

PREFATORY NOTE  
(FIRST EDITION)

The present edition of the Yoginīhṛdaya and its Commentary, viz Yoginīhṛdaya Dīpikā by Amṛtānda Nātha, son of Puṇyānanda Nāth, is based upon the following data:

(I) For the Commentary – (a) Manuscript, marked here as ka, in possession of Pandit Sītārāma Śastrī of the Śāṅkara maṭha (Śṛṅgerī branch), Benares. Leaves 1-89. Complete. Script, Nāgarī. Size 9.9 x 4.4 inches. Lines 11 in a page and letters 50 in a line. Read and Corrected. No date, but apparently 200 years old.

(b) Manuscript, marked as kha, belonging to the Government Sanskrit Library, Sarasvatī Bhavana, Benares.

Leaves, 1-53 (=54), 55-. Complete. Script Nāgarī. Size 10.8" by 4.5 inches. Lines 13 in a page and letters 54 in a line. Read and Corrected. No date, but about 300 years old.

(II) For the text:

(a-b) Manuscripts 'ka' and 'kha', as described above.

(c) The text (noted as 'ga') as published, with Bhāskara Rāya's Commentary, viz Setubandha, in the Nityāṣoḍaśikārṇava (pp. 177-350) in the Ānandāśrama Sanskrit Series, No. 56, in the year 1908.

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It is well known that the Yoginīhṛdaya is the name of the last three chapters (Viśrāmas VI-VIII) of the Nityāṣoḍaśikārṇava, which forms a part of the Vāmakeśvara Tantra, one of the original Tantras recognised in the Tripurā School of Āgamic Thought. It is regarded as equally authoritative by the Trika philosophers of Kashmir. This is not the place to enter into a discussion as to the exact nature of the relation between the attitude of the Śaktas and that of the Trika Śaivas towards this Āgama, but it is clear that some of the fundamental notions of the two schools regarding *upāsana*, though closely allied, are different and this would explain the fact that the same text has been interpreted in a number of ways.

It will be found for instance on comparison of the Setubandha with Amṛtānanda's commentary, now offered to the public, that Bhāskara has referred to or quoted from it in several places, and has done so, it seems us, generally in a spirit of undue disparagement. But in spite of Bhāskara's attacks it will be found that the Dīpikā has more correctly represented the traditional viewpoint and has been as a whole more illuminating.

Puṇyānanda Nātha's Kāmakalāvilāsa having already appeared (in the Kashmir Sanskrit Series No.13), the publication of the present work by his pupil calls for no apology or justification. The Dīpikā, together with the Kāmakalāvilāsa, is calculated to give us an insight into the ideas of the Kashmiri thinkers on the very

intricate problems of *upāsanā* connected with the secrets of Kāmakaḷā on one hand and with those of Creation and Dissolution of the Universe on the other.

We shall have occasion to treat at full length of the date and other historical matters in connection with Amṛtānanda Nātha and to present a descriptive and critical analysis of the contents of the Dīpikā in our Introduction to it to be published in the second part of the work.

In conclusion, I must express my sincere gratefulness to P. Gopāla Śastrī Nene Vyākaraṇāchārya, Sādholāl Scholar, Government Sanskrit Library, Benares, for his constant help, ungrudgingly offered, in reading the proofs and in collating the readings.

Gopinath Kaviraj  
Govt Sanskrit Library,  
Sarasvatī Bhavana,  
Benares, March, 1923.

#### Preface to the Second Edition

The Publication Department of the Sanskrit University of Vārānasī has undertaken to bring out a new edition of Yoginīhṛdaya with two Commentaries, viz. The Dīpikā by Amṛtānanda Nātha and a later commentary by Bhāskara Rāya, the distinguished Śakta savant of the 18<sup>th</sup> Century. The second work forms part of a Commentary called Setubandha on the entire text of the Nityāṣoḍaśikārnava (of which the Yoginīhṛdaya forms a part) published from Poona long ago. The publication in a joint form of the two Commentaries is expected to facilitate for a critical student the discovery of the true meaning of the original text in view especially of the fact that the two Commentaries represent two different versions of two distinct lines of thought, the older one standing for the view point of the Hādi School associated with Lopāmudrā and the newer one an exposition of the rival Kādi School of Kāmadeva.

The Yoginīhṛdaya also known as Nityāhṛdaya or Sundarīhṛdaya is supposed to be the best authoritative work on the Divine Mother's inner worship. In the history of relevant Śakta literature we come across the names of twelve well-known traditional lines of Devotion connected with this worship – viz. those founded by Manu, Chandra, Kubera, Lopāmudrā, Manmatha or Kāmadeva, Śiva and Durvāsa. Most of these sects have disappeared in the process of time except the two of Kāmadeva and Lopāmudrā. Of these two the line of Kāmadeva is flourishing.

It is well known that the Kāmarāja vidyā (of 15 letters) is of two kinds, viz. Śakta or Śambhava. Of these two the former belongs to the Urdhvāmnāya and is free

from the defects of impotency through kīla, while the latter which belongs to Pūrvāmnāya is defective. The Lopāmudrā Vidyā, also of 15 letters, is similarly of two kinds (viz Śakta as well as Śambhava).

The Kādi Vidyā, consisting of 15 letters, is favoured in the Tantrarāja and in the Tripurā Upaniṣad. The Hādi Vidyā too consists of the same number of letters; it is expounded in some Śakta Upaniṣads.

It is said that Durvāsā worshipped the 13 lettered form of the Hādi Vidyā. His Lalitā Stavaratna has been published. I noticed long ago a manuscript of Para Śambhu Stotra attributed to Durvāsā, called therein Krodha Bhaṭṭāraka. Durvāsā also wrote a Mahimnaṣtotra in honour of the Goddess Tripurā, on which Nityānanda Nātha, the disciple of Vidyānanda alias Śrīnivāsa Bhaṭṭa Gosvāmī commented.

According to some authorities Yoginīhṛdaya is one of the four principal works of Kādimata, the other three being Tantrarāja, Māṭrkārṇava and Tripurārṇava. Subhagānanda Nātha in his commentary Manoramā on the Tantrarāja, and Bhāskara Rāya in his commentary on the Bhāvanā Upaniṣad also admit this. But the latter in the Varivasyārahasya recognises the Hādi interpretation of the Yoginīhṛdaya as equally authoritative.

A critical study of the contents of the text conducted along traditional lines as well on the basis of one's personal Yogic experience expressed in terms of the ideological technique accepted in the Schools is the greatest desideratum of the hour and will I hope be forthcoming in the near future. Such a study should include in its scope the mysteries of Chakra, Mantra and Pūjā – questions on which the present text seeks to throw valuable light.

It is well known that the three kinds of worship of the Supreme Goddess, viz the external (bahiryāga), Japa, and the internal (antaryāga), are not mutually exclusive, though each represents a special type with its own predominant features. While the Tripurātāpinī and other Upaniṣads dwell on the former two, the internal worship consisting in the method of meditation (bhāvanā) forms the subject matter of the Bhāvanā Upaniṣad. It suggests the manner in which meditation is to be practised on the Śrī Chakra which is located within the Kālā Chakra.

These meditations are according to some authorities prescribed in two different ways in the Tantras – the way of the Kādi School and that of the Hādi School. The doctrine of Antaryāga implies that the Chakras are to be viewed within the body, though the different ways favour different methods. The Bhāvanā Upaniṣad explains the Kādi standpoint. In this connection a reference to the Nityāhṛdaya (Yoginīhṛdaya), the Tantrarāja and the Bindu Sūtra is likely to prove illuminating.

What the Bhāvanā Upaniṣad says implies that the Human Body is to be conceived

as the Śrī Chakra, being the expression of one's own self (svātmā). This means that while on one hand the Body is to be regarded as non-different from the Ātmā, the entire cosmic system (bāhyaprapañca) associated with the Body, should also be viewed in the same light. This outer system in its manifestation rests on Time (kāla), Space (deśa) and a combination of the two. The exponents of the School hold that the well-known fifteen Kalās of the Moon (viz Darśām Dr̥ṣṭā etc.), representing the 15 lunar tithis (Pratipat to Pūrṇimā) are to be regarded as identical with fifteen Nityās (Kāmeśvarī to Chitrā). The sixteenth Kalā called Sādākhyā should be viewed as one with Lalitā or the Supreme Deity Herself. In other words, one has to feel that what appears in Kāla-chakra is nothing but an expression of what exists eternally as Nityās in the Supreme Śrī Chakra Itself.

The Tithichakra or the Wheel of Time is constantly revolving and the Śrī Chakra is within it, and not without.

It should also be remembered that from the viewpoint of an esoteric yogin the tithis are in the last analysis to be identified with the 21600 Śvāsas supposed to be the average number of breaths per day of a normal human being.

In a similar manner these thinkers deal with space (deśa). According to ancient Paurāṇic Cosmology the entire structure of the World is looked upon as a series of 14 graded divisions of land and water from Jambūdvīpa on one hand to Sweet watered (madhuroda) Ocean on the other, in addition to Meru beyond Jambūdvīpa and Para Vyoma beyond the Sweet Ocean. The Nityā Maṇḍala revolves in a way that each Nityā comes in touch with a particular space-division in its annual course, so that, while in the first year the Nityās start from the Meru, in the sixteenth they find themselves starting from the Para Vyoma. This is known as Deśacakra.

The Yoginīhṛdya has its own method of inner worship which is not only unique but truly representative of a very old traditional line. The Chid Gagana Chandrikā, Mahārthamañjarī and some works of the Krama School of thought possess a valuable literature on this subject which calls for a close and careful study in this connection.

Gopinath Kaviraj

2 A Sagra,  
Varanasi,  
August 30, 1963.

Introduction

*The Work:*

The following pages embody a commentary, together with the original text, of Yoginīhṛdayam called Dīpikā, by Amṛtānanda Nātha. The text, which forms a part of the Vāmakeśvara Tantra (being its last three chapters) was published in the Ānandāśrama Sanskrit Series, together with its Commentary Setubhanda, by Bhāskara Rāya, but the publication of the Dīpikā which represents an ancient line of thought will add considerably to our knowledge of the secret doctrines of the School.

#### *The Author:*

The Dīpikā is the work, as has already been stated, of Amṛtānanda Nātha, who calls himself the disciple of Puṇyānanda Nātha of Kashmir reputation. Both the preceptor and the disciple are said to have been great Yogins and were known as *paramahaṃsas*. Puṇyānanda's Kāmakalāvīlāsa, to which the author of the Dīpikā often refers as the work of his Guru, has already been published.

Besides the Yoginīhṛdaya-Dīpikā, Amṛtānanda also wrote Saṅgīṣattattvasandoha and Saubhāgya Subhagodaya. In the Catalogus Catalogorum (Vol.I, p.29), Aufrecht speaks of two more works as coming from his pen, viz Ajñābodhinīṭikā and Tattvadīpana (in Vedānta). But it is very doubtful if the author of these latter Vedānta works was identical with the great Kashmiri teacher of the same name. Weber's assertion (p.361), referred to by Aufrecht, that Amṛtānanda corrected Kṛṣṇānanda's Tantrasāra, is equally inapplicable to our author for the simple reason that Kṛṣṇānanda, who was a contemporary of Raghunātha Śīromaṇi, Śrī Chaitanya Deva and Raghunandana of Nadia (1460-1560 AD), was a later writer than the author of the Dīpikā.

#### *Dīpikā and Setubhanda:*

A reader of the Setubandha cannot but be struck with the points of difference between Bhāskara's interpretation and that of Amṛtānanda. Bhāskara refers to the views of the Dīpikā, sometimes with approval but often in a spirit of disparagement. A comparative study of the two commentaries, carried on with a dispassionate mind, is sure to reveal that the fact that in spite of Bhāskara's animadversions, Amṛtānanda, as representing the traditional line of explanation, is generally a safer and more reliable guide to the intricacies of this Mystic Sādhanā. Want of space compels me to refrain from dwelling on this point at greater length here and reserve a systematic study of the question for a separate paper.

#### *Contents of the Yoginīhṛdaya:*

It is not possible to sum up within the limits of this Introduction the doctrines taught in the work, but considering the importance of the subject a few words may here be spoken.

The book is divided into three sections, called paṭālas, dealing respectively with the threefold saṅketa of the Supreme Goddess - (I) Chakra, (II) Mantra and (III) Pūjā.

(I) The Chakra, usually known as Śrī Chakra or Tripurā Chakra, represents the Supreme Divine Power as manifested in the form of the Universe, gross, subtle, as well as causal. The Chakra consists of nine triangles, five with vertices downwards and four with vertices upwards. The former represents the creative aspect of Power and is called 'Śakti', whereas the latter, called 'Fire', stands for its destructive phase. The origin of the Chakra is explained as due to the Will for self-revelation on the part of the Supreme Power. Śiva and Śakti are known as Fire and Moon, and their equilibrium, where the difference between the two is obliterated, is called Sun, otherwise known as Kāma or Supreme Bindu. It is said that as in contact with fire *ghee* melts and flows out, similarly the contact of Fire of Śiva (prakāśa) causes the Moon or Śakti (vimarśa) to melt and flow out. This outflow, from between the two Bindus, is called Hārdhakalā. The Kāma as associated with the Hārdhakalā gives rise to the first Chakra called Baindava, which is the source of all kinds of subsequent waves or vibrations, ie of all of the 36 Tattvas, in fact of the entire Universe. The Baindava Chakra, a triangle in form, comprises the three Māṭṛkās viz Paśyantī, Madhyamā and Vaikharī. It is called Baindava in as much as it originates from Bindu – the original or fourth Bindu, which is in reality nothing but the aggregate of the three Māṭṛkās referred to above and known otherwise as Sadāśiva or Paramātmā.

The Baindava or inmost Chakra produces the so-called Navayoni Chakra, consisting of nine triangles referred to above. The elements of this Chakra or the nine Yonis are (I-II) Dharma and Adharma, (III-VI) Ātmām Antarātmā, Paramātmā and Jñānātmā, (VII-VIII) Jīva and Objects (grāhya) and (IX) Right Knowledge (pramā). This nine-fold Chakra is within and without, purely Chit (ie caitanyakalā) and Ānanda (ie manifestation or rather modification of pūrṇāhantā), is free from the limitations of Time, Space and Form. The Baindava Chakra is inner, in relation to which the Nava Yoni Chakra is outer. It should be remembered that the Navayoni is composed of the Vaikharī Māṭṛkā only.

The Navayoni Chakra is transformed into the nine chakras viz (I) Trailokyamohana, (II) Sarvavāśāparipūraka, (III) Sarvasaṅkṣobhaṇa, (IV) Sarvasaubhāgyadāyaka, (V) Sarvārthasādhaka, (VI) Sarvarogahara, (VII) Sarvarakṣākara, (VIII) Sarvasiddhiprada and (IX) Sarvānandamaya, which correspond respectively to the (I) three fold Bhūpura, (II) the 16-petalled lotus, (III) the eight-petalled lotus, (IV) the 14-angled figure, (V-VI) the two ten-angled figures (outer and inner), (VII) the octagon, (VIII) the triangle and (IX) the Supreme Point or Bindu.

The Baindava or inmost Chakra stands for the Mahābindu which represents the equilibrium of Śiva and Śakti. This triangle is known as Ambikā and is within the

octagon. Its three sides consist of 15 vowels, viz from A to Aṃ, and its centre is the letter Aḥ. It is presided over by Kāmeśvara and Kāmeśvarī (ie Prakāśa and Vimarśa or Śiva and Śakti), which are seated as it were on the āsana of Sadāśiva or Mahābindu.

- (II) The second section dwells upon the Mantra Saṅketa. The nine Chakras spoken of in the 1<sup>st</sup> paṭala have each a presiding Deity, and a Mantra is really a "Ray of Chaitanya" (cinmaroci). It is so called by virtue of its power of delivering (trāṇa) a Jīva on being meditated upon. The nine vidyās are named, and this is followed by an account of their nyāsa in the human body. The Mantra Saṅketa is sixfold, ie bhāvārtham sampradāyārtha, nigarbhārtha, kaulikārtha, sarvarahasyārtha and mahātattvārtha. Each of these is described at length.
- (III) The third section treats of the Pūjā Saṅketa, as already mentioned. The Pūjā or Worship of the Goddess is declared to be of three kinds, viz (a) *Parā*, (b) *Parāparā* and (c) *Aparā*. The first represents Supreme Knowledge consisting in the realisation of the highest unity, ie identity with Parama Śiva. The second partakes of a mixed nature, being partly Karma and partly Jñāna, and consists in the withdrawal by means of bhāvanā of the external chakras into the inner undifferentiated Light. This is really a gradual elimination of action in the unity of knowledge. The third or lowest form of worship is of the external chakras āvaraṇa, &c. It starts from the the outermost plane or Chaturasra (square) and proceeds by degrees to the Central or Baidava Plane; in other words, it is the worship of the whole Śrī Chakra, with all the sadanas, dvāras, devas and others. It is pure action and is confined to the world of difference.

*The Edition:*

The Mss. on which the present edition of Yoginīhṛdaya and its commentary is based have already been described in the 'Prefatory Note' in Part 1.

*Conclusion:*

It now remains for me to acknowledge with thankfulness my indebtedness to Pandit Nārāyaṇa Śāstrī Khiste, Sāhityāchārya, Asst. Librarian and P. Jagannātha Śāstrī Hoshing, Sāhityopādhyāya, for helping me in reading the proofs and with valuable suggestions.

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