessively red (in their faces) due to intoxication.

## GUARDIAN: GODDESS VĀRUṆĪ (CH.35: VV.29-33)

### *Goddess Vāruṇī:*

- The goddess [Vāruṇī] herself is the official in charge of the fleet of boats.
- They call her Sudhāmālinī and also [Amṛteśvarī].
- She resembles the midday sun (in refulgence).
- Her cheeks become red on account of intoxication.
- Her tresses are exquisitely embellished with garlands of Pārijāta flowers with which they are tied.
- She holds the goblet filled with wine where lotus flowers move to and fro.
- In another vessel set with jewels, she holds well-cooked piece of meat.
- By her mere glance, she makes the three worlds perfectly inebriated.
- Only at the bidding of Mantriṇī and Daṇḍanāthā does she give permission to anyone to cross the lake and not otherwise, even in the case of Śiva.

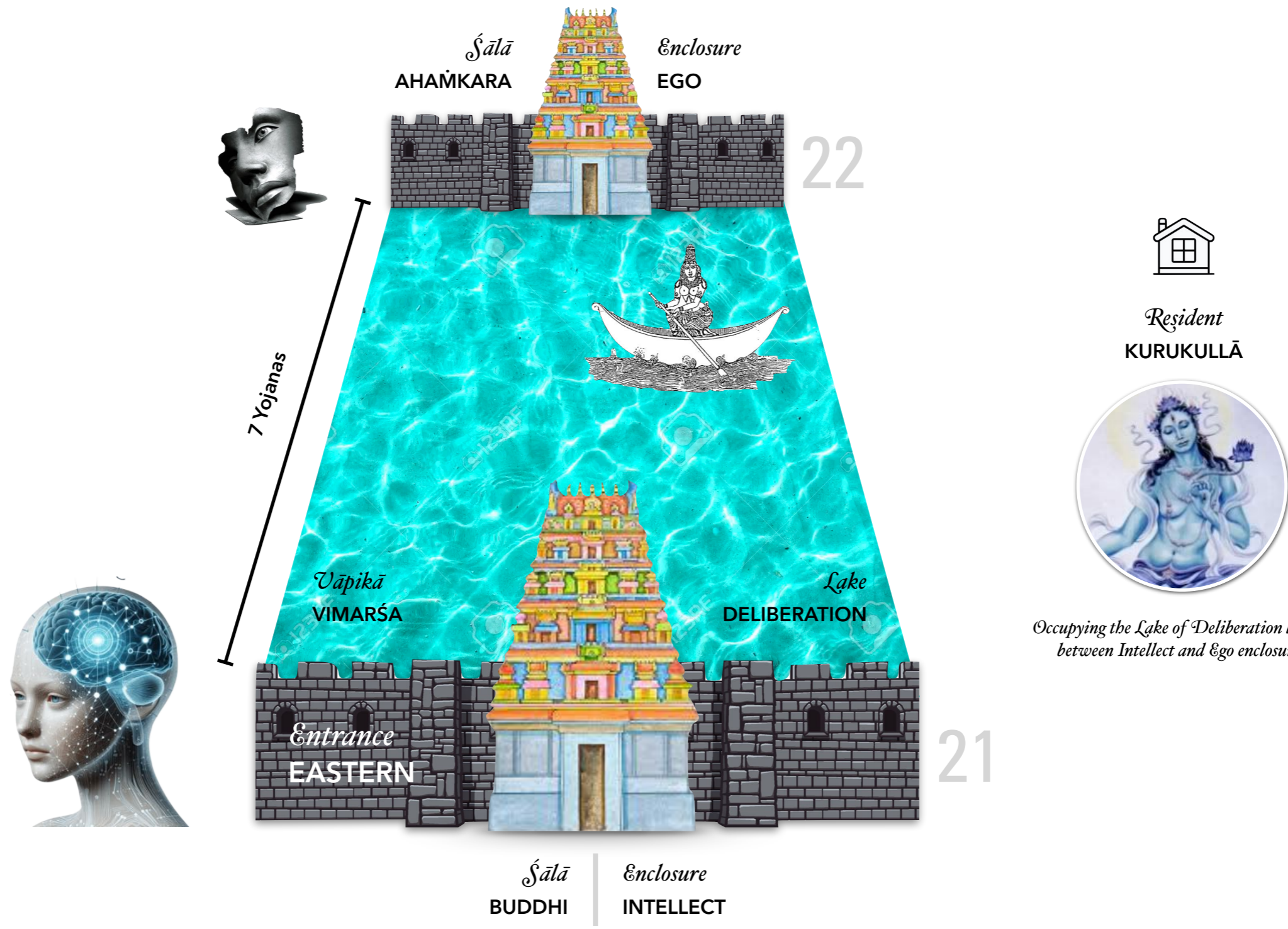
### *Vāruṇī's Attendants:*

- She is surrounded by an army of Śaktis stationed in the boats studded with gems and jewels.





# 22) The Ego Enclosure





# Description of the Ego Enclosure & its Guardian

## ENCLOSURE: AHAṆKĀRA (EGO) (CH.35: V.34)

<b>Material:</b>	n/a
<b>Distance:</b>	7 Yojanas from the previous enclosure.
<b>Dimensions:</b>	Similar to the 1 <sup>st</sup> enclosure, including doorways, gopuras etc.

## LAKE: VIMARŚĀ (DELIBERATION) (CH.35: VV.35-37)

- The ground between the Enclosure of Intellect and Ahaṅkāra is occupied by Vimarśavāpikā (The Lake of Deliberation).
- The banks of the lake are equipped with a series of steps, and it hosts various birds and a fleet of boats.
- The depth of the lake is mentioned as being the same as before.

### *Properties of the Water:*

- This lake is compared to the Nectar of the Nerve (Suṣumnā) or the Suṣumnā ray of the sun.
- The water in the lake is the same as the nectar present in the hollow of the Suṣumnā nerve within great Yogins.

## GUARDIAN: GODDESS KURUKULLĀ (CH.35: VV.38-40)

### *Goddess Kurukullā:*

- The deity of the boats in the lake is known as Kurukullā.
- Kurukullā has a dark complexion and features resembling a Tamāla tree.
- She wears a dark-colored garment.
- Kurukullā is perpetually in a state of intoxication and is depicted with her hands placed on a jewel-set paddle.
- She moves about all around the lake, seated in her jewel-studded boat.

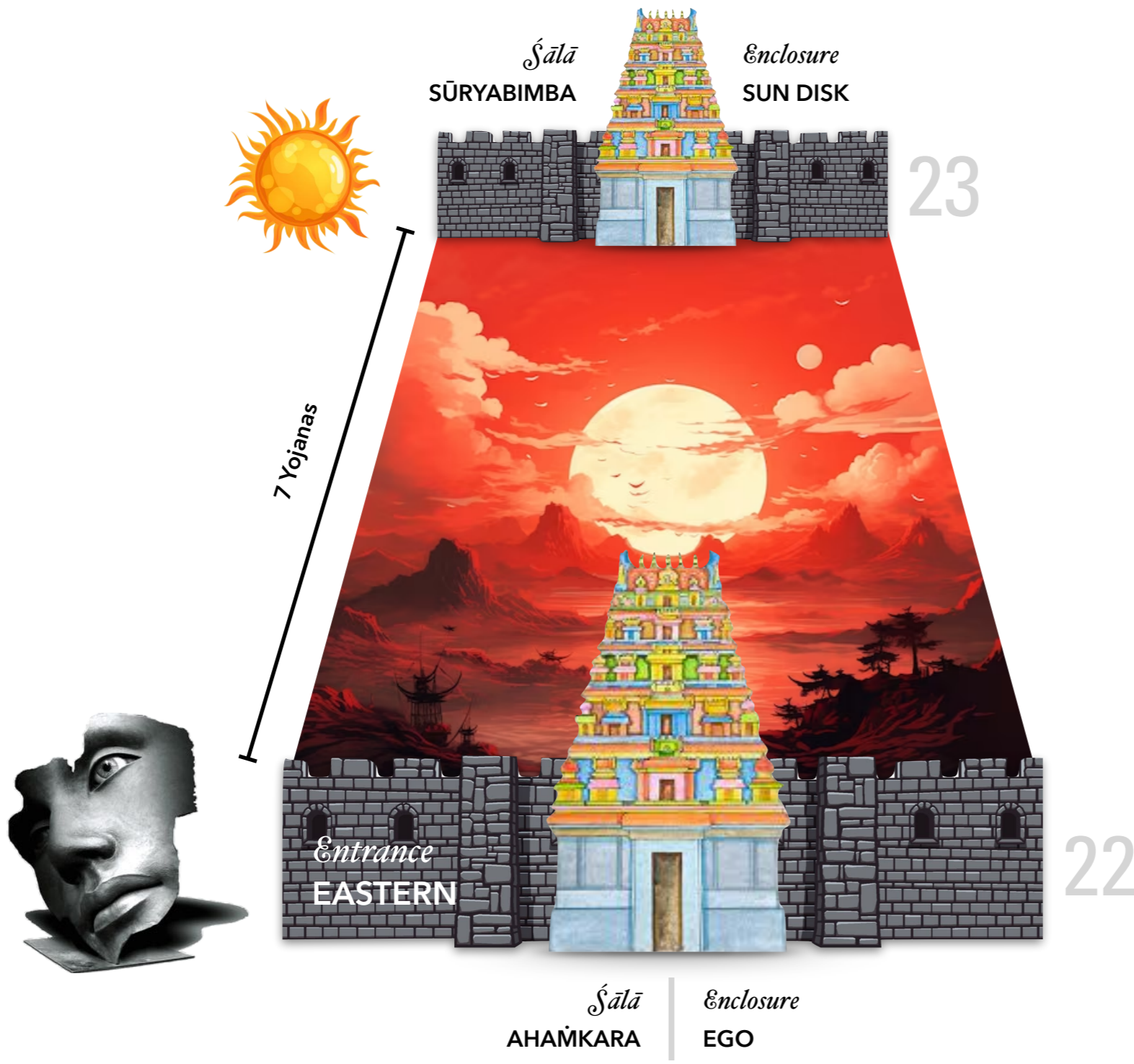
### *Goddess' Attendants:*

- Kurukullā is constantly surrounded by other deities of boats, who are considered her equals.





# 23) The Sun Enclosure



*Resident*  
MĀRTAṆḌA BHAIRAVA  
& 3 ŚAKTIS

*Occupying the region Bālātapodgāra (where the early morning rays of the sun spread) filled with Kuruvindakas (the fragrant grass called cuperus rotundus) between Ego and Sun Disk enclosures.*

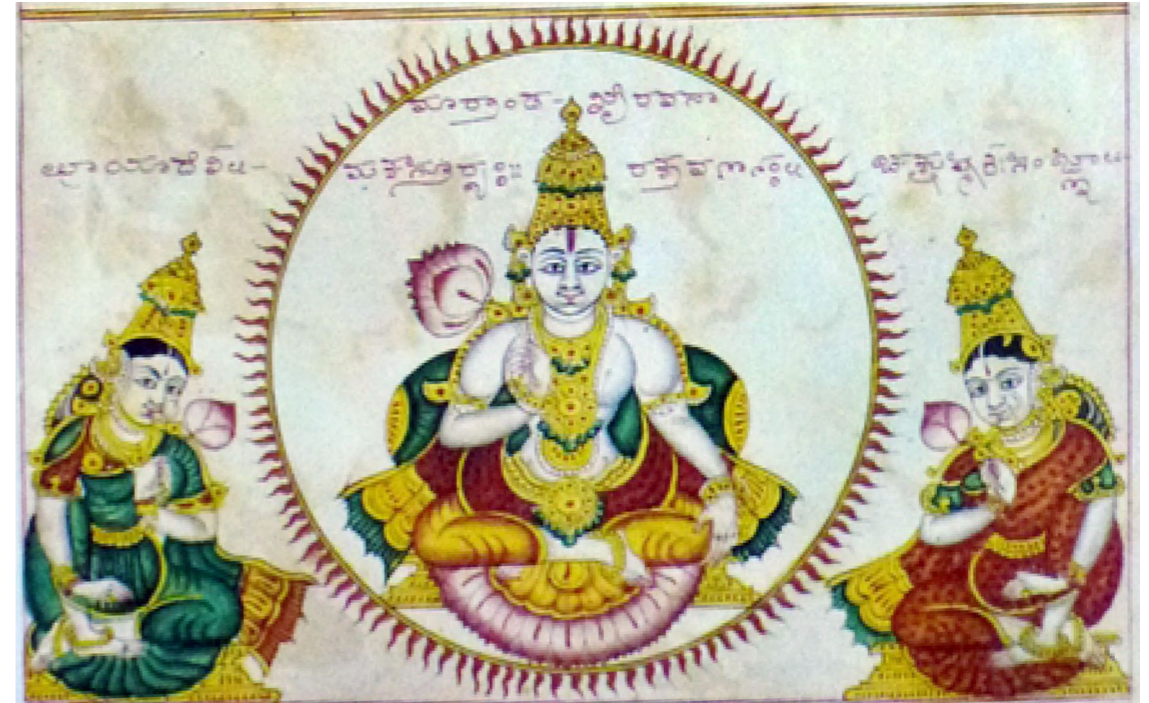
# Description of *the* Sun Enclosure & its Guardian

## ENCLOSURE: SŪRYABIMBA (SUN DISC) (CH.35: VV.41-44)

<b>Material:</b>	Sun disk
<b>Distance:</b>	7 Yojanas from the previous enclosure.
<b>Dimensions:</b>	Similar to the 1 <sup>st</sup> enclosure, including doorways, gopuras etc.
<b>Preceding space:</b>	Filled with rubies.

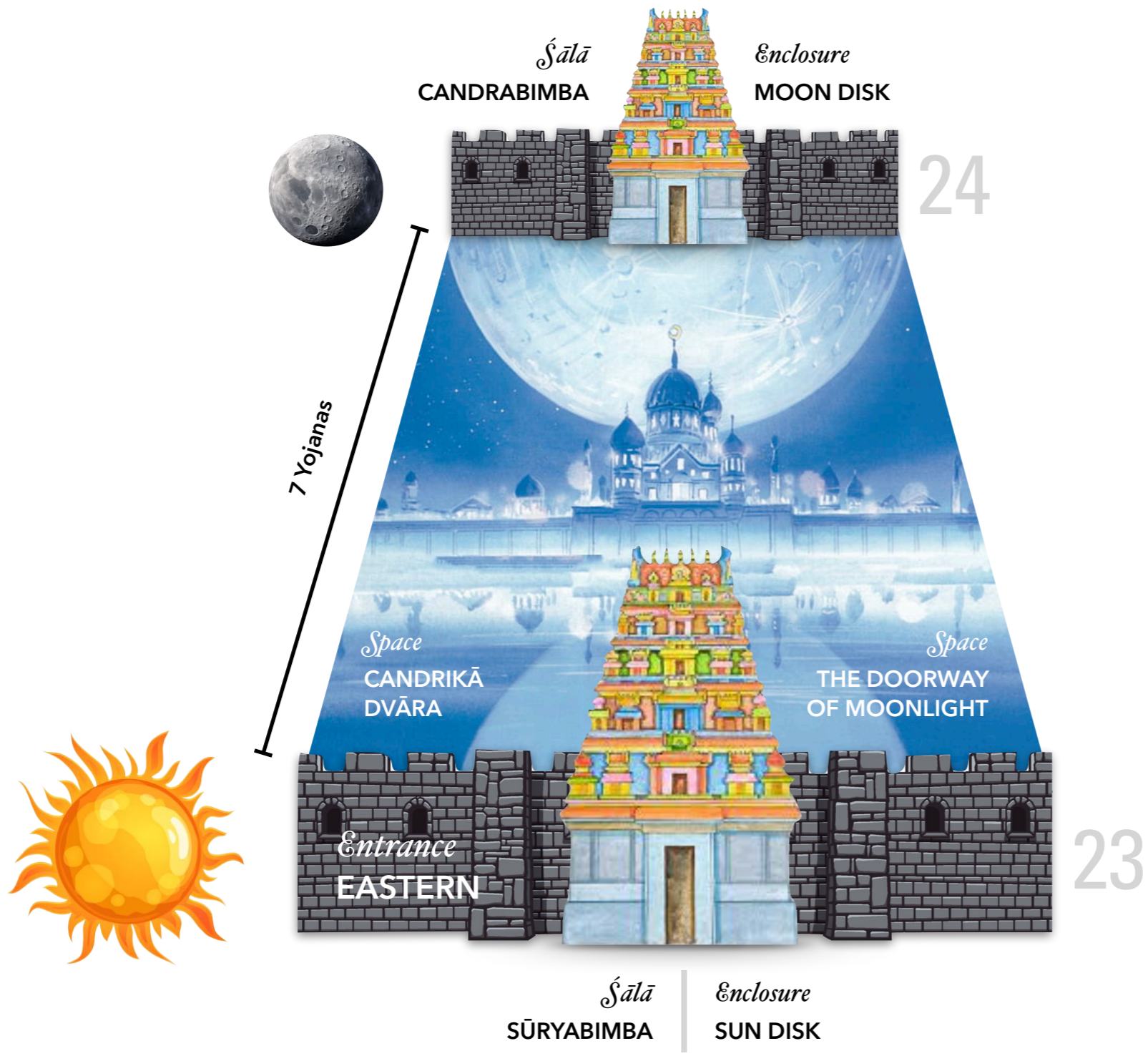
## GUARDIAN: MĀRTAṆḌA BHAIRAVA (SUN) AND HIS ŚAKTIS (CH.35: VV.45-50)

- There in the region of Bālātapodgāra (morning sun light) Mārtaṇḍa Bhairava resides in his 12 different forms.
- He is accompanied by Śaktis of fiery refulgence numbering crores.
- He is Mahāprakāśārūpa (having the form of great radiance).
- His eyes are pink due to inebriation.
- He is eagerly engaged in perpetual sports among the groves of Kaṅkola (piper cubeb) trees. He is wholly absorbed in it.
- He is surrounded by three beloved Śaktis: Mahāprakāśā, Caḅṣuṣmatī and Chāyā.
- He continuously repeats the mantras of Lalitā mentally.
- He illuminates the sense organs of her devotees and makes them refulgent.
- He exterminates the dense darkness within and without.





# 24) The Moon Enclosure



*Resident*

ŚAŚĪ (SOMANĀTHA) &  
27 CONSTELLATION ŚAKTIS



*Occupying the space called Candrikādvāra (the Doorway of Moonlight) located between Sun Disk and Moon Disk enclosures.*

# Description of *the* Moon Enclosure & its Guardian

## ENCLOSURE: CANDRABIMBA (MOON DISC) (CH.35: VV.50B-52)

<b>Material:</b>	Moon disk
<b>Distance:</b>	7 Yojanas from the previous enclosure.
<b>Dimensions:</b>	Similar to the 1 <sup>st</sup> enclosure, including doorways, gopuras etc.
<b>Preceding space:</b>	The entire space within it is called Candrikādvāra (the Doorway of Moonlight).

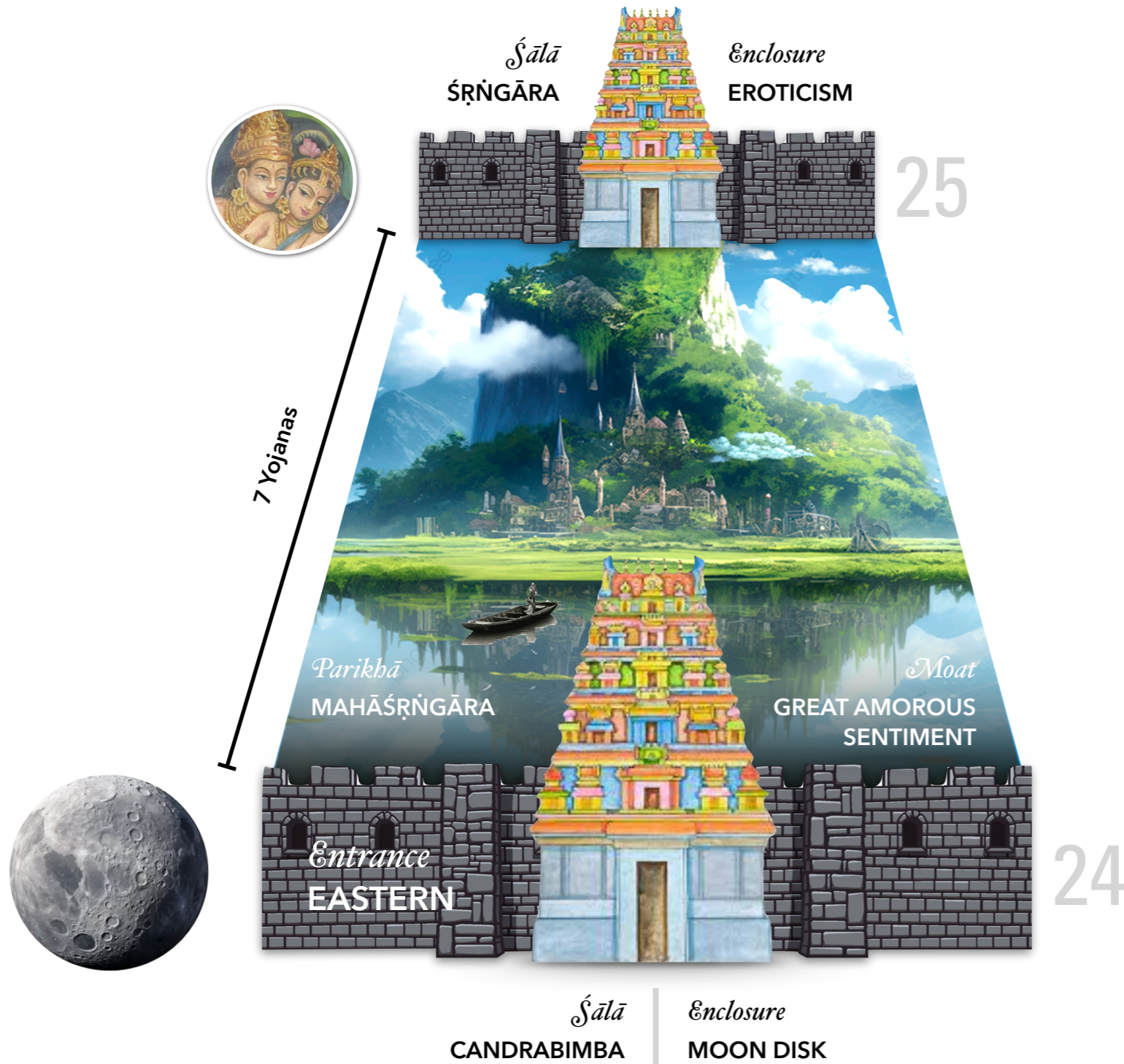
## GUARDIAN: SOMANĀTHA & HIS ŚAKTIS (CH.35: VV.53-58)

- In Candrikādvāra the Moon-god also called Somanātha performed a severe penance and attained his splendour and was born of the eye of Atri.
- He has pure form and features devoid of black spot.
- He shines as the destroyer of darkness in all the three worlds.
- He enables the world to function properly.
- He drinks the nectar of moonlight in gobletfuls.
- He is surrounded by the Śaktis of 27 constellations and also by the thousands of other Śaktis Tārās (stars) all of which fill the enclosure.
- The moon spends his time there in japas, meditations, eulogies and hundreds of worships of Lalitā, along with Aśvinī and others (i.e. constellation Śaktis).





# 25) The Eroticism Enclosure



*Occupying the Moat of the Great Amorous Sentiment located between Moon Disk and Eroticism enclosures.*

# Description of *the* Eroticism Enclosure & its Guardian

## ENCLOSURE: ŚṚṄĀRA (EROTICISM) (CH.35: VV.59-60)

<b>Material:</b>	Kaustubha jewels
<b>Distance:</b>	7 Yojanas from the previous enclosure.
<b>Dimensions:</b>	Similar to the 1 <sup>st</sup> enclosure, including doorways, gopuras etc.
<b>Preceding space:</b>	The entire space is called Mahāśṛṅgāraparikhā (Moat of Great Amorous Sentiment)

## GUARDIAN: KĀMADEVA & HIS ŚAKTIS (CH.35: VV.61-63)

### *The Lord of Love*

- The deity in charge of this enclosure is the God of Love.
- Subject to the control and commands of Lalitā he enchants all the worlds and the entire universe by means of his five arrows beginning with Sammohana (that which fascinates and deludes).
- No one becomes powerful enough to go to Mahāpadmāṭavī after going beyond all his (army) that causes fascination and delusion even to the great.

### *Kāmadeva's Śaktis*

- Within the encircling moat filled with Śṛṅgārarasa (the essence of the sentiment of love) there are Śṛṅgāra Śaktis.
- They sparkle in their diverse kinds of jewels and ornaments.
- Haughty with intoxication, they move about in thousand boats.
- They always worship and serve the flower-weaponed lord (Kāma) who is also intoxicated and who is seated in his boat.

## WHO IS ELIGIBLE TO CROSS (CH.35: VV.64-69)

- Those who are enchanted by his power go to the region of Mahāpadmāṭavī in order to honour and worship (Lalitā). They take up and assure pure guise and garments. They are full of devotion to Lalitā. With great concentration in their minds they proceed towards the region of Mahāpadmāṭavī.
- Neither Suras nor human beings nor the celestial Siddhas become competent to go there. But Brahmā, Viṣṇu and Maheśa, who are naturally pure in their minds go to the region of Mahāpadmāṭavī at Her bidding.
- Men of worldly inclination, those who are blind with passion, those who indulge in wishful thinking and too much of fanciful imagination, men excessively excited, those who are dusty and dirty due to doubtful and indecisive knowledge, men who are deeply immersed in passionate attachments—all these are not competent or clever enough to cross the moat of Mahāśṛṅgāra which causes delusion even to the mature people.





~ THE GREAT FOREST OF LOTUSES ~  
Mahāpadmāṭavī

TRIPURĀ  TALLIKĀ

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Metal Enclosures

Jewel Enclosures

General Description

Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures

Mahāpadmāṭavī

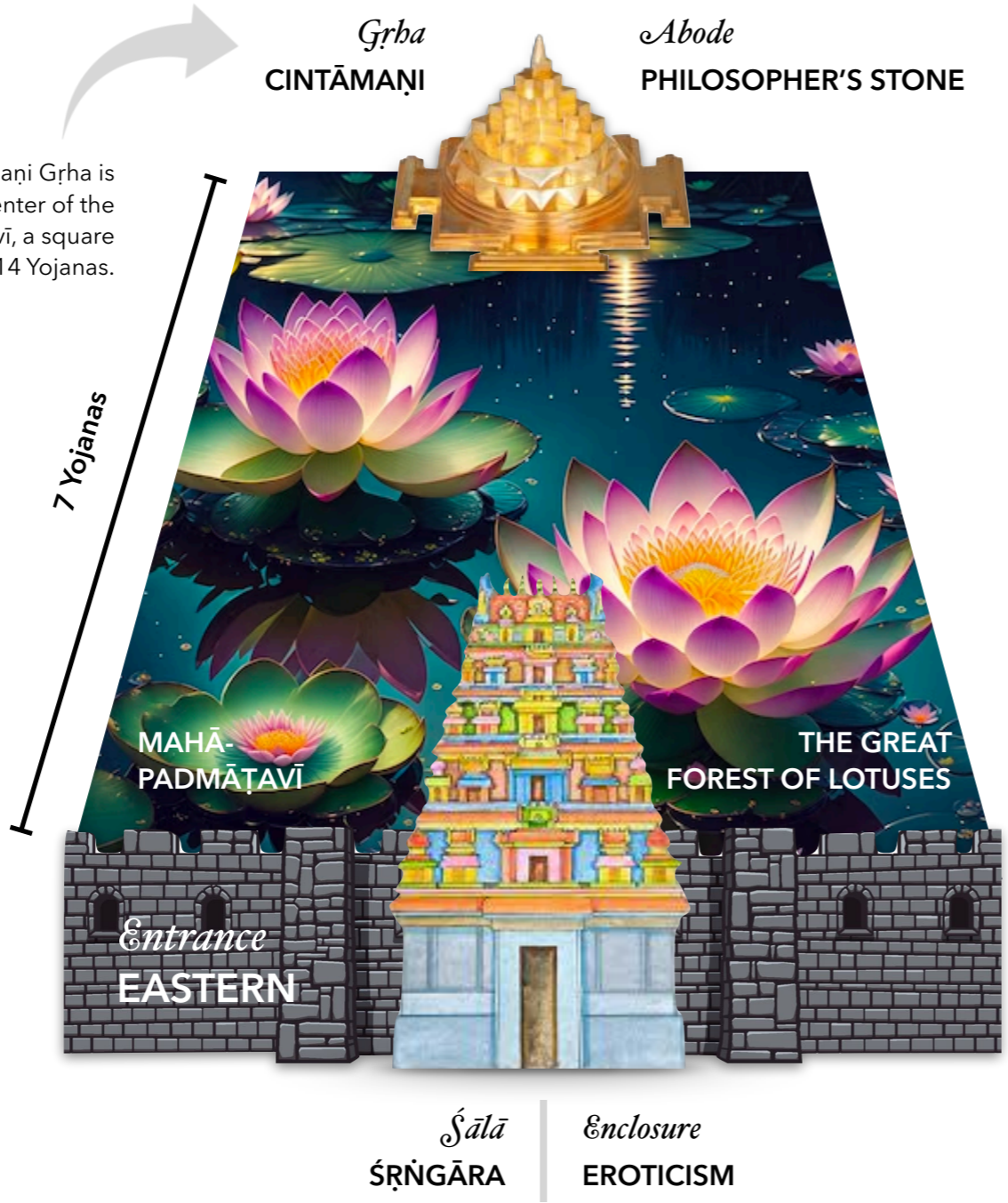
Residents


Cintāmaṇi Gṛha




# Mahāpadmāṭavī (*the Great Forest of Lotuses*)

The Cintāmaṇi Gṛha is situated at the center of the Mahāpadmāṭavī, a square area that spans 14 Yojanas.



  
Residents  
DAṄḌANĀTHĀ, MANTRIṆĪ,  
TRIMŪRTI & RAŚMIMĀLĀ DEITIES

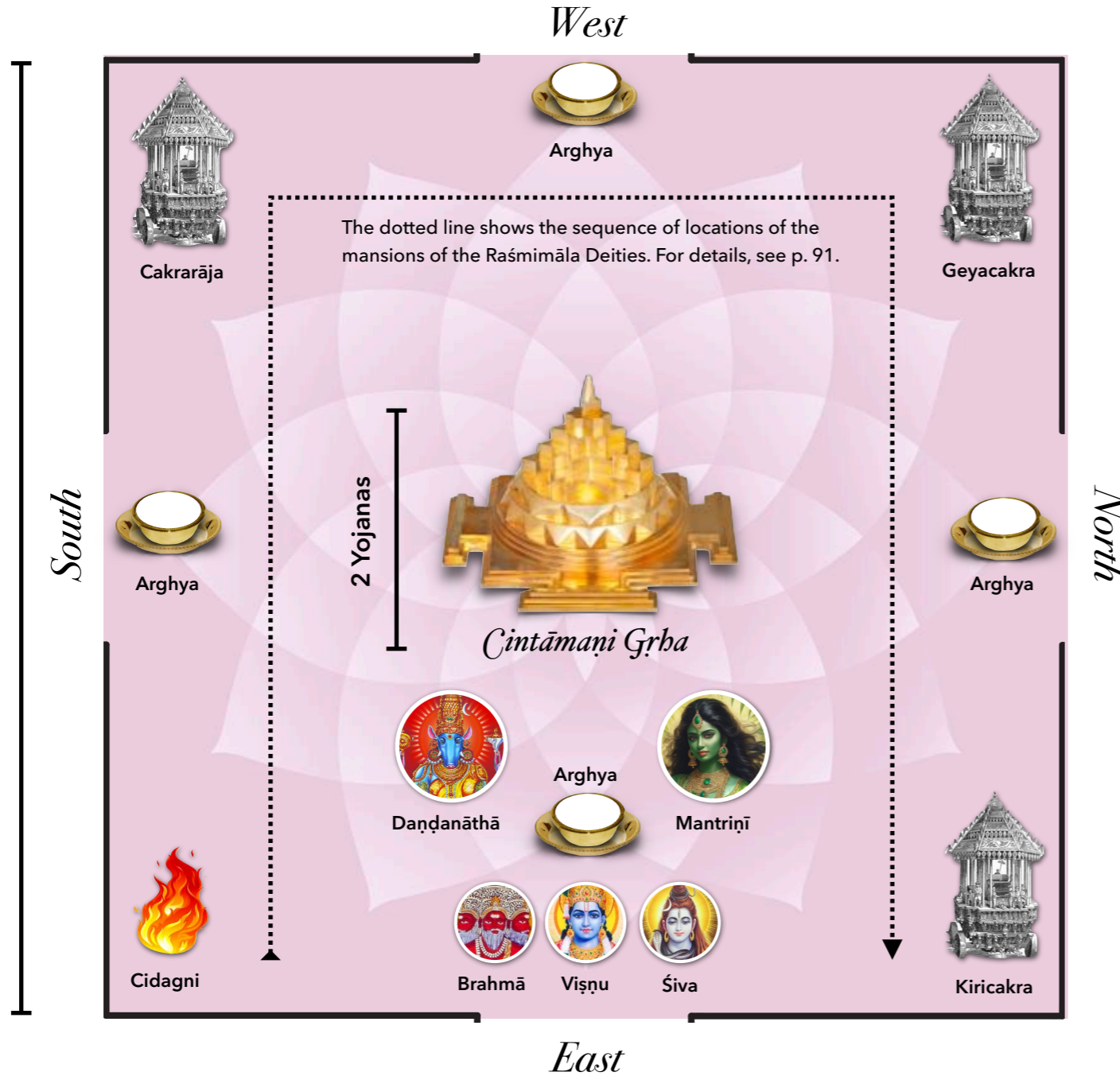


25



# Mahāpadmāṭavī (*the Great Forest of Lotuses*)

14 Yojanas (inside the walls)



## LEGEND:

*Arghya* | East, South, West, North  
(Ch.35: vv.79-105; Ch.36: v.32)

*Cidagni* | South-East  
(Ch.36: vv.1-5)

*Cakrarāja* | South-West  
(Ch.36: vv.6-11a)

*Geyacakra* | North-West  
(Ch.36: vv.11b-12)

*Kiricakra* | North-East  
(Ch.36: v.13)

*Raśmimālas* | South-East >> North-East  
(Ch.36: vv.14-28)

*Mantriṇī's Abode* | East; right hand side of Arghya  
(Ch.36: v.29)

*Daṇḍanāthā's Abode* | East; left hand side of Arghya  
(Ch.36: v.30)

**NOTE:** In Lalitopākhyāna the Śricakra is facing East which is supported by the fact that Kāmeśvara is sitting facing East (Ch.37: v.65) and the rows of stairs numbering 36 comes to the Eastern side of the couch (Ch.37: v.61)

# Mahāpadmāṭavī: General Description

REGION: MAHĀPADMĀṬAVĪ (THE GREAT FOREST OF LOTUSES) (CH.35: VV.70-79)

## General Description

- Within the chamber of Śṛṅgāra and seven Yojanas away from it, is the great abode of Cakrarāja named **Cintāmaṇigrha** (the Abode of Philosopher's Stone).
- The space in between Śṛṅgāra enclosure and Cintāmaṇigrha is called **Mahāpadmāṭavī**.
- The entire ground in its centre is embellished with jewels and precious stones.
- It bestows all good fortune, exalted grandeur and great felicity.
- Mahāpadmāṭavī extends to one Yojana and is the root of all the 25 chambers which altogether have 100 Gopuras (the idea seems to be all the chambers are connected with Mahāpadmāṭavī, the intervals of their joints being one Yojana each).
- An intervening space of six Yojanas is entirely paved and beautified with jewels and gems.

## The Description of the Lotuses

- All round the place there are Sthalapadmas (Dry land-lotuses) of huge stalks.
- The stalks are one Yojana in length covered with soft thorns.
- The length of the leaves is equal to the height of 10 palm trees.
- The filaments of the lotuses have a length equal to the height of five Tālas (Palm trees).
- The pericarps are reputed to be as high as 10 palms.
- There are many crores and crores of tender lotuses in perpetual bloom here.
- They have very agreeable fresh fragrance and wide petals.





# Mahāpadmāṭavī: Residents

ARGHYAS (CH.35: VV.79-105; CH.36: V.32)

E, W, S, N

## Fire God & 10 Kalās

- In the Eastern portion of the Mahāpadmāṭavī chamber is the base of the Arghya vessel.
- It is fiery by nature and a Krośa high. It is circular in shape extending to a Yojana.
- It is endowed with **10 Kalās**. All round that base there are Śaktis with blazing bodies. The chief among them is Dhūmrārcis.
- They have radiant youthful splendour.
- They are adorned with different kinds of ornaments.
- They are gracefully lethargic due to love.
- They stay all round the Fire-god in close embrace, the Fire-god of great glory who constitutes the base (of the Arghya vessel).
- The following are mentioned as the **10 Kalās** of Vahni (the Fire-god) who stays in the form of the base, viz.: Dhūmrārcis, Uṣṇā, Jvalinī, Viṣphuliṅginī, Suśrī, Surūpā, Kapilā, Havyavāhā and Kavyavāhā.

## Sun God & 12 Kalās

- Sūrya assumes the form of a vessel and occupies that base, the Sun-god whose rise is well reputed as the destroyer of darkness of the three worlds.
- That vessel constituted by the Sun is one and a half Yojanas in height and its bottom is a square of length and breadth extending to a Yojana each.
- It is excessively refulgent and radiant.
- There are **12 Kalās** of extremely sparkling rays with their bodies in contact with that vessel all round. They are:—Tapinī, Tāpinī, Dhūmrā, Marīci, Jvalinī, Ruci, Śuṣumnā, Bhogadā, Viśvā, Bodhinī, Dhāriṇī and Kṣamā.

## Moon God & 16 Kalās

- The Arghya intended for the worship of Lalitā is kept in that vessel.
- It is the most excellent Amṛta, the cause of great bliss.
- It contains the extract and essence of all medicinal herbs.
- It has an extremely agreeable fragrance.
- It is rendered sweet smelling continuously by never fading blue and white lotuses of very exquisite scent.
- It is heartily cool and free from impurities.
- Its desirable, gentle ripples, hundreds in number, add to its grandeur and splendour. It has sparkling appearance with pleasing sounds arising from the moving ripples.



# Mahāpadmāṭavī: Residents

- There are many tiny boats made of jewels and gems. The splendid Kalās of the Moon, in their fresh youthful bloom occupy those boats and sport about.
- They are in full bloom of fresh youth. Their faces are always beaming with laughter.
- The following are the **16 Kalās**, (digits) of the Moon-god:—Amṛtā, Mānadā, Pūṣṇā, Tuṣṭi, Puṣṭi, Rati, Dhṛti, Śāsinī, Candrikā, Kānti, Jyotsnā, Śrī, Prīti, Aṅgadā, Pūrṇā and Pūrṇāmṛtā.

## *Brahmā's 10 Kalās*

- Puṣṭi, Ṛddhi, Sthiti, Medhā, Kānti, Lakṣmī, Dyuti, Dhṛti, Jarā and Siddhi.

## *Viṣṇu's 10 Kalās*

- Sthiti (Jarā in N.), Pālinī, Śānti, Īśvarī, Tati (Rati, in N.), Kāmikā, Varadā, Hlādinī, Prīti and Dīrghā.

## *Rudra's 10 Kalās*

- Tīkṣṇā, Raudrī, Bhayā, Nidrā, Tandrā, Kṣut, Krodhinī, Trapā (Kriyā in N), Utkarī and Mṛtyu.

## *Īśvara's 4 Kalās*

- The Kalās of the lord Īśvara are mentioned as four in number with the colours yellow (bright), white, pink and (pale) white.

## *Sadāśiva's 16 Kalās*

- Nivṛtti, Pratiṣṭhā, Vidyā, Śānti, Indirā, Dīpikā, Recikā, Mocikā, Parā, Sūkṣmā, Sūkṣmāmṛtā, Jñānamṛtā, Vyādhinī, Sūkṣmakalā, Vyāpinī and Vyomarūpikā.

## *The Purpose and the Effect of the Arghya*

- Thousands of Vidyās in Śakti form seat themselves in Rudra's boats and play about here and there. Above Vidyās are employed by Parameṣṭhin to cleanse and purify the Arghya.
- Śaktis consistently drink this fresh and fragrant Arghya using thousands of gems made pots and crores of gold pots while filling again and again that great elixir.
- Śaktis who are proud due to intoxication, serve residents of Cintāmaṇi Gṛha such as Aṇimā and others.
- After drinking that nectarine Arghya, the Śaktis are always elated.
- The place of Arghya and the preparation of Arghya materials mentioned before are the same in all the entrances beginning with the Eastern one.

## CIDAGNI (CH.36: VV.1-5)

SE

- To the **South-East** of Cintāmaṇi mansion is Kundamānaka. It is a Yojana long, wide and high (with moat a Yojana broad around).
- A sacred **Cidvahni** (fire of Cit i.e. knowledge and consciousness) blazes there.
- It is honoured and adored by hundreds of nectarine currents.
- It is the cause of the greatest prosperity.
- Without fuel, the fire of consciousness blazes with great flames.
- It is kindled by means of Sudhā (Nectar).
- Lustre resembling tender shoots of Kaṅkolī (a plant with aromatic berries).
- Great Goddess as Hotrī (female priest) and Kāmeśvara as the great Hotṛ (male priest) protect the entire Universe.
- Lalitā functions without anyone superior to herself and without depending on anyone.
- Urged by Lalitā and Śaṅkara, Kāma functions.

## CHARIOT OF LALITĀ (CH.36: VV.6-11A)

SW

- To the **South-West** of the mansion of Cintāmaṇi, in the lotus-grove, stands the excellent chariot Cakrarāja.
- Very high with nine steps, adorned with various gems and jewels.
- Length and breadth of four Yojanas each, height of 10 Yojanas.
- Area reduces as we go up, thick and sparkling yoke pole for horses.
- Great wheels representing the four Vedas, great horses symbolizing four aims in life: Virtue (Dharma), Wealth (Artha), Love (Kāma), and Liberation (Mokṣa).
- Adorned with chowries in the form of functioning Tattvas (Principles).
- Splendid with a pearl-studded umbrella, displayed adventurous exploits in the battle with Bhaṅḍāsura.
- Sanctified by Śrīdevī's seat.



# Mahāpadmāṭavī: Residents

## CHARIOTS OF MANTRIṆĪ AND DAṄḌANĀTHĀ (CH.36: VV.11A-13) NE & NW

- To the **North-West** of the mansion of Cintāmaṇi, in the lotus-grove itself at the border, is parked the leading chariot of Mantriṇī, namely Geyacakra.
- To the **North-East** of the mansion of Cintāmaṇi, in the lotus-grove itself, stands the great chariot Kiricakra, the favourite chariot of Daṅḍanāthā.
- Like deities presiding over different parts of the body, these three chariots are on an equal footing in the whole of the sacred places of the series of Śrīpuras.

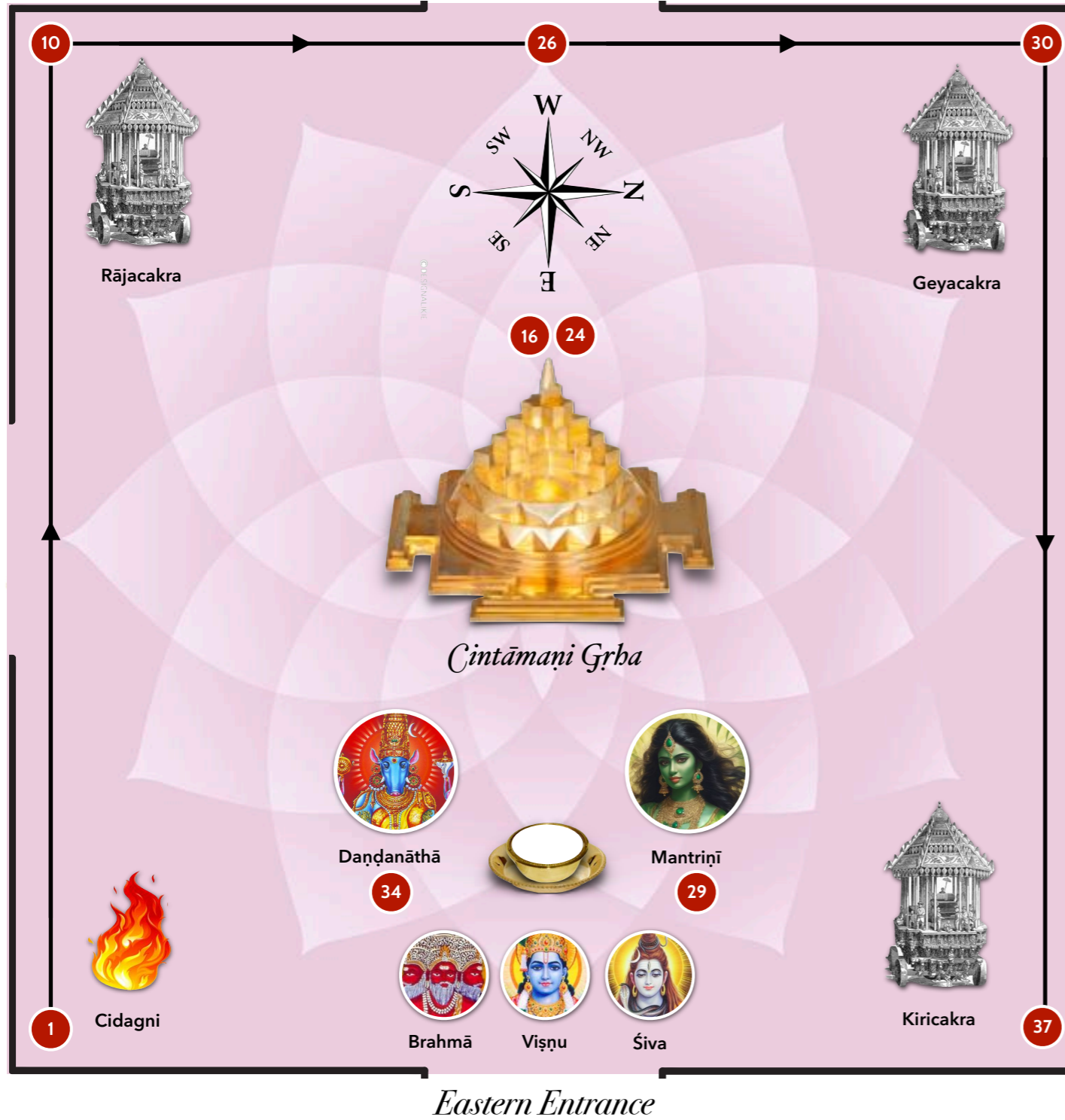
## ABODES OF MATRIṆĪ, DAṄḌANĀTHĀ AND TRIMŪRTI (CH.36: VV.28-31) E

- In the Eastern gate of the Cintāmaṇi mansion on the **right hand side** is the great abode of Mantrināthā.
- On the **left hand side** is the abode of Daṅḍanāthā, made of gems and jewels.
- To the **East** of the place of Arghya that the abodes of Brahmā, Viṣṇu and Maheśa are situated. They all illuminate the entire region of quarters by the rays of gems and jewels.





# Mahāpadmāṭavī: Raśmimālā Deities



**Note:** The 37 Raśmimālā Deities/Mantras are mentioned in the 10th Khaṇḍa of the Paraśurāma Kalpasutra (PKS). In the English translation by Tagare, the list omits the Mantrināthā-related deities (Set 6), likely due to a corrupted manuscript. However, these deities are included in the Devanagari Nirnaya Sagar Edition. The list also excludes Mantrināthā and Daṇḍiṇī, who are positioned on both sides of the Arghya at the Eastern entrance, as well as Lalitā and Hādividyā (Kāmeśvara), who reside in the Bindu of the Cintāmaṇi Gṛha.

#	SET	DEITY/MANTRA	PKS CHAKRA ASSOCIATION
1	1	Gāyatrī	Mūlādhāra
2	1	Aindrī	Heart
3	1	Ghṛṇi Sūrya	Forehead
4	1	Oṃkāra	Brahmarandhra
5	1	Turīyagāyatrī	Dvādaśanta
6	2	Cakṣuṣmatī	Mūlādhāra
7	2	Gandarvarāja	Heart
8	2	Paṛiśadrudra	Forehead
9	2	Tārāmbikā	Brahmarandhra
10	2	Lord Hari (Nāmatraya)	Dvādaśanta
11	3	Mahāgaṇapati	Mūlādhāra
12	3	Śiva	Heart
13	3	Mṛtyuñjayeśa	Forehead
14	3	Sarasvatī (Dhāraṇā)	Brahmarandhra
15	3	Mātrkā (alphabet)	Dvādaśanta
16	4	Hādi Vidyā	Mūlādhāra
17	4	Sampadeśī	Heart
18	4	Kālasaṅkarṣaṇī	Forehead
19	4	Śrīmahāśambhunāthā	Brahmarandhra
20	4	Śrī Parāmbā	Dvādaśanta
21	5	Bālā	Mūlādhāra
22	5	Annapūrṇā	Mūlādhāra
23	5	Hayārūḍhā (Aśvārūḍhā)	Mūlādhāra
24	5	Lalitā	Mūlādhāra
25	5	Śrī pādukā	Mūlādhāra
26	6	Laghu Śyāmā	Heart
27	6	Vāgvādinī	Heart
28	6	Nakulī	Heart
29	6	Rājaśyāmālā	Heart
30	6	Śyāmā pādukā	Heart
31	7	Unmattabhairavī	Forehead
32	7	Svapnavārāhikā	Forehead
33	7	Tiraskaraṇikāmbā	Forehead
34	7	Mahāvārāhī	Forehead
35	7	Vārāhī pādukā	Forehead
36	8	Śrīpūrti	Brahmarandhra
37	8	Śrīmahā pādukā	Dvādaśanta

Source: Ch.36: vv.14-28



~ THE ABODE OF THE PHILOSOPHER'S STONE ~

# Cintāmaṇi Gr̥ha

TRIPURĀ  TALLIKĀ

[www.tripuratallika.org](http://www.tripuratallika.org)

1st Encl.

2nd Encl.

3rd Encl.

4th Encl.

5th Encl.

6th Encl.

7th Encl.

Weapons

8th Encl.

Gurus

Nityās

Limbs

Tattvas

Bundu

Metal Enclosures

Jewel Enclosures

Antaḥkaraṇa, Sun, Moon & Eroticism Enclosures

Mahāpadmāṭavī

Cintāmaṇi Gr̥ha



# Overview of Cintāmaṇi Gṛha

ĀVARAṆA	ĀVARAṆA FORM	LEVELS	NAME OF THE ĀVARAṆA / ABODE	DISTANCE FROM PREVIOUS LEVEL	EXTENT	ABODE OF...	PRESIDING DEITY	PROTECTRESS (MUDRĀ ŚAKTI)	CHAPTER & VERSE(S)
1	Square	1		20 Hastas	4 Nalvas	8 Mātṛ Devīs			
		2	<b>Trailokyamohana Cakra</b> <i>The Wheel That Bewitches The Three Worlds</i>	20 Hastas	4 Nalvas	10 Siddhi Devīs	Tripurā	Sarvasaṅkṣobhiṇī	Ch.36: vv.48-65
		3		20 Hastas	4 Nalvas	10 Mudrā Devīs			
2	16-Petalled Lotus	4	<b>Sarvāśāpūrikā Cakra</b> <i>The Wheel That Fulfills All Desires</i>	20 Hastas	4 Nalvas	16 Nityā Kalā Devīs	Tripureśī	Sarvavidrāviṇī	Ch.36: vv.66-73a
3	8-Petalled Lotus	5	<b>Sarvasaṅkṣobhaṇa Cakra</b> <i>The All-Agitating Wheel</i>	20 Hastas	4 Nalvas	8 Anaṅga śaktis starting with Kusumā	Tripurasundarī	Sarvākarṣiṇī	Ch.36: vv.73b-78
4	14 Angles	6	<b>Sarvasaubhāgyadāyaka Cakra</b> <i>The Wheel That Gives All Fortunes</i>	20 Hastas	4 Nalvas	14 Yoginīs starting with Samkṣobhiṇī	Tripuravāsinī	Sarvavaśankarī	Ch.36: vv.79-85
5	10 Angles	7	No name given [i.e. <b>Sarvārthasādhaka</b> ] <i>The Wheel That Bestows All Wealth</i>	20 Hastas	4 Nalvas	10 Yoginīs starting with Sarvasidhipradā	Tripuraśrīḥ	Sarvonmādinī	Ch.36: vv.86-90
6	10 Angles	8	<b>Sarvarakṣākara Cakra</b> <i>The Wheel Of Complete Protection</i>	20 Hastas	4 Nalvas	10 Yoginīs starting with Sarvajñā	Tripuramālinī	Sarvamahāṅkuṣā	Ch.36: vv.91-96
7	8 Angles	9	<b>Sarvarogahara Cakra</b> <i>The Wheel That Destroys All Illness</i>	20 Hastas	4 Nalvas	8 Goddesses of Speech	Tripurasiddhā	Sarvakhecari	Ch.37: vv.1-10a
8	Triangle	10	<b>Astracakra</b> <i>The Wheel Of The Weapons</i>	20 Hastas	4 Nalvas	8 Weapons (4 of Kāmeśvara and 4 of Kameśvari)			Ch.37: vv.10b-18
		11	Abode of the three <b>Samayeśīs</b> [i.e. <b>Sarvasiddhiprada Cakra</b> ] <i>The Wheel That Bestows Complete Attainment</i>	20 Hastas	4 Nalvas	4 Devīs starting with Kāmeśī and ending with Śrīdevī (i.e. Lalitā)	Not mentioned [i.e. Tripurāmbā]	[Sarvabijā]	Ch.37: vv.19-24
		12	<b>Nāthāntara</b> <i>Abode Of Yoga Nāthās/Gurus</i>	20 Hastas	4 Nalvas	4 Nāthās (Gurus)			Ch.37: vv.25-30
9	Bindu	13	<b>Nityāntara</b> <i>Abode Of Nityā Devīs</i>	20 Hastas	4 Nalvas	16 Nityā Devīs (with Lalitā being the 16 <sup>th</sup> one)			Ch.37: vv.31b-39
		14	<b>Aṅgadevatāntarāla</b> <i>Abode Of The Limb Deities</i>	20 Hastas	4 Nalvas	6 Aṅga Devīs (parts of Lalitā's body) Stairs in the form of 36 Tattvas leading to the couch of Kāmeśvara and Lalitā			Ch.37: vv.40-44
9	Bindu	15	No name given [i.e. <b>Sarvānandamaya Cakra</b> ] (The Wheel of Supreme Bliss) <b>Bindu Nāda</b> (also known as Bindupīṭha, Mahāpīṭha, Śrīpīṭha, Vidyāpīṭha and Anandapīṭha)	10 Hastas	8 Nalvas	Bindu-Pīṭha (assumes forms of 50 Pīṭhas) Couch of Śrī Lalitā	Not mentioned [i.e. Mahā-tripurasundarī]	[Sarvayonī]	Ch.37: vv.45-67



# Structure of Cintāmaṇi Gṛha

## STRUCTURE OF CINTĀMAṆI GṚHA (CH.36: VV.33-47)

- It is situated in the centre of Padmāṭavī and it extends to 2 Yojanas.
- Its wall made of the philosopher's stones extends to a Krośa (two miles).
- The projected coverings above are also made of Cintāmaṇi slabs. They are very tall in the form of peaks in different places.
- The walls of the mansion are 4 Yojanas in height.
- Its higher storeys and floors extend to 20 Yojanas (?), it becomes narrower as it rises up.
- It has three large crowns with which it appears very radiant. These crowns are forms of Icchā (will), Kriyā (action) and Jñāna (knowledge). They are always brilliantly refulgent and are solely made of Cintāmaṇi stones.
- Everything in the mansion of Cintāmaṇi is made out of Cintāmaṇi stones.
- It has four doorways each half a Krośa in width.
- The width of the panels is a quarter Krośa. Within the mansion of Cintāmaṇi in every doorway, the same (measurement) is mentioned.
- The Eastern doorway is glorified as being constituted by the Pūrvāmnāya.
- The Southern doorway is characterised by Dakṣiṇāmnāya.
- The Western doorway is characterised by Paścimāmnāya.
- The Northern doorway is characterised by Uttarāmnāya.
- It appears like the ocean of redness of Lalitā's complexion which has the lustre of a thousand midday suns but cool like the Moon. It extends frequently in the form of a current.
- Within the royal abode there are sparkling gemset lamps with their handle fixed on the walls. They have the splendour of 10 million suns. They are fixed in various places all round, brightening the whole of the interior of the Mansion.
- In the splendid central area of the mansion of Cintāmaṇi in a part of the altar is the great and lofty Bindu Cakra (Circular spot).
- The space in between the lofty wall of the mansion of Cintāmaṇi and Bindu is after leaving off a Krośa occupied by the wall cited to be 3 Krośas (in width).
- In that section (extending to) 3 Krośas are their own rays of (Siddhis like) Aṇimā etc. If we reckon the entire length of the 3 Krośas in Hastas (Cubits) it is said to be consisting of 24,000 Hastas.





## FORM

*Square*

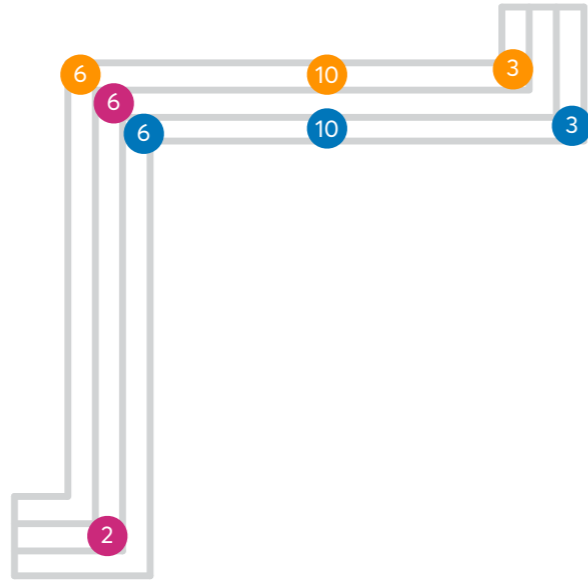
## SIDDHI DEVĪS

1. Aṇimāsiddhī
2. Laghimāsiddhī
3. Mahimāsiddhī
4. Īśitvasiddhi
5. Vaśitvasiddhī
6. Prākāmyasiddhī
7. Bhuktisiddhī
8. Icchāsiddhī
9. Prāptisiddhī
10. Sarvakāmasiddhī

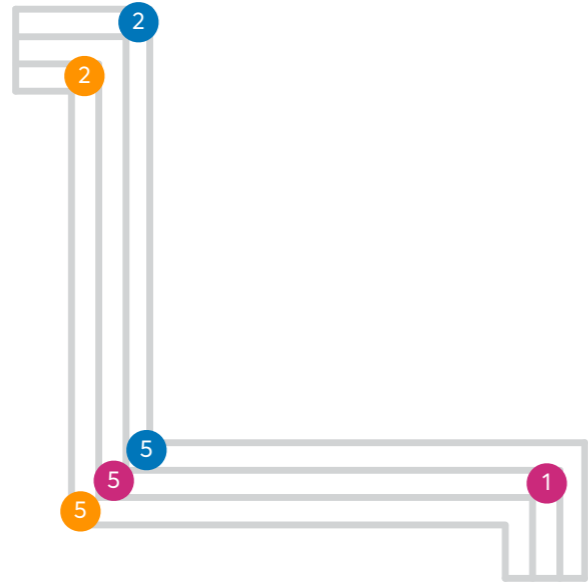
## MĀTRKĀS

1. Brāhmī
2. Māheśvarī
3. Kaumārī
4. Vaiṣṇavī
5. Vārāhī
6. Māhendrī
7. Cāmuṇḍā
8. Mahālakṣmī

## TYPE OF YOGINĪS

*Prakaṭā (Manifest)*

SOUTH



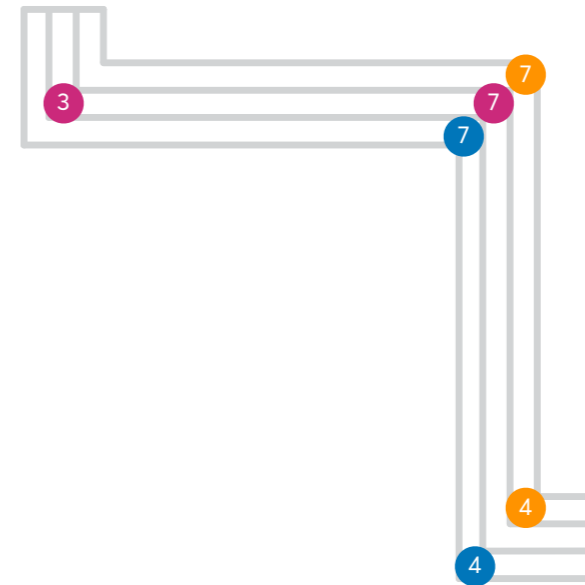
WEST

1st

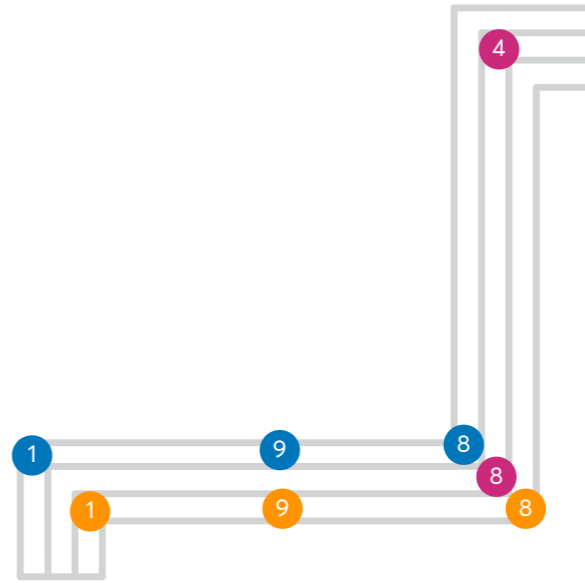
ĀVARAṆA

*Trailokyamohana**(The Wheel That Bewitches the Three Worlds)*

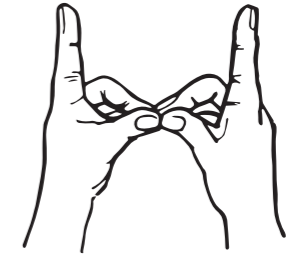
EAST



NORTH



## MUDRĀ (PROTECTRESS)

*Sarvasaṅkṣobhiṇī**Drām*

## MUDRĀ DEVĪS

1. Sarvasaṅkṣobhiṇī
2. Sarvavidrāviṇī
3. Sarvākarsiṇī
4. Sarvavaśaṅkarī
5. Sarvonmādinī
6. Sarvamāhāṅkuṣā
7. Sarvakhecārī
8. Sarvabijā
9. Sarvayonī
10. Sarvatrikhaṇḍā

## CAKREŚVARĪ

*Tripurā*



# Trailokyamohana Cakra: Siddhi Devīs

## SIDDHI DEVĪS (CH.36: VV.48-55)

### Abode Dimensions

- 20 Hastas above the level of the ground of the lotus grove.
- It's extent is four Nalvās.

### The Eight Siddhi Devīs

- In the space within are made the abodes of (Siddhis beginning with the East. They are Aṇimā, Mahimā, Laghimā, Garimā, Īsitva, Vaśitva, Prāhāmya and Mukti (Liberation), Icchā, Prāpti and Sarvakāmā.

### Physical Description of the Eight Siddhi Devīs

- They are full of fresh youthful bloom always 16 years in age.
- Their lotus-like faces beam with smiles (for ever).
- Their hands (palms) are like radiant Cintāmaṇi gems.
- They have noble and highly exalted nature.
- They play about in their excitement due to inebriation.

### Other Siddhis

- There are many Siddhis mentioned below and many others honoured by Yogins viz.–Rasasiddhi, Mokṣasiddhi, Balasiddhī, Khaḍgasiddhi, Añjanasiddhi, Pādukāsiddhi, Vāksiddhī, Lokasiddhi and Dehasiddhi.



### Dhyāna

These goddesses have four arms each. They have the complexion of the hibiscus flower. They carry in their hands Cintāmaṇi (gem), Kapāla (skull), Triśūla (trident), and Siddhakajjala (Collirium). They are very merciful and always served by Yoginīs.

(Sritattvanidhi Vol.1, p.307)



# Trailokyamohana Cakra: Mātrkās

## MĀTRKĀS (MOTHERS) (CH.36: VV.56-59)

### *Abode Dimensions*

- 20 Hastas above the previous level.
- It's extent is four Nalvās.

### *The Eight Mātrkās Devis*

- Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Māhendrī, Vārāhī, Cāmuṇḍā and Mahālakṣmī

### *Physical Description of the Mātrkās*

- They are armed with different kinds of weapons.
- They have different Śaktis as their retinue.
- Beginning with the East, they have got their abodes built in a circle.



### *Dhyāna*

These Siddhis have two arms and their bodies are reddish in colour. They carry a skull and a lotus and wear red dresses. Other scholars present the meditation of these deities in another way. According to them, these deities have the same type of body as Brahmā etc, and carry their respective weapons and have the respective features.

(Sritattvanidhi Vol.1, p.308)



# Trailokyamohana Cakra: Mudrā Devīs

## MUDRĀ DEVĪS (CH.36: VV.60-63)

### *Mudrāntaram (Abode of Mudrās) Dimensions*

- 20 Hastas above the previous level.
- It's extent is four Nalvās.

### *The 10 Mudrā Devīs*

- The following 10 Mudrās have their abodes made there:—Saṁkṣobha, Drāvaṇa, Ākarṣa, Vaśya, Unmāda, Mahāṅkuśa, Khecarī, Bīja, Yoni and Trikhaṇḍa.
- These Mudrās are established in the quarters beginning with the East.

### *Physical Description of the Mudrās*

- They are extremely beautiful in their features.
- They are restless in their fresh bloom of youth.
- With their agreeable refulgence they fill the interior of the above.

## CAKRA, PRESIDING DEITY AND THE PROTECTRESS (CH.36: VV.64-65)

<b>Āvaraṇa:</b>	Trailokyamohana Cakra (The Wheel that Bewitches the Three Worlds)
<b>Type of Yoginīs:</b>	Prakaṭā (Manifest)
<b>Presiding Deity:</b>	Tripurā
<b>Protectress (Mudrā):</b>	Saṁkṣobhaṇa (Agitation)



### *Dhyāna:*

At the highest section of the first covering, there are the Gesture deities who have prominence. They exhibit gestures with their hands. Their complexion is like the colour of the pomegranate flowers. They wear yellow silken robes. They have four hands each. They carry a disc and a dagger in two hands. Their eyes appear red and tremulous on account of their being tipsy. Only one picture has been given to represent the 10 goddesses.

(Sritattvanidhi Vol.1, p.309)





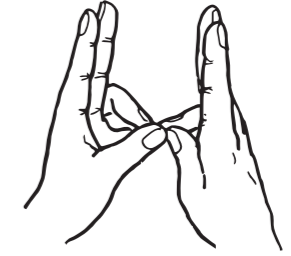
FORM

16 Petals



MUDRĀ (PROTECTRESS)

Sarvavidrāviṇī



Drīm

TYPE OF YOGINĪS

Guptā (Hidden)

CAKREŚVARĪ

Tripureśī



# Sarvāśāparipūraka Cakra Deities

**NITYĀ KALĀNTARA (ABODE OF NITYĀ DEVĪS) (CH.36: VV.66-73A)**

## *Abode Dimensions*

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-case and steps are one above the other.

## *The 16 Nityā Devīs*

- Kāmākarṣaṇikā, Budhyākarṣaṇikā, Rasākarṣaṇikā, Ganḍhākarṣaṇikā, Cittākarṣaṇikā, Dhairyākarṣaṇikā, Smṛtyākarṣaṇikā, Nāmākarṣaṇikā, Bījākarṣaṇikā, Arthākarṣaṇikā, Amṛtākarṣaṇī and Śarīrākarṣaṇī.

## *Physical Description*

- They are of the nature of 16 Kalās (digits) of the Moon.
- With their cool exudations of nectar, they propitiate the quarters all round.

**CAKRA, PRESIDING DEITY AND THE PROTECTRESS (CH.36: VV.66-73A)**

<b>Āvaraṇa:</b>	Sarvāśāparipūraka Cakra (The Wheel That Fulfills All Desires)
<b>Type of Yoginīs:</b>	Guptā (Hidden)
<b>Presiding Deity:</b>	Tripureśī
<b>Protectress (Mudrā):</b>	Drāviṇikā

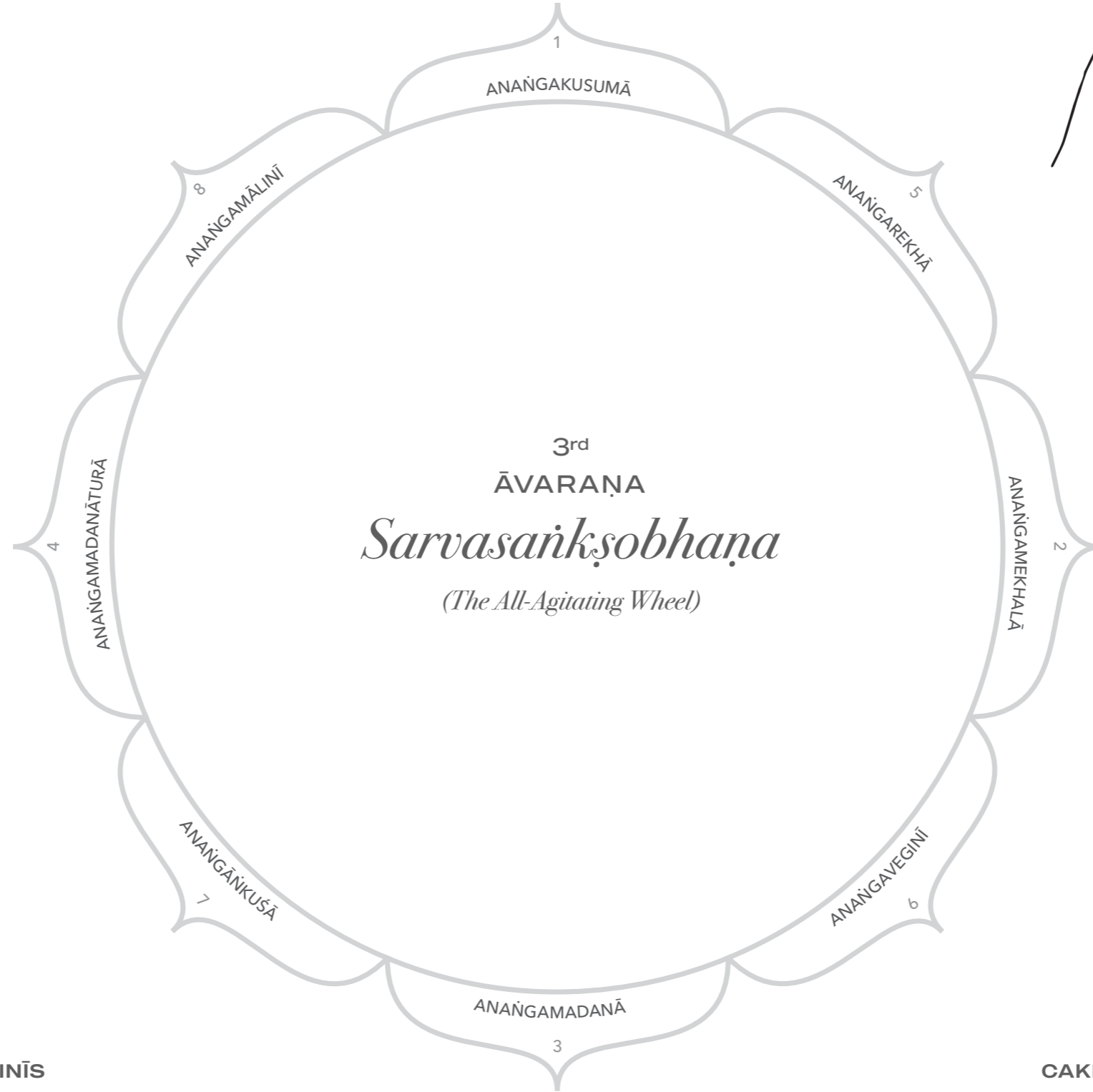


## *Dhyāna:*

These 16 goddesses, who have the form of the moon's digits (Candrakala), are enumerated as Saktis. These resemble coral in colour and always smile being tipsy. They have four arms and three eyes each. They carry shining crowns which resemble the half moon. They have a divine complexion and carry bows, arrows, shields and swords.

(Sritattvanidhi Vol.1, p.310)

FORM

*8 Petals*

TYPE OF YOGINĪS

*Guptatarā (More Hidden)*

MUDRĀ (PROTECTRESS)

*Sarvākarṣiṇī**Klīm*

CAKREŚVARĪ

*Tripurasundarī*



# Sarvasaṅkṣobhaṇa Cakra Deities

## SARVASAṅKṢOBHAṆA CAKRA (CH.36: VV.73B-78)

### Abode Dimensions

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-case and steps are one above the other.

### The Eight Devīs

- Kusumā, Mekhalā, Madanā, Madanāturā, Rekhā, Veginī, Aṅkuṣā and Mālinī.

### Physical Description

- There are eight very powerful Śaktis with their eyes reddened due to inebriation.
- They are haughty on account of their fresh youthfulness.
- They have crores of attendant Śaktis beginning with Anaṅga Śakti.

## CAKRA, PRESIDING DEITY AND THE PROTECTRESS (CH.36: VV.77-78)

<b>Āvaraṇa:</b>	Sarvasaṅkṣobhaṇa Cakra (The All-Agitating Wheel)
<b>Type of Yoginīs:</b>	Guptatarā (More Hidden)
<b>Presiding Deity:</b>	Tripurasundarī
<b>Protectress (Mudrā):</b>	Ākarṣaṇikā



### Dhyāna:

These goddesses have the complexion of the hibiscus flower. They carry sugarcane bows, flower arrows, flower-ball and night lilies. They obey the orders of goddess Lalitā and are very ferocious.

(Sritattvanidhi Vol.1, p.311)

FORM

# 14 Triangles



MUDRĀ (PROTECTRESS)

## Sarvavaśankarī



*Blūm*

TYPE OF YOGINĪS

## Sampradāyā (Traditional)

CAKREŚVARĪ

## Tripuravāsinī



# Sarvasaubhāgyadāyaka Cakra Deities

## SARVASAUBHĀGYADĀYAKA (CH.36: VV.79-85)

### Abode Dimensions

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-case and steps are one above the other.
- It is the bestower of all good fortune and felicity.

### The Fourteen Devīs

- Fourteen proud Śaktis, chief of whom is Sarvasamkṣobhiṇī, live there.
- Sarvasamkṣobhiṇī, Sarvavidrāviṇī, Sarvākaraṣaṇī, Sarvāhlādanī, Sarvasammohinī, Sarvastambhava, Sarvajrmbhīṇikā, Sarvavaśamkarī, Sarvarañjanā, Sarvonmādanī, Sarvārthasādhikā, Sarvasampattipūriṇī, Sarvamantramayī and Sarvadvandvakṣayaṃkarī.
- There are crores of Śaktis there proud of being their servants.

## CAKRA, PRESIDING DEITY AND THE PROTECTRESS (CH.36: VV.81-85)

<b>Āvaraṇa:</b>	Sarvasaubhāgyadāyaka Cakra (The Wheel That Gives all Fortunes)
<b>Type of Yoginīs:</b>	Sampradāyā (Traditional)
<b>Presiding Deity:</b>	Tripuravāsini
<b>Protectress (Mudrā):</b>	Sarvavaśamkarī



### Dhyāna:

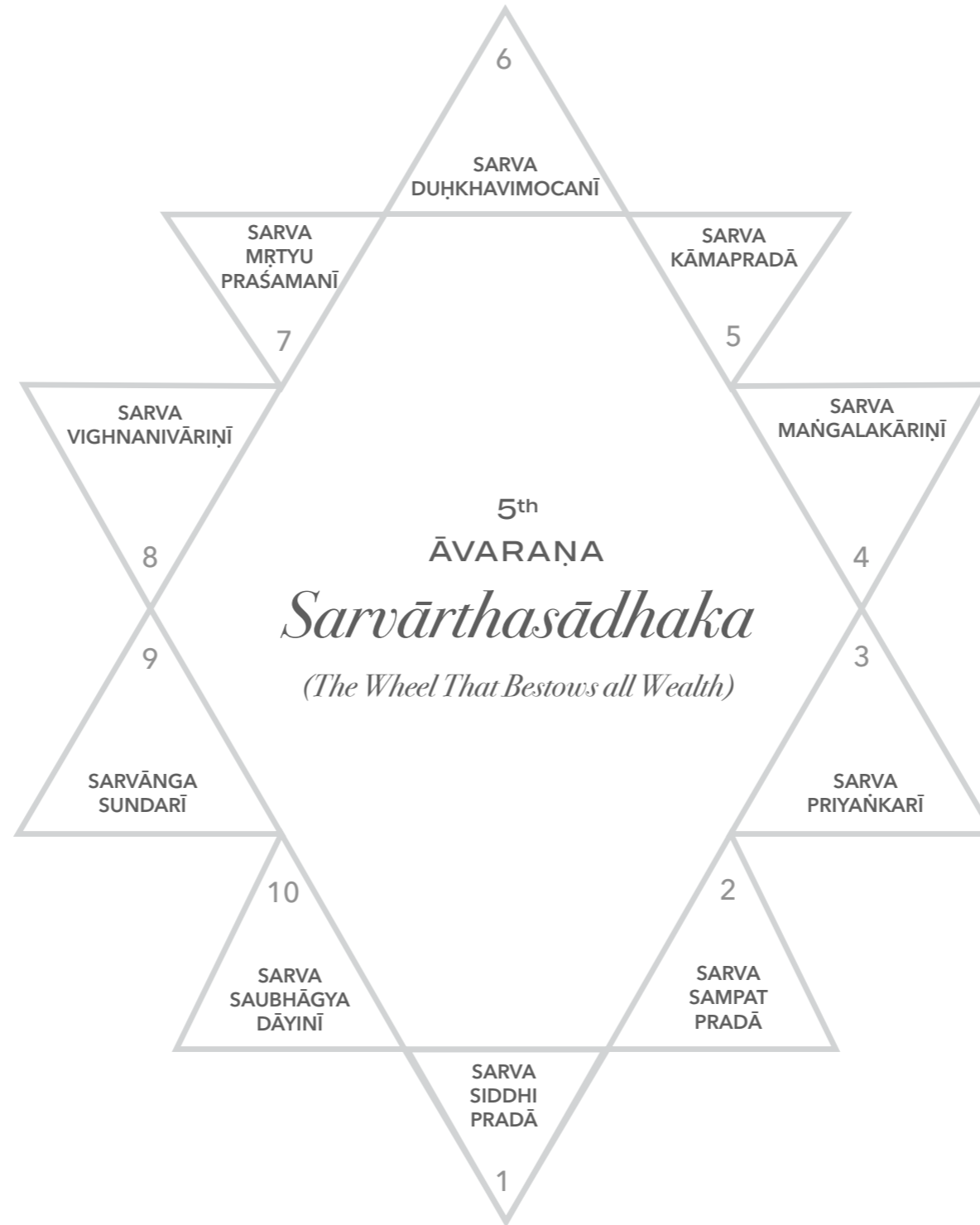
Thus are enumerated the names of the Sampradayas. These have their hair arranged in the form of braids. They shine with the fore-head marks of red vermilion. They are of very quick nature. Their lustre is equal to the light of the fire of Dissolution. Having bright bodies, they carry bows, arrows and swords of fire. Their shield is also called Vahnicaakra (circle of fire or discus of fire).

(Sritattvanidhi Vol.1, p.311)



FORM

# 10 Outer Triangles



MUDRĀ (PROTECTRESS)

# Sarvonmādinī



*Saḥ*

TYPE OF YOGINĪS

# Kulottīrṇā (Beyond the Senses)

CAKREŚVARĪ

# Tripuraśrīḥ



# Sarvārthasādhaka Cakra Deities

## SARVĀRTHASĀDHAKA (CH.36: VV.86-90)

### Abode Dimensions

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-case and steps are one above the other.
- The Cakra is conducive to the achievement of all objects.

### The 10 Devīs

- Sarvasiddhipradā, Sarvasampatpradā, Sarvapriyamkari, Sarvamaṅgalakāriṇī, Sarvakāmapradā, Sarvaduḥkhavimocanī, Sarvamṛtyupraśaminī, Sarvaviḅṅhanivāriṇī, Sarvāṅgasundarī and Sarvasaubhāgyadāyini.
- These goddesses are raised upwards from amongst the Kalās. They are remembered by the names Yoginīs.

## CAKRA, PRESIDING DEITY AND THE PROTECTRESS (CH.36: VV.86-90)

<b>Āvaraṇa:</b>	Sarvārthasādhaka Cakra (The Wheel That Bestows All Wealth)
<b>Type of Yoginīs:</b>	Kulottīrṇā (Beyond the Senses)
<b>Presiding Deity:</b>	[Tripurā]Śrīḅ
<b>Protectress (Mudrā):</b>	Sarvonmādanā



### Dhyāna:

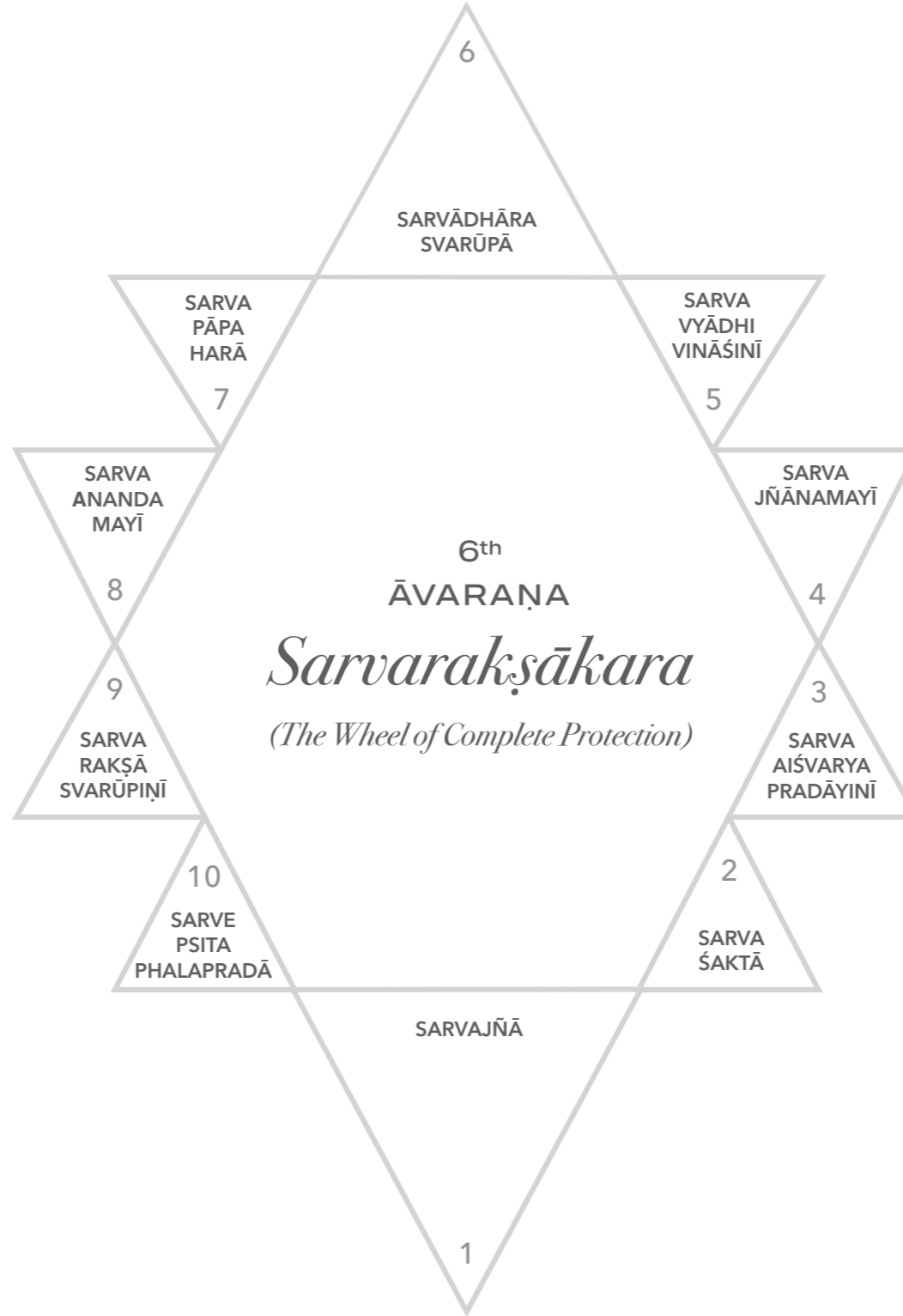
These resemble the clear crystal and carry a sickle, a noose, mace and a bell each. Their bodies are very bright. Their brows are knit due to their anger on the foes of gods.

(Sritattvanidhi Vol.1, p.312)



FORM

# 10 Inner Triangles



MUDRĀ (PROTECTRESS)

# Sarvamahāṅkuśā



*Krom*

TYPE OF YOGINĪS

# Nigarbhā (Hidden)

CAKREŚVARĪ

# Tripuramālinī



# Sarvarakṣākara Cakra Deities

## SARVARAKṢĀKARA CAKRA (CH.36: VV.91-96)

### *Abode Dimensions*

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-case and steps are one above the other.

### *The 10 Devīs*

- Sarvajñā, Sarvaśakti, Sarvaiśvaryapradāyinī, the goddess Sarvajñānamayī, Sarvavyādhivināśinī, Sarvadhārāsvarūpā, Sarvapāpaharī, the goddess Sarvānandamayī, Sarvarakṣāsvarūpiṇī and Sarvepsitapradā.

## CAKRA, PRESIDING DEITY AND THE PROTECTRESS (CH.36: VV.91-96)

<b>Āvaraṇa:</b>	Sarvarakṣākara Cakra (The Wheel of Complete Protection)
<b>Type of Yoginīs:</b>	Nigarbhā (Hidden)
<b>Presiding Deity:</b>	[Tripura]Mālinī
<b>Protectress (Mudrā):</b>	Sarvamahāṅkuṣā



### *Dhyāna:*

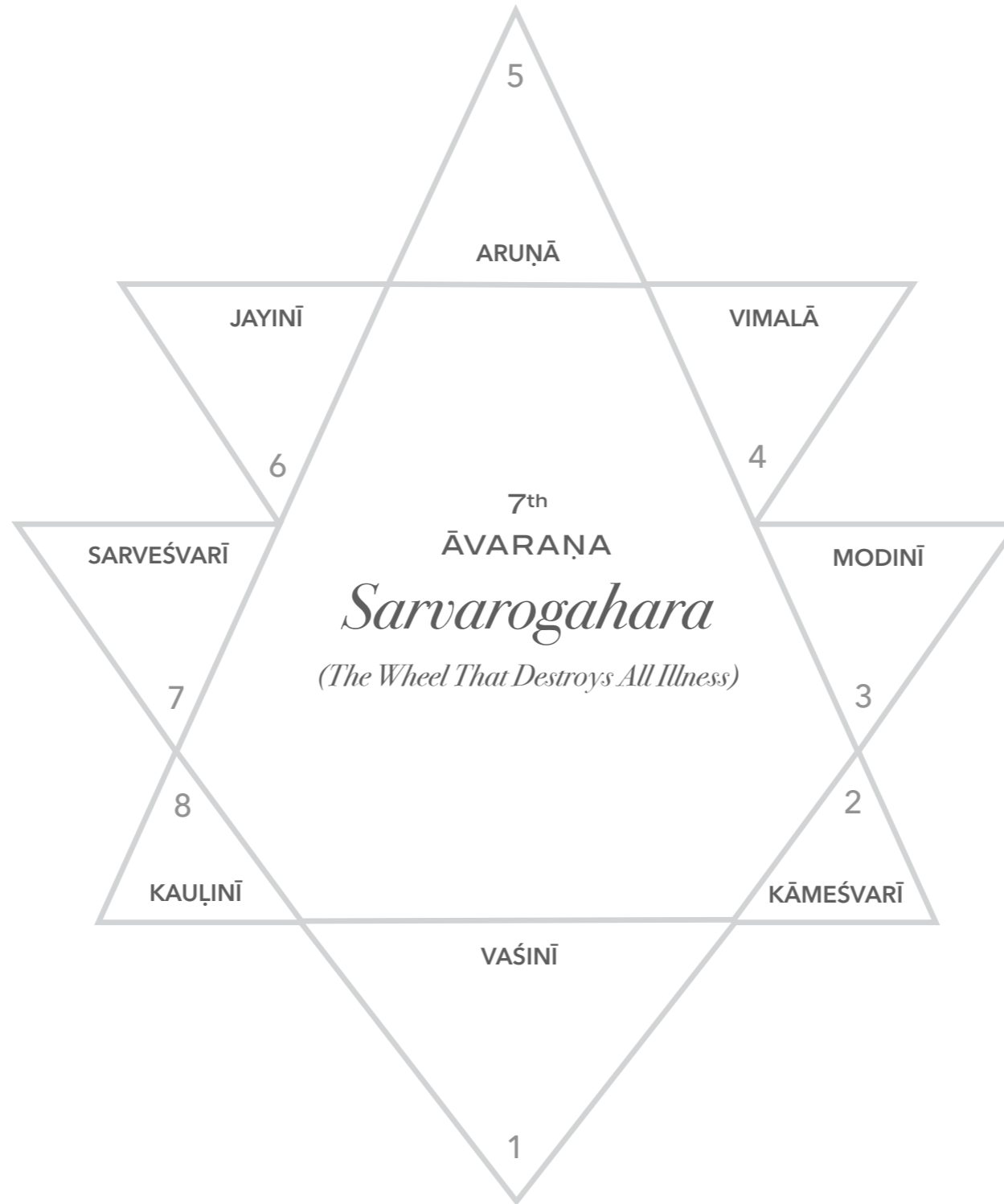
All these goddesses have four arms. They are white like pearls in complexion and carry weapons called Vajra, Śakti, Tomara and Cakra.

(Sritattvanidhi Vol.1, p.313)



FORM

# 8 Triangles



TYPE OF YOGINĪS

## Rahasyā (Secret)

MUDRĀ (PROTECTRESS)

## Sarvakhecari



*Hskhphrem*

CAKREŚVARĪ

## Tripurasiddhā



# Sarvarogahara Cakra Deities

## SARVAROGAHARA (DESTROYER OF ALL DISEASES) (CH.37: VV.1-10A)

### Abode Dimensions

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-cases are as before.

### The Eight Goddesses of Speech

#	Goddess	Letters Starting With...
1	Vaśinī	A to Ḥ
2	Kāmeśvarī	Ka
3	Modinī	Ca
4	Vimalā	Ṭa
5	Pradhāraṇā	Ta
6	Jayinī	Pa
7	Sarvaiśvaryā	Ya
8	Kaulinī	Sa

### Physical Description

- These deities have been famous by their secret names.
- All these goddesses are embellished with pearl ornaments.
- They are engaged in performing Japas.
- They are considered to be fondled by the spontaneous flow of prose and poetry.
- They stay there delighting Śridevī by means of sweet lyrics and dramas pleasing to the ears.

## CAKRA, PRESIDING DEITY AND THE PROTECTRESS (CH.37: VV.9-10A)

<b>Āvaraṇa:</b>	Sarvarogahara Cakra ( <i>The Wheel that Destroys All Illness</i> )
<b>Type of Yoginīs:</b>	Rahasyā (Secret)
<b>Presiding Deity:</b>	[Tripurā]Siddhā
<b>Protectress (Mudrā):</b>	[Sarva]Khecarī



### Dhyāna:

These eight goddesses have the common name 'Rahasya' and have the colour of the red Asoka flowers. They carry arrows and bows and they are decorated with ornaments of pearls. Their bodies are covered by armour. They shine with Vina (lute) and a book. These goddesses are known to have eliminated the arrogance of a demon called Bhandā.

(Sritattvanidhi Vol.1, p.314)

# Abode of *the* Eight Divine Weapons

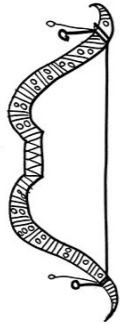
## *Kāmeśvara's Weapons*



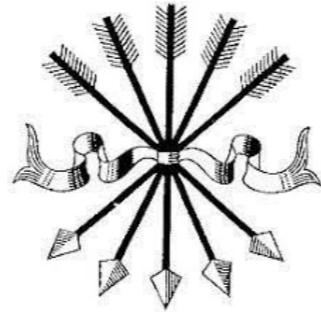
*Pāśa*



*Ankuśa*



*Cāpa*



*Bāṇa*

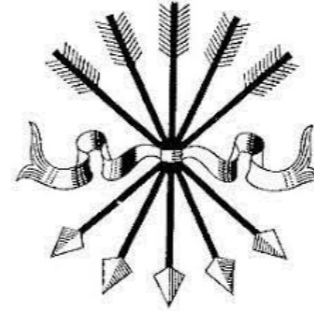
## *Kāmeśvarī's Weapons*



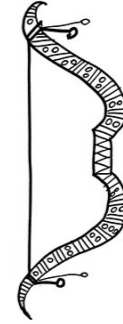
*Ankuśa*



*Pāśa*



*Bāṇa*



*Cāpa*



# Astra Cakra Deities

## ASTRA CAKRA (CH.37: VV.10B-18)

### Abode Dimensions

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-case and steps are one above the other.

### The Eight Weapons

- There are eight weapons - four belonging to Kāmeśvara and four to Lalitā.
  - ✓ The five arrows of Kāmeśvara are the five goddesses of Bāṇa (arrow).
  - ✓ The two goads of the Ādipuruṣa (primordial man) and Ādiśrī (primordial woman) are very brilliant.
  - ✓ Two bows made of fresh sugarcane, and
  - ✓ The pair of nooses of brilliant lustre.
- These divine weapons are active and alert and are extremely gratified by the blood of the wicked Dānavas that was drunk by them in the course of the great battle with the Asura Bhaṇḍa.

### Other Weapons

- There are various families of these weapons which reside in this abode.
- Thousands and thousands of weapons like given below serve with intoxicated excitement the great Śaktis of the eight weapons.
- Below are the example of those thousands of weapons:
  - ✓ Vajraśakti (Thunderbolt–Adamantine lance)
  - ✓ Śataghnī (a rocket-like missile capable of killing hundreds)
  - ✓ Bhuśuṇḍī (a missile, perhaps a fire-arm)
  - ✓ Musala (a mace)
  - ✓ Kṛpāṇa (a sword)
  - ✓ Pattiśa (a sharp-edged spear)
  - ✓ Mudgara (an iron club)
  - ✓ Bhindipāla (a sling for throwing stone).





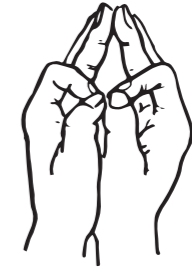
FORM

*Triangle*



MUDRĀ (PROTECTRESS)

*Sarvabījā*



*Hsauḥ*

TYPE OF YOGINĪS

*Atirahasyā (Extremely Secret)*

CAKREŚVARĪ

*Tripurāmbā*



# Sarvasiddhiprada Cakra Deities

## SARVASIDDHIPRADA CAKRA (CH.37: VV.19-25A)

### *Abode of the Three Samayeśīs Dimensions*

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-case and steps are one above the other.

### *The Samayeśī Devīs*

- Kāmeśī is the first. (The other two are) Vajreśī and Bhagamālā.
- Thousands of Śaktis serve them.
- All those different kinds of deities remembered as pertaining to all the systems of philosophy serve the Great Goddesses there beginning with Kāmeśī.
- Śrīdevī is the deity that completes the number when these deities as well as the deities named Nityās, Cakriṇīs and the Yoginīs is the fourth one in the group of Kāmeśī and others. She is the sixteenth among Nityās. She is glorified as the ninth one among Yoginīs and Cakra Devīs.

## CAKRA, PRESIDING DEITY AND THE PROTECTRESS

**Āvaraṇa:** Sarvasiddhiprada Cakra  
(The Wheel That Bestows Complete Attainment)

**Type of Yoginīs:** Atirahasyā (Extremely Secret)

**Presiding Deity:** Tripurāmbā

**Protectress (Mudrā):** Sarvabījā



### *Dhyāna:*

Each of the three deities possesses eight arms carrying a bow, an arrow, a mug of liquor, a Mātulaṅga fruit, a short sword, a shield, a serpent noose and a bell that makes a big sound.

(Sritattvanidhi Vol.1, p.315)

# Abode of *the* Four Nāthas (Gurus)

## NĀTHĀNTARA (ABODE OF THE FOUR NĀTHAS) (CH.37: VV.25B-31A)

### *Dimensions Of The Abode*

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-case and steps are one above the other.

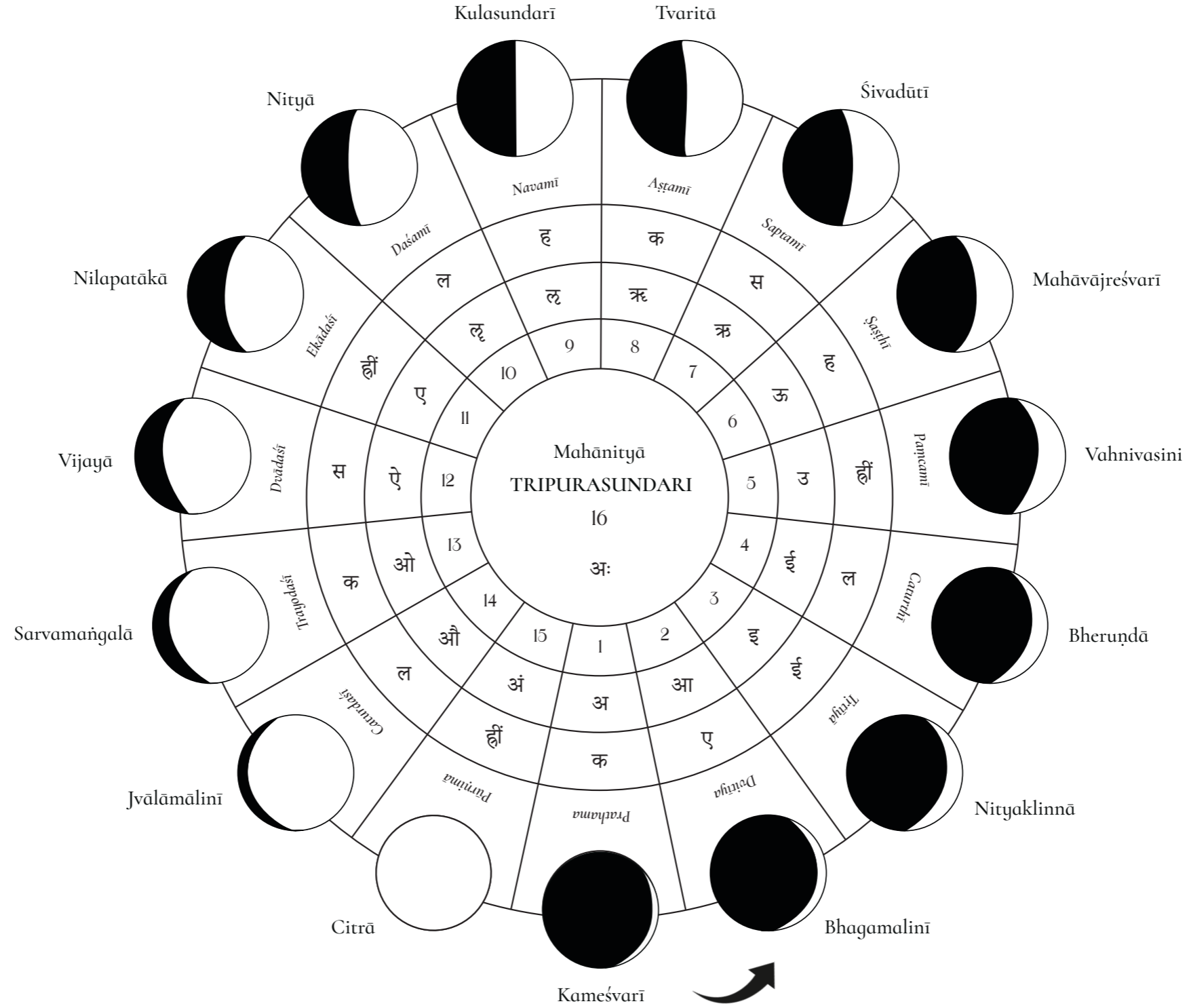
### *The Four Yoganāthās*

- The great Devīs (Goddesses) there are Nāthās who have founded and popularized the Yogaśāstra are the Guru of all mantras and Ocean of all Vidyas.
- They had been created by Lord Kāmeśa for protecting the world.
- Mitreśa Uḍḍīśa, Ṣaṣṭhīśa and Caryā.
- They have created various Padukās for the sake of protecting worlds. (These are) Divya Augha, Siddha Augha and Manava Augha of Divya Vidyās.
- They have attained Siddhis of:
  - ✓ Sālokya (having the same world as that of the god-head),
  - ✓ Sārūpya (having the same form) and
  - ✓ Sāyujya (having complete identity).
- They are great teachers who are served by many.





# Abode of *the* Nityā Devīs



# Description of *the* Abode of *the* Nityā Devīs

NITYĀNTARA (CH.36: VV.31B-39)

## *Nityāntara Dimensions*

- 20 Hastas above the previous level.
- Its extent is four Nalvās.
- The stair-case and steps are one above the other.

## *The Nityā Devīs*

- Kāmeśvarī, Bhagamālinī, Nityaklinnā, Bheruṇḍā, Vahnivāsini, Mahāvajreśvarī, Dūtī, Tvaritā, Kulasundarī, Nityā, Nīlapatākā, Vijayā, Sarvamaṅgalā, Jvālāmālinī and Citrā.

## *Physical Description*

- All these Nityā deities have the form of the Goddess.
- They are extremely powerful and valorous.
- They have assumed the status of the lunar days beginning with Prathamā (the first of those days).
- They pervade the three worlds.
- They have the forms of the three units of Time (Past, Present and Future).
- They are adepts in Kālagrāsa (consuming even Kāla i.e. Time or God of Death).
- At the bidding of Devī (Goddess Lalitā) they stay assuming the forms of hundred (years of) longevity of every one beginning with Brahmā who lives for a very long time.
- They are always active and devoid of agony.
- They are born of the excellent body of Śrī.
- For the prosperity of all the worlds, they serve Lalitā who is in the form of Cit.
- The 15 brilliant vowels have attained the status of being their abodes.
- It is considered that the abode of Ṣoḍaśī (i.e. Lalitā considered as the 16<sup>th</sup> one in the group of Nityās), is the Binducakra of special creation.





# Dhyānas of Nityā Devīs (1/5)

## 1. Kāmeśī



### *Dhyāna from Śarabhatantra*

I adore goddess Kāmeśvarī, who carries in her hands a noose, a sugarcane, a vessel full of liquor, a big hook, a flower arrow and the gesture of gift, and who has three eyes and the red complexion.

(Sritattvanidhi Vol.1, p.317)

## 2. Bhagamālā



### *Dhyāna from Śarabhatantra*

I adore goddess Bhagamālā who carries an evening lotus (Kahlāra), a day lotus, a noose, a hook, a sugarcane bow, and a flower arrow in her six arms. She has beautiful body and her colour is like that of the Bandhūka (red hibiscus) flower.

(Sritattvanidhi Vol.1, p.317)

## 3. Nityaklinnā



### *Dhyāna from Śarabhatantra*

I meditate upon goddess Nityaklinnā in my mind every day. She has three eyes and the colour of the rays of the rising sun. Her hair is decorated with the crescent moon. Her limbs are shining with a fine girdle and ornaments of gems. She carries a noose, a hook, gift-giving gesture, gesture of granting fearlessness and a vessel of liquor. Her colour is red.

(Sritattvanidhi Vol.1, p.317)



# Dhyānas of Nityā Devīs (2/5)

## 4. Bheruṇḍā



### *Dhyāna from Candrajñānavidya:*

I meditate on goddess Bheruṇḍā who is white like a pearl and the jasmine flower. Her crown is full of gems. She wears ear-rings studded with precious stones. She has a garland of beads, a flower and a gesture of granting fearlessness in her hands. She has three eyes and carries the moon on her head. Her waist is bent a little on account of the weight of her breasts which are adorned with a Guñjā bead garland. She is seated on a lotus. She has many ornaments. Her golden pedestal shines with the crown gems of gods. Her hair is loosened and she is the mother of the three worlds. (Garland of Guñjā beads; white complexion).

(Sritattvanidhi Vol.1, p.318)

## 5. Vahnivāsini



### *Dhyāna from Śarabhatantra*

I adore goddess Vahnivāsini incessantly in my heart-lotus. She carries a lotus, a conch, a sugarcane and the moon in her left hands and a lily, a golden horn, a flower arrow and a Matulanga fruit in her right hands. Her colour resembles molten gold. She carries a crown studded with gems. She has eight hands and three eyes. (Golden Colour).

(Sritattvanidhi Vol.1, p.318)

## 6. Mahāvajreśvarī



### *Dhyāna from Śarabhatantra*

I adore Bhavani, also called Vajreśī, who is being eulogised by gods and seers. She is seated on a lotus seat which shines with the nine types of gems, and which is situated on a boat in the blood-red sea. She carries a noose, a long sugarcane bow, a pomegranate and a hook in her hands. She looks (at her devotees) with her three graceful eyes (Red Colour).

(Sritattvanidhi Vol.1, p.318)



# Dhyānas of Nityā Devīs (3/5)

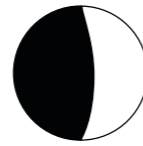
## 7. Sivadūtī



### *Dhyāna from Śarabhatantra*

I adore goddess Nityādūtī who is being praised by gods and sages. She carries in her left hands, if we count from below, a gem vessel, a mace a shield and a noose. Similarly, she carries in her right hands a lotus, a sickle, a big sword and a hook. She wears ornaments shining with all the nine types of gems. She has eight hands and three eyes. (Light Red Colour)

(Sritattvanidhi Vol.1, p.318)



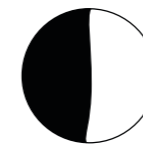
## 8. Tvaritā



### *Dhyāna from Śarabhatantra*

I continuously meditate on goddess Tvaritā. Serpents are her ornaments. She has three eyes. She wears a garland of Guñja beads. She has in her hands a noose, a gesture of gift, a hook and a gesture of granting fearlessness. She is young, her colour is yellow. She resides on tender leaves. Her head shines with a peacock feather. On the flanks of her throne, there are herds of bears and lions. (Yellow Colour).

(Sritattvanidhi Vol.1, p.319)



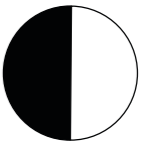
## 9. Kūlasundarī



### *Dhyāna from Śarabhatantra*

I meditate on Bālā (Kulasundarī), who is red like the rising sun, who has three eyes and who carries the crescent moon on her head. Aroma of liquor emanates from her soft lips. She displays gestures of amour and charming smiles. She carries a garland, a book, a gesture of giving gifts and also a gesture of granting fearlessness in her hands. She also wears many ornaments on her limbs.

(Sritattvanidhi Vol.1, p.319)





# Dhyānas of Nityā Devīs (4/5)

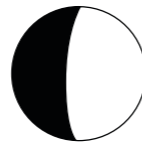
## 10. Nityā



### *Dhyāna from Śarabhatantra*

I meditate upon Bhavānī who is called 'Nityā'. Her lustre is similar to that of the rising sun and she has six faces. In her six left hands she carries a noose, a garland of beads, a bow, a shield, a trident and the gesture of giving gifts. In her right hands, she carries a hook, a book, a flower-arrow, a sword, a skull and the gesture of granting fearlessness.

(Sritattvanidhi Vol.1, p.319)



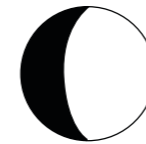
## 11. Nīlapatākā



### *Dhyāna from Śarabhatantra*

I surrender to goddess Niladhvajā who has black complexion and wears a red dress. She has three eyes and five faces. She always has a beautiful smile. In her left hands she carries a noose, a flag, a lotus, a bright bow and the gesture of giving gifts. In her right hands she carries a hook, a sword, a weapon called Śakti a powerful arrow and the gesture of granting fearlessness. She is seated on a lotus and her breasts are surrounded by garlands of gems and pearls.

(Sritattvanidhi Vol.1, p.319)



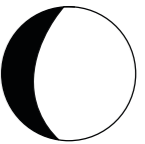
## 12. Vijayā



### *Dhyāna from Śarabhatantra*

I meditate on goddess Vijayā who carries a conch, a discus, a noose, a hook a big shield, a sword, a beautiful bow, an arrow, a Kahlara flower and a Matulanga fruit in her hands. Her colour is like that of the rising sun. She has five faces and three eyes. She is victorious in all the three worlds. She wears a yellow silk cloth. She appears a little bent in the waist due to the weight of her breasts. (Red Colour)

(Sritattvanidhi Vol.1, p.320)





# Dhyānas of Nityā Devīs (5/5)

## 13. Śrīmaṅgalā



### *Dhyāna from Śarabhatantra*

I meditate upon goddess Śrīmaṅgalā who is bright like gold; her eyes are full of mercy. She shines with her ornaments of precious stones. She is seated in a lotus having thirty two, or 16 or eight petals. Her smile is beautiful. With her left hands she exhibits the gesture of giving gifts and wealth. In her right hands she has the gesture of granting fearlessness and a Matulanga fruit. (Golden Colour)

(Sritattvanidhi Vol.1, p.320)

## 14. Jvālāmālinī



### *Dhyāna from Śarabhatantra*

I take refuge in goddess Jvālāmālinī who is bright like the fire of the Fi Destruction of the world. She has six smiling faces and 12 arms. In her left hands she carries a noose, a good shield, a lotus, a sukhada (gesture?), a trident and the gesture of granting a boons. In her right hands she carries a hook, a sword, a weapon called Śakti, an arrow, a bow and the gesture of granting fearlessness. (Red Colour)

(Sritattvanidhi Vol.1, p.320)

## 15. Citrā



### *Dhyāna from Śarabhatantra*

I concentrate my mind on goddess Citrāmbikā who has the lustre of the rising sun and whose face is more beautiful than the moon (or whose face is marked by the crescent moon). She carries in her hands a noose, a hook, and the gestures of gift and fearlessness. She wears a dress of variegated colours. She has three eyes and her limbs are embellished with ornaments of nine types of gems. (Red Colour)

(Sritattvanidhi Vol.1, p.320)





# Abode of Aṅga (Limb) Devīs

## ABODE OF AṅGA (LIMBS) DEVĪS (CH.37: VV.40-44)

### *Abode of the Limb Deities*

- 20 Hastas above the previous level.
- It's extent is four Nalvās.
- The stair-case and steps are one above the other.

### *The Aṅga Devīs*

- Hṛdaya Devī                    Deity of the Heart
- Śīrodevī                        Deity of the Head
- Śikhādevī                      Deity of the Tuft
- Varma[kavaca]devī        Deity of the Armour
- Dṛṣṭi[netra]devī            Deity of the Vision, and
- Astradevī                      Deity of the Weapons

### *Physical Description*

- They are very close to Lalitā, the consort of Śrī Kāmeśvara.
- All their limbs are full with the freshness of youthful bloom and beauty.
- They are very attentive.
- They hold weapons.
- Haughtily they move about both within the Bindu-pīṭha and all round too.
- They carry out the order of Lalitā.
- They are the close companions and confidants of the Vaśīs.



# Staircase of the 36 Tattavas



## STAIRCASE OF THE 36 TATTVAS (CH.37: VV.56-61)

- Beginning from the abode of the Aṅga Devīs and ending with the Eastern plank of the couch, arises a stair-case with 36 steps representing Tattvas.
- They are made of Cintāmaṇi stones.

## VEIL OF MAHĀMAYA (CH.37: V.93)

- All round the Bindupīṭha hangs a handsome and symmetrical curtain Mahāmāyājanikā (screen of Mahāmāyā)
- It is dark in colour.







FORM  
*Bindu*

MUDRĀ (PROTECTRESS)  
*Sarvayonī*



*Aim*

TYPE OF YOGINĪ  
*Parāpararahasyā (Transcendental Supreme Secret)*

CAKREŚVARĪ  
*Mahātripurasundarī*



# Bindu

## BINDU (CH.37: VV.45-47)

- 10 Hastas above the previous level.
- It's extent is eight Nalvās.
- It resembles the rising sun.
- It's known as Bindupīṭha, Mahāpīṭha, Śripīṭha, Vidyāpīṭha and Ānandapīṭha.
- It assumes the forms of 50 Pīṭhas.

## BED DESCRIPTION (CH.37: VV.48-55; 62-64)

### Legs

#	GOD	RESEMBLES	DIRECTION	HASTAS HIGH	HASTAS IN GIRTH
1	Brahmā	Japākusuma (the China Rose)	SE	10	3
2	Viṣṇu	Big sapphire	SW	10	3
3	Śiva	Spotless pure crystal	NW	10	3
4	Īśvara	Karṇikāra (the pericarp of a lotus)	NE	10	3



### Plank

#	GOD	RESEMBLES	NALVAS LONG	NALVAS BROAD
5	Sadāśiva	Full-blown pomegranate flower	6	4

### Description of the Bed:

- Over the couch is the bed made of the **down and feathers of swan**. Its height is **one Hasta**. It extends to **four Nalvas**.
- There are brilliant **pillows**, both for the feet as well as for the head.
- It is further rendered splendid by 64 golden vases and water-jars with pink colour.
- The sheet spread over it was made of saffron coloured fabric, pure and soft with the lustre of ruby.



# Kāmeśvara & Lalitā

## DESCRIPTION OF KĀMEŚVARA (CH.37: VV.65-67)

- It is on this [bed] that the primordial Lord Śiva, Kāmeśvara stays [permanently].
- He sits **facing the East**.
- He is endowed with sympathy and mercy.
- He is very handsome in his romantically lovable dress and guise.
- He is perpetually 16 years old.
- He has the lustre of the disc of the rising sun.
- He has three eyes and four hands.
- He is adorned with necklaces, bracelets, coronets, bangles and other ornaments.
- An exquisite smile spreads entirely over his cheeks like the moonlight.
- Thus the Lord sits there alert and watchful.

## DESCRIPTION OF LALITĀ (CH.37: VV.68-85)

- Goddess Lalitā is seated on Kāmeśvara's lap.
- She is reddish saffron in colour like the mid-day sun.
- She is always 16 years old.
- She is proud of her fresh youthfulness.
- She has the lustre of unpolished ruby stone.
- The splendour of her nails is like that of sandalpaste and lotus.
- She has redness in the soles of her feet regardless of application of red lac.
- Anklets and other ornaments on her feet produce a charming tinkling sound.
- Her shanks (leg from ankle to knee) subdued the pride of excellent quiver of arrows of the God of Love.
- Her thighs shine like the trunk and the forearms of an elephant or like the stem of the plantain tree in complexion.
- Her hips and loins are beautified by a red silk cloth very thin and smooth to touch.
- She is refulgent with well developed hips and buttocks.
- The knot of her garment comes up to the middle of her thighs.
- She shines with a girdle set with gems and jewels.
- Her navel is depressed like a great whirl-pool and the three wrinkled folds spreading over it appear like a river of light and gleam.
- She has worn a number of pearl necklaces swinging to and fro over her breasts.
- Her slender waist appears to be breaking due to the weight of her plump breasts.
- Her hands are as soft as the glossy petals of Śirīṣa flower (Acaria Sirissa).
- All her four hands were embellished with a number of armllets, bracelets and bangles. The fingers have rings round them.

- Her beautiful neck which is close by her husband is very beautiful.
- Her face is circular and lustrous like a mirror with beautiful chin with gentle curves.
- Her lips are red in colour.
- The row of her sparkling teeth is neatly set. They shine like the (thirty-two) lores. They have the refulgence of buds of Kunda flowers (Jasmine). She appears to be radiating (lit. displaying) moon-light through her teeth.
- She shines with many ornaments set with pearls.
- Her eyes are as large and long as the inner petal of the Ketaka flower.
- In her forehead as charming as the crescent moon the forelocks have been neatly arranged.
- Her ears are adorned with different kinds of ornaments and ear-rings of ruby.
- The betel-leaf preparation that she chews is always rendered fragrant by camphor and musk.
- Her face is as sweet and charming as the moon in the autumn.
- Her beautiful coronet is well set with the fine pieces of Cintāmaṇi stone.
- She shines with her third eye in the forehead sparkling like a gemset tilaka mark.
- Her tresses are dark and thick-set like the dense darkness.
- She shines with the mark of saffron applied in the middle of her head like a line.
- The crescent moon shines like a diadem.
- Her eyes move to and fro due to inebriation.
- She possesses all romantic dress and make-up exciting love.
- She is embellished with all ornaments.
- She is the mother of the entire world.
- She increases bliss perpetually.
- She is the source of origin of Brahmā, Viṣṇu, Giriśa, Īśa and Sadāśiva.
- She delights everyone with the stream of sympathy exuding from benign side-glance.
- People know that the benefit of worship of other deities is the opportunity to worship her. Hence, the benefit of her worship is the opportunity to worship her.

## CHANDELIER (CH.37: V.95)

- Above the Goddess about 40 Hastas from the ground level, a chandelier and canopy are kept suspended.
- They are rare in all the three worlds.



# Kāmeśvara & Lalitā





TRIPURĀ  TALLIKĀ