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Author: Swami Purnananda (1526 CE)

Commentary: Kalicarana in Sanskrit

Translation: Sir John Woodroffe

Presentation by V.Krishnaraj

Paduka Pancaka is a supplement to

Sat-Chakra Nirupana, the Premier Composition on Kundalini Chakras.

The Commentary was by Kalicarana in Sanskrit.

This article is about Kundalini Chakras as described by Swami Purnananda.

Go to [Kundalini Power](#) for more details on Kundalini Yoga.

Paduka pancha (Fivefold Footstool)

Meditation on Paduka Pancha brings liberation-- Author Swami Purnananda. (1526 CE)

PADUKA , the Footstool consists of:

- (1) The (twelve-petalled) Lotus;
- (2) the triangle A-Ka-Tha in its pericarp
- (3) the region of the Nāda, Bindu, and Mani-pītha in it;
- (4) the Haṁsa below; and
- (5) the triangle on the Mani-pītha.

**Empirical diagram of various Saktis:
Mandalas, A-Ka-Tha Sakti or power**

A-ka-Tha-surya-soma_01 -04122011

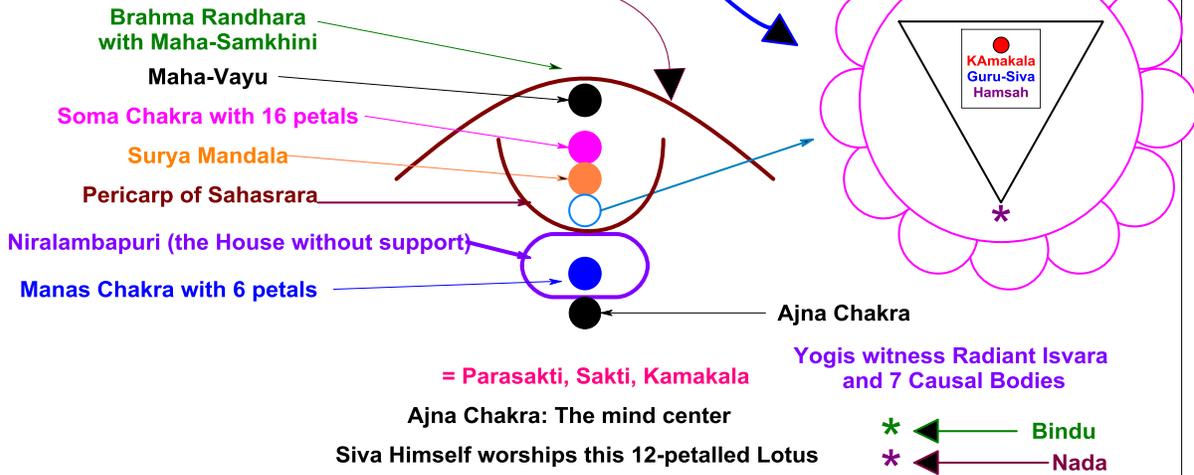
Fivefold footstool
 1) 12-petalled Adya -Sakti Lotus
 2) A-Ka-Tha Triangle abode of Sakti by name A-Ka-Tha
 3) Nada, Bindu, (in the form of Visarga)
 4) Manipitha the square
 5) the Hamsa (Inversion of Soham Mantra)
 Hamsah is the Triangle and KAMakala Nada-Square manipitha jeweled altar-Bindu
 Isle of gems Set in the Ocean of Nectar The triangle is formed by three Bindus
 Moon, Sun and Fire (Prakasa, Vimarsa, and Misra-Bindu) Triangle is Purusa-Prakrti
 Void in the Bindus houses Paramasiva Chandra and Surya Bindus have the void
 in which abides ParamaSiva.

Prepared by
 V eeraswamy Krishnaraj
 bhagavadgitausa.com

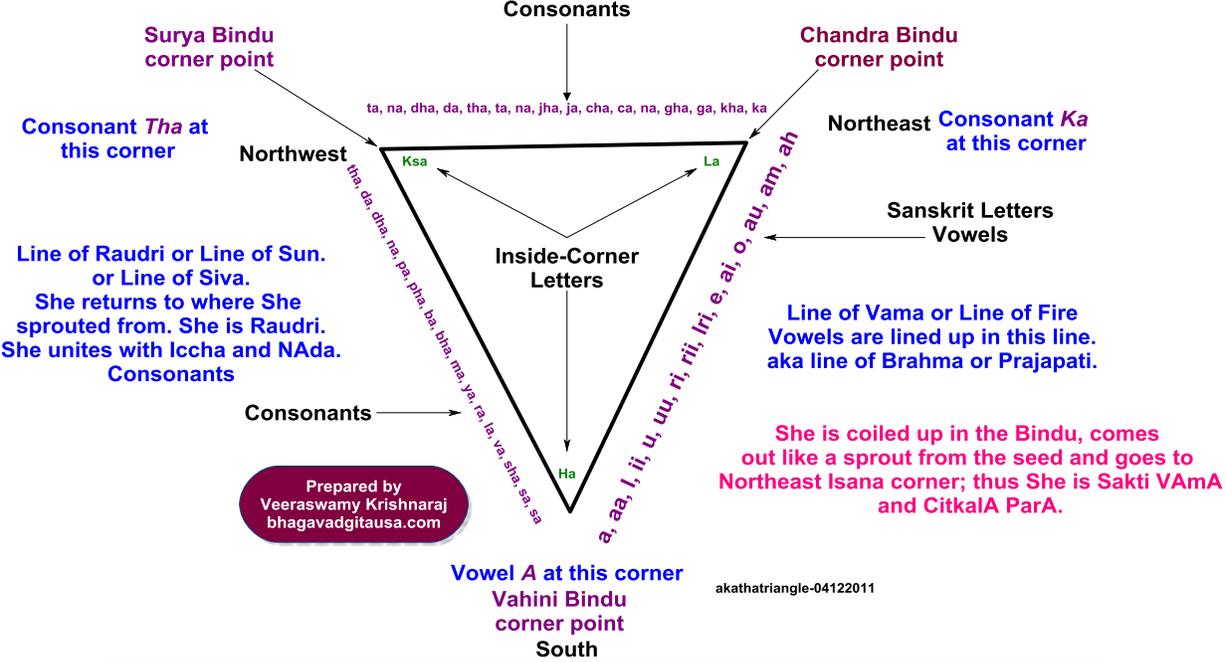
* = Bindu and Nada

a canopy of one thousand petals
 inverted lotus of 100 petals
 Surrounds the cerebral cortex and Calvarium

Adya Sakti = the 12-petalled Lotus

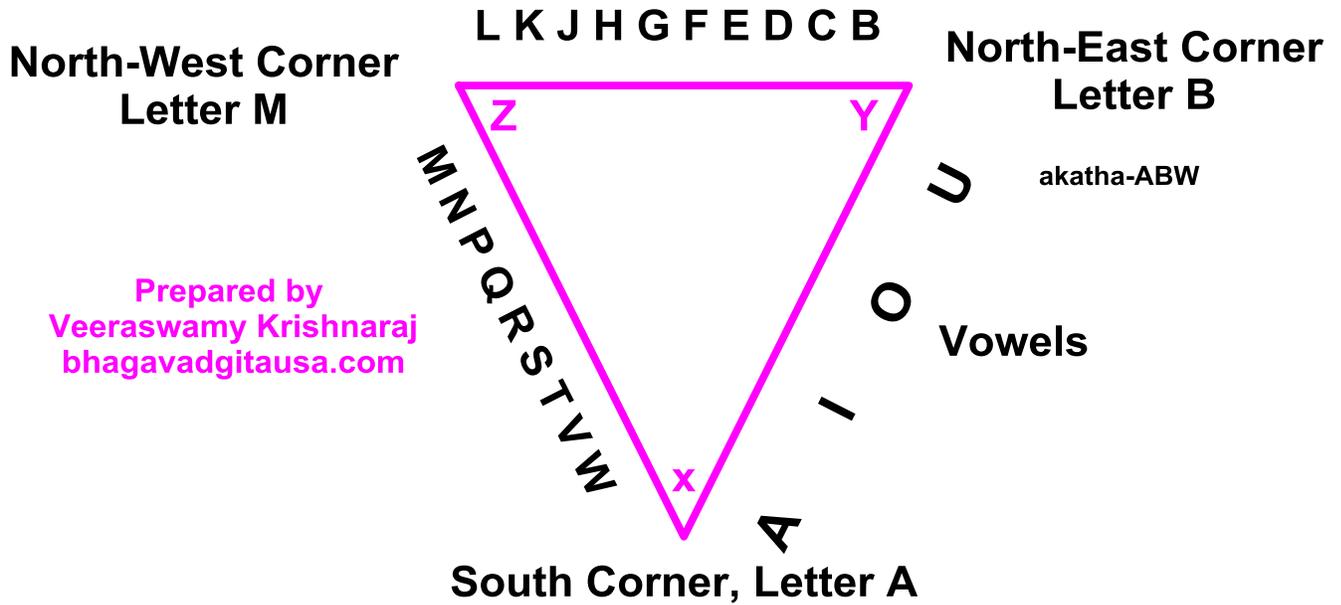


A-Ka-Tha Triangle with Sanskrit letters.



The Triangle formed by the three lines uniting the three Bindus is KAmA-kalA (KAmA-kalA rUpam)

**Configuration of Roman letters as an analogy
For A-Ka-Tha Triangle.**



A I O U = Right side
L K J H G F E D C B = Horizontal Line
M N P Q R S T V W = Left Side Line
Last three Letters:
X Y Z = Inside Corner Letters

Footstool is euphemism for the five sacred elements in Sahasrara listed above. One should meditate on and worship this five-fold stool to attain liberation from the sea of Samsara (cycle of birth, death and rebirth).

PUrnananda a Brahmana of Kasyappa Gotra wrote Sat-Chakra-Nirupana in 1526 CE (SAKa year 1448) and achieved Siddhi in VasisthAsrama, about seven miles from Gauhati, Assam, India. He wrote many other Tantrik works. This work is part of Sri-Tattva-Cintamani.

Paduka Pancaka (Panchaka Paduka = five fold footrest) is meditation of five elements in Sahasrara Chakra: 12-petalled Lotus, A-Ka-Tha Triangle, Nada-Bindu-Mani-Pitha, Hamsa, and Triangle on the Manipitha.

Pādukā means a footstool (Pada-rakṣanā-dhāra). The five of these are: (1) The (twelve-petalled) Lotus; (2) the triangle A-Ka-Tha in its pericarp (3) the region of the Nāda, Bindu, and Mani-pītha in it; (4) the Haṁsa below; and (5) the triangle on the Mani-pītha. Or they may be counted thus: (1) The Lotus (*i.e.*, twelve-petalled); (2) the triangle (A-Ka-Tha); (3) Nāda-Bindu; (4) the Mani-pītha Maṇḍala; (5) the Haṁsa-which is above it and taken collectively form the triangular Kāma-kalā."

Sanskrit letters are sacred; they are arranged in a triangular fashion

THE FIVEFOLD FOOTSTOOL¹ (PĀDUKĀ-PAÑCAKA)

INTRODUCTORY VERSE²

I MEDITATE on the Guru in the Lotus of a thousand petals, which is radiant like the cool rays of the full moon, whose lotus hands make the gestures which grant blessing and dispel fear. His raiment, garland, and perfumes, are ever fresh and pure. His countenance is benign. He is in the Haṁsa in the head. He is the Haṁsa Himself.

VERSE 1

*Brahmarandhra-sarasīruhodare
nityalagnamavadātamadbhutam
Kuṇḍalivivarakāṇḍamaṇḍitam
dvādaśārṇasarasīruhaṁ bhaje.*

I ADORE the wonderful White Lotus of twelve letters¹ which is within the womb (Udare) of, and inseparable from, the pericarp of the Lotus in which is the Brahma-randhra, and which is adorned by the channel of Kuṇḍalī.²

I ADORE the wonderful White Lotus of twelve letters¹ which is within the womb (Udare) of, and inseparable from, the pericarp of the Lotus in which is the Brahma-randhra, and which is adorned by the channel of Kuṇḍalī².

COMMENTARY

The hymn Paduka-pancaka, composed by Him of Five Faces³, destroys all demerit⁴. Kalicarana by his Ṭikā called Amala (Stainless) makes patent its beauty.

Sadasiva, the Liberator of the three Worlds, being desirous of speaking of Gurudhyana-Yoga⁵ in the form of a hymn (Stotra), first of all describes the place of the Guru.

The verb Bhaje is First Person Singular, Ātmanepada, emphasizing that Siva Himself adores or worships. He says, " I do adore or worship." By saying so He expresses the necessity that all worshippers (Upāsakas) of the Mantras revealed by Him should adore this wonderful twelve-petalled Lotus. He thus shows the necessity of His worship.

presentation: Veeraswamy Krishnaraj

1 Dvadaśārṇa---that is, twelve petals. The petals of the lotus are not independent of the letters thereon.

2 That is, the Citrini-Nadl. The lotus rests on the upper end of Citrini.

3 **Faces**³ Siva. See as to the five faces the citation from the LingarcanaTantra, v. 7, *post*. There is also a concealed sixth face, " like the color caused by deadly poison," known as Nilakantha.

4 **demerit**⁴ Aghas-sin and sorrow, pain and penalty.

5 **Gurudhyana-Yoga**⁵ Yoga with the Supreme known as the Guru.

THE FIVEFOLD FOOTSTOOL (PADUKA-PANCAKA)

The meaning of this verse in brief is this: I adore the twelve-petalled Lotus which is within the pericarp of the Sahasrara.

" *Wonderful*" (Adbhuta).-It excites our wonder by reason of its being pervaded by the lustre (Tejas) of Brahman, and for other reasons.

"*Lotus of twelve letters*" (Dvādaśārṇa-sarasīruha)-i.e., the Lotus which contains twelve letters. The twelve letters, according to those learned in the Tantras, are the twelve letters which make the Gurumantra; they are **Sa, ha, kha, phrem, ha, sa, ksa, ma, la, va, ra, yūm**. Some say that by Dvādaśārṇa is meant the twelfth vowel, which is the **Vāg-bhava-bija**! But that cannot be. If it were so, the authority quoted below would be tautologous: "(Meditate on) your Guru who is Siva as being on the lustrous (Hamsapītha, the substance of which is Mantra---Mantra-maya), which is in the pericarp of the Lotus of twelve letters, near the region of the **Moon**² in the pericarp, and which is adorned by the letters **Ha, La, and Ksa**, which are within the triangle A-Ka-Tha. The lotus of twelve letters is in the pericarp (of the Sahasrara)."

The above passage speaks of the Mantramaya-pītha. The Mantra substance of this Pītha is the Guru-mantra in the form of **Vāg-bhava-bīja**³ There would therefore be a repetition of the same **Mantra**⁴. " Dvādaśārṇa" is made up by Bahuvrīhi-Samāsa---that in which there are Dvādaśa (twelve) Arṇas (letters). This lotus has therefore twelve petals, which are the twelve letters.

It is true that the letters are not here specified, and there has been nothing said as to where they are placed; but the **Guru-Gita says**⁵ that "the letters Ham and Sa surround (that is, as petals) the Lotus," wherein the Guru should be meditated. This leads us to the conclusion that the letters Ham and Sah are repeated six times, thus making twelve, and so the number of petals becomes clearly twelve, as each petal contains one letter. This is a fit subject of consideration for the wise. presentation: Veeraswamy Krishnaraj

1 **Vāg-bhava-bija!** *i.e.*, Bija of Sarasvatī-Aim.

2 **Moon**² Candra-mandala, by the Commentator (reading the locative as Sāmīpye saptamī, *i.e.*, locative case indicative of Proximity).

3 **Vāg-bhava-bīja**³ Aim .

4 **Mantra**⁴. That is, if we understand that the body of both the Pīṭha and the petals is Aim. The Vāgbhava-Bīja Aim is the Guru-Bīja also.

5 **Guru-Gita says**⁵ This verse is quoted in full under v, 6, *post*.

.....
.....
"Inseparable from" (Nitya-lagnaṁ) -That is, it is connected with the Sahasrara in such a way that the one cannot be thought of without thinking of the other.

"Which is within the womb of and inseparable from the pericarp of the Lotus in which is the Brahmarandhra" (Brahmarandhra-sarasīruhodara). That is, the Sahasrara, **the thousand-petalled lotus in which is the Brahmarandhra**; within its womb, that is to say, within it (Tanmadhye), that is, within its pericarp (Tat-karṇīkāyāṁ}.

The Kankala-Malini, in describing the Lotus of a thousand petals, thus speaks of the place of the Brahma-randhra: "In its (Sahasrara) pericarp, O Devesi, is Antaratma, and above it is the Guru; above him is the Surya Mandala and Candra Mandala and Mahavayu, and above it is Brahma-randhra."

Some say that by Udara (belly or interior) is meant within the triangle in the pericarp. That is not right. The word Udara here means "interior" or "centre". The interior of the Lotus contains its pericarp but the text does not mean the interior of the triangle in the pericarp, because the triangle is not here mentioned. The Syārnā-saparyā quotes the following explicitly:

"The Lotus of twelve petals (or Letters) is within the pericarp of the white Lotus of a thousand petals, which has its head turned downward, and the filaments of which are of the color of the rising sun, and which is adorned by all the letters of the alphabet." Here the statement, within the pericarp, is explicit. presentation: Veeraswamy Krishnaraj

"Adorned by the channel of Kundali" (Kuṇḍalī-vivara-kānda-rnaṇḍitaṁ).-The Vivara (Channel) is that by which Kuṇḍalinī goes to Siva in the Sahasrara. The Citrini contains within it this passage or channel. Citrini is the tube (stalk), as it were, through which the passage runs, and Citrini adorns and is adorned by this Lotus. As a Lotus rests on its stalk, so does the twelve-petalled Lotus rest on Citrini and is made beautiful by its stalk.

VERSE 2

*Tasya kandalitakarṇikāpūṭe
kṣptarekhamakathādirekḥayā.
Koṇalakṣitahalakṣamaṇḍali-
bhāvalakṣyamabalālayaṁ bhaje.*

I ADORE the Abode of Śakti in the place where the two pericarps come together. It is formed by the lines¹ A, Ka, and Tha; and the letters Ha, La, and Kṣa, which are visible in each of its corners, give it the character of a Maṇḍala.²

I ADORE the Abode of Sakti in the place where the two pericarps come together. It is formed by the lines¹ A, Ka, and Tha; and the letters Ha, La, and Ksa, which are visible in each of its corners, give it the character of a Maṇḍala².

COMMENTARY

The Guru should be meditated upon as in the triangle A-Ka-Tha within the pericarp of the Lotus before-mentioned. He now wishes to describe the triangle so that an adequate conception of it may be formed.

" *The abode of Sakti*" (Abalālayam).-By Abalā is meant Sakti. Here She is Kāma-kalā triangular in form, and the three Saktis, Vāmā, Jyeṣṭhā, and Raudri, are lines of the triangle. These three lines or Saktis emanate from the three Bindus.³ Kāma-kalā is the abode of Sakti.

The Yamala speaks of the identity of Kama-kala with this abode. The passage begins, "I now speak of Kāma-kalā," and proceeding says⁴ " She is the three Bindus. She is the three Saktis. She is the threefold Manifestation. She is everlasting. That is, Kāma-kalā is composed of the three Saktis spoken of (Triśakti-rūpā), He next speaks of the attributes of Abalalaya (abode of Śakti),

1 lines¹ A-Ka-Thādi-i.e., the lines formed by the letters A to Ah, Ka to Ta and Tha to Sa. These letters placed as three lines form the three sides of the triangle.

2 Maṇḍala² i.e. the diagram where the Divinity is summoned and worshipped.

3 Bindus.³ Bindu-trayāṅkurabhūtā---that is, they have the three Bindus as their sprouting shoot. (See Kāmakalāvīlāsa.)

4 says⁴ Tribinduh sā trimūrtih sā triśaktih sā sanātanī. presentation: Veeraswamy Krishnaraj

.....
.....

" *The place where the two pericarps come together*" (Kandalita-Karṇikāpuṭe).--Kaṇḍala ordinarily means a quarrel in which one attacks the other with words. Here its significance is merely that the pericarp of one (the twelve-petalled lotus) is included within that of the other (Sahasrara),

Place (Puṭa), *i.e.*, the place where the triangle is "formed by the lines A, Ka, and Tha " (Kṛpta-rekhaṁ a-ka-thādi-rekhayā). The sixteen vowels beginning with A form the line Vāmā, the sixteen letters beginning with Ka form the line Jyeṣṭhā, and the sixteen letters beginning with Tha form the line Raudri. The Abode of Sakti is formed by these three lines.

The Brhat Sṛī-krama, in dealing with Kāma-kalā, says: "From the Bindu as the sprouting root (Aṅkura) She has assumed the form of letters¹."

" The letters Ha, La, and Ksa, which are visible in its corners, give it the character of a Mandala" (Koṇa-lakṣita-hala-kṣa-maṇḍali-bhāva-lakṣyaṁ). In its corners--*i.e.*, in the inner corners of the aforesaid triangle. The three corners of the triangle are at the apex,² the right and the left. The letters Ha, La, and Ksa, which are visible there, give the place the character of a Mandala.

One cannot form an adequate conception (Dhyāna) of this triangle without knowing it in all its particulars, and that is why other authorities are quoted. This triangle should be so drawn that if one were to walk round it would always be on one's left.

The Śāktānanda-taraṅgiṇī says: "Write the triangle A-Ka-Tha so that walking outside it is always on one's left.³

Kālī Ūrdhvāmnāya: "The Tri-bindu⁴ is the Supreme Tattva, and embodies within itself Brahma, Visnu, and Siva (Brahmavisnu-sivatmakam). The triangle composed of the letters has emanated from the Bindu." Also: "The letters A to Visarga make the line Brahma which is the line of Prajapati ; the letters Ka to Ta make the most supreme (Parātparā) line of Visnu, The letters Tha to Sa make the line of Siva. The three lines emanate from the three Bindus." presentation: Veeraswamy Krishnaraj

1 letters¹ Varṇāvayava-rūpiṇī. Bindu appears in the form of letters by germinating as a sprout. The letters are sprouts from Bindu: that is, the Universe is evolved from Bindu,

2 apex,² The triangle, it should be remembered, has its apex downward.

3 one's left.³ Vāmāvartena vilikhet. The drawing is made in the direction which is the reverse to that of the hands of a watch.

4 Tri-bindu⁴ *i.e.*, the three Bindus considered as one and also separately.

.....
.....
Tantra-Jīvana: "The lines Rajas, Sattva, and Tamas, surround the Yoni-Mandala." Also:" Above is the line of Sattva; the line of Rajas is on the left, and the line of Tamas is on one's right."¹

By a careful consideration of the above authorities, the conclusion is irresistible that the letters A-Ka-Tha go in the direction abovementioned.

The Svatantra-Tantra says: "The lines A-Ka-Tha surround the letters Ha, La and Kṣa." It therefore places the letters Ha, La, Kṣa within the triangle.

It is needless to discuss the matter at greater length.

1 one's right."¹ That is, on the left and right of the Yoni or the right and left of the spectator.

VERSE 3

*Tatpūṭe paṭutaditkaḍārīma-
spardhamānamaṇipāṭalaprabham.
Cintayāmi hṛdi Cīnmayam vapur-
nādabindumaṇipīṭhamaṇḍalam.*

IN my heart I meditate on the Jewelled Altar (Maṇipīṭha), and on Nāda and Bindu as within the triangle aforespoken. The pale red¹ glory of the gems in this altar shames the brilliance of the lightning flash. Its substance is Cit.

IN my heart I meditate on the Jewelled Altar (Maṇipīṭha), and on Nada and Bindu as within the triangle aforespoken. The pale red¹ glory of the gems in this altar shames the brilliance of the lightning flash. Its substance is Cit.

COMMENTARY

The place of the Guru is on the jewelled altar within the triangle. He therefore describes the jewelled altar [Maṇipīṭha],

"In my heart" (Hrdi), *i.e.*, in my Mind (Manasi). presentation: Veeraswamy Krishnaraj

"On the Jewelled Altar and on Nāda and Bindu" (Nāda-bindu-maṇipīṭha-maṇḍalam).-

The compound word may be formed in two ways: Mani-pīṭha-maṇḍalam along with Nāda and Bindu (Nāda -bindubhyam saha), or Nāda and Bindu and Maṇipīṭha-maṇḍalam -i.e., all these three. Some interpret this to mean that the maṇḍala maṇipīṭha is composed of Nāda and Bindu. But that cannot be. Nāda is white, and Bindu is red; and the pale red glory whereby the Maṇipīṭha shames the lustre of the lightning flash is neither red nor white.

The Saradā-Tilaka says: "This Bindu is Siva and Sakti,² and divides itself into three different parts; its divisions are called Bindu, Nāda, and Bīja." If this be interpreted to mean, as it ought to be, that Bindu is Para-Sakti-maya, and Bīja, Nada, and Bindu, are respectively Fire, Moon and Sun, then Nāda being the Moon is white, and Bindu being the Sun is red. Pūrnananda also speaks³ of Nāda as being white like Baladeva etc.

1 red¹ Pāṭala,

2 Bindu is Siva and Sakti,² Para-Śakti-maya=Śiva-Śakti-maya.

3 speaks³ V. 35, ṣaṭ-cakra-nirūpaṇa, *ante*.

.....
.....

The Brhat-śrī-krama also says: "There was the imperishable Bindu, lustrous (red) like the young Sun."

Now, as one is white and the other red, they can never be the pale red gem. The meaning given by us is therefore correct. The solution is that Nāda is below, and Bindu above, and Mani-pitha in between the two -thus should one meditate. This has been clearly shown in the Gurudhyana in Kankala-malini- Tantra: " Meditate on the excellent Antaratma¹ in the (region of the) Lotus of a thousand petals, and above it (Antaratma) meditate on the resplendent throne² between Nada and Bindu, and on this throne (meditate) upon the eternal Guru, white like a mountain of silver." presentation:

Veeraswamy Krishnaraj

" The pale red glory of the gems in this altar shames the brilliance of lightning" (Paṭu-taḍit-kaḍārima-sparddhamāna-maṇipāṭala-prabhaṁ). This qualifies Mani-pitha-mandalam. To be " paṭu " is to be able to fully do one's work. Now, lightning wants to display itself. Here the idea is that the pale red lustre of the gems in the Pitha shames the uninterrupted brilliance of the reddish-yellow (Pingala) lightning flash. It is of a pale red colour inasmuch as the Mani-pitha is covered all over with gems.

" Its substance is Cit" (Cinmayam vapuḥ).-The Cinmaya or Jñānamaya body. The body of Nada, Bindu and Mani-pitha is Cinmaya or Jnana-maya.³ Others interpret it to mean "I meditate on the Cinmaya body of the twelfth vowel⁴ the Bija of Sarasvatī, which is the Gurumantra." But that is wrong. The Guru is white, and his Bija is also white; to attribute to it a pale red lustre would be incongruous.

1 Antaratma¹ This Antaratma is Haṁsa. Unless the words in the text, "in the lotus of a thousand petals," be read Sāmīpye saptamī, the view here expressed differs from that adopted by Kalicarana, that Haṁsa is in the twelve-petalled lotus.

2 throne² Simhāsana---lit., lion seat, the seat of the honoured one, the King's seat.

3 Jnana-maya.³ That is, their substance is pure Cit not in association with Maya.

4 vowel⁴ The Bija of Sarasvatī or Vāgbhava-Bija is Aim. Ai is the twelfth 'vowel'.

VERSE 4

*Ūrdhvamasya hūtabhukṣikhātrayaṃ
tadvilāsaparibr̥mhaṇāspadam̐.
Viśvaghasmaramahoccidokṭam̐
vyāmṛsāmi yugamādihamsayoh̐.*

I INTENTLY meditate on the three lines above it (Maṇipīṭha), beginning with the line of Fire, and on the brilliance of Maṇipīṭha, which is heightened by the lustre of those lines. I also meditate on the primordial Haṃsa,¹ which is the all-powerful Great Light in which the Universe is absorbed.²

I INTENTLY meditate on the three lines above it (Manipitha), beginning with the line of Fire, and on the brilliance of Manipitha, which is heightened by the lustre of those lines. I also meditate on the primordial Haṃsa,¹ which is the all-powerful Great Light in which the Universe is absorbed.²

COMMENTARY

On Haṃsa-pīṭha, which is within the triangle on Mani-pīṭha, between Nada and Bindu, is the place of the Guru. He now wishes to describe Haṃsa and the triangle in order that a clear conception of these two may be gained. presentation: Veeraswamy Krishnaraj

The meaning of this verse is, shortly this: I meditate on the primordial Haṃsa³, I meditate on the three lines, beginning with the line of Fire, above the place of Manipitha and also on the glory of the Mani-pitha itself illumined as it is by the light of the three lines of Fire and others. The verb "I meditate" occurs once in this verse, and governs three nouns in the objective case.

"I intently meditate" (Vyāmṛsāmi).-That is, I think with mind : undisturbed, excluding all subjects likely to interfere with my thoughts.

"Above it" (Ūrdhvam asya)-that is, above Mani-pitha.

1 Haṁsa,¹ That is, the Parama-haṁsa which is both Prakṛti and Puruṣa,

2 Great Light in which the Universe is absorbed.² Lit., " Light which devours the Universe."

3 Haṁsa³ i.e., the union of Ham and Saḥ. whereby the Haṁsa is formed.

.....

.....

" The three lines beginning with the line of Fire" (Huta-bhuk-śikhātrayaṁ).-This compound word is made up according to the rule known as śāka-pārthiva, by which the word Ādi, which comes in between two words is dropped. Adi means "and others". The Line of Fire¹, which is called the Line Vāmā, emanates from Vahni Bindu in the South, and goes to the North-East Corner; and the Line of Moon emanates from Candra-Bindu in the North-East Corner, and goes towards the NorthWest Corner: this is the line Jyeṣṭha. The Line of Sun emanates from Sūrya Bindu in the North-West Corner, and reaches Vahni Bindu: this is the Line Raudri. The triangle which is formed by the three lines uniting the three Bindus is Kāma-kalā (Kāma-kalā-rūpaṁ}.

The Brhat-Sri-krama says: " She whose form is letters is coiled up in the Bindu and comes out thereof as a sprouting seed from the South. From there² She goes to the Isana corner (N.-E.). She who thus goes is the Sakti Varna. This is Citkalā Parā and the line of Fire. The Sakti which has thus gone to the Isana corner then goes in a straight line (that is, to the N.-W.). This line is the line of Jyeṣṭha. This, O Paramesvar!, is Tripura, the Sovereign Mistress. Again turning left³ She returns to the place of sprouting. She is Raudri, who by Her Union with Iccha and Nada makes the Śṛṅgāta." ⁴
(Srngata means Triangle) presentation: Veeraswamy Krishnaraj

The Mahesvari-samhita says: "Sūrya, Candra and Vahni are the three Bindus, and Brahma, Visnu and Sambhu are the three lines."

The Prema-yoga-tarangini, in describing the Sahasrara, quotes an authority which is here cited, clearly showing that the place of the Guru is within this triangle. " Within it is the excellent lightning-like triangle. Within the triangle are two imperishable Bindus in the form of Visarga. Within it, in the void, is Siva, known by the name of **Parama.**"⁵

1 **Line of Fire**¹ Here Fire is the origin of life, and is therefore associated with Brahma. Moon is associated with Visnu, And the Sun spoken of here stands for the twelve suns (Aditya) which rise to burn the world at dissolution (Pralaya).

2 **From there**² Yasmāt is according to the reading given in the original. The same passage is quoted elsewhere reading yāmyāt (from the south) in place of yasmāt.

3 **left**³ Reading vakrībhūtā punar vāme for vyaktībhūya punar vāme,

4 **the Śṛṅgāta.**"⁴ According to another reading, "By the union of Iccha and Jñāna, Raudri makes the Śṛṅgāta." The passage above quoted shows that the Kāma-kalā is a subtle form of Kundalinī, more subtle than the A-Ka-Tha triangle. *Cf.* Ānandalahari, v, 21, where the Sūkṣma-dhyāna of Kundalinī is given.

5 **Parama.**"⁵ *i.e.*, Parama-Siva.

.....
.....
Saṁkaracārya also has shown this Clearly in his Anandalahari. The Author of the Lalitaharasya also speaks of the Guru as seated on Visarga. Visarga is the two Bindus, Candra and Surya, at the upper angles of the (down-turned) triangle.

"On the primordial Hamsa" (Ādi-hamsayor-yugam).-Literally interpreted it would mean **the union of**¹ the primordial Ham and Saḥ. By Ādi (first) is implied the Parama-hamsa, which is also known as Antaratma, and not the **Jivatma, which resembles the flame of a lamp. The Hamsa here is the combination of Prakrti and Purusa,**

In Agama-kalpadruma-pancasakha it is said: "Hamkāra is Bindu, and Visarga is Saḥ. Bindu is Purusa, and Visarga is Prakrti, **Haṁsa is the union of Pūm (Male) and Prakrti (Female).**" presentation: Veeraswamy Krishnaraj

Some interpret " *Asya Ūrdhvam*" to mean " above Mani-pītha," and say that the verse means: " I meditate on the union of the two who constitute the primordial Haṁsa above Mani-pītha." This is wrong. The Kankala-malini speaks of the Mani-pītha as above Haṁsa and between Nada and Bindu. So how can these be below Haṁsa? This is impossible. This also shows the impossibility of the reading adopted by some-namely, *Huta-bhuk -śikhā-sakham*² in place of *Huta-bhuk-śikhā-trayam*. If this reading were accepted, then the words *Ūrdhvam asya* (above it) have no meaning. 'The interpretation" I meditate on the union of," as given above, may, however, be understood in the following sense. We have seen that the Kankala-malini speaks of the Haṁsa as below the Mani-pītha, which is between Nada and Bindu. The interpretation mentioned is in great conflict with the view of Kankala-malini. But if *Huta-bhuk-sikha-trayam* be read as qualifying Haṁsa, then the difficulty may be removed. Then the meaning would be: "Below Mani-pītha is Haṁsa, and above it is the triangular Kāma-kalā which is formed by the Haṁsa." 3

1 the union of¹ *i.e.*, Haṁ and Saḥ. The union of the two makes Haṁsah. This is the beginning and end of creation. The outgoing breath (Niśvāsa) Haṁ of the Supreme is the duration of the life of Brahma the Creator (*cf.* *Tavāyur mama niśvāsah---* *Prapañcasāra-Tantra*, Ch. I) and Saḥ is the indrawing breath by which creation returns to Prakṛti,

2 *Huta-bhuk -śikhā-sakham*² *Huta-bhuk-śikhā-sakha---*the friend of the flame of Fire. By this is meant Vāyu (air). As there is no Vāyu in this region, therefore Vāyu cannot be above the triangle or above Mani-pītha.

3 *Haṁsa.*" 3 *Tasya* paṛiṇatasya. Apparently the sense is that the three Bindus, or Haṁsa are below, but that the triangle which they collectively form, or the Kāma-kalā, is above, and in this sense the Haṁsa is both above and below Mani-pītha.

" Which is the all-powerful Great Light in which the Universe is absorbed ,.. (Viśva-ghasmara-mahoccidotkatam).-" Bhaks " and "Ghas" mean the same thing. The root "Ghas" means "to devour," and the roots "Cid," "Hlād," and "Dīp," all mean " to shine ". The Great Light (Mahoccit) which is the Devourer (Ghasmara) of the Universe: By that is meant that It is all-powerful (Utkāṭa). Utkāṭa, which literally means very high, here means very powerful.

VERSE 5

*Tatra nāthacaraṇā ravindayoḥ
kuṅkumāsavaṇḍaparīmarandayoḥ.
Dvandvamindumakarandaśītalāṁ
mānasam smarati maṅgalāspadam.*

THE mind there contemplates the two Lotuses which are the Feet of the Guru, and of which the ruby-coloured nectar is the honey. These two Feet are cool like the nectar of the Moon, and are the place of all auspiciousness.

THE mind there contemplates the two Lotuses which are the Feet of the Guru, and of which the ruby-coloured nectar is the honey. These two Feet are cool like the nectar of the Moon, and are the place of all auspiciousness.

COMMENTARY

Having described the place where the two Lotus Feet of the Guru should be meditated upon, he now speaks of the (Sādhaka's) union therewith by meditation (Dhyāna) on them, in this and the following verse.

" *There*" (Tatra)-i.e., in the triangle on the Maṇi-pīṭha, The meaning of this verse, in short, is: "The mind there, within the triangle on the Maṇi-pīṭha, contemplates upon the Lotus Feet of the Guru." presentation: Veeraswamy Krishnaraj

" *Of which the ruby-coloured nectar is the honey*" (Kuṅkumāsava-parīmarandayoḥ).- This qualifies "the lotuses". Kuṅkuma means red, the colour of lac. The excellent nectar which is of the colour of lac is the honey of the Lotus Feet of the Guru. Some read " Jhari " for " Paṇi"; the meaning would then be: "from which flows like honey the ruby-coloured nectar."

" *Cool like the nectar of the Moon*" (Indu-makaranda-śītaḥ--i.e., they are cool as the nectar-like beams of the Moon. As the beams of the Moon counteract heat, so does devotion to the Feet of the Guru overcome sorrow and suffering.

" *Place of all auspiciousness*" (Maṅgalāspadam)--It is the place where one gets all one desires. The sense is that by devout concentration on the feet of the Guru all success is attained

VERSE 6

*Niṣaktamaṇipādūkāniyamitāghakolāhalaṁ
sphuratkisalayarūṇaṁ nakhasamullasaccandrakam.
Parāṁṛtasarovaroditasarojasadrociṣaṁ
bhajāmi śirasi sthitam gurupadāravinddvayaṁ.*

I ADORE in my head the two Lotus Feet of the Guru. The jewelled footstool on which they rest removes all sin. They are red like young leaves. Their nails resemble the moon shining in all her glory. Theirs is the beautiful lustre of lotuses growing in a lake of nectar.

I ADORE in my head the two Lotus Feet of the Guru. The jewelled footstool on which they rest removes all sin. They are red like young leaves. Their nails resemble the moon shining in all her glory. Theirs is the beautiful lustre of lotuses growing in a lake of nectar.

COMMENTARY

He says here: "I adore the two Lotus Feet of the Guru, resting on the footstool already described in my head." By adoration here meditation is meant.

"The jewelled footstool on which they rest removes all sin" (Niṣaktamaṇi, pādukā-niyamitagha-kolāhalaṁ).-That is, all the multitude of sins are removed by devotion to the jewelled footstool which serves as the resting place of His Feet. Or it may be interpreted thus: "The footstool which is studded with gems-that is, the Maṇi-pīthamaṇḍala which is the footstool -removes all the multitude of sins. By meditating on the Feet of the Guru as resting on this stool all sins are destroyed." Or it may be thus interpreted: "The five footstools with which are inseparably connected the gems (by which are meant the Cintarnani-like feet of the Guru) destroy all the multitude of sins." By meditating first on the fivefold footstool, and then on the feet of the Guru as resting thereon, sin is removed. As the 'removal of sins is effected by meditation on the fivefold footstool, it is the cause which effects such removal. presentation: Veeraswamy Krishnaraj

"They are like young leaves" (Sphurat-kisalayāruṇiṁ).-That is, the feet of the Guru possess the red colour of newly opened leaves.

The leaves of the Mango and **Kenduka**¹ tree when newly opened are of a red colour, and comparison is made with them.

"Their nails resemble the moon shining in all her glory" (Nakha-samullasat-candrakaṁ)--- the toe-nails are like so many beautifully shining moons.

"Theirs is the beautiful lustre of lotuses growing in a lake of nectar" (Parāmrta-sarovarodita-saroja-sadrociṣaṁ).-That is, they have the clear lustre of lotuses growing

in a lake of nectar. He means to say that the excellent nectar drops constantly from the Lotus Feet of the Guru. Pumananda has said the same thing in v. 43 of the Sat-cakra-nirūpanam. The excellent nectar is the lake on which the Feet show like lotuses. It has been said that the place of the Guru is between the pericarps of the two Lotuses aforementioned. Now, a question may be raised as to whether it is in the pericarp of the twelve-petalled lotus below, or in that of the Sahasrara above. To solve this the following passages are quoted:

Brhat-Srikrama : "Then meditate upon the Lotus which with its head downward is above all, and which drops nectar on the Sakti of the Guru in the other Lotus."

Yamala: "The Lotus of a thousand petals is like a canopy²; it is above all, and drops red nectar."

Gurugta: " In your own Guru meditate on the Supreme Guru as having two arms in the Lotus whose petals have the letters Ham and Sah and as surrounded by all the causes³ of the universe. Although He manifests in all in varying degrees, He is without and beyond the Universe. On His will there are no limitations.⁴ From Him emanates the Light of Liberation. He is the visible embodiment of the letters of the word⁵ Guru."

The Syama-saparya quotes the following: "The Lotus Sahasrara downward turned, in the head, is white. Its filaments are of the colour of the rising sun; all the letters of the Alphabet are on its petals.

1 Kenduka¹ *Diospyros glutinosa*.

2 canopy² Which is an emblem of supremacy.

3 causes³ *i.e.*, the Avantara-karana-sariras. See Sat-cakra-nirupana, vv. 39

4 no limitations.⁴ Svachchandaṁ atmeccaya = By His own will He is free.

5 letters of the word⁵ Guru." cf. Mantrana devata prokta devata guru-rupini. The word Guru signifies many beneficent qualities. (See Kularnava, Tantik Texts, Vol V, Ch. XVII.)

.....
.....

In the pericarp of the Sahasrara is Candra Mandala, and below the pericarp is the lustrous lotus of twelve petals which contains the triangle A-Ka-Tha, marked out by the letters Ha, La and Ksa. Meditate there on your Guru who is Siva, seated on the Hamsa-pitha which is composed of Mantras."

The above and similar passages indicate that the place of the Guru is in the pericarp of the Lotus of twelve petals.

The Kankala-Malini says: "Meditate on the excellent Antaratma in the Lotus¹ of a thousand petals, and on the shining throne which is between Nada and Bindu, and (on the throne) meditate constantly upon your own Guru, who is like a Mountain of Silver," etc.

The Yamala says: ² " (Meditate on your Guru) in the Lotus of a thousand petals. His cool beauty is like that of the full moon, and His Lotus hands are lifted up to grant boons and to dispel fear." presentation: Veeraswamy Krishnaraj

The Puraścara-rasollāsa (Ch. VII) has the following dialogue: " Sri Mahadeva said: 'There in the pericarp of the wonderful everlasting Lotus of a thousand petals meditate always on your own Guru.' Śrī-Pārvati said: ' The head of the Great Lotus of a thousand petals, O Lord, is always downward turned; then say, O Deva, how can the Guru constantly dwell there?' Śrī -Mahadeva said: 'Well hast thou asked, O Beloved. Now listen whilst I speak to Thee. The great Lotus Sahasrara has a thousand petals, and is the abode of Sadā-Śiva and is full of eternal bliss. It is full of all kinds of delightful fragrance, and is the place of spontaneous bliss.³ The head of this Lotus is always downward, but the pericarp is always turned upward,⁴ and united with Kundalini is always in the form of a triangle. '

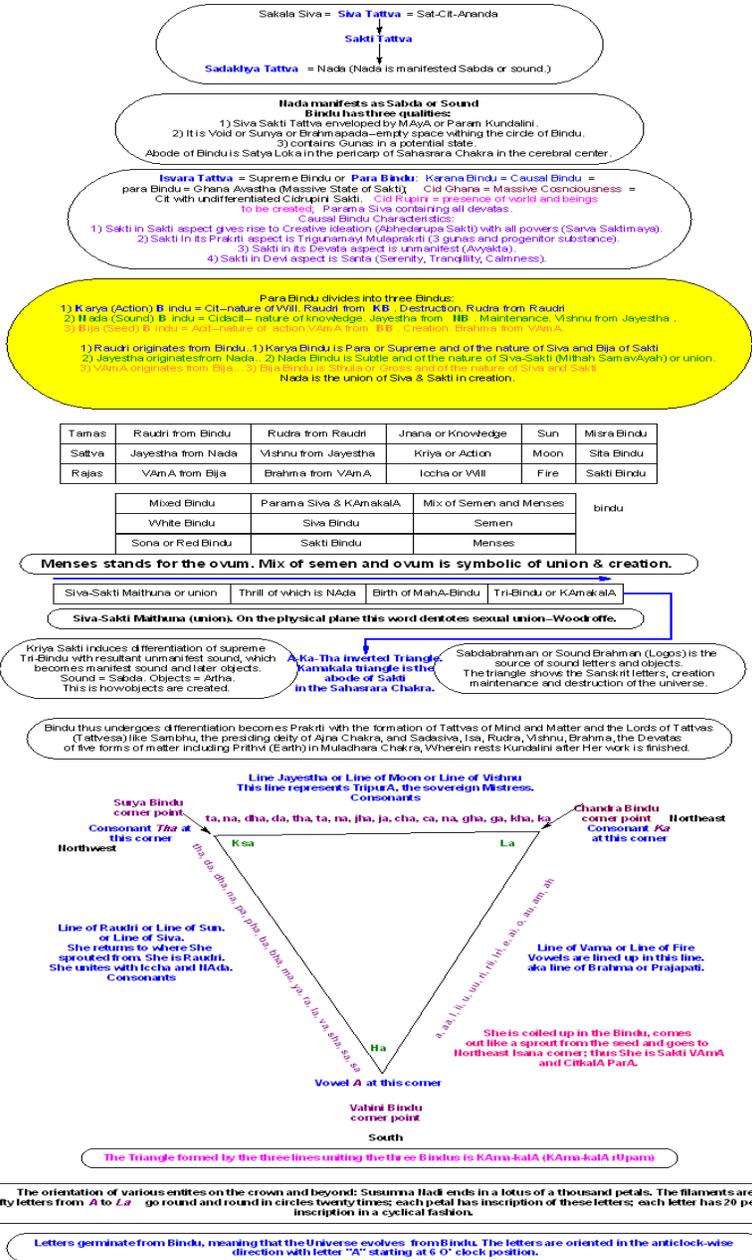
The Bala-vilasa Tantra has the following: " Śri-Dakṣiṇāmūrti said: • As you awake in the morning meditate on your Guru in the White Lotus of a thousand petals, the head of which great Lotus is downward turned, and which is decorated with all the letters of the Alphabet.

1 Antaratma in the Lotus¹ Or in the region of the lotus of a thousand petals.

2 The Yamala says: ² The Commentator does not say from which of the different Yamalas he has quoted this and the passage in the first group.

3 spontaneous bliss.³ Sahajānanda-that is, the bliss springs up itself. This bliss is Svabhāva,

4 pericarp is always turned upward,⁴ That is, apparently, if we regard that portion of the pericarp which is attached to the lotus as its head. The triangle is A-Ka-Tha.



Within it is the triangle known by the name of A-Ka-Tha, which is decked by the letters Ha, La and Ksa, He of the smiling countenance is on the Hamsapīṭha,¹ which is in the region of the Candra-Mandala within it (the Sahasrara); Śrī-Devī said: 'O Lord, how does the Guru stay when its head is turned downwards?' Śrī-Dakṣṇamūrti said: 'The

Candra-Mandala in the pericarp of the Lotus of a thousand petals is turned upward; the Hamsa is there, and there is the Guru's place.' "

These and similar passages speak of the place of the Guru as in the pericarp of the Lotus of a thousand petals.

As there are two distinct methods, one should follow the instruction of the Guru and adopt one of the two in his Sādhana (Anuṣṭhāna). For it has been laid down in the Kularnava-Tantra (Ch. XI): "Beloved Vedas and Tantras handed down to us by tradition, as also Mantras and usages, become fruitful if communicated to us by the Guru, and not otherwise,"

1 the Hamsapītha,¹ Kamakala.

VERSE 7

*Pādukāpañcakastotraṃ pañcavaktrādvinirgataṃ.
Sadāmnāyaphalaprāptaṃ prapañce cātīdurlabhaṃ.*

THIS hymn of praise of the Fivefold Footstool was uttered by Him of Five Faces. By (the recitation and hearing of) it is attained that good which is gained by (the recitation and hearing of) all the hymns in praise of Śiva. Such fruit is only attainable by great labour in the Wandering (Saṃsāra).

THIS hymn of praise of the Fivefold Footstool was uttered by Him of Five Faces. By (the recitation and hearing of) it is attained that good which is gained by (the recitation and hearing of) all the hymns in praise of Siva. Such fruit is only attainable by great labour in the Wandering (Saṃsāra).

COMMENTARY

He now speaks of the good gained by reciting and listening to this Stotra.

"Hymn of praise of the fivefold Footstool" (Pādukā-pañcakastotram). Pādukā means a footstool (Pada-rakṣanā-dhāra).

The five of these are:

- (1) The (twelve-petalled) Lotus;
- (2) the triangle A-Ka-Tha in its pericarp
- (3) the region of the Nāda, Bindu, and Mani-pītha in it;
- (4) the Haṁsa below; and
- (5) the triangle on the Mani-pītha.

Or they may be counted thus:

- (1) The Lotus (*i.e.*, twelve-petalled);
- (2) the triangle (A-Ka-Tha);
- (3) Nāda-Bindu;
- (4) the Mani-pītha Maṇḍala;
- (5) the Haṁsa---which is above it and taken collectively form the triangular Kāma-kalā."

1 These two accounts appear to agree as to the position of the following in the order stated-viz., twelve-petalled Lotus with A-Ka-Tha triangle in which are Mani-pītha, with Bindu above and Nada below. There remains then to be considered the position of Haṁsa and the Kāma-kalā which they form. Both are one and the same, the first being the three Bindus, and the second the triangle; they make (Kāma-kalā), from which emanates (and in this sense forms part of it) the lower A-Ka-Tha triangle (for this Varna-maya), In the second classification, the three Bindus and the triangle (Kāma-kalā) which they form are treated as one, and placed above the Mani-pītha, In the first classification,

apparently with a view to gain accordance with the Kaṅkāla-mālinī-Tantra cited under v. 4, the Haṁsa and the triangle which they form are taken separately, the first being placed below and the other above Mani-pītha.

Stotra is a hymn of praise. This hymn, including the verse which speaks of the benefit to be gained by listening to it, is one of seven verses. presentation: Veeraswamy Krishnaraj

"Uttered by Him of Five Faces" (Pañca-vaktrād vinirgatam).- The Five faces of Siva as given in the Liṅgārcana Tantra are: "On the West ¹ (*i.e.*, back) is Sadyo-jāta; on the North (*i.e.*, left) is Vāma-deva; on the South (right) is Aghora; and on the East (front) is Tat-purusa, Īśāna should be known as being in the middle. They should thus be meditated upon in a devout spirit." Vinirgata means uttered (*lit.*, come out)-that is, uttered by these Five Faces.

"By it is attained that good" (ṣaḍāmnāya-phala-prāptam).-This literally means: "by it is obtained the fruit of what has been spoken by the Six Mouths." The Six Faces are the five given above and a sixth concealed one which is below, called Tamasa. This is alluded to in ṣaḍvaktra-nyāsa in the Siva- Tantra thus: "Om Haṁ Hrīm Auṁ Hrīm Tāmasāya Svāha "; as also in the meditation (Dhyāna) there given, thus: " The lower face, Nīla-kaṅṭha, is of the colour caused by the deadly poison Kāla-kūṭa²." I

ṣaḍāmnāya is what has been spoken by these Faces-that is, all the hymns of praise to Siva. By the fruit of this is meant the benefit gained by reciting or listening to all these Mantras, and practicing the appropriate Sādhana. This is what is gained through this hymn.

"It is attainable by great labour in this Wandering" (Prapañce cātidurlabham).-By Prapañca is meant this Samsāra (Wandering or World), comprising the Universe from all effects up to Brahma, and which is shown by Māyā. It is difficult of attainment (Durlabha), as it is the result of manifold merit acquired by the practice of laborious endeavour (Tapas) in previous births.

End of the Commentary (Tippani of the Name of Amalā. (Stainless), written by śrī-Kaḷicārana on the Pādukā-pañcaka-Stotra.

1 the West 1 The direction one faces is the East.

2 Kāla-kūṭa². The poison churned out of the ocean and drunk by Siva. The word means the secret emissary of Death.

