VERSE 1

भीवेष्यवाच

भूतं देव मया सर्वं सहयामलसम्भवम्।
विक्रमदशेषेन सारात्सारविखायम्।।
अख्यातिः न निवृत्तो संशयः परमेश्वरः।

Śrī devy uvāca:

Śrutam deva mayā sarvam rudrayāmalasambhavam /
Trikabhedam aśeṣena sārāt sāravībhaṇaśaḥ // 1
Adyāpi na nivṛttō me samśayaḥ parameśvara /

TRANSLATION

Bhairavi,¹ the śakti of Bhairava² says (uvāca) O deva³ (divine one) who in manifesting the universe and treating it as your play are my very self, I have heard in toto all the scriptures which have come forth from the union of Rudra⁴ and his pair śakti⁵ or which are the outcome of Rudrayāmalā Tantra, including the Trika together with its divisions.⁶ I have heard the Trika which is the quintessence of all the scriptures and also all its further essential ramifications.⁷

But O supreme Lord, even now my doubt has not been removed.

NOTES

1. Bhairava is the word used for Supreme Reality. Its synonym is Parama Śiva. Bhairava means the terrible one who destroys the ego. The word Bhairava consists of three letters bha, ra and va. The hermeneutic etymology of Bhairava gives the following interpretation:

   'Bha' indicates bharana—maintenance of the universe; 'ra' indicates ravana—withdrawal of the universe; 'va' indicates vamana—projecting or letting go of the universe i.e. manifestation. Thus, Bhairava indicates all the three aspects of the
Divine, viz., srṣṭi (manifestation), sthiti (maintenance) and saṃhāra (withdrawal).

Bhairavī is the śakti of Bhairava. The works of Āgama or Tantra are generally written in the form of a dialogue between Bhairava and His śakti Bhairavī or between Śiva and His consort Pārvatī or Śivā. In all these works, Bhairavī or Śakti puts a question in the form of inquiry and Bhairava or Śiva answers the question raised.

This is the Indian way of saying that these scripture, are a revelation. A relevant question arises in this connexion, “Bhairavī or Śakti of Bhairava is non-different from Bhairava; then what is the sense in a dialogue between the two? It requires two to enter into a dialogue, but when Bhairava and Bhairavī are non-different, (i.e. are not two), how can there be a dialogue between them?” The answer is that anugraha or grace is one of the five aspects of Bhairava (srṣṭi, sthiti, saṃhāra, tirodhāna, anugraha). His anugraha is represented by His śakti. In order to extend His grace to humanity, He reveals certain fundamental spiritual truths which may be inapprehensible to man in his present stage of evolution. All these truths lie in a latent form at the parāvāk level where object and word, truth and its manifestation, idea and its expression are in an indistinguishable unity. In order that these truths may be available to man, the anugraha (grace) aspect of the Supreme Divine assumes the role of Devī or Bhairavī who puts questions from the paksyanti level and receives answers at that level. Both the questions and the answers are transmitted in vaikhārī form (human language) in order that man may be able to comprehend them. The dialogue between Bhairava and Bhairavī is a methodological device for revealing truths existing at the parāvāk level in vaikhārti or human language. A dialogue containing questions and answers is the most realistic and lively form of bringing home to the listener or reader subtle truths which are not easy of comprehension.

2. The word in Sanskrit is uvāca which is past tense and means ‘said’, but as the question is perennial and the answer contains eternal truth, it is taken in the sense of present tense. The parāvāk level is beyond the category of time. So the division of past, present, future, month, year, etc. cannot be applied to it.
At the paśyanti level, the parā level appears anterior. Therefore the truth of parā level is expressed at the paśyanti level in past tense. Time is relative only to limited beings. To the Divine, there is no division of time. In his case, it is eternal now.

3. The word deva is derived from the root div which has many meanings, to manifest, to play, etc. Kṣemarāja in his commentary on this word says, “विष्वाचौतन्योत्तरविष्यस्यवाचौतन्योत्तरविष्यस्य स्वायत्नं” “O my very Self whose nature it is to display His sport in the form of the manifestation of the universe. The devi calls deva as ‘my very Self’, because the devi is not different from the deva.

4. Rudra: Bhairava or Śiva is called Rudra, because ru stands for ruk (disease), and dra stands for drāvi (melter, dissolver). As Kṣemarāja puts it Rudra is samastarugdrāvi. Rudra is one who dissolves all the ills (of life).

5. Yāmala means ‘pair.’ Kṣemarāja says “Rudrapacchaktisāmarasyātmano yāmalāt” i.e. Yāmala connotes the union of Rudra and His Śakti i.e. prakāśa and vimarśa. It is in this aspect that the highest scripture is revealed. He quotes the following verse in support of his statement:

अनुश्रव्यविश्वाच्छान्ति सिद्धवात्परमकारणात्
व्यनिर्वच्च विनिज्जातिं शास्त्रं परमुद्भभम्

“The most inaccessible scripture has come out in the form of word from Śiva who is the supreme source, who is free of all division and agitation and whose form is invisible.

Rudrayāmala is also the name of an ancient Tāntrika work which has not yet been properly edited.

6. Trikabheda: Kṣemarāja explains this in the following words: “तितक्षय पराधिशाल्यसारनाशातिर्विभावतमस्तवर्त्तस्य भेदो नानायमान्यतारथितयोगीनयोग्यतावतम्”
Trikä denotes the triple divisions of Śakti, viz; parā (phase of highest identity, transcendent), parāpara (identity in difference; intermediate), and aparā (immanent). This expresses itself in the triple division of Śiva, Śakti and nara (jīva—living creatures). This division is further complicated by the fact that in aparā or nara level, only kriyā (activity) is predominant, in parāpara or
Sakti level and in para or Siva level both jñāna and kriyā (knowledge and activity) are predominant.

It should be borne in mind that the sphere of nara extends from prithivi tattva to māyā tattva; the sphere of sakti extends from sūdha vidyā upto Sādāśiva and the sphere of Siva includes only Siva and Sakti.

7. Sārūt-sāravibhāgaśaḥ: Trika is the sāra or quintessence of all the scriptures. In support of this Kṣemarāja quotes the following verse:

बेदादिभ्य: परं शैवं शैवात्मां तु दक्षिणम् ।

dakṣiṇa: कौलं कौलात्त्वरं तिरंकम् ॥

"The (dualistic) Śaiva system is superior to the vedas and other scriptures, the system pertaining to the left-handed path is superior to the (dualistic) Śaiva one: the system pertaining to the right-handed path is superior to the left-handed one; the Kaula system is superior to the right-handed one and Trika is superior to the Kaula system. "Since Trika is superior to every other system or scripture, it has been designated as sāra, the quintessence of all philosophical systems and spiritual praxis.

The (dualistic) Śaiva system is characterized by external rituals. In vāma or left-handed path, the emphasis is laid on Self-consciousness in the midst of sensuous experience of form, sound, touch, taste and smell. In dakṣiṇa or right-handed path, emphasis is laid on meditation. In Kaula system, the emphasis is laid on the realization of universal consciousness. In Trika, the ideal is not only the realization of the essential or divine Self but also jagadānanda in which the world is realized as the bliss of the Divine made visible.

What is sārūt-sāravibhāga i.e. further essential ramification of the above quintessence? This is what Kṣemarāja has to say on his point.

तत्तापि विद्यामालिन्यमुदाकिर्मालु: शास्त्रप्रकर्षेषोपशोकक्षात् उक्तवत् The correct reading is tatāpī vidyāmālìn̄yamudākikramalu: shāstra prakarṣēṣe upaśoṣkṣāt uktavat. Even here (i.e. even in Trika) there is the successive gradation of high, higher and highest on the basis of the teaching of successive preeminence of jhāna (gnosis). Siddhā emphasises Kriyā (rituals and
active meditation); Nāmaka emphasizes jñāna (knowledge); Mālini emphasizes both jñāna and Kriyā. These constitute further division in Trika.

THE ORDER OF PRESENTATION OF THE SUBJECT MATTER

From the first verse beginning with ‘Srutam deva’ upto the seventh verse, ending with ‘chindhi samśayam’, the devi enumerates her doubts. From ‘sādhu, sādhu,’ a part of the seventh verse upto the 21st verses ending with Śivāḥ priyo, Bhairava briefly answers her questions. Then from the 22nd verse, beginning with Deva, deva upto the 23rd verse, ending with brūhi bhairava, the Devi requests Bhairava to expound to her the means by which one can realize the Highest Reality.

In answer to the above inquiry from 24th upto 138th verse, Bhairava expounds to her 112 dhāraṇas or types of yoga by which one can realize the Highest Reality. After this, the Devi raises a few more questions, and Bhairava answers them. Finally, the Devi expresses her satisfaction over the answers and becomes united with Bhairava.

VERSES 2-4.

कि रूपं तत्त्वतो देव शब्दराविकलामयम् || २ ॥
कि वा नवात्माभेदेन संरचने संरच्याकूलोऽ
विविधोऽविविषयं वा कि वा शाक्तित्वायत्तकम् || ३ ॥
नवविभिन्नमयं वापि कि चन्द्रायनिरोधिकाः
चक्षुरूपमनवकं वा कि वा शाक्तित्वकपकम् || ४ ॥

Kiṁ rūpaṁ tattvato deva śabdaraśikalāmayaṁ // 2
Kiṁ vā navātmabhedena bhairave bhairavākṛtau //
Triśirobhedabhinnam vā kiṁ vā saktitrayātmakam // 3
Nādabindumayaṁ vāpi kiṁ candrārdhanirodhikāḥ //
Cakrāruḍham anackaṁ vā kiṁ vā saktisvarūpakam // 4

TRANSLATION

Oh God, from the point of view of absolute reality, what exactly is the essential nature of Bhairava? According to
Bhairava Āgama (Bhairave), (1) does it consist of the energies of the multitude of letters (śabdarāśikalāmayaṃ) or (2) does it consist of nine different forms (navaṁabhedena) for the realization of the essential nature of Bhairava (Bhairavāṅkhātu) or (3) does it consist of the specific mantra that unites in an integral form the three divisions as delineated in Trīśirobhairava (trīśirobhedābbhimam) (4) or does it consist of three Šaktis (presiding over the previously mentioned three tattvas) or does it consist of nāda (power of mantra inseparably present as vimalā in all the words) or of vindu (power of mantra inseparably present in all the objects of the universe as Prakāśa (6) or does it consist of ardhaćandra, nirodhikā etc? (7) or does it consist of some mysterious power residing in the Cakras (energy centres in the body) or the vowel-less sound of ha? (8) or does it consist of purely Šakti?

NOTES

1. ‘Bhairavāṅkhātu’ does not mean ‘Śiva of terrible form.’ ‘Bhairavāṅkhātu’ means Bhairavasvarūpya. It is a locative case in the sense of nimitta (purpose). So ‘Bhairavāṅkhātu’ means for the realization of the svarūpa or essential nature of Bhairava.

2. ‘Bhairave’ here means in Bhairava Āgama, according to Bhairava Āgama.

3. The first question of the Devi is: The world consists of objects. Each object is denoted by a word (Śabda). Śabda-rāśi is the multitude of words which is according to the Sanskrit language, from ‘a’ (अ) to ‘kṣa’ (ऋ). Kalā means the vimalā or creative energy of the Divine. These energies are anuttara, ānanda, icchā, jñāna and kriyā. By these are created the various letters from ‘a’ to ‘kṣa’. These letters give rise to the various tattvas (constitutive principles) of which the universe is constituted. For detail, see the author’s translation of Śiva Sūtras. Note No. 10 under Sūtra 7 of the II section.

The letter ‘A’ indicates Prakāśa or Śiva, the letter ‘Ha’ indicates vimalā or Šakti. Thus Aham includes all the letters of the Sanskrit alphabet. This Aham or ‘I’ denotes the Highest
Reality in which there is complete union of Śiva and Śakti, and which includes the entire subjective and the objective world.

The Divine in His aspect of non-manifestation is known as Parama Śiva or Bhairava or Parama Brahma, in His aspect of manifestation, the Divine is known as Sabda Brahma. In this first question, the Devi wants to know whether Vījnāna or Bodha Bhairava is Sabda Brahma.

4. The second question of the Devi is whether the essential nature of the Supreme is of nine forms (navātma) of mantras. These as described in Netra Tantra are the following:

(1) Śiva, (2) Sadāśiva, (3) Iśvara, (4) Vidyā, (5) Māyā, (6) Kalā, (7) Niyati, (8) Puruṣa, (9) Prakṛti. According to others, these are (1) Śiva, (2) Śakti (3) Sadāśiva; (4) Iśvara (5) Śuddha Vidyā, (6) Mahāmāyā (7) Māyā, (8) Puruṣa (9) Prakṛti. These are nine forms from the point of view of tattvas (constitutive principles). From the point of view of mantra, the nine forms are 1. ह 2. र 3. ष 4. ध 5. ज 6. ण 7. प 8. ष 9. स (ष)

5. Trisirobhairava is the name of a Tantra work which is now lost. It summarizes the entire manifestation under three broad categories viz., Śiva, Śakti and Nara (jiva or living being). In the third question, the Devi wants to know whether the nature of the Supreme consists of the integral combination of these three categories as symbolized by the mantra sauḥ (सौ). This specific mantra is known as Parabija, Hidaya bija or Prāsāda. Sa (स) of this mantra symbolizes the tattvas from earth to māyā (31 tattvas of Śaiva philosophy); au (औ) symbolizes Śuddha vidyā, Iśvara and Sadāśiva and the two dots of the visarga (ऍ) symbolize Śiva and Śakti. For details, see the author’s Note No. 2 under the first Sūtra of the Second section of the Śiva-sūtras. Now of the three categories of Nara, Śakti and Śiva the ‘S’ (स) of the mantra Sauḥ (सौ) covers Nara, au (औ) covers Śakti, and the visarga (ऍ) covers Śiva. So the 31 tattvas of Śaiva Agama are covered by Nara; the three tattvas viz., Śuddha vidyā, Iśvara and Sadāśiva are covered by Śakti, and the other two tattvas are covered by Śiva.

6. In the fourth question, the Devi wants to know whether the nature of the Supreme consists of the three Śaktis-Parā (transcendent in which there is no distinction of Śiva and Śakti), Aparā
(immanent) and Parāparā (Intermediate between the two) presiding over the categories or principles mentioned above (in Note 5). The svātantrya śakti (severeign power) of the Divine is known as parā (transcendent), that very Śakti wishing to create a universe of successive order is known as parāparā (both para and apara) and appearing as a universe of successive order is known as apara (immanent).

7. Nāda in this context means the vimarśa present in all the words (vācaka) and vindu means the prakāśa present in all the objects (vācya).

As Kṣemarāja puts it in his commentary, Yadi vā sarvamantra-cakra-sāmānyavīryātmaka-vīśvavācyāvibhāga — prakāśarūpavindu aśeśavācakāvibhāga-vimarśa-parāmarśamayanādātmakam.

In the fifth question, the Devī wants to know whether the essential nature of Bhairava is nāda-vindu — vindu which symbolizes light or prakāśa (Śiva) and which is present in an undivided form in all objective phenomena and nāda which symbolizes vimarśa śakti that is present in an undivided form in all the words (which signify objective phenomena).

8. In the sixth question, the Devī wants to know whether the essential nature of Bhairava consists of ardhacandra nirodhikā etc. which are a further proliferation of nāda-vindu. Nirodhikā in the plural (nirodhikāh) is meant to express ‘et cetera’. The ‘et cetera’ refers to nādānta, śakti, vyāpita, samanā, and finally unmanā.

Vindu (a point) which is present as undivided light in all objective phenomena (vācya) is transformed into nāda (interior sound). As has been said above, Vindu is concerned with objective phenomena (vācya). When it is transformed into nāda, the predominance of objectivity is slightly diminished, then arises the stage of ardhacandra where śakti appears in a curved form like demimoon. After that when the curved nature of all objectivity ceases completely, then arises nirodhikā, of the form of a straight line. Nirodhikā means obstructer. This energy is so called because she obstructs undeserving aspirants from entering into nāda, and prevents the deserving ones from straying away into the state of difference. When the pervasion of nāda by letter begins to abate, then the next stage of energy is known as
nādāṇīa which is characterized by extremely subtle sound and which means the termination of the stage of nāda. When the stage of nāda ceases completely, then the next stage is that of Śakti which is characterized by a sensation of spiritual delight. When that sensation of delight is not confined within the limit of the body, but expands all round like the sky, then that stage is known as Vyāpini (i.e. all-pervasive).

When the idea of all positive and negative existents ceases completely and only manana or the faculty of mentation remains, then the stage of samanā is achieved.

Finally appears the unmanā stage which transcends all mentation, which achieves Śiva-consciousness and is characterized by the consciousness of unity of the entire cosmos. Here there is the unison of Śiva and Śakti. This is the stage of Parama Śiva who is niṣkala or transcendent.

The first question is concerned with māṇḍkā, the second and third are concerned with mantra, the fifth and sixth are concerned with mantra-vīrya or power of mantra. The fourth is concerned with the three Śaktis of the Divine.

9. In the seventh question, the DeVī wants to know whether the essential nature of Bhairava is some mysterious power present in the cakras (energy-centres) in the form of letters or is it anacka i.e. vibrating as vowel-less ha in the form of prānakundalini. Prānāśakti present in Susumnā ceaselessly and spontaneously goes on vibrating as ha in a vowel-less form. This is known as anacka kalā of prānāśakti. It is known as anāhata nāda i.e. a vibration without any stroke or blow. It goes on vibrating spontaneously. No body produces it and nobody can prevent it from vibrating. It is known as haṃsa or prānakundalini.

10. In the eighth question, the DeVī wants to know whether the essential nature of the Supreme is pure changeless Energy (Śakti).

Cakrārūḍha may also mean “Is it Kundalini situated in the mūlādhāra cakra” or “Is it the Āham or the divine I-consciousness resting on the collective whole (cakra) of letters beginning with ‘a’ and ending with ‘ha’”?
VERSES 5-6

परापरायः सकलम् अपरायात् बा पुनः।
परायः यवि तद्वस्त्यात् परत्वं तद्विहितक्षये॥ ५ ॥
नाहि वर्ण-विषयेभेन बेहस्येभेन वा भवेत्।
परत्वं, निश्कलत्वेन, सकलते न तद्विहिते॥ ६ ॥
प्रसादं कुरु भे नाथ निःशेषं चिंतनं संसायम्।

Parāparāyāḥ sakalam aparāyāśca vā punaḥ/
Parāyā yadi tadvat syāt paratvam tad virudhyate// 5
Nāhi varṇavibhedana dehabhedena vā bhavet/
Paratvam, niśkalatvena, sakalatve na tad bhavet// 6
Prasādāṁ kuru me nātha niḥśeṣam chhindhi samśayam//

TRANSLATION

(The Devi puts a further question)

Is the nature of parāparā śakti (transcendent-cum-immanent Energy) and aparā śakti (immanent Energy) sakala i.e. consisting of parts or is the nature of parā śakti (transcendent Energy) also sakala? If the nature of parā śakti (transcendent Energy) is also sakala, then it would be incompatible with transcendence.¹

Paratva or transcendence cannot be consistent with the division of letters and colour or of bodies (na hi varṇavibhedena, dehabhedena vā bhavet paratvam); paratva or transcendence consists only in indivisibility (niśkalatvena); it (transcendence) cannot co-exist with sakala (a composite of parts) (sakalatve na tadbhavet).² Oh Lord bestow your favour on me, and remove my doubt completely.

NOTES

1. Parā, parāparā, aparā.

Śvātantrīya śakti, the Absolute Sovereign power of Paraṁ Śiva is parā i.e. transcendent. Every thing at that level is in the form of samvīt or consciousness. This is the level of absolute non-dualism (abheda). This is paraṁ Śiva's parā śakti.

Where there is bhedābheda i.e. both identity and difference or identity in difference that is known as parāparā śakti. Just as an elephant or a city seen in a mirror is both identical and different from the mirror, even so is the position of parāparā
śakti, Where everything appears as different from each other, that is the level of aparā śakti.

2. There can be Sakalatva or aspect of division in parāparā and aparā. If sakalatva or divisibility is assumed to be an aspect of parā also, then that would be incompatible with the very nature of parā which is completely transcendent to division. In Parātrīṃśikā, etc (p. 124) does the sakala aspect which has been described for the meditation of certain mantras concern only aparā devī and parāparā devī or also parā devī? If it concerns parā devī also, then it would be flagrant contradiction in terms, for by its very definition parā is nīskala or transcendent to division or parts. How can sakala go with nīskala? This is what the Devī wants to know.

VERSES—7-10

भैरव उवाच

सायु सायु स्वयम् पूर्णं तन्त्रसारभिं प्रिये।
गूढ़नीयति भैरवे तथापि कथयामि ते ।
व्यक्तिनित्त्वकलं हुष्टं भैरवस्य प्रकृतितयम्।
तत्त्वार्तत्त्वा देवि विज्ञेयं शक्तजालवत्
मायायां प्राणंश्वेतृत्त्वं क्रियाकर्मचर्यात्तकम्।
केवलं विशिष्टं पुंसां विकल्पिनिहतस्तनामात्।

भैरव उवाच

Sādhu sādhu tvayā pṛṣṭam tantrasāram idam priye//
Gūhanyatamam bhadre tathāpi kathayāmi te/
Yatkiścit sakaṁ rūpam bhairavasya prakīrtitaṁ//
Tad aśāratayā devi vijñeyam śakrajālavat/
Māyāsvapnopamam caiva gandharvanagarabhamam//
Dhyānārthham bhṛntabuddhīnām kriyādāmbaravartinām/
Kevalam varṇitam puṁsāṁ vikalpaniḥtātmanām//

TRANSLATION

Bhairava said

Good! Good! Dear one, you have put questions which pertain to the very quintessence of Tantra. Though, the matter is
most esoteric, oh auspicious one, yet shall I explain it to you. Whatever has been declared to be the composite form (Sakala)\(^1\) of Bhairava, that oh goddess should be considered as insubstantial (asāratayā), as phantasmagoria (lit. as the net of Indra), as magical illusion (māyā), as dream, as the mirage of a town of Gandharvas\(^2\) in the sky. The sakala aspect of Bhairava is taught, as a prop for meditation, to those who are of deluded intellect, who are interested in ostentatious performance of rituals, it has been declared for those people who are a prey to dichotomising thought-constructs (vikalpanihatātmanām).\(^3\)

**NOTES**

1. All manifestation from gods down to the mineral is known as sakala. Sakala is the sphere of māyā tattva. It consists of bheda—difference or division. The essential nature of Bhairava cannot be known by means of sakala which consists of difference and division.

2. Gandharvas are said to be celestial musicians who are believed to have their town in the sky which is entirely imaginary even so is the sakala form of Bhairava.

3. If the reading is taken as vikalpanihatātmanām it would mean ‘who are established in dichotomising thought-constructs’.

**VERSE 11-13**

तत्त्वतो न नवात्मासो शाब्दराशिः भरवः ।
न चासो निशिरा देवो न च शक्तिनवात्मकः || ११ ||
नाविन्दिनुमयो वापि न च चन्द्रआर्धनिरोधिका: ।
न चक्रकमसंयितो न च शक्तिस्वस्वप्नकः || १२ ||
प्रवज्ज्वितीतीनां हि एता बालविभिषिकृ ।
मात्रमोक्षवत्तवेऽव्र वृत्त्वदमूलवहत्म ॥ १३ ॥

Tattvato na navātmāsau śabdārāśir na bhairavaḥ/
Na cāsau triśirā devo na ca śaktirayātmakaḥ// 11
Nādabhūtumayo vāpi na candrārdhirodhikāḥ/
Na cakrañcramasambhinna ca śaktisvarūpakāḥ// 12
Aprabuddhamatintāṃ hi etā bālavibhiṣikāḥ/
Mātṛmodakavatsarvaṃ pravṛtttyartham udāḥrtam)\(/ 13

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TRANSLATION

In reality, Bhairava is neither of the form of nine (navātma), nor a multitude of letters (śabdārāśi) nor of the three heads (triśirā) nor of three saktis, nor consisting of nāda and bindu, nor of ardhacandra, nirodhikā, etc., nor is His essence concerned with the piercing of the (six) cakras, nor does sakti or Energy constitute His essence.¹

(Then why have these been described by the scriptures as Bhairava’s essence at various places ?)

The above concepts are used for those whose intellect is not yet mature enough to grasp Reality (in its highest aspect), Just as a bogey is used to frighten away children from their obstinacy for getting some worthless or undesirable thing. These concepts play the same role as the bonbon of the mother. They are meant to induce the aspirants to tread the path of righteousness and spiritual practices in order that they may ultimately realize the nature of Bhairava which is non-different from their essential Self.²

NOTES

1. For the explanation of the various alternatives given above see the notes under the verses 2-4.

2. As a bogey is used to frighten away children from their obstinacy for getting a worthless and undesirable thing, even so these concepts are used for dissuading men from sense-pleasures. As mothers offer a bonbon to children to induce them to pursue a right course, even so these concepts are used to induce men, to tread the path of righteousness.

VERSES 14-17

विस्फालकल्लोन्मुच्च वेदोज्वेसावाविशेषिणी ।
व्यपवेद्यमधाक्यालाबकथा परस्मार्थवर्णः ॥ १४ ॥
श्रन्तः स्वानुश्ववान्तव्यक्त्वोयुनुमुन्तोत्तरवर्णः ॥ १४ ॥

यावस्वा परिताकारा शैरवी महेश्वत्त्वः ॥ १५ ॥

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[If the sakala aspect of Bhairava does not reveal His essential nature, then what is His niskala aspect by knowing which one may have an idea of His paravastha (the highest state).

Bhairava now describes the niskala (transcendent) aspect of the Supreme in the above four verses.

Paravastha (the highest state) of Bhairava is free (unmukta) of all notions pertaining to direction (dik), time (kala), nor can that be particularized (aviisesini) by some definite space (desa) or designation (uddeva). In verity (paramarthatah) that can neither be indicated (vyapadesatum asakyaa) nor described in words (akathyaa)\(^1\).14

[Then is it impossible to have any experience of her? Bhairava anticipates this question and answers that in the following verse].

One can be aware of that only when one is completely free of all thought-constructs (vikalponmukta-gocara). One can have an experience of that bliss in his own inmost self (when one is completely rid of the ego, and is established in purnahantaa i.e. in the plenitude of the divine I-consciousness).\(^2\)

That state of Bhairava which is full of the bliss of non-difference from the entire universe (bharitakaraa)\(^3\) is alone Bhairavi or Sakti of Bhairava. 15
That should, in verity, be known as His essential nature, immaculate (vimalam) and inclusive of the entire universe (viśvapūraṇam). Such being the state of the highest Reality, who can be the object of worship, who is to be satisfied with worship.16.

That niskala state of Bhairava which is celebrated in this way is alone the highest state. That is declared as parā devi, the highest goddess, parā or highest not only in name, but because that is actually her highest form (pararūpeṇa).17

NOTES

1. Kṣemarāja in his commentary (vivṛti) says that vyapadesṭum aśakyā (cannot be indicated) hints at the fact that she cannot be talked about even in madhyamā (subtle) speech (madhyamājalpa-visayā), and akathyā (indescribable in words) hints at the fact that she can far less be described in ordinary human language (vaikharyāpyavvāvarṇittyā).

2. The 14th verse hints at the highest state of Bhairava in a negative way. It transcends direction, time, space and designation. It cannot be characterized or described in any human language.

The 15th verse hints at that state in a positive way. It says that though it is beyond description, it is not beyond experience (anubhava). There are two indispensable conditions (both of which are interconnected) under which one can have an experience of it. (1) It can be within the range of experience if one can rid oneself of all thought-constructs (vikalponmuktagocarā). The activity of mind consists in all kinds of thought-constructs. When one can get rid of thought-constructs, the mind is stilled. In that hour of silence emerges the essential Reality from behind the veil. It is the mind that acts as a veil, a barrier, a screen. Mind is the slayer of the Real. Truly has it been said “Be still, my heart, and know.” (2) If one can get rid of the ego, the false, artificial ‘I’ and take a plunge in his inmost essential Self, he will have the experience of a delight which beggars description, a peace that passeth all understanding (antaḥ svānubhavānandā). Truly has it been said “He saveth life who loseth it.”
This is śāmbhava yoga. Though the parāvasthā (highest state) of Bhairava cannot be described, it can be experienced.

3. That state of Bhairava is plenary state, a universal, all pervasive delight of creativity (bharitākārā). It is this which is His śakti or Bhairavi which is not exclusive of the universe but inclusive of it. It is only when we miss the whole and cling to the part, the sakala aspect of Bhairava that we stumble.

4. Kṣemarāja says in his commentary that Bhairava's essential nature has been characterized as vimala (immaculate) because though it manifests the universe on its own screen, it is not veiled by it (svabhityābhāsita-jagadanācchāditam).

5. When the essential nature of Bhairava is recognized as our own inmost self, the distinction between the worshipper and the worshipped disappears and there dawns a sense of non-dualism.

VERSES 18-19

शक्तिशक्तिमतोष्ठहतु अमेवः सर्वदा स्थितः ||
अतस्तःस्मार्गमलोभवात् परासत्तथा: परतमतः || 18 ||
न वहने दृष्टिका शक्तिः क्यतिविष्काविवाच्यते
केवलं ज्ञानसत्तात्स शार्म्भोज्ययं प्रवेशने || 19 ||
Śakti-śaktimāt yadvad abhedaḥ sarvadā sthitah/
Atas taddharmadharmitvāt parā śaktiḥ paratmanah// 18
Na vahner dāhikā śaktiḥ vyatirikta vibhāvyate/
Kevalam jñānasattāyāṃ prāṃbhō'yaṃ praveṣane// 19

TRANSLATION

Since there is always non-difference between Śakti\(^1\) and possessor of śakti (śaktimān) therefore being endowed with His (i.e. Śaktiman's) attributes Śakti becomes the bearer of the same attributes.\(^2\) Therefore being non-different from para (the highest i.e. Bhairava) she is known as parā (the highest i.e. Bhairavi). 18

The burning power of fire is not accepted as separate from fire even after full consideration (even so the parāśakti is not separate from Bhairava). Only it is described in a distinct way as a preliminary step for the listener towards its knowledge (lit., towards entry into its knowledge)\(^3\) 19
NOTES

1. Śakti means power, capacity to effect something.
2. Just as Bhairava has the attributes of omniscience, omnipotence, etc., even so His Śakti Bhairavī has the same attributes.
3. The power of burning of fire is not anything separate from fire. Only it is described separately so that one may get acquaintance with fire after which one can find out its other attributes. Even so parāśakti is not anything separate from para (the supreme). Parāśakti is described separately so that she may prove as a first step towards the realization of para or Bhairava.

VERSES 20-21

शक्त्यावस्थाप्रविष्टस्य निर्विभागेन भावना ।
तदाती शिववपृ स्यात् शैवी मुखमिहोच्यते ॥ २० ॥
यथालोकेन दीपस्य किरणमयस्कर्तयै च ।
ज्ञायते विद्विशालावित तद् चाहनयुतां शिवः प्रिेये ॥ २१ ॥

Śaktyavasthāpraviṣṭasya nirvibhāgena bhāvanā /
Tadāsaī Śivarūpi syāt śaivi mukham ihocaye // 20
Yathālokena dipasya kiranair bhāskarasya ca /
Jñāyate digvibhāgādi tadvac chaktyā Śivaḥ priye // 21

TRANSLATION

When in one who enters the state of Śakti (i.e. who is identified with Śakti), there ensues the feeling of non-distinction (between Śakti and Śiva), then he acquires the state of Śiva, (for) in the āgamas (iha), she (śakti) is declared as the door of entrance (into Śiva) (Lit., Śakti is like Śiva's face) 1 20. Just as by means of the light of a lamp, and the rays of the Sun, portions of space, etc.2 are known3 even so, Oh dear one, by means of Śakti is Śiva (who is one's own essential Self) cognized (i.e. re-cognized). 21

NOTES

1. Just as one recognizes a person by his face, even so one recognizes Śiva by His Śakti who is like His face.
2. Et cetera included forms, figures.

3. There are three points suggested by this simile (1) Just as the flame of the lamp is not different from its light; just as the rays of the sun are not different from the sun, even so Sakti is not different from Siva. (2) Just as through the lamp or the sun, objects of the world are perceived, even so through Sakti the universe is known. (3) Just as to perceive the light of the lamp, another lamp is not required; just as to perceive the sun, another sun is not required; they are known by their own light. Even so, Siva is known by His Sakti who is not different from him.

**VERSES 22-23**

अथ वेदेष्युवाच
ब्रवेंद्रय तिलसाहक, कपालकुप्पूषण।
विन्देशकालश्या च व्यपदेशविवर्जिता। ॥ २२ ॥
यावस्या ब्रह्मिकारा भर्तवस्योपलयते।
कंतवयं त्यथा तस्य परावेशो कथं भवेत्। ॥ २३ ॥
यथा सम्यगं वेदम्य तथा वेदम्य मेघं विङ्ग ।

Śrī Devi uvāca
Devadeva triśūlāṁka kapālakṛtahusāna /
Digdeśakālaśunyā ca vyapadeśavivarjita // 22
Yāvasthā bharitākārā bhairavasyopalabhyate /
Kair upāyair mukham tasya parā devi katham bhavet // 23
Yathā samyag ahaṁ vedmi tathā me bruhi Bhairava /

**TRANSLATION**

[Now that the essential nature of parādevī (Supreme goddess or Śakti) has been hinted at, Bhairavi wants to know how that essential nature can be realized.]

O God of all gods, bearing the emblem of the trident,¹ and having cranium as your ornament,² how can that Supreme goddess (the Highest Śakti) who transcends all notions of direction, space and time and all manner of description be known? By what means can that complete state of Bhairava which is full of the bliss of non-difference from the universe (bharitākārā) be realized? In what way is the parādevī (the Highest Śakti) said to be the door of entrance into Bhairava? Please tell me in the Vaikhari form (in human language) that which I know fully
well at the parā level² or please instruct me in such a manner that I may understand it fully.

NOTES

1. Bearing the emblem of the trident (trīśūla). Bhairava is said to be bearing the trident, because the three spikes of the trident represent icchā (will), jñāna (knowledge) and kriyā (activity) which are the main characteristics of Bhairava.

2. Bhairava is generally represented as having a cranium bowl in his hand. This kapāla or cranium-bowl symbolizes the universe consisting of words and objects which betoken Bhairava’s svētantrya (absolute freedom) and caityanya (supreme consciousness).

3. Being the parā śakti (Highest Śakti) of Śiva, she already knows the truth at the parā (highest) level, but she wants Bhairava to tell it to her in the Vaikhārt form (gross speech, human language). Vedmi—I know is present tense. If she knows, why does she request Bhairava to tell it to her? The explanation is that she knows it at the parā level, at the transcendental level, now she wants its exposition at the empirical level.

[Dhāraṇā 1]

VERSE 24

श्रीमंतर उवाच
उत्तरेण प्राणो हुदो जीवो वितवत्ता परोचवेतु।
उत्तप्तित्वतपथाने, भरणात्मरिता स्वच्छिति।॥ २४ ॥

Urdhve prāṇo hy adho jīvo visargātmā paroccaret /
Utpattidvitayasthāne bharanād bharitā sthitih // 24

TRANSLATION

Bhairava says:

Parā devī or Highest Śakti who is of the nature of visarga¹ goes on (ceaselessly) expressing herself upward (ūrdhve) (from the centre of the body to dvādaśānta³ or a distance of twelve fingers) in the form of exhalation (prāṇa) and downward (adhāḥ) (from dvādaśānta to the centre of the body) in the form of inhalation (jīva or apāna).³ By steady fixation of the mind
(bharanāti) at the two places of their origin (viz., centre of the body in the case of prāṇa and dvādasānta in the case of apāna), there is the situation of plenitude (bharitāsthitiḥ which is the state of parāsakti or nature of Bhairava).  

NOTES

1. Visargātma—who is of the nature of visarga. The word visarga means letting go, projection or creation, i.e. who is creative. The creative function of the Divine includes two movements—outward and inward or centrifugal and centripetal. In living beings, the outward or centrifugal movement is represented by expiration or exhalation; the inward or centripetal movement is represented by inspiration or inhalation. Parā or parā devī or Parā sakti is designated as Visargātma, because it is by this rhythm of centrifugal and centripetal movement that she carries on the play of life whether in the macrocosm or the microcosm. This movement is known as uccāra or spandana or ceaseless throb of Parādevī.

In Sanskrit, visarga is represented by two points or dots one above the other. One point in this case is dvādasānta where prāṇa ends and the other is the hṛt or centre of the body where apāna ends. It is because of these two points also that Parāsakti is known as visargātma.

2. Dvādasānta—literally meaning ‘end of twelve’ indicates the point at a distance of 12 fingers from the tip of the nose in the outer space where expiration arising from the centre of the human body, and passing through the throat and the nose ends. This is known as bāhya dvādasānta or the external dvādasānta.

3. The apāna or inhalation is called jīva, because it is the inhalation or return movement of the breath that is responsible for life.

4. Bharanāti here means by close observation or one-pointed awareness. Awareness of what? Śivopādhyāya in his commentary clears this point in the following way:

“Bharanāditi — nityonmiṣadādyasphurattātmabhairaviyāsaktypupalaksanāt. i.e. bharanāti here means by an intent awareness of that who by implication is the ever-risen initial flash of the sakti of Bhairava.