The Lotus Garland (*padmamālā*) and Cord of Power (*śaktitantu*): The *Brahmayāmala*'s Integration of Inner and Outer Ritual

Shaman Hatley

The significance of the *Brahmayāmala* to the history of Śaivism was first identified by Alexis Sanderson (1988), who was gracious enough to read a section of this voluminous text with me at Oxford, in 2004, at an early stage of my doctoral research. This was a formative professional experience, and I remain touched by his generous hospitality towards me as an unknown visiting student. In the present essay, I revisit a particular thread which emerged from these reading sessions: the *śaktitantu* or *śaktisūtra*, the “thread” (*tantu*) or “cord” (*sūtra*) of divine power (*śakti*). This is a technical term of ritual distinctive to the *Brahmayāmala* to which Professor Sanderson first drew my attention. Inquiry into the Cord of Power leads me to examine the ways in which the *Brahmayāmala* (hereafter *BraYā*) integrates meditational discipline with the somatic performance of ritual, and to query its understanding of the category *yoga*.

In chapter 15 of the *Tantrāloka*, Abhinavagupta invokes the authority of the *BraYā* concerning the inseparability of “external” (*bāhya*) and “inner” or “internal” (*adhyātma*) worship. The passage (15.43cd–44) reads as follows in the printed (Kashmir Series of Texts and Studies) edition:

*nādhyātmena vinā bāhyaṃ nādhyātmaṃ bāhyavarjitam ||43||
siddhyej jñānakriyābhyāṃ tad dvitīyaṃ saṃprakāśate |
śrībrahmayāmale deva iti tena nyarūpayat ||44||*

The fourth verse-quarter (44b) is problematic; following the commentator Jayaratha,¹ the passage might be interpreted as meaning,

“Not without the inner (*adhyātma*) would the outer succeed, nor the inner devoid of the outer. The second [i.e. the inner] manifests through

1 *Tantrāloka*viveka ad 15.43c–44: *tad dvitīyaṃ iti adhyātmalakṣaṇam*, “‘the second one’ means ‘characterized by being inner (*adhyātma*)’.”

both gnosis and ritual action”—the Lord has explained accordingly in the revered *Brahmayāmala*.

Both the sense and syntax appear doubtful, however. On the grounds of coherence, it seems significantly better in 44b to read *tad dvitayam* (“that pair [of inner and outer]”) for *tad dvitīyam* (“the second one”), an emendation suggested by Harunaga Isaacson.² In this case the passage might be interpreted as follows:

“Not without the inner (*adhyātma*) would the outer succeed, nor the inner devoid of the outer. That pair [of inner and outer] manifests through gnosis and ritual action, [respectively]”—the Lord has explained accordingly in the revered *Brahmayāmala*.

Thus it seems that Abhinavagupta places the dichotomy of outer (*bāhya*) and inner (*adhyātma*) worship in correlation with that of *kriyā* and *jñāna*: ritual action and gnosis, respectively. This accords with his remarks prefacing citation of the *BraYā*, which clarify that the performative acts of ritual are valuable only as ancillaries to *śivābhimānatā*, conviction of one’s identity with Śiva. This inner conviction alone, a form of knowledge, is the real means of liberation.³

One need not follow Abhinavagupta entirely in reading the *BraYā*’s dichotomy between ‘inner’ and ‘outer’ processes in terms of gnosis and ritual: his source scripture draws no such distinction overtly. Nonetheless, Abhinavagupta’s selection of the *Brahmayāmala* is by no means contrived, for in invoking the text thus he highlights a premise central to its systems of practice: the integration of internal and external ritual processes, which mirror each other closely.

Although many of Abhinavagupta’s citations of the *BraYā* may be identified precisely,⁴ in this case the passage he had in mind remains uncertain. *BraYā* 87.140 is perhaps the strongest candidate:

2 Personal communication, 2003.

3 *Tantrāloka* 15.42–43b: *śivābhimānitopāyo bāhyo hetur na mokṣadaḥ | śivo 'yaṃ śiva evāsmīty evam ācāryaśiṣyayoḥ || hetutadvattayā dārḍhyābhimāno mocako hy aṇoḥ* | (“Conviction of one’s identity with Śiva is the means; no external cause bestows liberation. ‘He is Śiva, and I am nothing but Śiva’: [in the rite of initiation,] this firm conviction of the guru and disciple is indeed what liberates a soul, by way of [the guru’s conviction] being the cause and [the disciple’s] the effect (? *hetutadvattayā*)”).

4 See Hatley 2018, Appendix B.

*ādhyātmaṁ cintayed bāhyaṁ bāhyam adhyātmikāṁ tathā |
cakre samānabhāvena tato vinyāsam ārabhet ||140||*

One should meditate upon the internal [wheel/*cakra*] as external, and the external likewise as internal. Considering [these] to be identical, one should then commence installation [of the mantra-deities] on the *cakra*.

The degree of correspondence is merely suggestive, and Abhinavagupta might have had in mind other *BraYā* passages. His language is actually somewhat closer to a verse from the *Tantrasadbhāva*, however, another early scripture of the Vidyāpīṭha division of *Bhairavatantras*. This is highly likely to postdate the *BraYā* and to reflect a degree of historical development vis-à-vis the latter.⁵ *Tantrasadbhāva* 6.218 may read as follows:

*adhyātmaṁ bāhyato dr̥ṣṭvā bāhyam adhyātmasamsthitam |
yo jānāti sa siddhyeta tadbhāvabhāvabhāvitaḥ ||218||*

After viewing the inner (*adhyātma*) externally, one who [also] knows the outer to be located internally will attain success, purified by contemplation of their identity (?).⁷

It is conceivable that Abhinavagupta has conflated these two sources, though he may instead have had in mind a verse of the *Brahmayāmala* not preserved in its oldest manuscript. More probably, he simply paraphrases his source with unusual freedom.

Regardless of which passage Abhinavagupta had in mind, a point of significant interest emerges from considering this question, namely that the *Tantrāloka*, *Tantrasadbhāva*, and *Brahmayāmala* all appear to mean something different by the distinction between *adhyātma*, “inner/directed towards the self,” and *bāhya*, “external.” For the *Tantrasadbhāva*, the performative acts and paraphernalia of ritual have superior, inner (*adhyātma*) equivalents: the outer (*bāhya*) finds its true meaning in the inner processes of yoga. Thus, for instance, in the section of *Tantrasadbhāva* 6 quoted above in excerpt, the external rosary made

⁵ See the discussion in Hatley 2018, 100–104.

⁶ For the full passage with critical apparatus, see note 8 below.

⁷ *Tantrasadbhāva* 6.218d—*tadbhāvabhāvabhāvitaḥ* (or *tadbhavaḥ*)—is unmetrical and problematic; I have understood *tad* as *tayoḥ*, referring to the pair of *adhyātma* and *bāhya* (inner and outer).

of conch (*śaṃkha*) has as its inner form the subtle *śaṃkhā* or *śaṃkhiṇī* channel (*nāḍī*) of the yogic anatomy, which extends into the crown of the head.⁸ The ‘outer’ thus finds true purpose in the ‘inner’ realities of yoga, which supersede the outer entirely. This principle applies to sacred geography as well, for the *Tantrasadbhāva* transposes into the yogic body a series of cremation grounds closely related to those of the *BraYā*.⁹ Access to these inner levels of meaning is a form of knowledge: the inner sacred geography is *understood* (*jñātavyam*) by those who *know* the self (*viditātmanām*), while only “one who knows [the identity of inner and outer] attains success” (*yo jñāti sa siddhyeta*). Knowledge (*jñāna*) thus transforms ritual into an inner process through which it

- 8 *Tantrasadbhāva* 6.217–220b (based on the draft edition of Marc Dyczkowski, which reports the readings of three manuscripts, k, kh, and g):

ete caṣṭādaśa proktā akṣasūtrā bahisthitāḥ |
adhyātme ca gatās tv ete sāmpratam tām nibodha me ||217||
adhyātman bāhyato dṛṣṭvā bāhyam adhyātmasaṃsthitam |
yo jñāti sa siddhyeta tadbhāvabhāvabhāvitaḥ ||218||
ekaivādhyātmagaṃ sūtram prāg eva kathitam mayā |
śaṃkhāvartā tu yā nāḍī śikhānte tu vyavasthitā ||219||
tena śaṃkhamayī proktā akṣasūtram varānane |

217b *bahisthitāḥ*] em.; *vahisthitā* k, kh, g 217c *tv ete*] k, g; *tvate* kh 218a *adhyātman*] corr.; *adhyātma* mss. 218b °*saṃsthitam*] em. (Dyczkowski); *saṃsthitā* mss. 218d *tadbhāva*° k; *tadbhava*° kh, g 219b *prāg eva*] kh; *prog eva* k, g 219c *śaṃkhāvartā*] kh; *saṃkhyāvartā* k, g 219d *śikhānte tu*] k, g; *śikhāntera* kh 220a *śaṃkhamayī*] k, g; *śaṃkhamayaṃ* kh 220b *akṣasūtram*] em. (Dyczkowski); *makṣasūtram* mss.

On *śaṃkhāvartā* as a *nāḍī*, see *Amaraughasāsana* 60, which describes it as “having the measure of a lotus fibre” (*mṛṇālasūtraparimāṇā*). The more commonly attested name is *śaṃkhiṇī*.

- 9 See especially *Tantrasadbhāva* 15.62–67:

prayāgā nābhisaṃsthā tu varuṇā hr̥tpradeśata[h] |
kolagīryāṃ tu kaṇṭhastham bhīmanādaṃ tu tāluke ||65||
bindusthāne jayantyāṃ tu nādākhye tu caritrakam |
ekāmraṃ śaktimadhye jñātavyam viditātmanām ||66||
gurvaktragataṃ proktaṃ koṭivarṣaṃ tathāṣṭamam |
ete sthānā mayā proktā adhyātme pudgalāśrayāḥ ||67||

For those who know the Self, Prayāga should be understood as located in the [cakra of the] navel, Varuṇā [i.e. Vārāṇasī] in the heart region, Kolagiri in the throat, Bhīmanāda in the palate, Jayantī in the place of Bindu, Caritra in [the plexus] called Nāda, and Ekāmra in [the plexus of] Śakti. The eighth, Koṭivarṣa, is likewise said to be in the Mouth of the Guru. These are the places I have declared to be present in the person internally (*adhyātme*).

This list of eight *pīṭhas* overlaps with the nine *śmaśānas* or *pīṭhas* of the *BraYā*’s principal maṇḍala (as outlined in chapter 3; see Kiss 2015, 24); however, it corresponds more precisely to the eight delineated in *BraYā* 87 (see Hatley 2018, 134, table 1.16). Cf., also, *Tantrasadbhāva* 15.70: *kulūttamoḍḍiyānaṃ ca eruḍī pulivallabham | tāny eva tu samastāni* [em.; *saman tāni* mss.] *svadehe saṃsthitāni tu* ||.

ultimately achieves fruition—an orientation consonant with the Kaula turn towards interiority, which may presage aspects of Abhinavagupta's gnostic nondualism. Yet in contrast to the latter, for the *Tantrasadbhāva*, the inner is nonetheless conceived of in terms of 'doing' (*kriyā*) rather than 'knowing' (*jñāna*). The inner and outer, respectively, represent higher and lower arenas of activity, for the mental processes of meditation are also forms of action (*kriyā*). Chapter 26 of the *Tantrasadbhāva* colourfully proclaims this principle:

*kriyā tu phaladā*¹⁰ *pumṣāṃ na vijñānaṃ phalapradam*¹¹ ||19||
yathā śrībhakṣyabhogajño na sukhī kriyayā vinā |
*kriyā tu dvividhā jñeyā bāhyā adhyātmikā smṛtā*¹² ||20||
*adhyātmā dhyānayogena bāhyā*¹³ *pūjāvratādibhiḥ*¹⁴ |

Doing (*kriyā*) is what gives people results; knowledge does not produce results, just as a man knowledgeable in the sexual enjoyment of women is not happy without doing it (*kriyā*). But doing should be understood as twofold: it is held to be outer and inner. Inner action (*kriyā*) is through yogic meditation, while outer action is through worship, ascetic observances, etc. ...

Knowledge is here conceptualized neither in processual nor gnostic terms: *jñāna* and *kriyā* represent a dichotomy along the lines of "theory" and "practice."

The *BraYā* likewise embraces the twofold division of *kriyā* into inner and outer—*adhyātma* and *bāhya*—which refer in its usage to subjective processes performed mentally and to the somatic performance of ritual, respectively. In contrast to the *Tantrasadbhāva*, the *BraYā* draws no overt hierarchy between the two. The inner does not represent a higher meaning or reality; the inner and outer rather represent complementary arenas for the performance of ritual whose integration is essential. The inner and outer find their fullest integration in the performance of *yāga* or *yajana*, "pantheon worship," the paradigmatic mode of ritual whose limitless possibilities for inflection account for much of the *BraYā*'s bulk. Yet the principle of their unity applies widely, extending to all

10 *phaladā*] em.; *phaladāḥ* mss.

11 Cf. Śrīkaṇṭha's *Ratnatrayaparīkṣā*, 129ab: *kriyā hi phaladā pumṣāṃ na jñānaṃ syāt phalapradam*.

12 *smṛtā*] em.; *smṛtāḥ* mss.

13 *bāhyā*] em.; *bāhya* mss.

14 *ṽratādibhiḥ*] k, kh; *vratadibhiḥ* g.

of the various practices encompassed by the terms *kriyā* and *karman*, including fire ritual (*homa*), rites of installation (*pratiṣṭhā*), initiation (*dīkṣā*), durational observances (*vrata*), rites using deity images (*pratimākarman*) or two-dimensional diagrams (*yantrakarman*), and so forth.¹⁵ This integration of inner and outer practice makes a rigid distinction between “ritual” and “meditation” artificial: in the context of the *BraYā*, ritual—*kriyā* or *karman*—encompasses both outer and inner forms of action. These are remarkably parallel in structure and process, and aim at the unification of subjectivity, body, ritual space, paraphernalia, and the hierarchy of ontic principles (*tattva*) which comprise the cosmos (*adhvan*). In this respect, despite its cultic affinity to later Kaula systems, the *BraYā*’s harmonious integration of the inner and outer seems largely congruent with classical Śaivasiddhānta ritualism. Arguably, such integration of inner and outer processes is characteristic of tantric ritual, broadly conceived, as reflected in the ubiquitous dichotomy of *antaryāga* (“inner worship”) and *bahiryāga* (“external worship”). What is most distinctive to the *BraYā* is its unique manner of their integration: the “method of the lotus garlands” (*padma-mālāvidhi*).

1 Method of the Lotus Garlands (*padmamālāvidhi*)

Patterning the processes of inner and outer ritual is the *BraYā*’s pantheon of mantra-deities, whose core comprises the Four Goddesses (*devī*) or Guhyakās, Four Consorts (*dūtīs*) or Handmaidens (*kiṅkarī*), and their lord, Kapālīśa-bhairava. Secondary members of the pantheon are a sextet of Yoginīs and an octad of Mother-goddesses (*mātr*). These (see table 16.1) are the mantra-elements manipulated in all practice, both inner and outer, and their permutations are the principal ritual variables. Collectively, the deities comprise the Nine-Syllable Vidyā (*navākṣarā vidyā*), mantra of the supreme goddess, Caṇḍā Kāpālīnī, as first identified by Sanderson (1988, 672) in his pioneering remarks on the *BraYā*. In syllabic terms, the *vidyā* is [OM] HŪM CAṆḌE KĀPĀLINI SVĀHĀ.

15 Cf. *BraYā* 90.101: *anena vidhinā devī japahomādikarmasu* [corr.; *karmaṣu* ms.] | *bāhyādhyātmeva mantrajñāḥ pūjāṃ* [em.; *pūjyāṃ* ms.] *kurvan prasīdhyati* ||101|| (“Through this procedure, O goddess, in mantra incantation, fire sacrifice, and other rites, the knower of mantras achieves *siddhi*, practicing both external and internal worship”). In 101c, *bāhyādhyātmeva* should be understood in the sense of *bāhyādhyātmām eva*—nominative for accusative, *metri causa*.

TABLE 16.1 Deities of the Nine-Syllable Vidyā

Kapālīśabhairava (HŪṢ)**FOUR DEVĪS**

Raktā (CAM)

Karālī (ḌE)

Caṇḍākṣī (KĀ)

Mahocchuṣmā (PĀ)

FOUR DŪTĪS

Karālā (LI)

Danturā (NI)

Bhīmavaktrā (SVĀ)

Mahābalā (HĀ)

SIX YOGINĪS

Kroṣṭukī (OM HŪṢ CAṆḌE

KĀPĀLINI NAMAḤ)

Vijayā (OM ... SVĀHĀ)

Gajakarṇā (OM ... HŪṢ)

Mahāmukhī (OM ... VAUṢAṬ)

Cakravegā (OM ... VAṢAṬ)

Mahānāsā (OM ... PHAṬ)

EIGHT MĀTRṢ

Maheśvarī (AM)

Brāhmī (E)

Vaiṣṇavī (Ā)

Kaumārī (A)

Vaivasvatī (Ī)

Indrāṇī (I)

Caṇḍikā (SVĀ)

Paramā/Aghorī (HĀ)

Virtually all ritual begins with the instruction to enter into a state of meditative concentration, called *nirācāra*, and to take on a body of *śakti*, called the *avadhūtatanu*.¹⁶ Śiva is the *nirācārapada*, “the state beyond regulated conduct,” while the Goddess is *avadhūtā*, “the stainless/unblemished one.”¹⁷ The *avadhūta*-body, the body of *śakti*, is a body of mantra (*mantravigraha*) engendered by the placement of mantra-syllables in a series of bodily lotuses. The process of taking on the *avadhūta*-body culminates in assumption of one’s inner identity as Kapālīśabhairava at the heart of a maṇḍala of goddesses, all of whom collectively comprise the Nine-Syllable Vidyā. Although framed as a

16 Note, for example, *BraYā* 3.187c–189b: *ekākī vijane tasmīṃ dakṣiṇābhīmukhasthitāḥ* ||187|| *muktakeśaś ca digvāsaḥ kṛtanyāso vidhānavit | avadhūtānur bhūtvā nirācāras tu sādhaḥ* ||188|| *prathamam pūjayed devaṃ karṇṇikāyām param śivaṃ* |. Cf., e.g., 8.3–4b: *tato hy ekamanā bhūtvā avadhūtatanuḥ sthitāḥ | nirācāreṇa bhāvena yadā paśyati sarvataḥ* ||3|| *tadā karoti karmāṇi vicitrāṇi mahūtale* |; cf. also 47.17c–18b: *tataḥ ekāgracittas tu avadhūtatanusthitāḥ* ||17|| *nirācāreṇa bhāvena smared vidyām suyantritaḥ* |.

17 *BraYā* 2.2cd: *avadhūtā tu sā śakti nirācārapadaḥ śivaḥ* (= 62.98ab).

preliminary to ritual action, this process of mantra-installation (*nyāsa*) is in fact the very template of ritual, both inner and outer; it has both elaborate and abbreviated forms, with numerous inflections. I here summarize one of several long descriptions of this process, the *padmamālāvidhi* (“method/procedure of the lotus garlands”) of *BraYā*, chapter 4 (vv. 497 ff.):

First one visualizes the *avadhūtaṃ* (i.e. the *avadhūtā śakti*), whose function in this application is analogous to the *ādhāraśakti* (“basal power”) of most Śaiva systems.¹⁸ This begins preparation of the practitioner’s body as locus for installation of the deities, from the crest (*śikhā*) of the head to the feet. A series of nine lotuses is visualized situated at points in the body called *granthis* (knots or joints). These are located at the crown of the head (*śikhā*), the forehead (*lalāṭa*), throat (*kaṇṭha*), navel (*nābhi*), knees (*jānu*), mouth (*vaktra*), heart (*hṛd*), genitals (*guhya*), and feet (*pāda*), following the order of their sequence in *nyāsa*. The eight-petalled lotuses situated therein are loci for installation of the principal nine deities: Kapālīśabhairava, who is installed in the crown lotus, and two sets of four goddesses, the Devīs and the Dūtīs. In each lotus one prepares a mantric seat for the deity, whose complete mantra-forms are then installed, inclusive of their ancillary mantras (*aṅga*).¹⁹ Each of the eight goddesses is installed in a lotus along with the mantra-body of Kapālīśabhairava, who is thus coupled with each goddess.²⁰ This series of nine forms the *Brahmayāmala*’s principal *padmamālā*, the garland of Devīs and Dūtīs, which is illustrated in figure 16.1. While one might associate bodily lotuses with the body seated in yogic meditation, here a standing position with the legs together is implied, for a single lotus presides over the two knees and likewise feet.

Next is installed a second series of seven lotuses, the garland of Yōginīs (figure 16.2b).²¹ In contrast to the first lotus garland, these do not lie in a vertical axis. Three form a kind of girdle: one lotus is placed in the center

18 Concerning the *ādhāraśakti*, see the article on this term in *Tāntrikābhīdhānakośa*, vol. 1.

19 *BraYā* 4.497c–501b: *adhunā* [em.; *adhuna* ms.] *saṃpravakṣyāmi padmamālāvidhikramaṃ* [em.; *vidhiḥ kramaṃ* ms.] ||497|| *śikhāḍipādayor antaṃ* [em.; *antā* ms.] *avadhūtaṃ vicintayet* | *navagranthivibhāgena tayā* [?] *proktā punaḥ kramāt* ||498|| *navapadmāni saṃcintya aṣṭapatrāṇi sādhaḥ* | *yuktāni keśaraiś caiva caturvīṃsatibhiḥ kramāt* ||499|| *kaṛṇikāyāṃ yutāniha cintānyāni mantriṇā* | *śikhāpadmaṃ* [em.; *padma* ms.] *saṃarābhyā āsanāni prakalpayet* ||500|| *vakṣyamānena nyāyena padme padme na saṃśayaḥ* |.

20 *BraYā* 4.516–517b: *vāmapārsve tatas tasyā kapālīśasya vinyaset* | *bījamatraṃ mahāprājña vaktranetrāṅgavarjitam* ||516|| *tasyopari nyased devi bhairavaṃ mantravigraham* |.

21 *BraYā* 4.523c–529.

of the waist, on the back (*kaṭiprṣṭhe*), while the other two lie on either side of the waist. The remaining four lotuses are situated on the sides of the knees and feet. Installed upon these lotuses are goddesses known as the Six Yoginīs, led by a male deity, Ādivīra (“Primordial Hero”), positioned in the lotus on the back of the waist (see figure 16.2b).

A third series of lotuses serves as the locus for installation of the Eight Mother-goddesses (*aṣṭa mātaraḥ*), accompanied by the male deity Mātrvīra (figure 16.2a).²² In this case as well the lotuses do not form a vertical axis, lying at various positions on the head and torso: the points between the eyebrows (*bhrūmadhya*) and between the eyes, the tip of the nose, and each ear. Next are a point between the throat and heart, another between the heart and navel, and an unspecified place on the back or spine,²³ locus of the goddess Carcikā or Cāmuṇḍā. The eighth *mātr*, the supreme *śakti*, Paramā, also called Aghorī or Yogeśī, pervades the entire body, lacking a lotus base and being devoid of ancillary mantras.²⁴

In figure 16.2, the second and third lotus garlands are shown together, thus illustrating the empowerment of the upper and lower bodies by mantra.

2 The Cord of Power (*śaktitantu*, *śaktisūtra*)

What renders the lotuses into garlands (*padmamālā*) is the thread which binds them. The *BraYā* first introduces this idea in presenting the second garland (that of the Yoginīs), describing the lotuses as “bound together by the cord of *śakti*, like gems [strung] by a cord” (*śaktitantunibaddhāni sūtreṇa maṇayo yathā*, 4.526cd). The terms utilized are *śaktitantu* and *śaktisūtra*, meaning, respectively, a thread or a cord of *śakti*. This divine power binding the lotuses together is consubstantial with the supreme Goddess herself, the Nine-Syllable Vidyā whose being encompasses the deities of the maṇḍala.

A concept seemingly unique to the *BraYā*, the *śaktitantu* or *śaktisūtra* receives minimal explication. References to it occur almost entirely in the context of the “method of the lotus garlands” (*padmamālāvidhi*). In what manner the cord connects the lotuses of the three garlands is somewhat ambiguous. For the first garland, whose lotuses form a vertical series, the *śaktitantu* must

²² *BraYā* 4.530–538.

²³ *BraYā* 4.532cd: *aṣṭaman tu tathā prṣṭhe kalpayen mantravit kramāt*.

²⁴ *BraYā* 4.538: *sarvvāṅge paramā śakti vaktranetrāṅgavarjitā | padmāsananvihīnā tu vinyāsen mantravit kramāt ||*.

FIGURE 16.1 Garland of the Devis and Dūtis (*padmamālā* 1)

(a) Garland of the Mātṛs (*padmamālā* III)

(b) Garland of the Yoginīs (*padmamālā* II)

FIGURE 16.2 Garlands of the Mātṛs and Yoginīs (*padmamālās* II–III)

FIGURE 16.3 The pure body of power (*avad-hūtatanu*)

string them together vertically from crest to feet (figure 16.1). In the case of the third *padmamālā*, the *śaktisūtra* likely begins from the lotus between the eyebrows (*bhrūmadhya*), the uppermost of this series and locus of the male deity Mātṛvira, lord of the Mother-goddesses (*mātr*). The cord pierces (*bhid-*) and thus strings together eight lotuses (figure 16.2a).²⁵ Unlike those of the first garland, these do not form a vertical axis in the body, and it is unclear precisely how and in what sequence the *śaktitantu* links them together: does the cord form a garland-like closed circuit, or connect the lotuses like a strand? This *śaktitantu* extends through the body in three dimensions, for the seventh lotus is located on the back, forming the locus of Carcikā, i.e. Cāmuṇḍā.²⁶ In the case of the second *padmamālā*, that of the *yoginī*s, the manner in which the *śaktitantu* connects the lotuses seems less ambiguous (figure 16.2b). The garland is threaded from a lotus on the back of the waist,²⁷ extending outwards to lotuses on the sides of the waist, then downwards to lotuses on the sides of the knees and feet. Although this is not explicitly stated, the cord might connect the foot-lotuses together in a garland-like manner, so forming a closed circuit.

The principal series of nine lotuses spans the body's axis from crest (*śikhā*) to feet, linked by the *śaktitantu* and thus forming a vertical strand (figure 16.1). This vertical sequence of bodily lotuses connected by a cord of *śakti* has obvious similarities with models of the yogic body in which *suṣumnā nāḍī*, the central channel, links together an ascending series of cakras or lotuses. This ubiquitous paradigm is exemplified by the system of seven cakras common to Śrīvidyā and Haṭhayoga, identified by Sanderson (1988, 687–688) as being first attested in the *Kubjikāmata*. Like the *śaktitantu*, the *suṣumnā* is closely identified with *śakti*, especially in the form of the bodily *kuṇḍalinī*. The *suṣumnā* of yoga and the *BraYā*'s *śaktitantu* both unite a vertical series of lotuses situated at particular “knots” (*granthis*) in the body, including such standard locations as the crest, forehead, throat, heart, navel, and genital region. While the *suṣumnā* came to be envisioned as a vertical channel extending upwards from the heart, navel region, or base of the torso,²⁸ there is an old precedent for the idea that it extends, like the *śaktitantu*, to the feet: the *Mataṅgapārameśvara*, a comparatively early *Siddhāntatantra*, envisions the *suṣumnā* running from

25 *BraYā* 4.530: *bhruvo madhye tataḥ padmaṃ śaktisūtreṇa pūrvavat | bheditaḥ -m- āditaḥ (?) kṛtvā anyāny api tathaiva hi ||530||*.

26 *BraYā* 4.536cd: *prṣṭipadme tu devesi carccikāṃ vinyased budhaḥ*.

27 *BraYā* 4.527c–529: *vīraṇ tu trikapadme tu kaṭiprṣṭhe tato nyaset ||527|| vaktranetrāṅgasanyuktaṃ vīraśaktyā samanvitaṃ | bījamātranīviṣṭāyāṃ vāmapārśve tathaiva ca ||528|| vāmakatyādim ārabhya yoginyo vinyaset tathā | vaktranetrāṅgasanyuktāḥ padme padme na saṃśayaḥ ||529||*.

28 See *Tāntrikābhidhānaśāstra*, vol. III, entries for *piṅgalā*, *nāḍī*, *nābhi*, and *nābhikanda*.

the tips of the big toes to the crown of the head via the navel and heart.²⁹ This archaic model of a central channel extending to the feet, linking together various *granthis*, may underlie the *BraYā*'s conception of the *śaktitantu*.

It should perhaps be emphasized that the *BraYā*'s series of lotuses do not in any simple sense represent "structures" of a subtle or "yogic" anatomy. The lotus-seats (*āsana*) of the mantra-deities are created through meditative visualization: one actively engenders a divine body of mantra rather than reifying a subtle reality already latent in the body. More precisely, through the *padmamālāvidhi*, one imaginatively superimposes the mantric body (*mantravigraha*) of Bhairava upon one's own corpus and psyche. That the deity-lotuses do not represent fixed structures of a subtle body is illustrated by variations in their sequence: chapter 21 provides an alternative order of the principal nine deities, placing Bhairava in the heart,³⁰ while an inflection of the *padmamālāvidhi* in chapter 45 inverts their typical sequence, placing Bhairava in the lotus of the feet.³¹ An alternative version of the second garland has the lotuses of the Six Yoginis encircle the waist like a girdle.³²

Nonetheless, while the *BraYā* does not treat the lotus garlands as fixtures of a subtle body, it does posit the existence of such structures: the body's channels (*nāḍī*) and vital airs (*vāyu*, *prāṇa*), for instance, and more pertinently, points known as *granthis* ("knots" or "joints"). A particular series of nine *granthis* forms the locus for installing the nine lotuses of the primary *padmamālā*. That *granthis* were considered to be anatomical realities is suggested by their treatment as points in the body rather than as objects to be placed/installed (*nyas-*) in the body or engendered through meditation (*kalp-*, *cint-*, etc.).³³ Integral to the idea of the *padmamālā* is this correlation between a vertical sequence of

29 *Mataṅgapārameśvara, vidyāpāda* 20.21c–22b: *pādāṅguṣṭhāgrato vyaktā nābhito hṛdayaṃ gatā || 21|| suṣumnā nāma sājñeyā brahmarandhrābjanirgatā |*.

30 *BraYā* 21.125ab: *hṛdaye bhairavo nyasya vaktranetrāṅgasamyutam* (understanding *bhairavo* as accusative in sense).

31 In *BraYā* 45.390–397, the sequence of installation (*nyāsa*) for inner worship is from feet (Bhairava) to head (Paramā Śakti). See the notes of Kiss (2015, 281–282).

32 *BraYā* 21.128–129: *nābhyaṃ vai vīra vinyasya tato vāmādi-m-āśṛtāḥ | mekhalākṛtisamsthānā kaṭyāṃ vai yoginī nyaset || 128|| dakṣiṇāpārsvakaṃ yāvād vāran tu varavarṇini | vaktrane-trāṅgasamyuktā kartavyā nātra saṃśayaḥ ||129||*.

33 The *granthis* are referred to solely by their locations in the body. Take for example *BraYā* 4.564c–565, which specifies the "knot of the throat" (*kaṇṭhagranthi*) as locus for the lotus of goddess Karālī: *anenaiva vidhānena karālīm* [em.; *karālī* ms.] *vinyaset punaḥ || kaṇṭhagranthigate* [em.; *°sate* ms.] *padme nātra kārya vicāraṇāt | nābhīpadme* [em.; *°padmes* ms.] *tathaiveha caṇḍākṣm* [em.; *°ākṣī* ms.] *vinyased budhaḥ ||* (Emendation of *sate* to *gate* is trivial, given the frequent confusion of *śa* and *ga* in the old manuscript, and the interchangeability of *śa* and *sa*.)

lotuses and the body's nine knots, which are repeatedly described as dividing the garland.³⁴ In the case of the two secondary *padmamālās*, the lotuses' positions in the body do not on the whole correlate with *granthis*. This supports the idea that the primary *padmamālā* is rooted in a model of the yogic body in which nine *granthis* are united by a central channel (*nāḍī*), which the *BraYā* reconceives of as the *śaktitantu*. This cord of *śakti*, unique to the *BraYā*, appears to combine what in later traditions would be differentiated as the *suṣumnā nāḍī* and the bodily (as opposed to cosmogonic) *kuṇḍalinī*.³⁵

Although archaic tantric conceptions of the yogic body may have inspired the *BraYā*'s lotus garlands and cord of power, the concept primarily describes the practitioner's assumption of a divine body of mantra. This *avadhūtatanu*, "body of pure *śakti*," is formed by lotuses of the three garlands and united by the *śaktitantu*, shown as whole in figure 16.3. This embodies the entire pantheon of deities as well as the hierarchy of ontic levels (*tattvakrama*), from the earth element to *paramaśiva*.³⁶ The *avadhūtatanu* taken on by the *sādhaka* mirrors, in part, the mantra-body of the deity as *Sadāśiva*; his divine form is composed of a garland of nine lotuses pierced by the cord of power, further augmented by a triad of cosmological powers—*vāmā*, *raudrī*, and *jeṣṭhā*.³⁷ To assume the

34 Note for instance *BraYā* 21.123c–124b: *śaktitantunibaddhān tu padmamālām* [em.; *mālā* ms.] *vicintayet* ||123|| *navagrānṭhivibhāgena tato nyāsaṃ prakalpayet* | ("One should visualize the garland of lotuses as bound by the cord of *śakti*, then one should perform mantra-installation, according to the division of the nine knots [where are positioned the lotuses]").

35 Key to this issue is the question of whether and by what other names the *BraYā* conceives of a central channel (*nāḍī*). While the *BraYā* does attest the common *nāḍī* triad of *iḍā*, *piṅgalā*, and *suṣumnā*, the expression *suṣumnā* (which in most sources refers to the central channel) occurs only once (18.80) in the earlier stratum of the *BraYā*—its first fifty chapters. Its meaning in later chapters, where it does occur several times, is ambiguous. It may not (always) be the middle channel: it is never specifically designated as such, and *BraYā* 85.138cd seemingly refers to an unnamed middle channel between *iḍā* and *suṣumnā* (*iḍā-suṣumnayor madhye muktimārggānusāriṇī*). Concerning the early history of *suṣumnā*, see the preliminary remarks of Goodall et al. (2015, 33–34).

36 Note e.g. *BraYā* 45.104ab: *śaktitantu tato dhyātvā śivādyavanigocare*. Similar expressions abound in the *BraYā*.

37 *BraYā* 32.42–46:

evaṃśvarūpasampannaṃ cintayīta sadāśivam |
evaṃsthito mahādevi ādidevaḥ sadāśivaḥ ||42||
svayamsthito sthitiṃ kuryā trailokye tu na saṃśayaḥ |
saṃhāraṃ tu sadā kuryād icchayā caiva saṃharet ||43||
dahyātmanaḥ punas sarvaṃ trailokyam sacarācaram |
srjate tu yadātmānaṃ trailokyam srjate sadā ||44||
vāmāyā srjate sarvaṃ raudrāyā caiva tu saṃharet |
jeṣṭhāyā ca sthitiṃ kuryā tritattvatanusamsthitaḥ ||45||

avadhūtatanu is, more specifically, to take on the mantra-body (*mantravi-graha*) of Kapālīśabhairava, the deities of whose largely female maṇḍala pervade the lotus garlands. Strung together by the cord of *śakti*, the lotuses of all the goddesses are also simultaneously loci of Bhairava, whose seed-syllable HŪṂ appears in each, paired with the presiding goddess.³⁸ Thus it is that the *BraYā*'s opening benediction invokes the *bhairavatattva* as sporting in the form of the līngam in the lotuses of his consorts.³⁹

While the *sādhaka* seeks apotheosis as Bhairava, the divine body he takes on, the *avadhūtatanu*, in fact consists of a feminine power which ultimately transcends the male deity. The “unblemished” or “pure” (*avadhūtā*) *śakti* is present not only as the cord which unites the lotus garlands: in mantric terms, she also pervades the garlands as HĀṂ, the final syllable of the Nine-Syllable Vidyā (with the addition of anusvāra). In this form she is known as Paramā or Yogeśī, the eighth and highest Mother-goddess from whom the others emerge,⁴⁰ and as Aghorī or Bhairavī, consort of Bhairava. Her simultaneous pervasion of the body and syllabic presence in each lotus are intimated in *BraYā* 4.595–596b:

*sarvvāṅge paramā śaktir*⁴¹ *vaktranetrāṅgavarjitā*⁴² |
padmāsanavihīnā tu vinyaset sādhakottamaḥ ||595||
padmamālaiḥ samāyuktā padme padme vikalpayet |

The best of *sādhakas* should install the supreme *śakti* [HĀṂ] on the entire body, without face, eye, or limb mantras, devoid of a lotus seat; one should [also] envision her in each lotus, conjoining/possessing the lotus garlands.

navāṃbhokṛtām mālām śaktisūtreṇa bheditām |
navagranthivibhāgena bibhrāṇo paramaśvaraḥ ||46||

43d *icchayā*] em.; *icchayo* ms. 44a *sarvaṃ*] em.; *savaṃ* ms. 44c *śrjate*] corr.; *śrjate* ms. 45a *śrjate*] corr.; *śrjate* ms. 45c *jeṣṭhayā ca sthitim*] em.; *jeṣṭayāvasthitam* ms. 46d *bibhrāṇo*] em.; *bibhraṇau* ms.

38 E.g. *BraYā* 4.515, concerning the lotus in the forehead of goddess Raktā: *vāmapārśve tatas tasyāḥ kapālīśasya vinyaset | bijamātram mahāprājña vaktranetrāṅgavarjitam* ||.

39 *BraYā* 1.1b: *dūtīnām padmaṣaṇḍe 'samasukhavilasal līngarūpaṃ bibharti*; see the discussion in Hatley 2018, 383–385.

40 *BraYā* 2.17–18: *hākāreṇa parā śaktir etā yasyā vinīrgatāḥ | mātaraḥ te mayā proktā yāge ucchuṣmapūjite* ||17|| *yā sā eva mayā proktā mātṛjñāṇ caiva pūraṇī | tasyedaṃ kathitām sarvaṃ yaṃ jñātvā nāvasīdati* ||18||.

41 *śaktir*] em.; *śakti* ms.

42 *varjitā*] corr.; *varjitāḥ* ms.

As holds true for the deity maṇḍala in all its forms, the supreme goddess has a transcendent, subtle presence, lacking a singular locus.⁴³ Thus while Kapāl-īśabhairava reigns from the uppermost lotus, the formless, all-encompassing reality to which the *sādhaka* aspires is “a feminine power which transcends the male-female dichotomy which patterns the lower revelations” (Sanderson 1988, 672).

3 Yoga and the Integration of Inner and Outer Ritual

The “method of the lotus garlands” (*padmamālāvidhi*) has more and less elaborate forms and numerous inflections. At its simplest, one installs the seed-syllables of the principal deities in nine lotuses.⁴⁴ The procedure of the lotus garlands applies not only to the body, but to ritual involving external supports as well. Thus for the worship system (*yāga*) taught in chapter 12, one begins by laying out nine lotuses in a square maṇḍala on a substrate, then visualizing the *śaktitantu* and installing the mantra-deities.⁴⁵ After envisioning an elaborate mantric throne for installation of Bhairava in the central lotus, one engages in the somatic performance of worship. Subsequently, the procedure is replicated in full detail inwardly “by the path of yoga” (*yogamārgena*), seated in the lotus posture.⁴⁶ ‘Outer’ ritual thus begins with meditative visualization and is followed by the rite’s recapitulation internally.

While the *padmamālāvidhi* represents a basic template for ritual and the empowerment of the body, ritual may be patterned by divergent pantheons, especially the practitioner’s personal pantheon (*svayāga*), a configuration of the mantra-deities established through initiation. These personalized inflections of the root pantheon (the *mūlayāga*) are nine in number, based on the predominance of each of the nine major deities in turn.⁴⁷ In the obligatory daily worship (*nityakarman*) and much other ritual, inner worship (*hṛdyāga*) of this specific pantheon forms the standard preliminary to *bahirnyāsa*, the act of

43 See the discussion of Kiss (2015, 20–22), a section fittingly titled “Where is Caṇḍā Kāpālīnī?”

44 This minimal (*svalpa*) form of *nyāsa* is described in *BraYā* 18.75–79.

45 *BraYā* 12.1–3: *athātaḥ saṃpravakṣyāmi āsanam pūrvvam eva hi | yāgaṃ caiva mahādevi sādhaḥkānām hitāya vai ||1|| pūrvvokte maṇḍale caiva gandhamāṇḍalake pi vā | puṣpa-maṇḍalake vāpi śaktitantu vicintayet ||2|| tasyādho praṇavam dadyā kālāgnin tatra vinyaset | kṣīrodam tan tu vinyasya avadhūtam tato nyaset ||3||.*

46 *BraYā* 12.29 ff.

47 Concerning the nine pantheons (*navayāgāḥ*), see the brief remarks in Kiss 2015, 16–18, and the article *navayāga* in *Tāntrikābhidhānakośa*, vol. III.

installing the mantra-syllables upon the body or another substratum, whether the fire pit, ritual vessel, or icon.⁴⁸ Applications of mantra-deity pantheons not based upon the Nine-Syllable Vidyā also follow this alternating pattern of inner and outer ritual. While worship (*yāga*, *yajana*) provides the essential paradigm for the *BraYā*'s integration of inner and outer ritual, the principle and practice of their integration applies more widely. This is abundantly evident in the domain of "magic," including all manner of rites involving alphabetical wheels (*cakra*), images of the deities (*pratimā*), and two-dimensional figures (*yantra*). These processes may entail, for example, the fusion of the channels of one's own body with the spokes drawn in the lotus of a *cakra*—the term *nāḍī* refers to both—which may then be fused with the channels of the targeted victim (*sādhya*).⁴⁹

Given the integral unity of outer and inner ritual, of somatic acts and subjective processes, the question arises as to whether and in what manner 'yoga' represents, for the *BraYā*, a domain of practice meaningfully distinct from 'ritual' (*kriyā* or *karman*). The evidence is ambiguous, at least for what seems likely to be the core, early stratum of the text (chapters 1–50, more or less).⁵⁰ Occurrences of the term *yoga* in the sense of meditational practice—often in the phrase *yogamārgeṇa*, "via the path of/by way of meditation"—generally seem synonymous with inner ritual (*adhyātmakriyā*). Chapter 12, for instance, describes the procedure of the inner *padmamālā* as "installation of the *sakti*" (*śaktinyāsa*) through "visualizing by way of yoga" (*yogamārgeṇa saṃcīṃtya*, 12.35cd).⁵¹ On the whole, meditational disciplines are so well integrated into

48 E.g. *BraYā* 4.366c–367b: *yāgasthānaṃ tato gatya hr̥dyāgan tu prakalpayet ||366|| svayāgothēna mārgēṇa bahi nyāsaṃ tathaiva ca |*. A detailed description of inner worship (*hr̥dyāga*) of one's own pantheon (*svayāga*) appears in *BraYā* 38.24c–31, in this case as a preliminary to fire ritual (*agnikārya*).

49 To give an example, I quote from my remarks on *parakāyapraveśa* ("entry into the body of another") in *Tāntrikābhīdhanakośa*, vol. III: "PB̄Y(H) [Picumata-Brahmayāmala] 14.254–263ab describes a practice in which one should fuse (*yojayet*) the *nāḍīs* of the yogic body with those of a *cakra* of the *kulavidyā*-mantra of this system, inscribed on cloth, metal or wood (PB̄Y(H) 14.240). In this case the purpose is the extraction of 'nectars': 'The *sādhaka*, thus exiting the body through the tip of the nose, should enter the body of another and perform the extraction of nectars, after fusing [his with the victim's] *nāḍīs*; about this, there is no need for deliberation' (*evaṃ dehā[d] viniṣkramya nāsikāgreṇa sādhaḥ || paradeham vi[ś]et mantrī amṛtākṛṣṭiṃ ca kārayet | nāḍīsaṃdhānakam kṛtvā nātra kārya vicāraṇāt*, PB̄Y(H) 14.259cd–260)."

50 See Hatley 2018, 64–71, concerning the *BraYā*'s likely stratification.

51 *BraYā* 12.35c–40b: *yogamārgēṇa saṃcīṃtya śaktinyāsan tu kārayet || 35|| padmāsano-paviṣṭas tu cintayitvā tu sādhaḥ | avadhūtaṃ nyāsen mantrī pādāyor ubhāyor api ||36|| pañcātmikā mahādevi guhye caturguṇaṃ tathā | hr̥dayaṃ tṛguṇaṃ nyāsyā lālāte dvigu-*

the *BraYā*'s ritual systems that to treat these as a distinct domain of practice—whether or not designated yoga—seems artificial. However, three brief chapters of the core text do focus on meditational practices which, exceptionally, seem virtually independent from somatic acts and external supports.⁵² Moreover, a passage in chapter 25 specifies that a *sādhaka* who aspires for liberation (the *mumukṣu*), rather than supernatural experiences and powers (*bhoga*), should devote himself to a simplified pantheon worship (*yāga*), giving up all other rituals (*karman*) and “abiding by the path of yoga.” While not abandoned, outer ritual here assumes a simplified form, the emphasis shifting decidedly toward inner practice.⁵³ Thus the degree to which meditational disciplines feature primarily as integral elements of ritual may simply reflect the *BraYā*'s emphasis on supernatural attainment (*siddhi*): the path of yoga, ultimately, is for seekers of liberation.

The *Brahmayāmala* likely has two or more distinct textual strata,⁵⁴ and yoga proves to be an area in which stark contrasts emerge between these: later chapters of the text introduce yogic practices and emphases seemingly unanticipated in the core fifty-odd chapters. These include systems of meditation focused on a series of inner voids and resonances,⁵⁵ a yoga system based on internalization of visionary encounters with the goddesses (*yogin-īmelaka*),⁵⁶ yogic practices for cheating death (a system which, in contrast

naṃ nyaset || 37 || *ekātmikā tathā caiva śikhāyām sādhakottamaḥ* | *sakṛt sakṛt tathā caiva vaktṛasthāneṣu vinyaset* || 38 || *netrasthāneṣu vai dadyād aṅgasthāneṣu caiva hi* | *śakti-tantu tato dhyātvā nmastakāt pādāyo ntikā* || 39 || *bahirbhūtaṃ śarīrasthaṃ padmamālān tu cintayet* |.

52 These are chapters 36 (*nāḍisañcārapāṭala*), 41 (*bindupāṭala*), and 44 (*krīḍākarmapāṭala*). The latter, for instance, describes meditation upon the self in the lotus of the heart; merging with bindu, one gains the ability to traverse the universe in various forms. *BraYā* 44.2–3, 8: *hrdḍeśe kamalaṃ dhyātvā vyomapañkajasamnyutaṃ* | *bindumadhye nyase 'tmānaṃ* [em.; *nyasen mānaṃ* ms.] *viśvadeham ayaṃ śubhaṃ* || 2 || *śaktibhiḥ kiraṇopetaṃ tārā-ṣṭakavibhūṣitaṃ* | *taṃ dhyāyet paramaṃ rūpaṃ bindulīnaṃ śivātmakaṃ* || 3 || ... *antarīkṣe tathā bhūmau pātāleṣu ca dehiṣu* | *anya-m-anyeṣu rūpeṣu vicaren nātra saṃśayaḥ* || 8 ||. For another example of the separation of meditation and ritual, *BraYā* 24.16c–17b speaks of meditative absorption (*samādhi*) as an activity one may engage in during interludes between the daily rites: *japayukto kṣapen mantrī prāta[r]madhyāhnikottaraṃ* || 16 || *śāstra-saṅgena vā saṃstho atha vā samādhiṣu sthitaḥ* [em.; *sthitau* ms.] |.

53 *BraYā* 25.341c–342: *kevalasya mahādevi śivasya paramātmanaḥ* || 341 || *bhairavākhyasya saṃprokto yāgo 'yaṃ muktīlakṣaṇaṃ* | *etad yāgatrayaṃ proktaṃ mumukṣo sādhakasya tu* | *nānyaḥ karmanivṛtasya yogamārgasthitasya tu* || 342 ||. (Perhaps read *anyakarmanivṛtasya*, “desisting from other rituals”?)

54 As argued in Hatley 2018, 64–71.

55 Chapters 92 and 99, respectively.

56 Chapter 100.

to the core chapters, attests the bodily *kuṇḍalinī*),⁵⁷ and a kind of “yoga of absorption” (*layayoga*) based on the *granthis* of the principal *padmamālā*.⁵⁸ While not embedded within critiques of outer ritual, these diverse yogas of the text’s later stratum tend to eschew external supports and somatic, performative acts. Far from being disciplines limited to the liberation seeker, these yogas offer the possibility of accomplishing the *sādhaka*’s aims through inner acts alone, potentially superceding outer ritual. This is particularly evident in chapter 100, which teaches a “rite for mastery of the clans of goddesses through yoga” (*yogena kulasāadhanam*). Attainment of direct, power-bestowing encounters (*melaka*) with the goddesses is one of the *BraYā*’s dominant ritual aims, as illustrated by the “rite for the mastery of *vetālas*” (*vetālasādhana*, ch. 15), “rite of the great churning” (*mahāmanthāna*, ch. 46), “pavilion of power” (*siddhi-maṇḍapikā*, ch. 47), and “worship in the pit [of power]” ([*siddhi*] *garttāyāga*, ch. 48). These virtuoso and macabre performances may culminate with the goddesses manifesting bodily before the *sādhaka* and granting boons. Belying this pattern, the yoga of chapter 100 offers the possibility of accomplishing mastery over the clans of goddesses through a process of inner realization alone.⁵⁹ Similarly, the yoga of *BraYā* 99 (called *viññānapañcaka*, “the five knowledges”) promises the ability to enter the bodies of others without recourse to external supports (*cakra* or *yantra*), through manipulation of a series of inner resonances (*rāva*).⁶⁰ Incorporation of such meditational disciplines into the text’s latter strata marks a trend towards increasing differentiation between meditation and ‘ritual’—between *yoga* and *kriyā*—and the subversion of outer forms of ritual. The possibility of attaining all ritual aims through yoga alone brings the vulgate *BraYā* closer to the *Tantrasadbhāva*’s hierarchical dichotomy of the inner and outer, whereby the externalities of ritual are subsumed by inner realities. It is thus possible in this literature to trace early steps in the direction of Abhinavagupta’s gnostic nondualism, which further overlays the dichotomy of *jñāna* and *kriyā* upon that of inner and outer ritual.

57 Chapter 104.

58 Chapter 53 (cf. 99.19–35).

59 *BraYā* 100.2–3b, 25–26: *kuṭānām sādhanam nātha kathitan tu purā yathā | tat tathā viditaṃ sarvaṃ kulasiddhipradāyakam ||2|| sāmpratam sarahasyan tu yogena kulasāadhanam | ... mātryoginikāyāni śākininān kuṭāni tu | sīdhyanti sādhakendrasya yogenānena suvrate ||25|| yena [conj.; – na ms.] sarvagato bhūtvā yoginīsiddhim āpnuyāt | kathayanti ca sadbhāvaṃ kulajaṃ jñānam uttamam ||26||.*

60 *BraYā* 99.30cd: *kṛtābhyāsa tu vai mantrī dehād deham vrajet kṣaṇāt ||*.

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Abbreviations

<i>BraYā</i>	<i>Brahmayāmala</i>
conj.	conjecture
corr.	correction
em.	emendation
ms(s).	manuscript(s)

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