

# Draft

## Translation of Chapter 58 of the Kiraṇatantra

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Draft translation based on a draft edition using the following manuscripts:

- N<sub>1</sub> (Kathmandu National Archives MS No. 5-893. Nepal German Manuscript Preservation Project Reel No. A 40/3. Palm-leaf, early ‘Licchavi’ script);
- D<sup>1</sup> (Kathmandu National Archives MS No. 5-4780. NGMPP Reel No. B 172/21. Paper, Devanāgarī);
- M<sup>Y</sup> (University of Mysore, Oriental Research Institute MS P 258/10 . Palm-leaf Southern Nandināgarī);
- G<sub>2</sub> (Pondicherry IFP 47637. Palm-leaf, Grantha script);
- G<sub>3</sub> (Pondicherry IFP 39802. Palm-leaf, Grantha script);
- M<sub>2</sub> (Adyar Library, Madras, MS No. 39 C 8 *de* 314);
- E<sub>D</sub> (Grantha-script edition of 1932 from Dēvakōṭṭai).

Teach me the practice of yoga. What is the reward of practising it ? Union (*yogaṃ*) into what is to be brought about how?<sup>1</sup> With what elements? What is the point of the postures? (1)

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<sup>1</sup>This translation assumes that yoga may be treated as masculine or neuter. Cf. remarks on the interchangeability of masculine and neuter for nouns in *a* in volume 1 of the *Niśvāsattvasaṃhitā*. Note that this question has been obscured and its response (first half of verse 2) removed from the South Indian text, perhaps under the spreading influence of the idea that yoga is to be connected with the verbal root *yujā samādhau* (*Dhātupāṭha* 4.68) rather than with *yujir yoge* (*Dhātupāṭha* 7.7). It is clear, however, that theistic works on yoga, including early Saiddhāntika sources, typically favour the latter: cf. *Parākhya* 4:95 and annotation ad loc., as well as Nārāyaṇakaṇṭha’s commentary on *Mrgendrayogapāda* 2a with SANDERSON’s translation and notes thereon (1999\*:4).

The Lord replied: The union (*yogaḥ*) [that is aimed at], because it is a union with the great[est] *siddhi*, must be [a union] with[in]<sup>2</sup> the Supreme State. It should be understood to have six elements. Hear the elements that accompany it.<sup>3</sup> (2)

### The six *aṅgas*

Withdrawal (*pratyāharaḥ*), visualisation (*dhyānam*), breath-control (*prāṇāyamaḥ*), fixation (*dhāraṇā*), reasoning (*tarkaḥ*),<sup>4</sup> and *samādhi*[: these] are the elements of yoga.<sup>5</sup> (3)

The yogin should undertake yoga in a mountain cave or inaccessible place, or in an unfrequented temple of Śiva,<sup>6</sup> or in a house or auspicious place. (4abcd)

### The *āsanas*

He should adopt a sitting posture as he chooses — *svastika*, lotus, half-moon, *vīra*, extended, [with a] yogic band, [with a] couch, and *yathāsaṃsthā*: these are the eight postures taught. (4e–5)

Drawing the right [leg], bent in two [at the knee], onto the upper surface on the left leg, he should put that [left leg], bent in two [beneath the right leg and with its foot] pressed against the buttocks: [this is the] *svastika*. (6)

He should place one leg, folded up in two, and then the next, each [within?] the other(?). This is called the “lotus”. Now hear the “half-moon”. (7)

Both legs are similarly [folded at the knee, but] arranged so that the soles are against each other: such is “half-moon”. Hear the one called *vīra*. (8)

<sup>2</sup>One could take this as a locative (echoing the question *kasmin* in verse 1) or as a truncated instrumental.

<sup>3</sup>This is an attempt to translate the instrumental in the Nepalese sources: *tenāṅgāni*. The Southern sources have the smoother *tasya*. As for *śṛṅṣvataḥ*, I have retained it on the grounds that it might have been regarded (along with *śṛṅṣvatha*) as a possible imperative form: cf., e.g., *Kiraṇa* 44:13d, 58:7d, 58:8d, and Hṛdayaśiva’s *Prāyaścittasamuccaya* 44:43d (from the ‘*Vāthula*’), as well as 51d of the *tantrapattivyākhyāpātala* of the *Bṛhatkālattara* (NAK 1-89, NGMPP B 24/59, f. 53r).

<sup>4</sup>Note that the Grantha manuscripts have replaced this with *āsana*, no doubt because of lack of familiarity with the six-*aṅga* scheme in South India. It is clear, however, as reported in the apparatus, that the old reading was known in South India in the twelfth century, since Vaktraśambhu knew it.

<sup>5</sup>The constitution of the text here is uncertain. In addition to the versions recorded in the apparatus, SANDERSON proposed some years ago, on the strength of the reading of N<sub>1</sub>, to correct the last *pāda* to *yogāṅgāni tu ṣaḍ vidhuḥ* (see GOODALL 2004:352, fn. 735, quoting VASUDEVA). Here, however, I have followed the testimony of M<sup>Y</sup> on the grounds that it receives some support from the twelfth-century quotation of Vaktraśambhu.

<sup>6</sup>The omission of this half-line in the Grantha sources does not, in this case, seem likely to have been deliberate.

If one places the legs folded in two and dropped down [feet first(?)], the left and then above that the right, with the soles against each other (?), then it is called *vīrapaṭṭa*. (9)

Putting his legs folded in two horizontally [but raised] upwards slightly, o bird, he should place his arms [around them] like a band and then interlace the fingers. (10)

If he stretches out his two legs in front of him, this is the “well-extended” [sitting posture]. If he extends his two legs while seated on a cushion at his back, this is called [the sitting posture “with a] couch”. The *yathāsaṃstham* [consists in] resting just as one is (*yathāsthitiḥ*). (11–12b)

### Upper-body-posture ([*karaṇa*])

Having adopted any one among these [sitting postures], he should evenly expand his chest, place the palm of the hand — that of the one on the left — on [top of] the [other] hand; the right hand should be made to rest in one’s lap.<sup>7</sup> (12c–13c)

Or he may extend his left arm and rest it on his left knee, holding his right [hand] against his body, or [he may make] a gesture of clasped hands turned outwards (*parāvṛttam*), his eyes at rest (*samadr̥ṣṭiḥ*) and his face at rest (*samānanaḥ*). (13d–14)

### pratyāhāra

He should gradually draw back the master of the senses [viz. the mind], which has gone out towards the objects of the senses, and having drawn it back, he should set it in the heart and then draw his concentration inward until it becomes stable: this is taught to be *pratyāhāra*. (15abcdef)

### dhyāna

Then [follows] meditation, taking whatever form one chooses, in the region of the heart. (16ab)

### prāṇāyāma

After performing meditation he should then gradually perform the three types of control of the breath: ‘filling’, ‘holding’ and, as the third, ‘expelling’. ‘Filling’ [is

<sup>7</sup>The constitution of the text is tentative.

so called] because one fills [oneself] with air; holding because one blocks [the air inside oneself]; expelling is so called because of the expulsion [of the air]. He should practise this triad with the *praṇava* mantra. By practising it until [one can hold one's breath for] as long as it takes to milk a cow, [one achieves breath control that is] thought to be supreme. (16c–17d)

After repeated practice, there is the drawing in, the holding and blocking and the expulsion of [bad] substances, [and] in the same way of strife;<sup>8</sup> and he becomes at all times an accomplished yogin. (17e–18b)

### The *dhāraṇās*

[There is a] principal group of four *dhāraṇās* [that] is mastered by yogins. Those *dhāraṇās* are Fire,<sup>9</sup> Saumyā, and another [called] Amṛtā, and Supreme.<sup>10</sup> (18c–19b)

### āgneyī dhāraṇā

The [consonantal base of the] root mantra encased in a pair of *rephas* and [equipped with] the fifth vowel and the dot<sup>11</sup> — the blazing (*dīptā*) fixation [of fire] is to be accompanied by [meditation on this] flickering syllable;<sup>12</sup> it is held to be [something that should be practised] in the feet.<sup>13</sup> [It may serve] for [the purposes of] sum-

<sup>8</sup>The text is quite uncertain here. If one read *sakalasyaivaṃ* with M<sup>Y</sup> then one could understand ‘the holding and blocking and the expulsion of all substances in this way’. If the reading *kalaśasyeva* were adopted, which seems to be suggested by the Nepalese sources, then one might understand ‘the holding and blocking and the expulsion of substances as [might be accomplished by the use] of a pot’.

<sup>9</sup>One could equally adopt M<sup>Y</sup>'s reading of the name: *vāhni*.

<sup>10</sup>In other early Siddhāntas with four *dhāraṇās*, it is the fourth that is typically *amṛtā* and the third is *īśānī* / *aiśānī*: see *Svāyambhuvasūtrasaṅgraha* 20:5–7, *Rauravasūtrasaṅgraha* 7:5–9, *Mataṅgayogapāda* 2:37.

<sup>11</sup>The consonantal base of the root mantra of the *Kiraṇa* taught in 12cd as understood by Professor SANDERSON (misaid or oral communication in the early 1990s) is KṢMRY: *karṇikāyāṃ nyaset kūṭaṃ kālayug māntasamsthitam*, ‘He should place the *kūṭa* [viz. कृ] on the pericarpel, along with *m* (*kālayug*) placed on the letter following *m* [in the alphabet, viz. य]’. Rāmakaṇṭha's interpretation differs because he takes *kālayugmānta*<sup>o</sup> in compound. If this verse is correctly interpreted and if the consontal base is indeed KṢMRY, then the mantra given here should be RKṢMRYRUṂ.

<sup>12</sup>The interpretation of this verse is uncertain because the syntax is sketchy, the terminology unfamiliar and the context is *mantroddhāra*.

<sup>13</sup>If we accepted the reading *pāvakā*, it would presumably be a synonym for *vahnidhāraṇā*, whereas the reading we have chosen, *pādagā* tells us that this *dhāraṇā* is to be practised in the feet/legs. It is true that in *Svāyambhuvasūtrasaṅgraha* 20:4 and *Rauravasūtrasaṅgraha* 7:6 the fire *dhāraṇā* is rather located in the navel, but in the *Mataṅga* the fire-meditation, although it ends in

moning up snakes, overturning enemies, destroying demerit and snow.<sup>14</sup> (19b–20)

Resting on a triangular *maṇḍala*, [the yogin] himself becomes the peak, the fire [that he has visualised].<sup>15</sup> With his whole body enveloped by wind he becomes supreme, capable of performing such actions as burning seeds [and thus rendering them infertile]. (21)

### saumyā dhāraṇā

The previously mentioned [root-mantra-base] combined [instead] with [the semi-vowel of] water, along with a dot, is itself [also] for the Saumyā fixation.<sup>16</sup> [It should be] situated in the middle of a water-*maṇḍala*, enveloped all around by that [water]. (22abcd)

This [*dhāraṇā*] is to be held in the dwelling in the cave of the heart;<sup>17</sup> it has the properties associated with Soma, it brings about peace and nourishment, and it dispels disasters. (22e–23b)

### amṛtā dhāraṇā

The same [mantra-base] connected with *amṛta*, joined at the top with the *praṇava*, connected at its head with a dot and wrapped with three vowels.<sup>18</sup> (23c–24b)

This Amṛtā [fixation] is invariably [to be held] in the head;<sup>19</sup> it is all-pervading and life-protecting. (24cd)

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the navel (*yogapāda* 2:43), clearly begins in the big toe (*yogapāda* 2:39).

<sup>14</sup>Or perhaps, if the conjecture *prāleya* is indeed correct here, “the ice / snow that is demerit” ? Alternatively, we could conjecture *pralepa* (or retain *prālepa* and assume it to be a variant of *pralepa* chosen to avoid an iambic rhythm) and understand the compound to mean “destroying the smirch of demerit”. The destruction of demerit is implicitly said to be a fruit of this *dhāraṇā* in *Mataṅgayogapāda* 2:48a (*tulārohavidhāne*), since that *pāda* refers to weighing on a scales, presumably of the yogin before and after his demerit has been burned away

<sup>15</sup>Or perhaps: ‘Resting on a triangular *maṇḍala* there appears a peak that is fire itself.’

<sup>16</sup>There are a number of uncertainties here, and no vowel is mentioned. Perhaps the intended mantra is  $\text{vKṢMRVUṀ}$  ? Should the *svayam* be understood as an indication that the yogin should identify himself with the mantra ?

<sup>17</sup>This is also the locus given in *Svāyambhuvasūtrasaṅgraha* 20:5 and *Rauravasūtrasaṅgraha* 7:7.

<sup>18</sup>It is not clear to me how to realise this mantra. What sound is referred to as *amṛta* ? And what are the three vowels ?

<sup>19</sup>In the *Rauravasūtrasaṅgraha* (7:8) and the *Svāyambhuvasūtrasaṅgraha* (20:6), it is the Aiśānī fixation that is held in the head; the Amṛtā is instead said to be everywhere (*Rauravasūtrasaṅgraha* 7:10 and *Svāyambhuvasūtrasaṅgraha* 20:7).

**īśānī dhāraṇā**

The same [root-mantra-base] joined with *m* (*kālasamāyuktā*) and with *ū* (*ṣaṣṭhasvara-samanvitā*), and with *u* and the dot, together with the power of *nāda* (?),<sup>20</sup> with the whole body protected by *bindu*, located in the place in the forehead. (25abcdef)

The yogin who constantly resides [in that *dhāraṇā*] there becomes protected from death. (26ab)

**udghātas**

The practice of the *dhāraṇās* is to be performed with four, three, two and one *udghātas* in due order: they are characterised by [their capacity to produce] stability [in the mind]. (26cdef)

*Udghāta* is of two types: ordinary and special. Now a *mātrā* is [measured] by circling the knee with the hand. A *tāla* is made up of twelve of these; an [ordinary] *udghāta* is [measured] by a hundred of those. [This] ordinary type should be used. Invariably he will [then] conquer the fixations.<sup>21</sup> (27–28)

The special [*udghāta*] is to be used for its own purposes;<sup>22</sup> it is the suspension (*sthitih*) of the course of the breath, which remains [suspended] in itself. [Then] going [upwards] it makes to strike<sup>23</sup> the top of the head. That is the special *udghāta*.<sup>24</sup> (29)

**Tarka**

The reasoning that takes place in conjunction with inner meditation is called *tarka*. (30ab)

<sup>20</sup>Could *nādaśakti* refer to an element of the mantra, such as *candrabindu*? Alternatively, we could accept *M<sup>Y</sup>*'s reading *nādaḥ* and understand this to mean: “is *nāda*, together with its *śakti*. The shift in gender from feminine to masculine might be an accident of transmission, but it might reflect the notion that the *dhāraṇā*, the yogin and the mantra are all to be identified with each other.

<sup>21</sup>The translation of this unit largely follows the text of *M<sup>Y</sup>*; the Nepalese text inverts the value of the *mātrā* and the *tāla*. For further discussion of this passage and this subject, see the annotation to *Parākhyā* 14:50 (GOODALL 2004:364–365).

<sup>22</sup>But perhaps one should see *svakāryeṣu* as marking a contrast to *sadā* in the previous half-line: whereas the ordinary *udghāta* is to be used regularly (*sadā*), the special one is only to be used when the yogin is seeking particularly goals (*svakāryeṣu*).

<sup>23</sup>This assumes that *hinasti* is used here not idiomatically (‘it kills’) but in what may be its etymological sense as a desiderative of *han*, ‘to strike’.

<sup>24</sup>It is tempting, but perhaps unnecessary, to emend *viśeṣataḥ* to *viśeṣakaḥ*.

## Samādhi

*Samādhi* is when there is an internal meditative state that is stable and that is not focussed upon an object (*avastugatā*). (30cd)

Once *samādhi* has been perfected, the yogin may attain the fruits of yoga. Yoga is [union] with Brahmā and [then] in due sequence other[ deities].<sup>25</sup> The fruits [of these states of union (*yoga*)] are accordingly [each] higher [than the last]. (31)

## In the lotus of the heart

The lotus of the heart belongs to [the tranche of the universe within and below] primal matter (*prākṛtam*); there Brahmā is the overlord. Here he is to be cultivated (*sādhaniyah*) [imagining him to be] pure, located in the first letter.<sup>26</sup> (32)

One should understand (*jñeyāḥ*) that there are ten tubes there: the first is Vi-jñeyā,<sup>27</sup> and [then we have] Saumyā, Aṃśu, Dhṛti, Damanātmikā, Bandhanī, Mocanī, Māyā, Mohanī, and Bodhanī, in due sequence. (33–34b)

These are the ten that are taught to be rooted in the lotus of Brahmā. There Brahmā is to be visualised in his own form or as the [above-mentioned] letter [A]. He is then the Lord<sup>28</sup> in that stretch of the cosmos (*°mārgānte*) from Earth to the Unmanifest. (34c–35)

## In the throat

When one goes above [this], o bird, there is the place of Viṣṇu. One should know that there are sixteen<sup>29</sup> tubes that pass through the heart and that are rooted in the throat. (36)

There Viṣṇu resides, pure, located in the second letter [U]. Guhā, Manoramā,

<sup>25</sup>The following chapter, *Kiraṇa* 59, gives a long account of a hierarchy of deities and the lengths of time-spans associated with them, beginning with Brahmā.

<sup>26</sup>Given that we only learn of four letters in this sequence and that they are associated with the *kāraṇa* deities in an ascending sequence mapped along the course of the breath, the text must be referring to the first letter of a short mantra, perhaps the *praṇava* conceived of as A-U-M-Ṛ.

<sup>27</sup>Perhaps this first unlikely name, which is typically used somewhat like a copula in such accounts (cf. *jñeyāḥ* in this same half-verse) is the result of a misunderstanding of an earlier formulation of this list?

<sup>28</sup>We have assumed that *svāmīr asau* is an *aiśa* irregularity chosen as an easy means to avoid the need for a hiatus (*svāmī asau*) or for hypometry (*svāmy asau*).

<sup>29</sup>The lengthening of the final vowel of *ṣoḍaśā* to give a regular *pathyā* cadence is probably authorial: cf. 58:39a below.

Dīptā, Sudīptā, Himakārikā, Sudhūmrā, Piṅgalā, Pītā, Vāruṇī, Śīghragā, Adalā,<sup>30</sup> Śaśāṅkā, Suprabhā, Jñānadā, and Mokṣadā. Thus[-named] these sixteen are situated surrounding Viṣṇu. (37–39b)

One should meditate upon Viṣṇu in his own form or as the letter [U]. From this practice, one may effortlessly attain powers up to the level of *puruṣatattva*. (39c–40b)

### In the palate

If one goes above that, there is the pure place of Rudra in a lotus situated in the palate with twenty-four tubes: Śravaṇā, Śrāvaṇī, Jalpā, Tatkrṣṇā, Ghrāṇavartinī, Saśabdā, Vāhinī, Boddhrī, Mananī, Śubhā, Āhlādanī, Prasannā, Viyoktrī, Retavāhanī, Pitṛmārgānugā, Devamārgapradarśanī, Ākarṣaṇī, Vikarṣī, Prāṇadā, Prāṇavardhinī, Cittasamsthā, Susamsthā, Dhūmrā, and Dhruvā. (41–44b)

One should see Rudra with his own form or as the letter [M]. From this practice one may reach up to the world of Ananteśa. (40c–41b)

### In the forehead

If one goes above that, [one reaches] Īśvara in the forehead. [There is] a lotus with four tubes. It/he is held to be the fourth letter [ṁ(?)]. (45c–46b)

Nivṛtti, Pratiṣṭhā, Vidyā and Śānti are the tubes. They are to be realised [mentally] (*jñātavyāḥ*) as they really are (*svarūpeṇa*): subtle and pure, like Bindu. [From this practice] the yogin becomes omnipotent, possessed of the eight [supernatural yogic] powers. (46c–47)

### The eight powers

Minuteness (*aṇimā*), lightness (*laghimā*), greatness (*mahimā*), attainment (*prāptiḥ*), irresistible will (*prākāmyam*), sovereignty (*īśitvam*), subjugation (*vaśitvam*), being wherever one wishes (*yatrakāmitā*). (48)

If one suddenly abandons one’s gross body and in accordance with one’s desire adopts a body of atomic size, [that power] is therefore called “minuteness”. (49)

<sup>30</sup>Or Dalā, or Acalā, or Calā, etc. The names are all somewhat uncertain and liable to corruption. Guhā, for instance, the Nepalese reading at the beginning of the list, would be palaeographically similar both in several North Indian and South Indian scripts to Śubhā, the South Indian reading of the same name.



If one suddenly abandons the heaviness that one possessed previously and occupies by choice a body that it is light as seed-cotton, [that is] then “lightness”. (50)

If, wherever one goes at will, one is venerated there by the inhabitants of that place, then this therefore proclaimed to be “greatness”. (51)

If, when one randomly has desire for some particular object and one can attain any [such] object, then this is called in this system (*atra*) [the power of] “attainment from anywhere (*sarvataḥ*)”. (52)

If I see in my self any form that I have myself created [in my imagination] and can produce that (*kṛtyam*) exactly as my desire conceived it (*yathecchānumatam*), that is called “irresistible will”. (53)

If he goes to the world of Brahmā, Viṣṇu, Indra, Sūrya or of others and becomes sovereign and lord, then that is known in this system as “sovereignty”. (54)

Subjugation [achieved] in the same places is “subjugation”; [it is] stronger than [subjugation through] affection.<sup>31</sup> (55ab)

By force [reaching and] dwelling [somewhere] is “settling wherever one wishes”. (55cd)

These powers definitely work for him through his meditation upon the Lord (*īśābhyāsataḥ*). (56ab)

### Nāda / Sadāśiva

Above Bindu is Nāda — subtle and long like the fibre of a lotus[-stalk]. It is to be meditated upon (*abhyasyaḥ*) as the sound of a bell by those who desire to reach the level of Sadāśiva. (56c–57b)

Alternatively [one may imagine it as the resonance] located beyond the end of the syllable [of the mantra] (*ūrdhvamātrāntagaḥ*) or in its own form as embodied in the *kalās* [of Nivṛtti, Pratiṣṭhā, Vidyā and Śānti]. (57cd)

It too is situated within a lotus and has four tubes: Indhikā, Dīpikā, Rodhikā and Mocikā. (58)

### Kuṇḍalinī

Beyond even that is the Power known as Kuṇḍalinī. She may be experienced at the end of the sound [of the mantra that has been enunciated]. She may have a form that is [too] subtle [to be visualised] or she may have form. (59)

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<sup>31</sup>The sense is uncertain for me.

She too should be in the middle of a lotus and has four tubes: Sūkṣmā, Susūkṣmā, Amṛtā, Mṛtā. (60)

From cultivating [the meditation upon] her, he will become omniscient and omnipotent. (61ab)

### Parā śaktiḥ

Beyond even her is Supreme Śakti, with four tubes, located in the middle of a lotus, subtle, exceptionally pure: Vyāpinī, Vyomarūpā, Anantā and further Anāśritā. She is hard to discern. From cultivating her, he becomes all-pervading in that instant. (61c–63b)

### Niṣkala

Beyond even that is the partless, eternal, indestructible. It is pure awareness, all-pervading, presiding over all. Having thus progressed gradually, the yogin does not return from this place. (63c–64)

### The tube that is Śiva

There is a bulb in between the navel and the penis; there the tube that is Śiva is one-fold; in the heart it is there tenfold; it runs from that place to the throat and is present there in sixteen [iterations]. After that, it runs to the palate: it is present there in twenty-four [forms].<sup>32</sup> (66)

It is then divided into three when it reaches the shaft of the nose, in particular as the path of the ancestors, that of the gods and that of Rudra. (67)

The tube called Suṣumnā is placed as the middle path; Piṅgalā and Iḍā are to be understood respectively to be on the left and the right [of the body], o bird. (68)

This triad of tubes † ... *bimbavarṇaguṇādhāraṃ* †<sup>33</sup> is presided over by the Śaktis as it divinities (*śaktidaivatasamyutam*); it should be understood that it is truly (/ completely / ?) (*yathārthataḥ*) pervaded by that triad.<sup>34</sup>

<sup>32</sup>Literally “sixteen-eight”. In 66c, we have followed the Grantha-script sources because their text seems to receive some support from M<sup>Y</sup>, but one could instead choose an emendation closer to what the Nepalese manuscripts transmit, such as *nāḍībhis tālukasthaiś ca* or *nāḍībhis tālugā caiva*.

<sup>33</sup>Should we emend to *viśvavarṇaguṇādhāraṃ*, ‘possessing all manner of colours/forms and properties’, or to *bimbavarṇaguṇādhāraṃ*, alluding perhaps to the nose-tip (*bimba*) and nostrils (*vaṃśa*)?

<sup>34</sup>Which triad? Could it be *jñāna*, *kriyā* and *icchā*? This triad is generally absent from early Siddhāntika sources, but the *Kiraṇa* does emphasise the Lord’s *icchā* in the well-known tag *icchaiva*

From cultivating this [triad], knowledge respecting all three times will arise in due order (*kramayogataḥ*): by means of the left, that which relates to the past; by means of the right,<sup>35</sup> the future; by means of the middle path, the present. (70–71b)

For an acute (*paṭoḥ*) yogin who is steadfast (*niṣṭhānviṭasya*), this knowledge will certainly arise after six months in the course of inhaling and exhaling (*gatā-gatau*), there is no doubt. (71c–72b)

### Alternatives: Śiva whose body is space

Alternatively, one may meditate upon Śiva as embodied by space (*khandeḥam*<sup>36</sup>), made up of the *kalās*. (72cd)

*Kha* means ether (*ākāśam*), supreme, at rest, situated twelve finger-breadths from the tip of the nose along the path of the course [of the breath] (*cāramārgeṇa*);<sup>37</sup> he should be meditated upon as truly pervading [all].<sup>38</sup> (73)

The pure bodied form with head, hands and so forth is in the heart; he is the subtle, atom-sized Śiva; the same is [also] *śabdabrahma*.<sup>39</sup> (74)

*Kalā* too is a Power in the heart, like the flaming wick of a lamp.<sup>40</sup> If meditation [on *kalā*?] is performed according to one's desire, then attainment is taught to come about in the form of [the realisation of] that [desire]. (75)

### Conclusion

The yogin may, in accordance with his will, remain [alive] for as long as a timespan of Brahmā or of another deity. Or a yogin may leave by choice, having performed yogic suicide (*utkrāntim*) according to the manner taught [at the beginning of the next chapter]. (76)

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*karaṇam tasya* (3:11a).

<sup>35</sup>I assume that *dakṣiṇe* is to be understood as a truncated instrumental.

<sup>36</sup>I assume that this is an *aluk-samāsa* with the sense of *khadeham*.

<sup>37</sup>Not only has the name of this place not yet attained its classical form (*dvādaśānta*) here, but it is also not yet above the head: the space referred to here appears to be twelve finger-breadths diagonally below the tip of the nose, the notional extent of an exhalation.

<sup>38</sup>This last *pāda* is not clear to me.

<sup>39</sup>That different forms of Śiva are being identified is no more than a guess. It seems to me possible that the formless Śiva embodied as ether is spoken of as *śabdabrahman*, which the text might be telling us to understand to be identical to the form-endowed Śiva whom one may visualise in the heart.

<sup>40</sup>It is not clear to me how this idea fits here. Is the point that each of the *kalās* may be transcendent but may also be visualised as having form in the heart ?

Thus yoga has been taught. One should understand that it throws light upon the time-spans of Brahmā and other gods. It should be practised, [if] the yogin should desire the world of the Lord (*īśvaraṃ padam*). (77)