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## The Śaiva Yogas and Their Relation to Other Systems of Yoga

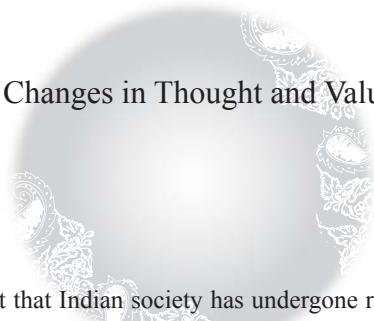
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# **The Center for South Asian Studies, Ryukoku University**

## **Fundamental Changes in Thought and Values in South Asia**



In many studies, it has been pointed out that Indian society has undergone radical changes since the 1990s. This is seen in the political sphere in the spread and the deepening of democracy. In terms of the economy, changes are remarkable in the development of the market economy, improvements in living conditions and widening of economic gaps, which is one of the negative impacts of such economic growth. Societally, this has been expressed through the appearance and rise of various social movements. Culturally and religiously, it has been expressed through a parallel rise in assertion of identities by diverse communities. These changes can be seen as the results of embryonic fundamental changes in thought and values of people in India and South Asia.

The unified theme of this project is “Fundamental Changes in Thought and Values in South Asia.” One perspective being used to approach this theme is genealogical research along the long timeline of philosophy and thought in South Asian societies, using Ryukoku University's extensive accumulation of research. Another is analysis of fundamental changes in values based on fieldwork research of actual conditions. These perspectives are combined in comprehensive research, with the aim of identifying the sources of changes in the foundations of contemporary Indian and South Asian societies, and the driving power behind them. Special attention is paid to the rise of the Dalits, other lower strata people, and religious minorities, a phenomenon that represents dynamic changes in contemporary Indian and South Asian societies. The project examines the background and theory behind this, with relation to the history of philosophy and thought, and investigates and analyzes changes in peoples' living conditions, consciousness, and sense of values, based on fieldwork research.

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## **The Śaiva Yogas and Their Relation to Other Systems of Yoga**

S.D. Vasudeva



## The Śaiva Yogas and Their Relation to Other Systems of Yoga

S. D. Vasudeva \*

‘Śaiva Yoga’ here intends the diverse, mostly theistic, yogic systematisations taught in the Śaiva Mantramārga.<sup>1</sup> Since these might be considered atypical and perhaps even obscure yogas, let us begin with an apologia. A casual reader who consults Brill’s Encyclopedia of Hinduism<sup>2</sup> and searches for the keyword ‘yoga’ will discover four entries: 1) Pātañjala Yoga, 2) Rāja Yoga (substantially a later name for Pātañjala Yoga), 3) Haṭha Yoga, and, 4) Modern Yoga. This selection may strike not just a historian of ideas as rather strange. Patañjali’s system of yoga assumed its present form by perhaps the 5th century,<sup>3</sup> and the earliest textual sources for Haṭhayoga date from the 11th century<sup>4</sup> (the more popular ones are even later). This leaves a historical gap of six or seven centuries covered only by commentators such as (Pseudo-)Śaṅkara<sup>5</sup> and Vācaspatimiśra whose commitment to Patañjali’s doctrine and practice is debatable. Suspiciously, this period falls into one of the most dynamic phases in the history of Sanskrit philosophy, yet, it would appear, to our casual reader, that yoga remained unproductive, and little of relevance or importance happened until Haṭhayoga

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<sup>1</sup> I am avoiding the expression “Tantric Yoga”, as it now most commonly denotes modern practices of little direct relevance. I also decided to avoid the expression “Esoteric Yoga” (*cf.* the usage “Esoteric Buddhism” for Shingon Buddhism) since nearly all yogic systems—with the possible exception of modern postural yoga—can be identified as esoteric.

<sup>2</sup> BrillOnline Reference accessed on July 24th, 2016.

<sup>3</sup> See Maas 2013 and Frauwallner 1953.

<sup>4</sup> See Mallinson *forthcoming* 2017.

<sup>5</sup> For an up to date evaluation of Śaṅkara’s *Vivaraṇa* see Harimoto 2014, and for an analysis of the *Vivaraṇa*’s structure of meditation see Oberhammer 1977.

emerged. Such a picture is of course no more than an artifact of the kinds of questions that have been asked, and the kinds of texts that have been queried. As far as the ongoing investigation on the relationship between Yoga and Buddhism is concerned, it has focussed, since its inception by Émil Senart and Louis de la Vallée Poussin, primarily on the structure of meditation. As Maas (2013:71) has noted:

Systematic in-depth studies of the relationship between classical Yoga and Buddhism on the one hand, as well as on the relationship between Yoga and Jainism on the other, remain, however, *desiderata*.

In view of this situation, any attempt to relate these early systematisations of yoga to the Śaiva yogas can only be a provisional survey. A simplified overview of some of the most discussed sources for early yoga is given in table 1 (without espousing what Maas calls the doxographical approach to the question of the relationship between Sāṃkhya and Yoga), and table 2 attempts to situate the yogas of some of the main streams of the Śaiva Mantramārga in a larger milieu.

YOGĀCĀRA, (also SAUTRĀNTIKA & SARVĀSTIVĀDA)	SĀṂKHYA	YOGA
	<i>Mokṣadharmā</i> (2nd BCE–4th CE)	<i>Mokṣadharmā</i> (2nd BCE–4th CE)
	Kapila, Āsuri, Patañjali*, Pañcaśikha	Hiranyagarbha (?)
	Vārṣaganya (c. 100–300)	
<i>Yogācārabhūmi</i> (c. 3rd–5th cent.)		
Vasubandhu & Asaṅga (c. 4th cent.)	Vindhyavāsin (c. 4th cent.)	Patañjali (c. 400): <i>Yogasūtra</i>
	Īśvarakṛṣṇa (c. 350–500): <i>Sāṃkhyakārikā</i>	
	<i>Yuktidīpikā</i> (c. 680–720)	
		Śaṅkara* (c. 8th cent.)
	Vācaspatiśiṣya: <i>Sāṃkhyatattvakaumudī</i>	Vācaspatiśiṣya: <i>Tattvavaiśārādī</i>

Table 1: Patañjali's Yoga in Context

If we shift our focus to this second table, much hitherto ignored material relevant to the history of yoga can be recovered, particularly for the long period between Patañjali and the emergence of Haṭhayoga. The Śaiva Mantramārga in particular developed into a complex system rather quickly. It proliferated and spread all over India, and Sanderson 2009, has even identified the period from the 5th to the 13th centuries as the ‘Śaiva age’.<sup>6</sup>

JAINA & BAUDDHA	ŚAIVA	VAIṢṆAVA
	<i>Pāśupatasūtra</i> (c. 2nd cent.)	<i>Mokṣadharmā:</i> <i>Vārṣṇeyādhyātma</i> etc.
	Kauṇḍinya: <i>Pañcārthabhāṣya</i> (4–5th cent.)	<i>Vaikhānasasūtra</i> (c. 4th cent.)
Siṃhasūri (c. 6th cent.): knows Śaḍaṅgayoga	Mantramārga Śaḍaṅgayoga	Pāñcarātra Śaḍaṅgayoga
<i>Yogācārabhūmi</i> (c. 3rd–5th cent.)		
Bauddha Śaḍaṅga	Subtypes taught in the Siddhānta, Dakṣiṇasrotas, Trika, Kaula, Kaula-Trika, & Krama	<i>Yogayājñavalkya</i> (?)
Haribhadra (c. 8th cent.)		
Hemacandra (1088–1172)		

Table 2: Śaiva Yoga in Context

## Śaḍaṅgayoga

As the Śaiva Mantramārga has a Pāśupata prehistory which also predates Patañjali, we may also expect that the yogas of the Śaiva Mantramārga are to some extent independent of Patañjali. A detailed, systematic account of Pāśupata yoga can be found in the *Skandapurāṇa*. This teaches a form of yoga that shows many parallels with the yoga of six ancillaries (*aṅga*), Śaḍaṅgayoga, that is most prominent in early Śaiva scriptures.<sup>7</sup> Five of these six *aṅgas* share the same name as Patañjali’s, although these are defined and understood differently: “withdrawal” (*pratyāhāra*), “breath control/lengthening” (*prāṇāyāma*), “fixation” (*dhāraṇā*), “meditation/visualisation” (*dhyāna*) and “absorption” (*samādhi*). Patañjali’s

<sup>6</sup> This intends that Śaivism functions as the dominant public religion, as the dominant personal religion, and as the dominant state religion.

<sup>7</sup> This work is currently being worked on in Kyoto by Yuko Yokochi and in Leiden by Peter Bisschop.

“posture” (*āsana*) is missing, as are the two types of ethical restraints (*yama & niyama*). They do appear in most Śaiva yoga systems, but as preliminaries, and not as ancillaries (*aṅga*). The sixth ancillary of Śaiva Śaḍaṅgayoga is “judgement” (*tarka, ūha*, or *anusmṛti* in Buddhist forms of Śaḍaṅgayoga), sometimes presented as the most important ancillary. There is no fixed order in which Śaiva scriptures teach these ancillaries, though some groupings can be observed.<sup>8</sup> Already in the 6th century, Śaḍaṅgayoga was influential enough to be noted by the Jaina<sup>9</sup> scholar Simhasūri in his *Nyāyāgamānusāriṇī*, and Tantric Buddhist works such as the *Guhyasamājatantra* and the *Kālacakratāntra*, incorporate a form of Śaḍaṅgayoga whose sequence of ancillaries is that found in a group of early Śaiva scriptures (the *Rauravasūtrasaṃgraha*, the *Kiraṇatantra* and the *Mataṅgapārameśvara*).

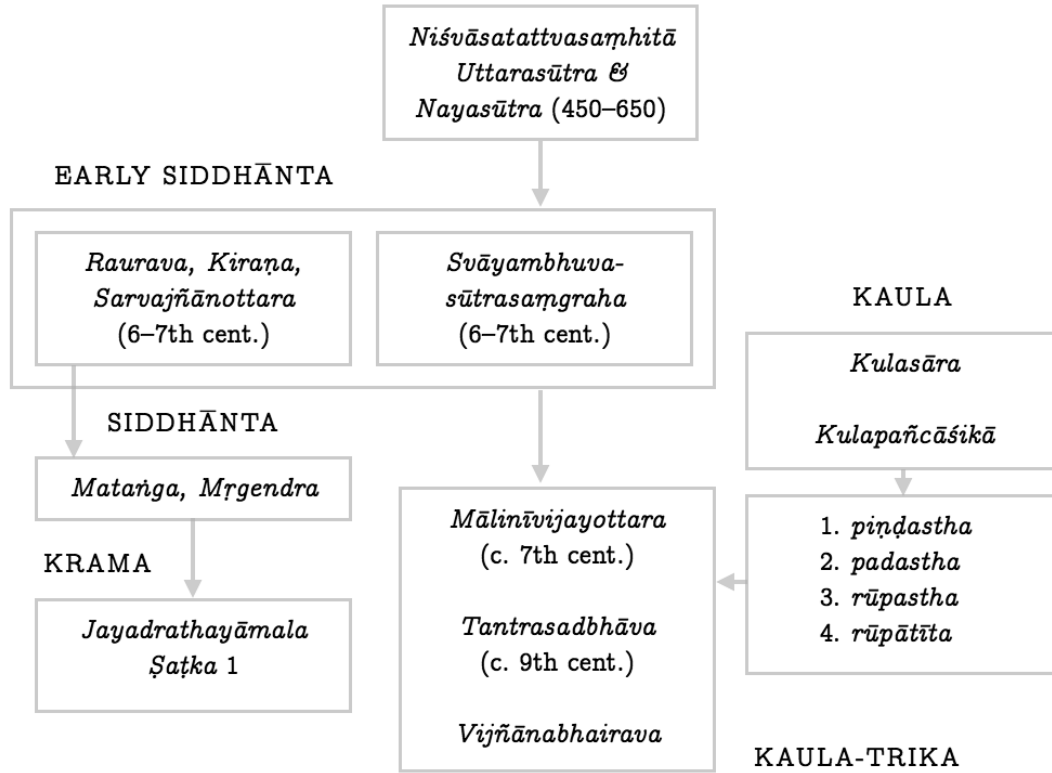


Table 3: Some Early Sources of Śaiva Yoga

<sup>8</sup> See Vasudeva 2004:380–381.

<sup>9</sup> Later Jaina authors such as Haribhadra and Hemacandra are also well informed on Śaiva yoga, the latter incorporates a version of the fourfold Kaulayoga in his *Yogaśāstra*.

Ṣaḍaṅgayoga is taught as the standard yoga of the Śaivasiddhānta (labelled “Siddhānta” in table 3) a mainstream, Veda congruent dualist tradition. It is also taught in the Trika (or Kaula-Trika), and is taken up by the exegetes of these two traditions.<sup>10</sup> Early Kaula scriptures teach a different, fourfold yoga system. Of this system, too, the Trika exegete Abhinavagupta provides a detailed discussion. The most transgressive tradition, that of the Krama, teaches its own form of Ṣaḍaṅgayoga in the first Ṣaṭka of the *Jayadrathayāmala*. The practitioner of Ṣaḍaṅgayoga was required to receive special initiations (*[yoga-]dīkṣā, abhiṣeka*), raising him to the status of a *sādhaka* above the lower orders of *samayin* and *putraka* initiates. Since liberation at death was already guaranteed by initiation itself, such Śaiva yogins appear to have exerted themselves primarily (as evidenced in contemporaneous popular literature) in a quest to acquire extraordinary powers (*siddhi*).<sup>11</sup>

ŚAIVA ṢAḌAṅGA YOGA		
<i>Raurava, Kiraṇa, Mataṅga</i> (6–7th cent.)	<i>Svāyambhuva-sūtrasaṃgraha</i> (6–7th cent.)	<i>Mālinīvijayottara</i> (7th cent.)
1. <i>pratyāhāra</i> 2. <i>dhyāna</i> 3. <i>prāṇāyāma</i> 4. <i>dhāraṇā</i> 5. <i>tarka (anusmṛti)</i> 6. <i>samādhi</i>	1. <i>pratyāhāra</i> 2. <i>prāṇāyāma</i> 3. <i>dhāraṇā</i> 4. <i>ūha</i> 5. <i>dhyāna</i> 6. <i>samādhi</i>	1. <i>prāṇāyāma</i> 2. <i>dhāraṇā</i> 3. <i>tarka</i> 4. <i>dhyāna</i> 5. <i>samādhi</i> 6. <i>pratyāhāra</i>
<i>Guhyasamāja, Kālacakra</i>	BAUDDHA ṢAḌAṅGA YOGA	

Table 4: The Six *Aṅgas*

<sup>10</sup> Several relevant early sources such as the *Svacchandatantra* of the Dakṣiṇasrotas, and the *Netratanttra* claiming to belong to all streams, show a more complex relationship to Ṣaḍaṅgayoga.

<sup>11</sup> See Vasudeva 2012. The association of yoga with extraordinary powers was probably prevalent before these systematic accounts of yoga. A common idiom used to denote a supernatural achievement is *yogabalena*, “through the power of yoga”, which appears to be more or less synonymous with *siddhi*.

Table 4 shows the differences in the order of the *aṅgas* found in Śaiva scriptures. The first column shows the perhaps most popular order of the Śaivasiddhānta, which is also the order seen in Buddhist Śaḍaṅgayoga. The second column shows the sequence of the *Svāyambhuvasūtrasaṃgraha*, a work of the early Siddhānta with a completely different order and also a different understanding of the functions of the individual *aṅgas*. The third column shows the sequence adopted by the Trika, which derives from the *Svāyambhuvasūtrasaṃgraha* (the *Mālinīvijayottara* has transparently reworked many of the definitions of the *aṅgas* found in the *Svāyambhuvasūtrasaṃgraha*). The precise history of the many dependencies between all of the scriptures mentioned so far is however still unclear. A useful marker to broadly distinguish the different sequences of Śaḍaṅgayoga is the function of yogic fixation (*dhāraṇā*). This involves breath retention and internal mantra enunciation coupled with concentration on a particular location in the body while visualizing various structures and events. There are two main types that have come down to us. The older one is of four kinds, perhaps itself derived from a twofold type related to the sun correlated with fire, and the moon correlated with water. These are localised in the body in the navel and the forehead respectively. They become fourfold by the addition of transcendent fire and water. The second type utilises the five elements: earth, water, fire, air, and ether.

The most characteristic *aṅga* is called judgment (*tarka*). By this ancillary the yogin is able to assess his progress and prevent himself from stagnating on the path of yoga. The exegete Abhinavagupta also interprets it as the key element differentiating Śaḍaṅgayoga from other, non-Śaiva yogas. Through *tarka*, the yogin can evaluate his attainment and, by realising it is not the ultimate level taught in Śaiva scripture, reject it and motivate himself to make efforts to advance to the next, higher, level of attainment. The levels traversed are the stages of six (or more or less) paths or six ontologies. By far the most discussed is the path of the Śaiva *tattvas* that are derived from the *tattva* system of the Sāṃkhya. The gradual ascent through these levels is called the conquest of the reality levels (*tattvajaya*). A variation on this is taught in the *Mālinīvijayottara*. Rather than an ascent along the hierarchy of *tattvas*, it teaches an oblique ascent through a series of apperceptive awarenesses of a single *tattva*.<sup>12</sup>

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<sup>12</sup> See Vasudeva 2004:148–150 & 293–301.

## A Complex Subtle Body

Ṣaḍaṅgayoga presupposes a developed subtle body that is also used during ritual initiation.<sup>13</sup> The seventh chapter of the *Netratantra* (700–850), for example, teaches a detailed “visualization of the subtle (or imperceptible)” (*sūkṣmadhyāna*) describing a complex yogic or subtle body that is itself a homologisation of eight pre-existing catalogues: 1. six “wheels” (*cakra*), 2. sixteen “supports” (*ādhāra*), 3. three “targets” (*lakṣya*), 4. five “voids” (*śūnya*), 5. twelve “knots” (*granthi*), 6. three powers (*śakti*), 7. three “lights” (*dhāman*), 8. three principal “channels” (*nāḍi*).

In the *Netratantra* there are six cakras. Kṣemarāja’s *Netratantroddyota* commentary to 7.1cd–5 locates them as follows: “‘Season’ stands for ‘six’, [which are] the locations [called] ‘birth’, navel, heart, palate, ‘drop’, and ‘resonance’, where are found wheels (*cakra*) called ‘channel’ (*nāḍi*), ‘illusion’ (*māyā*), ‘union’ (*yoga*), ‘breaking’ (*bhedana*), ‘effulgence’ (*dīpti*), and ‘the peaceful’ (*śānta*), because they are the substrates (*āśraya*) of the surges (*prasara*) of *nāḍi*, *māyā* etc.”<sup>14</sup> The *janma* can, in the *Netratantra*, refer to either the sexual organ, or, in the present context to the bulb (*kanda*).<sup>15</sup> In the *Svacchandatantra* these wheels are identified as lotuses (*padma*), because they are liable to expand and contract, as Kṣemarāja explains.<sup>16</sup>

The sixteen types of “locus,” or “support” (*ādhāra*) are taught in two different setups: according to the *tantraprakriyā* and according to the *kulaparakriyā*. The *Netratantra* calls them loci because they “support” or “localise” the self (*jīvasyādhāra*katvād *ādhārā[h]*). The *tantraprakriyā* system is as follows: [1.] big toes (*aṅguṣṭha*), [2.] ankles (*gulpha*), [3.] knee (*jānu*), [4.] genitals (*medhra*), [5.] anus (*pāyu*), [6.] the bulb (*kanda*), [7.] the channel (*nāḍi*), [8.] stomach (*jaṭhara*), [9.] heart (*hṛt*), [10.] *kūrmanāḍī*, [11.] throat (*kaṇṭha*), [12.] palate (*tālu*), [13.] between the eyebrows (*bhrūmadhya*), [14.] forehead (*lalāṭa*), [15.] cranial aperture (*brahmarandhra*), [16.] limit of twelve (*dvādaśānta*). These *ādhāras* are

<sup>13</sup> This goes beyond the simple *puryaṣṭaka* inherited from the Sāṃkhya (*sūkṣmadeha*, *līṅgaśarīra*), for which see *Sāṃkhyakārikā* 33–35. For Śaiva adaptations see Goodall’s discussion under *puryaṣṭaka* in *Tāntrikābhidhānaśāstra* 3.

<sup>14</sup> *ṛtavaḥ* = *ṣaṭ*, *janmanābhiḥṛttālubindunādashānāni nāḍimāyāyogabhedanādīptiśāntākhyāni nāḍimāyādiprasaraśrayatvāt cakraṇi yatra*.

<sup>15</sup> *Netratantroddyota* 16cd–22ab: *pūrvam janmasthānam ānandendriyam uktam iha tu kandaḥ*.

<sup>16</sup> *Svacchandatanthroddyota* 4.364: *saṅkocavikāśadharmatvāt padmāni*.

commonly identified as places where breath may be retained. The *Mālinīvijayottaratantra* 17.11–13b adds the injunction that the breath may not be held in the eyes after it has been retained in a minor limb: “One should not retain the vital energy in the eyes after holding it in a minor limb.” While sixteen is a common number for the *ādhāras* there are also some variations. In the Keralan *Īśānaśivagurudevapaddhati* eighteen such places of retention are enumerated:<sup>17</sup> the big toes, the ankles, the shanks, the knees, the thighs, the anus, the penis, the waist, the abdominal bulb (*kanda*), the navel, the heart, the chest, the throat, the soft palate, the nose, the eyes, the space between the eyebrows and the head.

Knots or barriers (*granthi*, *argala*) impede the flow of the vital energy. Kṣemarāja explains their name as follows: “‘Knots’, such as the heart, are places where there is ‘crookedness’ of the vital energy (*prāṇa*)”.<sup>18</sup> This crookedness that interrupts the flow of the vital energy occurs in the course of the breath, the *prāṇacāra*. Kṣemarāja adds<sup>19</sup> that they are knots because they cause the reversion or turning away of consciousness (that accompanies the vital energy). Earlier scriptural lists usually located only five *granthis* in the course of the vital energy (*prāṇacāra*) as the seats of the five Cause-deities (*kāraṇa*): [1.] Brahmā in the heart, [2.] Viṣṇu in the throat, [3.] Rudra in the palate, [4.] Īśvara in the forehead, and [5.] Sadāśiva at the cranial aperture (*nāsāgra*, see below). In the systematization presented at *Netratantroddyota* 7.1cd–5 this has been expanded to twelve *granthis*: *māyā-pāśava-brahma-viṣṇu-rudra-īśvara-sadāśiva-indhikā-dīpikā-baindava-nāda-śaktyākhyā ye pāśas taiḥ saṃyuktam*. These are further explained at *Netratantra* 7.22cd–25ab.

As is evident these practices again presuppose other elements:

**Course of the Breath (*prāṇacāra*)** This is the term used for the flow or movement of the vital energy that occurs during respiration. This movement is charted by mapping it to a path in the body measuring thirty-six digits (*aṅgula*, finger-breadth). The course is commonly used in both yogic and ritual contexts. It runs from the heart-lotus (*hṛtpadma*) to the level of Śakti (=śaktidvādaśānta, śaktyanta, the level of Sadāśiva, *visargānta*, *śāntyatīta*, *muṇḍānta*

<sup>17</sup> *Īśānaśivagurudevapaddhati* Yogapāda 3.57–60.

<sup>18</sup> *Svacchandatanthroddyota* 4.364: *prāṇaśaktikaṭṭhādhāmāni hṛdayādīni granthayaḥ*.

<sup>19</sup> *Netratantroddyota* 7.1cd–5: *caitanyāvṛttihetutvād granthayo...*

etc.) in the cranial aperture (*brahmabila*).<sup>20</sup> In the *Tantrāloka*<sup>21</sup> the outbreath is similarly said to move through thirty-six digits—measured with one’s own fingers—from the heart to the *nāsikyadvādaśānta*.

**Limit of twelve (*dvādaśānta*)** There are two “limits of twelve [digits]” *dvādaśāntas* featuring prominently in esoteric Śaiva yoga, one being the *nāsikyadvādaśānta* and the other being the *śivadvādaśānta* located twelve digits above the cranial aperture.<sup>22</sup> This *nāsikyadvādaśānta* (despite appearing to be derived from *nāsā* meaning “nose”) is explained by the Kashmirian exegetes—deriving *nāsā* from the root *nasate* in the sense of “crooked motion”—as being the same as the *śaktidvādaśānta* in the cranial aperture (*brahmarandhra*).<sup>23</sup> This may be because most the practices involve subtle breath control (*sūkṣmaprāṇāyāma*) and internal, upward exhalations (*ūrdhvarecaka*). The “external” limit of twelve (found also in Bhoja’s *Rājamārtāṇḍa* commentary to the *Yogasūtra*), sometimes called *bāhya*, where the coarse breath comes to rest (twelve digits below the *nāsāgra*), is called *bhogadvādaśānta* by Kṣemarāja,<sup>24</sup> and it seems to feature only in preliminary purificatory practices.

**Tip of the *nāsā* (*nāsāgra*)** The exact location of this *nāsāgra* is disputed and subject to contextual factors. There appear to be three main places intended in early Śaiva Tantras: [1.] In exoteric usage it might sometimes be the end or tip of the nose.<sup>25</sup> [2.] The beginning of the

<sup>20</sup> See *Svacchandatantra* 4.234cd: *ṣaṭtriṃśadaṅguḷaś cāro hrtpadmād yāva śaktitaḥ* (yāva retained metri causa).

<sup>21</sup> *Tantrāloka* 6.61abc: *hrdayāt prāṇacāraś ca nāsikyadvādaśāntataḥ | ṣaṭtriṃśadaṅgulo jantoḥ sarvasya svāṅgulakramāt*.

<sup>22</sup> *Tantrālokaviveka* ad 5.144b: *dvādaśāntapathau nāsikyāśivadvādaśāntau*; *ibid.* 5.145ab: *kaundilī śaktidvādaśāntaḥ prakriyāntaḥ śivadvādaśāntaḥ*.

<sup>23</sup> See e.g. Jayaratha in his *Tantrālokaviveka* commentary to *Tantrāloka* 6.61: *nasate kuṭīlaṃ gacchatīti nāsikā śaktis tasyā ayaṃ nāsikyāḥ śānto dvādaśāntaḥ*. Similarly Kṣemarāja in *Svacchandatanthroddyota* 7.207: *nasate kauṭilyena gacchatīti nāsikā madhyaśaktiḥ*. See also *Svacchandatanthroddyota* ad 3.171d: *śaktyavadhi dvādaśāntaṃ tac ca nāsikyam iha*, *Tantrālokaviveka* ad 6.212cd: *prāṇasya brahmarandhravartināsikyadvādaśāntam udayasthānam*.

<sup>24</sup> See *Svacchandatantra* 2.33c: *aśuddhaḥ svamarud recyāḥ*, *Svacchandatanthroddyota* ad loc: “*recyāḥ*” *iti svarasavāhapaśamanena bhogadvādaśānte niveśyāḥ*.

<sup>25</sup> See *Kiraṇatantra* 30.18.

bridge of the nose, i.e., the spot between the eyebrows where the gaze is to be fixed to aid concentration in various yogic disciplines.<sup>26</sup> [3.] In esoteric tantric and yogic contexts this denotes more commonly the *śaktidvādaśānta*, the end of the central channel at the crown of the head, the cranial aperture.<sup>27</sup> Similarly Kṣemarāja and Jayaratha<sup>28</sup> gloss *nāśānta* as the end or inside of the *nāśā* which is the end or interior of the *suṣumnā* at the cranial aperture.<sup>29</sup>

**Upward exhalation (*ūrdhvarecaka*)** An internal, upward exhalation along the central channel<sup>30</sup> penetrating the levels of the *kāraṇa* deities<sup>31</sup> up to the *dvādaśānta*<sup>32</sup> usually performed while assuming *divyakaraṇa* (syn. *ṣaṇmukhīkaraṇa*) to seal the bodily orifices (*dvāra*). The procedure is delineated at *Svacchandatantra* 4.438–39ab as a central event in the performance of the *uccāraṇa* of the root mantra (*tattva*). There it is not only the *kāraṇa* deities that are surmounted, but other structures of the subtle body too. *Divyakaraṇa* is assumed, the breath is retained (*kumbhita*) and slowly exhaled internally. Channels (*nāḍī*), knots (*granthi*), and lotuses (*padma*) are brought into the central channel (so Kṣemarāja, the *Svacchandatantra* says simply “they become upward-facing/streaming”, *ūrdhvasroto bhavanti*) so that they can be subsequently pierced with the *jñānaśūla*.

As we have seen, already the *Mālinīvijayottara* rejected the gradual ascent along the path of *tattvas* and proposed a shorter path along apperceptive states instead. Already early on such alternative (and easier) meditation practices (*Nistaraṅgopadeśa*) were synthesized in the

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<sup>26</sup> *Svacchandatanantroddyota* ad 7.34: *nāśāgryasya bhrūmadhyasya; Svacchandatanantroddyota* ad 5.75d: *nāśikānto bhrūmadhyam; Mahānayaprakāśa* (Śi) p.75: *bhruvor ārambhakoṭim nāśāmūlaṃ sprśati | tatraiva buddhyakṣacatuṣṭayasya dvārabhūte catuspathe; Kaulajñānanirṇaya* 17.3; *Mṛgendratatra Yogapāda* 18cd.

<sup>27</sup> See *Svacchandatanantroddyota* ad 4.427d: *nayen nāśāntagocaram = dvādaśāntaviśrāntaṃ kuryāt*.

<sup>28</sup> Commenting on *Tantrāloka* 15.84–97: *nāśānteti nāśāyāḥ śakter anto vyāptyādiśabdavyapadeśyaṃ prasarasthānam*.

<sup>29</sup> See also *Svacchandatanantroddyota* ad 7.35cd: *śaktyante = dvādaśānte*.

<sup>30</sup> *Svacchandatanantroddyota* introducing 1.39cd–42ab: “by an internal exhalation along the central channel”, ...*madhyamārgordhvarecakena*...

<sup>31</sup> *Tantrāloka* viveka 335cd–338: “by an internal exhalation, which is a sequential traversing of the various levels of the *kāraṇa* deities”, *ūrdhvarecakena ca tattatkāraṇapadollaṅghanakrameṇa*.

<sup>32</sup> *Svacchandatanantroddyota* 4.438: “at the end of the internal exhalation, i.e. the limit of twelve [digits]”, **ūrdhvarecakānte dvādaśānte**.

Trika's *Vijñānabhairava*.<sup>33</sup> The following two verses can serve to show the nature of the ever more subitist nature of the practices that sought to replace Śaḍaṅgayoga:

*Vijñānabhairava* 61 (*Dhāraṇā* 39):

*ubhayor bhāvayor jñāne*

*dhyātvā madhyaṃ samāśrayet |*

*yugapac ca dvayaṃ tyaktvā*

*madhye tattvaṃ prakāśate ||*

“When two things/feelings/states are known  
One should contemplate the [gap] in between [and] enter it.  
Simultaneously giving up both  
Reality shines in between.”

*Vijñānabhairava* 72 (*Dhāraṇā* 49):

*jagdhipānakṛtollāsa-*

*rasānandavijṛmbhaṇāt |*

*bhāvayed bharitāvasthāṃ*

*mahānandas tato bhavet || 72 ||*

“One should contemplate the state of satiety  
Arising from the expansion of the bliss of savouring  
[And] the euphoria produced by  
voracious eating and drinking  
Then one becomes the enjoyer of Great Bliss.”

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<sup>33</sup> For its rejection of Trika ritual, see Sanderson 2014:42.

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