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NAVANAVACAMATKĀRA
• WONDER, NEW AND EVER NEWER •

**THE RELATIONSHIP OF WONDER AND THE SUPREME
EPISTEMIC GOAL IN KĀŚMĪR ŚAIVISM**

by
Frank Cioppa

B. A. (Classics), Fordham University, New York, N.Y., 1962
M. A. (Classics), University of North Carolina, Chapel Hill, N.C., 1965

**A thesis submitted to
the Faculty of Graduate Studies and Research
in partial fulfilment of the requirements for the degree of
Master of Arts**

College of the Humanities (Religion)
Carleton University
Ottawa, Ontario
September, 1999

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H. Dehejia, Thesis Supervisor

S. Wilson, Acting Director, College of the Humanities

**Carleton University
Ottawa, Ontario, Canada
September, 1999**

DEDICATION

*It is with deep gratitude
that I dedicate this study and thesis
to my teacher and deep friend
the late Dr. Alan Moffitt
of Carleton University's Department of Psychology.
It was he who led me on my path
from beginner's fascination with dream phenomena
to exploring clinical sleep studies,
brain anatomy and physiology,
states of consciousness,
Tibetan Buddhist theories of sleeping and dreaming,
Hindu thought on what lies beyond the brain,
and this present study.*

ABSTRACT

The present study is about the relationship between what the author defines as wonder and the supreme human epistemic goal (i.e., concerned with *jñānayoga*, consciousness and cognition). Wonder is an emotion (*bhāva*), capable of expansion and purification to its fullest human perfection before its transformation into a universal state.

Recognition (*pratyabhijñā*, the forgotten but suddenly remembered unity-of-identity with *parāśarīvit*) flows directly into wonder, which, in a quantum leap, transports the individual into *paramānanda*. Wonder is present in all *yogas* as a motive force and as a token, foretaste, and presage of the supreme goal itself. Spiritual growth along the yogic path proceeds in stages of repeated cognitions, purifications and transformations; but one can also speak, in a limited sense to be specified, of expansion within the goal itself, in the regularly occurring alternations between absorption in *samādhi* and the lived state of *jīvanmuktī*.

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My deepest respect and gratitude are owed to my supervisor, Dr. Harsh Dehejia, for his professional expertise, always helpful suggestions, and unflagging patience with the slowness of progress of my work, as well as to Drs. Joseph Ramisch and John Dourley. I would also like to thank Dr. Nalini Devdas for her unrelenting encouragement to go on when I would much rather have given up. Dr. V. K. Chari's suggestions on methodology were of invaluable help in putting coherence into what might otherwise have been an exercise in rambling, and unconvincing. Dr. Noel Salmond's friendship and supportive encouragement were always greatly appreciated, as was Angela Sumegi's help with a number of Sanskrit difficulties I encountered. Dr. Mahesh M. Mehta of the University of Windsor was extremely helpful in suggesting a number of resources of which I had been previously unaware. Patti Patrick's constant friendship and concern, as well as her keeping me focussed on details and deadlines, will never be forgotten. I owe a great emotional debt to Ann, who simply believed in me, and my greatest possible apologies to our children, Lynne, Dr. Maria Thérèse, Lee, Nikki, David, Siobhan, and Josel for the time and attention I could not give them during my work. L. C. will probably never know the encouragement and will to continue I constantly received by being reminded of the value of this study and the relationship between art and the pursuit of God. Finally, I acknowledge with many thanks the care of Dr. Joy Weisbloom, M.D., without whose many, many hours of "sitting on the porch step with me, just hearing" I would certainly not have completed this study. Only she would understand the depth of pain and literal tears that entered into the writing of Section 3 of my Introduction, pp. 4-6. To her I can only say: Thanks, "from Rachmaninoff"; I give you this, my Second Symphony.

ABBREVIATIONS AND SYMBOLS

ABh: *Abhinavabhāratī* of Abhinavagupta

ANON-Bh: Anonymous commentary on the ŚSū which accompanies Bhāskara's commentary in ŚSū-D

Apte: *The Student's Sanskrit-English Dictionary*

AThV: *Atharva Veda*

AU: *Aitareya Upaniṣad*

BB: *Bāla Bodhinī* (Nirnaya Sagar)

Bhā: Bhāskara's commentary of the ŚSū, in ŚSū-D

BhG: *Bhagavad Gītā*

BhS: *Bhairavastava (Hymne à la gloire de l'absolu)*, in **HA**

BP: *Bodhapañcadaśikā* of Abhinavagupta (*Fifteen Verses of Wisdom*)

BPd: *Bodhapañcadaśikā (Quinze stances sur la conscience)*, in **HA**

ChU: *Chāndogya Upaniṣad* (Radhakrishnan, unless otherwise stated)

DhĀ: *Dhvanyāloka (The Light of Dhvani)* of Ānandavardhana

HA: *Hymnes de Abhinavagupta*, trans. and comm. by Lilian Silburn

I&P: Iyer & Pandey 1986 (edition of **ĪPV**)

ĪPK: *Īśvarapratyabhijñākārikā* (or *-sūtra*) of Utpaladeva (*Doctrine of Divine Recognition*)

ĪPV: *Īśvarapratyabhijñāvimarśinī* of Abhinavagupta (Commentary on Utpaladeva's **ĪPK**)

ĪPVV: *Īśvarapratyabhijñāvivṛtivismarśinī* of Abhinavagupta (**KSTS** nos. 60, 62, 65)

ĪsU: *Īśa Upaniṣad*

KSTS: Kaśmir Series of Texts and Studies, Srinagar.

KY: *Kulayukti*

LD: *The Life Divine* of Aurobindo

Lo: *Locana* of Abhinavagupta

MBh: *Mahābhārata*
MBhVV: *Mahimbhaṭṭa vyaktiviveka*
MD: Macdonnell's *A Practical Sanskrit Dictionary*
MK: *Maṇḍūkya-kārikā* of Gaudapāda
MVV: *Mālinīvijayavārtika* of Abhinavagupta
MW: Monier-Williams, *A Sanskrit-English Dictionary*
NŚ: *Nāṭyaśāstra (On Dance)*, traditionally ascribed to Bharata
PD: *Pārvatīdarpaṇa (The Mirror of Pārvatī)*, Dehejia 1997
PH: *Pratyabhijñāhṛdayam* of Kṣemarāja (*The Doctrine of Recognition*)
PH-MB: *Pratyabhijñāhṛdayam* of Kṣemarāja (*The Secret of Self-recognition*),
Motilal Banarsidass edition (1963/1991)
PH-SUNY: *Pratyabhijñāhṛdayam* of Kṣemarāja (*The Doctrine of Recognition*),
SUNY edition (1990)
PP: *Parāprāveśikā* of Abhinavagupta
PS: *Paramārthasāra* of Abhinavagupta (**KSTS** no. 7)
PTV: *Parātrīśikāvivarāṇa* of Abhinavagupta (*A Trident of Wisdom*)
RY: *Rājayoga* (the eight yogas listed in the **YSū**)
ṚV: *Ṛg Veda*
SāD: *Sāhityadarpaṇa (Mirror of Union)* of Viśvanātha
Śak: *Śakuntalā* of Kālidāsa
Sav: *Savitri* of Aurobindo
ŚD: *Śivadr̥ṣṭi (The Vision of Śiva)* of Somānanda
SK: The Stanzas on Vibration
SK-D: *The Stanzas on Vibration*. The **SK** (of Vasugupta or Kallāṭa) with four
commentaries; by Dyczkowski.
SP: *Spandapradīpikā* of Bhagavadutpala (*The Lamp of Spanda*)
SK-Singh: *Spanda-Kārikās: The Divine Creative Pulsation. The Kārikās and the*
Spanda-nirṇaya.
SS: *Spandasam̐doha* of Kṣemarāja (*The Essence of Vibration*)
ŚSū: *Śivasūtra* of Vasugupta (*The Aphorisms of Śiva*)

ŚSū-D: *Śivasūtra* of Vasagupta (*The Aphorisms of Śiva*), translated by Mark S. Dyczkowski

ŚSū-Singh: *Śiva Sūtras: The Yoga of Supreme Identity* (ŚSū-S), translated by Jaideva Singh.

ŚU: *Śvetāśvatara Upaniṣad*

SVi: *Spandavivṛti* of Rājānaka Rāma (*Extended Exposition of the SK*)

SVṛ: *Spandavṛtti* of Kallatabhaṭṭa (*Brief Exposition of the SK*)

ŚvU: *Śvetāśvara Upaniṣad*

SY: *The Synthesis of Yoga* of Aurobindo

TĀ: *Tantrāloka* of Abhinavagupta (*Luce delle sacre scritture*), translated into Italian by Raniero Gnoli.

TU: *Taittirīya Upaniṣad*

VBh: *Vijñānabhairava*

VBh-Sil: *Vijñānabhairava*, translated by Silburn

VBh-Singh: *Vijñānabhairava, The Yoga of Delight, Wonder, and Astonishment: A Translation of the Vijñānabhairava with an Introduction and Notes by Jaideva Singh*. Albany, NY: State University of New York Press, 1991.

YSū: Patañjali's *Yogasūtra*

YTU: *Yogatattva Upaniṣad*

* * * * *

(1) Particular editions referred to are those found in the References section of this study.

(2) [] is used within quotations to indicate explanatory insertions by the author being cited.

(3) [[]] is used within quotations to indicate explanatory insertions by the writer of the present study.

(4) Aside from normal rules of English punctuation, capitalized forms such as Śiva and Śakti are used only when personifications are understood. Uncapitalized (and italicized) forms such as *śiva* and *śakti* are used in more abstract senses, such as

"consciousness" and "energy". Particularly in a *pratyabhijñā* context and in a language such as Sanskrit which does not differentiate lower and upper cases, lower cases are always given preference, especially since English capitalization always implies interpretation. Similar principles apply to proper names of works. Words which are considered to have become part of standard English are not italicized.

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INTRODUCTION

Just as an artist cannot contain his delight within himself, but pours it out into a song, or a poem, even so Parama Śiva pours out the delightful wonder of His splendour into manifestation.¹

1. Epistemic Scope of present study

Language develops; and, in our times, one is justified in adding to the classical lists of *yogas*² other particular and specific which can be taken in pursuit of the goal of what is considered ultimate reality.³ Coomaraswamy, and aestheticians who follow him, speak of a "yoga of art", which is to say, "a method chosen with the aim of achieving a direct realisation of that which is considered to be ultimately Real, through the medium of an art object". Dehejia carries this idea further and, still in an aesthetic context, identifies this "yoga of *art*" with the *yoga* proper of Kāśmīr Śaivism.⁴ Śrī Aurobindo combines such approaches into his own "integral *yoga*", according to which "all life is *yoga*".⁵

The present study is an attempt, in the spirit of the above-mentioned extensions of the types and meaning of paths of union with the supreme, to examine the role of wonder as it arises in the total yogic experience, but without making any premature claims that wonder can itself actually be a full *yoga* in its own right. The context in which the study is carried out is Kāśmīr Śaivism's *pratyabhijñādarśana* or School of Recognition,⁶ which means in specific terms that the study is concerned primarily with *jñānayoga* rather than with questions of ritual, theism, or devotion (*bhakti*). To say that its concern is epistemic is to say that it is concerned with consciousness (*cit*, *citi*, *caitanya*), cognition (*vikalpa*), and knowledge (*jñāna*)⁷, and that it deals fundamentally with *yoga* itself and only briefly and peripherally with Hindu theories of aesthetics. In Kāśmīr Śaivism, knowledge of ultimate reality occurs in steps or stages (*yogabhūmika*)⁸ ascending "from joy to greater joy"; and wonder, as it grows and is perfected and

transformed through the course of these stages, itself expands and appears as always new and ever newer (*navanavacamatkāra*⁹). The final transformation of wonder into bliss requires a leap, and that leap is a sudden, unexpected, unforeseen, and surprising burst of illumination (*pratibhā*): "the thrill and unbounded joy of the expansion of consciousness".¹⁰

Wonder is an element in every *yoga* because, in this progressive ascent through the stages of any given *yoga*, wonder itself takes on more and more powerful forms, until there occurs the transforming recognition (*pratyabhijñā*) of which Kāśmīr Śaivism speaks. It is at this point that the highest form of wonder appears, in a quantum leap effected by grace (*amugraha*, the action of the absolute rather than of the *aṇu*), in the *advaitic* unity of *cidānanda*.¹¹

This epistemic approach does not deny the possibility or validity of a religious, theistic, ritual, or devotional approach to the same matters; and, in fact, Abhinavagupta shows his own convictions in these areas in many of his epistemic Tantric¹² works (such as the TĀ or PTV) and particularly in his discussion of the opening salutation of the ĪPV¹³, in which he speaks directly of: surrender to and dedication of body and mind exclusively to *paramasīva*, bowing to the deity; possessing a clear consciousness of the superiority of the deity to others, and the grace (*amugraha*) of supreme consciousness. The Kāśmīr Śaivites *pratyabhijñāṇādin*s were neither modern atheists nor rationalists. Nevertheless, the fundamental approach of the system remains consciousness-based and non-theistic.

The word epistemic is also used: (1) to contrast the cognitive and rational (i.e. the epistemic) with the affective or emotive, and (2) to provide a causal sequence to the various parts of the progression which constitutes the core of the present study: from specific yogic practices (the *upāyas*), to the form of knowledge

(*jñāna*) defined as recognition (*pratyabhijñā*) in the *pratyabhijñādarśana*, to yogic wonder (*adbhuta*, *camatkāra*, *vismaya*, etc.), to the supreme bliss (*paramānanda*) of unity-of-identity with universal consciousness. Knowledge and emotion must be contrasted initially, in order to avoid confusing the two; but it should never be forgotten that isolated intellect can be just as problematic as isolated emotion. In Kāśmīr Śaivism, the purification and transformation of experience never involves either a negation, removal, or replacement of life's highest emotions. In the last analysis, intellect and emotion are both initially experienced as a duality which is to be finally transcended, not by devaluing one or the other, but by purifying and transcending both until they are *paramajñāna* and *paramānanda*, both *amuttarasvabhāva*, the nature of the what Kāśmīr Śaivism preferentially calls *cidānanda*, the bliss of self-consciousness. Human intellect and emotion are both limited manifestations of the ultimate which must have their source (*garbha*, womb; or *bīja*, seed) in the ultimate. Both are initially raw (*sthūla*, gross or physical), in terms of *parāśarvīṭ*; but both, perfected and transformed by *yoga* and the initiatives (*amugraha* or *śaktipāta*¹⁴) of *śiva-śakti*, return to their advaitic unity in the *cidānanda* of the ultimate: *śiva* (*cit*, consciousness) and *śakti* (*ānanda*, bliss). All human pleasure, enjoyment, and joy is a limited manifestation of supreme bliss.

2. The epistemic absolute

The first and most basic thing to be clarified in the course of this study is the nature of the absolute (or consciousness).¹⁵ It can be reasonably argued that Kāśmīr Śaivism provides an analysis of the absolute which is more comprehensive and integral than that found in any of the six classical *darśanas* (*nyāya*, *vaiśeṣika*, *sāṃkhya*, *yoga*, *mīmāṃsā*, and *vedānta*). The *amuttara* of Kāśmīr Śaivism is the

totality of being (*pūrṇa*, *pūrṇatva*, or Lat. *plenum*), encompassing within itself both what we distinguish as the absolute and the contingent. The absolute's manifestations, whether potential or actual, are not separate from or other than their manifestor; and they neither add anything to or subtract anything from *parāśamīd*.¹⁶ As is said in the **Upaniṣads**: "That is whole, this is whole; from the whole the whole becomes manifest. From the whole when the whole is negated what remains is again the whole".¹⁷ Nothing whatsoever exists outside of or other than the one-without-a-second (*ekamevādvitīya*); and, this one-without-a-second is itself utterly simple, neither composed of internal parts nor possessed of attributes (*guṇa*) which would be, so to speak, secondary qualities added on to its nature (*svabhāva*). The numerous dichotomies (*dvandva*, *dvaita*, *vikalpa*) which we use in talking about *paramasīva* are simply characteristics of limited reason (*manas*), discursive thought, and human speech.¹⁸ Kāśmīr Śaivism adheres totally to what I shall call the fundamental advaitic premise, the core complex of beliefs that gives meaning to the common application of the word advaitic to the different schools which bear that name. This fundamental premise is that reality is absolutely one-without-a-second (*ekamevādvitīya*), the limitless (*paripūrṇāvarūpa*) totality of existence, the entirety or whole (*pūrṇa*) of the absolute and its manifestation. This entirety is monosubstantial or consubstantial, without any external or internal differentiation (*apohana*)¹⁹ and, as such, is unknowable, ineffable, and not to be contained within any framework of discursive (i.e., dualistic and separative) thought.²⁰

3. The nature of the supreme goal in Kāśmīr Śaivism

In the the advaitan context of Kāśmīr Śaivism, the supreme goal of human existence cannot be anything other than the realization and direct experience of the

unity-of-identity of the individual and the advaitic one-without-a-second, the manifest and the absolute.²¹ This is stated, in fundamentally epistemic terms,²² by Abhinavagupta (ca. 950-1025), the foremost adept (*mahāsiddha*), proponent, teacher, and expositor of Kāśmīr Śaivism, in the introduction to his *ĪPV*,²³ where he defines the supreme goal of the human person as the state of pure subjectivity²⁴ (*aham* and its philosophical equivalents: such as *ahaṅkāra*, and *amubhaviṛtā*), which is the very nature (*svabhāva*) of *parāśamvid* (supreme consciousness).

This definition, however, is not the final word in Kāśmīr Śaivism and requires clarification. The question remains of what the final state — *samādhi*, *nirvāṇa*, *ānanda*, or whatever it may be called — actually is. It is only a partial statement to say that it is *bhāvanā*, a state of intense spiritual concentration in which one views object and subject as non-different. Similarly, to say that it is "a trance-like or 'enstatic' awareness in meditation whereby the experience of the 'subject' and 'object' disappears and one realizes the inherent nature of awareness itself"²⁵ leaves too much partially unsaid. The question remains of whether the merging of manifest and supreme consciousness implies what is popularly called "unconsciousness". Kāśmīr Śaivism's understanding is vastly different from Patañjali's, Advaita Vedanta's, or Buddhism's. The ultimate goal is definitely not *brahman*, understood as silent and unconscious void, or aloneness (*kaivalya* or *kevala puruṣa*), with no true awareness even of itself. It is also not a state in which the *yogin's ātman* is totally self-contained and uninvolved with manifestation or matter (*prakṛti*). It is *jīvanmukti*, which is not just a temporal concept of spiritual freedom in this life, but an insistent affirmation that the state of spiritual freedom does not imply separation from life but rather the unification of spirit and life. Kāśmīr Śaivism has no profound concern with a future life beyond this one. "Heaven" is not "then", it is now. If it is not here, it is nowhere. The goal of our

efforts is *śiva-śakti*, not some kind of *aśakti-śiva*; not a state of *susūpti* (dreamless sleep) or even of *tur(i)ya* (an even deeper than dreamless sleep). It is the stage beyond, *turīyātīta* or *samādhi*, in which one awakens to all to which one was previously blind, all that was unknowable, incomprehensible, and inconceivable, because of the bond (*bahdha*) of our previous discursively reasoning nature. The "void" in question is similar in many respects to the *lāhē* of Greek mythology: the river of forgetfulness one passes, in dying to the old — forgetfulness of the limitations and constrictions of all previous insufficiency of knowledge. One can no longer conceive of duality. It is forgotten forever. One now still sees the objective world, but as it is, a spectral shining forth of eternal light. No longer does Śiva see Pārvatī as an impediment to his asceticism, but as the sole and necessary means to it. *Cit* and *ānanda*, *śiva* and *śakti*, cannot exist apart. Kāśmīr Śaivism remains always *prakāśavimarśa*, *viśrāntivisarga*, *śivaśakti*.

4. A study of relationships

This present study is not simply one of separate and unrelated realities, but involves a consideration of relationships throughout: such as the relationship between the advaitic nature of reality as understood in the *pratyabhijñādarśana*²⁶ and the supreme epistemic goal of human consciousness as defined by Abhinavagupta; between supreme consciousness and its self-manifestations in limited forms (*rūpa*); between absolute consciousness-bliss²⁷ (called *cidānanda* in Kāśmīr Śaivism) and its manifest forms in human experience; between the delight or joy of the absolute in its play (*līlā*, *krīḍa*) and human delight in its creative activities; between the human as microcosm of supreme consciousness and its macrocosm, supreme consciousness itself; between the microcosmic reflection

(*pratibimba*) in humans and its reflected original (*bimba*), supreme consciousness; between the complex of purifying and transformative experiences and the attainment of the supreme epistemic goal of human existence; between the process of return (*saṃhāra*, *śivavyāpti*, *sādhana*) and the means utilized in that return; and between wonder as a *yoga* in itself, part of the way to the supreme goal, and wonder as the final step of yogic activity before the quantum leap into the bliss of the supreme. Thus, the study always seeks a unification between what at first seem disparate elements. All things are interrelated, ultimately because of their advaitic unity-of-identity.

5. The tattvas, descending and ascending

The process of manifestation consists of a series of descending *tattvas* (categories of emanation) in which absolute consciousness moves in successive stages from pure interiority (*aham*) or subjectivity to pure objectivity (*prthivī*, earth, insensate matter). The yogic journey is a mirrored or reflected ascent through the same *tattvas* in inverse successive stages from the experience of duality (objectivity and subjectivity) back to the original state of pure subjectivity; and this journey activates wonder.

6. The supreme goal of consciousness

All forms (*nāmarūpa*) of manifest reality are, to some degree or other, microcosms or reflections (*pratibimba*) of the ultimate (*bimba*, the reflected original) and of each other; but the human person has always been looked upon as the microcosm and reflection *par excellence*. The word *prajāpati*, which is usually translated as a creator in general, can be applied to humans as imaginative or inventive beings as well as to the creator (*brahmā*) of the universe;²⁸ and humans, in the universes of

their consciousness, mirror the ultimate's delight in its own being (*svaṛūpānanda*) and in the exercise of its five powers of action (*pañcakṛtya*: self-concealment, manifestation, maintenance, and reabsorption, and grace). A human *yoga* is not a movement towards unity with something different from the human, but is always a path of unification and of union-of-identity with that with which he or she has always been one. The Kāśmīr Śaiva counterpart of *mokṣa* or *mukṭi* is *pratyabhijñā* or recognition of one's once known but now forgotten unity-of-identity with *parāśamvit*. In advaitic reality, every manifest being, whether embodied in matter or purely spiritual, is, as consciousness, identical with the absolute, although appearing in some limited form (*nāmarūpa*). The supreme goal of consciousness is *jīva brahma aikya*: the oneness of the *jīva* and *parāśamvid*. This is the central teaching of *advaita*.²⁹ All three *advaitas* at the time (the *advaita vedānta* of Śāṅkara, the *viśiṣṭādvaita* of Rāmānuja, and Kāśmīr Śaivism)³⁰ insisted that there is only one consciousness, one agent, one experiencer, self-manifesting itself in multiple and variegated forms of itself. All agreed that the manifest world possesses no existence independently of the absolute, no dualistic separate being. All recognized that we perceive reality through an optic of differentiation and separation, which is not what reality is in its deepest advaitic unity. Differences between them did not really arise on these levels, but on the question of the reality and valuation each placed on manifest reality. Kāśmīr Śaivism believed in growth of consciousness by a process of affirmation and transcendence rather than of negation and transcendence. This affirmation, as is seen in the Śiva and Pārvatī narration, in which Śiva is struck by the wondrous realization that the love of Pārvatī which he had previously considered a danger to his spiritual development (asceticism) was in fact its irreplacable and indispensable precursor.³¹

7. Wonder, delight, and bliss

Non-existent (*asat*), verily, was this (world) in the beginning. Therefrom, verily was existence (*sat*) produced. That [existence] made itself (*svaya*) a soul (*āman*). Therefore it is called the well-made (*sukṛta*). Verily, what that well-made is — that, verily, is the essence of existence (*raso vai saḥ*). For, truly, on getting the essence, one becomes blissful (*rasam hy evāyam labdhvānandī bhavati*). For who, indeed, could live (*evānyā*), who breathe (*prāṇyā*), if there were not this bliss (*ānanda*) in space (*ākāśa*)?

Taittirīya Upaniṣad³²

Brahman is bliss (*ānando brahmeti*). For truly, beings (*bhūtāni*) here are born (*jāyante*) from bliss, when born they live (*jānāni jīvanti*) by bliss (*jānāni jīvanti*) and into bliss, when departing, they enter (*prayanāni abhisamviśanti*).

Taittirīya Upaniṣad³³

Given Tantra's position that *bhoga* (enjoyment, pleasure, experiencing) is *yoga* and Kāśmīr Śaivism's positive evaluation of the human, and given that the nature of the absolute is bliss and that the human person is the microcosm of the absolute; then all human experiences of *bhoga* must be seen as limited mirrorings (*pratibimba*) of *paramānanda*. The delight of the absolute at seeing itself reflected back in its play (*līlā*) is paralleled by the wonder the human experiences upon recognition of its creative consciousness as identical with *paramātmān*'s power of manifestation.

The primary difference between wonder and bliss is that wonder is an emotion, while bliss is a state of being. Nevertheless, the same vocabulary is sometimes used for both concepts; and, as a result, we find that the word *ānanda* is sometimes translated by bliss and sometimes by delight. Furthermore, in the absolute, bliss is *paramānanda* (with the prefix *parama-* specifying that it is the bliss of the absolute which is being discussed); but it is usually referred to simply as *ānanda*, which can cause no little confusion. Finally, there is something in the

absolute which is the perfection of delight (the delight in *līlā* or play, the bliss of the absolute). However, there is no distinct term for this of which I know. Most commonly, *ānanda* is used, or *paramānanda*. In English, the distinction might be made by limiting the word joy to the concept of delight and the word bliss to that of *paramānanda*. Of course, in the absolute, delight, bliss, and wonder are one; but that does not make things any easier to understand within discursive language.

Although this study is primarily about wonder and not about bliss, it is part of my thesis that the nature of supreme consciousness is, most centrally, bliss. The bliss of the ultimate (*paramānanda*)³⁴ is reflected in the entire gamut of human reality, from basic pleasure, through enjoyment, the various forms of happiness and delight, love and union, awe, the particular delight (*prīti*) associated with *rasa* as pleasure transcending the senses,³⁵ and ecstasy, to the highest forms of spiritual joy (*brahmanānanda*) and the experience of *cidānanda* or consciousness-bliss. The very core of the present study will be the exploration of the relationship of wonder to bliss, and the relationship of the two to the supreme goal of human existence. Wonder and bliss, as pointed out above, are not initially synonymous; but they are closely related, and move towards ultimate identity. The pertinent questions of vocabulary which we have encountered in reference to wonder, delight, and bliss are recurrent ones, which will be discussed more thoroughly in Chapter I of this study: "The Vocabulary of Wonder".

8. Yoga, sādhanā, upāyas, adbhutayoga, bhūmikas, and adbhutarasa

These are technical philosophical terms which must be defined and explained in the course of this study. All development of consciousness requires a regimen or discipline (*yoga, sādhanā*) through a series of steps (Patañjali's eight *yogas* or, in the case of Kāśmīr Śaivism, the four *upāyas*), falling into stages (the *yogabhūmis*

or *yogabhūmikas*). The presence of wonder (*adbhuta*) in all *yogas* is a central claim of my thesis.

9. Problematic areas

Throughout this study, reference will be made to the aesthetic concepts of *rasa* and *adbhutarasa*, aesthetic emotion and the *rasa* of wonder; but these concepts are used only to clarify the primarily epistemic and yogic focus of the study.

Although it is true that *adbhuta* is one of the *rasas*, it can and does have meanings outside of aesthetics; and the term can be used with no particular reference to the *rasas*. One cannot, of course, ignore the fact that *adbhuta* (as opposed to the other words which can be translated as wonder, such as *camatkāra* or *vismaya*) was considered a *rasa*; but, for the purposes of this study, *adbhuta* is considered simply as wonder, and not as *adbhutarasa*.

Other problems that this study will have to address are: (1) How does knowledge lead to wonder? What is the "mechanism" involved, and what is the relationship between knowledge and wonder? (2) Is wonder an emotion? If so, how, as such, does it fit into an epistemic theory of consciousness? (3) What are the specific yogic practices of Kāśmīr Śaivism? and (4) What are the *yogabhūmis* in Kāśmīr Śaivism?

10. Methodology, procedures, and primary sources³⁶

Wonder and its place in the search for spiritual freedom will be examined through a study of four principal philosophical texts widely used in Kāśmīr Śaivism and by parallel references to three examples drawn from the narrative or mythical traditions: the *Śakuntala* of Kālidāsa, the Śiva-Pārvatī marriage (including the mirror [*darpaṇa*]) of Pārvatī, and the *Savitri* of Śrī Aurobindo.

The four primary source texts examined in this study are: (1) The **Śivasūtra (ŚSū) or Aphorisms of Śiva (APPENDIX III)**, (2) The **Vijñānabhairava (VBh) or Discrimination of Ultimate Reality (APPENDICES IV & V)**,³⁷ (3) Abhinavagupta's (ca. 950-1025) **Īśvarapratyabhijñāvimarśinī (ĪPV) or Longer Commentary on [Utpaladeva's³⁸] Doctrine of Divine Recognition**, and (4) Kṣemarāja's (fl. ca. 1000-1050) **Pratyabhijñāhṛdayam (PH) or Heart of Recognition**.³⁹ The three extant prose commentaries on the ŚSū were consulted: (1) Kṣemarāja's **vimarśinī** (in ŚSū-Singh), (2) Bhāskara's mid-eleventh century **vārttika** (in ŚSū-D), and (3) the anonymous commentary (**vṛtti**) accompanying Bhāskara's (**ANON-BH**). The pertinent commentaries to the ĪPV are Abhinavagupta's and an eighteenth century further exposition attributed to Bhāskarakaṇṭha, the **Bhāskari**.⁴⁰

Finally, a reason should be given for the references made in this study to Kālidāsa's **Śakuntala**, the Śiva-myth, and Śrī Aurobindo's **Savitri**. Hindu means of knowledge acquisition include, but are not limited to, such purely rational considerations as correct logic, canons of right knowledge (*pramā* and *pramāṇa*⁴¹), and proper sequence of causalities. There are various types of knowledge, such as the *rasa* experience itself: *pratīireva viśiṣṭa rasana*;⁴² and, even on the philosophical and metaphysical levels, there is a strong predisposition in Hinduism to employ imagery and symbolism in various forms — stories, fables, narratives, parables, analogies, allegories, similes, metaphors, etc. — to explore reality. This procedure is more than a teaching technique to make the dry palatable; it is a fundamental form of knowledge acquisition, a medium of thinking. In Kāśmīr Śaivism, what are perhaps its two central concepts, recognition (*pratyabhijñā*) and vibration (*spanda*), are images. They are sensory icons of the realities they suggest, and are elaborated in turn by numerous others images. Furthermore, non-

cognitive imagery is necessary for knowledge acquisition, because examining reality through pure ratiocination cannot, in itself, lead to transformative experience; while an image or myth can. A fuller understanding of Kāśmīr Śaivite metaphysics is gained by studying some examples of the narrative tradition.

ENDNOTES TO INTRODUCTION

1. ŚSū-Singh, p. xxii.
2. The standard *yogas* include the three mentioned in the BhG (*jñāna*-, *karma*-, and *bhaktiyoga*), the four found in the YTU (*mantra*-, *laya*-, *haṭha*-, and *rājayoga*), and the eight-limbed discipline (*aṣṭāṅgayoga*) in Patañjali's YSū (*yama*, *niyama*, *āsana*, *prāṇāyāma*, *pratyāhāra*, *dhāraṇā* or *ekāgratā*, *dhyāna*, and *samādhi*). For definitions of these terms, please consult the "Glossary of Sanskrit Terms".
3. It is interesting to note that the word *yoga* can mean both the path followed by a *yogin* to attain spiritual union with ultimate reality and the actual union itself. Thus, *yoga* can mean either "union" or "way to union".
4. Dehejia 1977, p. 53.
5. SY, p. 4.
6. It must always be kept in mind that Kāśmīr Śaivism encompasses a number of different epistemic, Tantric, and esoteric currents. The Recognition (*pratyabhijñā*) school, for example, with which Abhinavagupta was philosophically most closely aligned in such works as the ĪPV, constitutes the rational and theoretical core of Kāśmīr Śaivism. It is a philosophical school of thought which, according to Dyczkowski, belongs to the history of Indian philosophy rather than religion.
7. Both the goal sought and the path followed to that goal are concerned with knowledge, cognition, and consciousness. However, it must be emphatically stated that *jñāna* does not have to be understood as exclusively rational, cognitive, ratiocinative, and discursive. One can speak, for example, of *bhaktijñāna*, which is a type of knowledge, although it is not conceptual or intellectually expressed.
8. ŚSū I, 12.
9. ŚSū I, 12, Kṣemaraja's -*vimarsinī* (in ŚSū-Singh); present author's translation. Singh's elaborated translation of *navanavacamatkāra* is "an ever renewed, incomparable and most excellent state of wonder".

10. Dehejia 1977, p. 71.

11. *Cidānanda* is the term generally used in Kāśmīr Śaivism, and notably in the **VBh**, in preference to *saccidānanda* (being-consciousness-bliss). *Sat* or being is not mentioned simply because Kāśmīr Śaivism regards it as redundant of *cidānanda* (consciousness-bliss). To exist is to be conscious, and to be conscious is to exist (*sat eva bodha, bodha eva sattvā*) (**PH-MB**, p. 120, note 7; attributed by Singh to Śaṅkara, but without specific locational reference). The term may also be avoided because it might suggest the actual existence of an inert and insensate state of being; while the only existing state of the ultimate is *cidānanda*. Śiva never exists without *śakti*.

12. It is to be assumed throughout that, unless otherwise stated, references in this study to Tantrism are concerned with its epistemics alone, and not to the extreme practices with which it is usually associated even in present-day India.

13. **ĪPV** I, 1, **I&P**, vol. 3, pp. 2-3

14. *Amugraha* and *śaktipāta* are almost universally translated by "grace", which is somewhat misleading. In the *pratyabhijñādarśana*, what is meant by these terms is the initiative taken by *parāśamvit* in contrast to the individual efforts of humans. As we shall see later, *āṇavopāya* (the way or path of individual effort through yogic practices) is human initiative and action, while *amupāya* (the non-way, in which human activity takes no initiative or action other than passively observing what is taking place) is the pure action of *parāśamvit*.

15. A tabular synopsis of the metaphysical structure of the absolute and its progression into manifestation in terms of parallel quaternities is provided in **APPENDIX VI**.

16. The diversity of the universe is the *prima facie* view; unity is the real view (**ĪPV** I, 2; **I&P**, p. 19).

17. *pūrṇam adaḥ, pūrṇam idam, pūrṇāt pūrṇam udacyate. pūrṇasya pūrṇam ādāya pūrṇam evāvasīṣyate*; text and translation from Radhakrishnan, p. 566. Also cited in Dehejia 1986, note 10, p. 148.

18. In this sense, it can truly be said that the means of right knowledge (*pramā* and *pramāṇa*) are inapplicable to the absolute (**ĪPV**, pp. 10 ff.).

19. **PV I**, 6 discusses the power of differentiation (*apohana-śakti*).

20. "The transcendent godhead of Kāśmīr Śaivism, called *parāsamvid* or *amuttara* resembles the *brahman* of Śaṅkara and is something about which nothing can be said, an entity beyond words. The Śaiva *śāstras* declare that 'it is undefinable in terms of everyday life' (**PTV**, in Singh 1988, p. 20), which is similar to the Vedāntic declaration that, 'there do eyes not reach, neither speech, nor the intellect' (**Tavalkāra Upaniṣad**, 1, .3)" (Dehejia 1996, p. 126). I would qualify these quotations, which are useful in what they say, but incomplete in reference to some particular understandings of *brahman*, which is sometimes considered a total blank: inert, unconscious, inactive, passive, and silent. This is certainly not the *paramaśiva* of Kāśmīr Śaivism: spandic, vibrant, and fertile, containing even in withdrawal, with its eyes closed, the seeds of future manifestations.

21. In Patañjali's *yogadarśana*, the goal to be reached is the irrevocable separation of the eternal principle of consciousness (*puruṣa*) from the eternal principle of unconscious nature (*prakṛti*). This is accomplished through *viveka* (discernment) and dispassion (*vairāgya*), and the ultimate state to be reached is *kaivalya*, usually translated as aloneness. In such a system, *yoga* (union) becomes a disunion (*viyoga*). For the Kāśmīr Śaivites, on the other hand, the final goal to be sought is the ultimate identity of *puruṣa* and *prakṛti*, Śiva and Śakti (Feuerstein, p. 256).

22. The **ĪPV** is a highly epistemic analysis of the process of cognition in both its absolute and human forms. Nevertheless, Abhinavagupta clearly maintained that attaining the supreme goal of human persons requires both a *darśana* and a *yoga*. As a *darśana* (a vision or seeing, from *√drs*, to see), Kāśmīr Śaivism seeks an experiential non-discursive knowledge which is not simply rational, but intuitive and supra-mental. Its goal is not simple intellectual understanding of the mind (*manas*), but the experiential transformation of the individual seeker through the full recognition of the advaitic unity of all being; not truth as knowledge, but union with ultimate reality (See **ĪPV I**, 1.) As a *yoga*, a spiritual discipline leading to union-of-identity (also called *yoga*), Kāśmīr Śaivism is a path or way, a spiritual ascesis leading to the actual experience of the ultimate basis of reality. Abhinavagupta's larger spiritual purpose is seen in such works as his **TĀ** or **Light of the Tantras**.

23. **ĪPV I**, 2-4, p. 1.

24. The distinctively Hindu usage of the terms subjectivity and objectivity (and their correlates, subject and object) must be clearly recognized from the beginning, for it is very different from common Western usage. Particularly in Kāśmīr Śaivism, subjectivity (*aham*) does not refer to such things as personal preference, non-objectivity, arbitrariness, partiality, bias, or prejudice. Nor does objectivity (*tad*) mean impartiality, detachment, disinterest, or absence of bias or prejudice. Subjectivity is resting in non-relationality; and the basic notion underlying the subjective-objective relationship is found in the European philosophical schools of intentionality: the relationship between the perceiving subject and the perceived object. The general Western assumption is that a subject cannot be conscious or aware without a perceived object; while Hinduism, in virtually all of its schools, maintains that pure subjectivity — non-relational awareness or consciousness, without an object (pure *aham*, without an *idam*)— does exist in the absolute *en soi*. Kāśmīr Śaivism affirms that the "thirty-seventh *tattva*", which is to say, *parāśarivīṭ* or *paramaśiva*, is pure *aham*, but understood not as an unconscious or insentient *brahman*, but as *prakāśa-vimarśa*, self-consciousness, energy, and *spanda* — *śiva-śakti*. The essential nature of the subject is discussed in ĪPV III, 2; I&P, pp. 202-218. See also ĪPV IV; I&P, pp. 220-221.

25. Crim, Bullard, & Shinn, p. 816 (ref. YSū II.28-III.4).

26. The use of the term Kāśmīr Śaivism as a general term can be misleading, since Śaivism in Kāśmīr was never a single, unified current or preceptorial tradition. There were dvaitic, advaitic, and intermediate sects; and among the advaitics, there were various interacting schools, such as: the *trika*, *pratyabhijñā*, *spanda*, *kaula*, *krama*, and *mata*. The recognition (*pratyabhijñā*) school, with which Abhinavagupta was philosophically most closely aligned in his philosophical writings, constitutes the rational and theoretical core of Kāśmīr Śaiva experience, which undoubtedly included, for example, ritual and specifically theistic elements. The *krama* school is a distillate of several closely related Tantric traditions, and would therefore show theistic tendencies. Also, Dyczkowski considers the school of dynamic vibration (*spanda*) to be essentially theistic (Dyczkowski 1992b, p. 177). In this paper, I use the term Kāśmīr Śaivism to mean the advaita Śaivism of Kaśmir", and more specifically the *trika-kaula* perfected by Abhinavagupta.

27. The Hindu concept of consciousness can be completely bewildering to a non-Hindu. Suffice it to say that consciousness is *ātman* (*caitanyamātmā*, ŚSū I, 1), and that *ātman* is that which is present in all of the four states (*avasthā*) of waking

(*jāgrat*), dreaming (*svapna*), dreamless sleep (*susūpti*), the fourth state (*tur[ī]ya* or *samādhi*), and the stage beyond the fourth (*tureyātīta*). (The states of *tur[ī]ya* and *tureyātīta* are discussed in ĪPV III, 2; I&P, pp. 209-210.) This definition of consciousness obviously includes what a Westerner understands as unconsciousness as well as consciousness, unawareness as well as awareness. The closest equivalent term to consciousness in English is probably soul, since soul is present whether one is conscious or unconscious, aware or comatose, living or dead. It is the person's self (*ātman*).

28. The English word manifestor is used throughout this study in reference to *paramaśiva-paramaśakti* or *parāśamvid*. Originally, the creating deity was *Brahmā*, and *brahman* (*bhairava* in Kāśmīr Śaivism) was regarded as beyond the *kriyā* implicit in creation. "In classical Hindu mythology *Brahmā*, *Viṣṇu*, and *Śiva* are linked together as the gods of creation, preservation, and destruction, respectively. In the varied Śaiva versions of the myths, however, *Śiva* is generally portrayed as the one God over all, who is ultimately responsible for creation and preservation as well as destruction. Vaiṣṇava versions do the same for *Viṣṇu*" (Lorenzen *et al.* 1987, p. 9). Creationism, implying as it does a dualism between creature and creator as well as a *creatio ex nihilo*, is a non-Hindu (and largely Christian) idea. The word creation and its cognates are used in this study in a wider sense than manifestation, to include all that pertains to creativity, such as imaginative production, imagination, dreaming, art, or consciousness in general. The distinction between manifestation and creation is not always airtight, since the supreme manifestor can be spoken of in the imagery of creation.

29. Grimes, p. 156.

30. It must never be forgotten that the three forms of *advaita* developed with a great deal of mutual interdependence and reciprocal indebtedness. Śaṅkara was certainly well versed in both the theory and practice of Kāśmīr Śaivism, which was in turn in consonance with many more of the teachings of Advaita Vedānta than is commonly recognized. Similarly, Tantrism was not only the recipient of its philosophical substructure from Kāśmīr Śaivism, but also the donor to Śaṅkara of the enormous emphasis he placed on the mother goddess. Raju (1985, p. 2) points out that the various Indian schools and systems did not develop in a historical or chronological sequence, as did the Western philosophies. The various Indian schools appeared on the scene almost simultaneously and developed through mutual criticism and attempts at self-consistency and comprehensiveness. It is important to note, in particular, that Kāśmīr Śaivism comes closer to *advaita*

vedānta than it does to any other tradition (Raju 1953/1973, p. 135); and this remains true in spite of the central differences between the two teachings on the reality and valuation to be attributed to the world of manifestation.

31. Dehejia 1997, *passim*.

32. TU ch. II, sec. 7; Radhakrishnan, p. 248).

33. TU ch. III, sec. 6; Radhakrishnan, p. 557).

34. It should be noted that bliss and wonder are not synonymous and must at times be distinguished. Nevertheless, in many contexts their meanings do overlap.

35. Dehejia 1996, p. 49.

36. Kāśmīr Śaivism literature can be broadly divided into three groups: the *āgamasāstra*, the *spandasāstra*, and the *pratyabhijñāsāstra*. The VBh, Rudrayāmala, ŚSū, Bhāskara's Śivaśutravṛtti and Śivaśutra-vārttika, and Kṣemarāja's Śivaśutraivimarśinī belong to the first group. The SK and the commentaries on it are included in the second. The third group includes: Utpaladeva's ĪPK and ĪPK-vṛtti; Abhinavagupta's ĪPV, ĪPVV, TĀ, and TĀ-sāra; and Kṣemarāja's PH (PH-MB, pp. 2-3).

37. Silburn translates the title of the VBh as **la Discrimination de la Réalité ultime** (VBh-Sil, p. 7); Singh (VBh-Singh) gives the English title as **The Yoga of Delight, Wonder, and Astonishment**; and Murphy names it **The Tantra on the Tremendous Wisdom of God** (Murphy, p. 41).

38. Utpaladeva lived in the early tenth century.

39. Singh's translation of the title is **The Doctrine of Recognition**.

40. ĪPV; I&P vol. 1, p. xi.

41. The family of words to which *pramā* and *pramāṇa* (and its synonymous form *pramāṇamūlaka*) belong is quite extensive, and includes *pramāṇya* (truth or validity), *pramāṇā* (the knower or knowing subject), *prameya* (the known or object of knowledge), *pramiti* (the act of knowledge) (Grimes, pp. 260-263).

42. Lo II, 4, p. 84, as cited by Dehejia 1996, p. 54.

CHAPTER I

THE SANSKRIT VOCABULARY OF WONDER

1. Polyvalency of the term wonder

There is no single word, either in Sanskrit or in English, which encompasses the many nuances of meaning of wonder as it is used in the present study. The word is used here simply as a standard point of reference for the many words and expressions for the actual experience referred to. Although the experiential reality of wonder is often alluded to in Kāśmīr Śaivite texts, particularly those dealing with yoga and spiritual freedom; there is no consistent vocabulary used in all contexts to specify that reality. Furthermore, the experience of wonder is often referred to in texts which do not use any neatly identifiable grammatical indicator for the experience. The present study is not a lexicological analysis of any single term. Wonder is a complex of experiences, described by many words and their synonyms and associations: astonishment, awe, amazement, surprise, rapture, *adbhuta*, *camatkāra*, *vismaya*, and *paramabhoga*. A purely lexicological analysis would fail to come to terms with the fact that the meaning underlying the specific verbal utterance we call a word, its actual referent (or referents), may be — and in fact usually is (or are) — polyvalent: different, and even sometimes contradictory, according to context. The surface meaning of a single word may have different and even contradictory deeper meanings, while the underlying meaning may be related or even identical with that of other words. It must also be noted that wonder and bliss are not identical and must be distinguished in the course of this study.

Wonder is a polyvalent term in another sense. It is purified and transformed in the process of *yoga* and therefore does have stages or *bhūmikas*. There are raw forms of wonder, refined forms, subtle forms and the highest form

which becomes bliss (*paramānanda*). Wonder can be an emotion, one of the basic correlates of the classical eight (or nine) *rasas*, or it can be a state of being. Hence it is sometimes referred to as bliss and sometimes as delight. Finally, there must be something in the absolute, some *bīja* or *garbha*, which is the potential of delight (the delight in *līlā* or play, the bliss of the absolute). However, there is no distinct term for this of which I know. Most commonly, *ānanda* is used, or *paramānanda*. Of course, in the absolute, delight, bliss, and wonder are one; but that does not make things any easier to understand within discursive language.

The word wonder is used in Kāśmīr Śaivite philosophical contexts, and therefore throughout this paper, as a technical term to describe a specific experience of consciousness. *Camatkāra*, in its yogic sense, is a prelude to *the ānanda* of the experiencer of *pratyabhijñā*. In its ultimate reaches, it is free of every element of individuality. It is *ānanda* and the resting [*viśrānti*] of the universal subject in itself.¹ Wonder is not, in fact, any experience of overwhelming joy, bliss, or ecstasy which remains unaccompanied by the transformative insight which will be defined and specified below. The essence of the technical concept of wonder does not lie even in its emotional specificity, but in the experiential transformation of consciousness which accompanies that specificity of aesthetic experience.² There is a progressive purification of both capacity and sensitivity that takes place in the person who experiences wonder, and the wonder experienced at each different stage is qualitatively different. What begins as simple enjoyment and appreciation undergoes a change into an incentive towards and a foretaste and presage of the experience of unity. Finally, when the experience is transformed into its totality, it becomes the actual bliss of *bhairava*.

This paper is concerned with the purification and transformation which takes place in wonder during *yoga*. This wonder ultimately passes beyond the

status of a changing and ephemeral emotion to that of a state of being. Not only does raw wonder undergo transformation to the aesthetic wonder of *adbhutarasa* during the process of *āṇavopāya*, in preparation for movement through the higher *upāyas*; but further progressive transformations of this purified wonder take place throughout the ascent through the higher *upāyas*. Just as distinctions must be made between raw wonder and transformed wonder, there must also be distinctions made between the various and relatively higher or lower forms or degrees of purification and transformation. The specific wonder which is related to the full experience of the ultimate lies beyond description. Just as one might speak of a *paramarasa*, one might also speak of a *paramādbhuta* or *paramacamatkāra* or *paramavismaya*.

2. Adbhuta

The primary Sanskrit word translated into English as wonder, and the one which will be used throughout as the central point of reference, is *adbhuta*. As an adjective, it can be translated as: supernatural, wonderful, or marvellous; and as a noun: surprise, marvel, wonder, or prodigy. Its general and popular meaning is quite wide, commonly referring to magicians' tricks, magic, and religious miracles. More importantly for our purposes, there are three particular categories in which the term *adbhuta* is used, and these must be distinguished. First of all, it is used in *rasa* theory, as *adbhutarasa* or the aesthetic emotion of wonder. Secondly, it can be used in particular discussions of the relative importance of the individual *rasas* and its presence in the others. Finally, it can be used simply to mean wonder, without particular reference to aesthetic theories at all. This study is concerned only with the third category; and references to aesthetic theory are made only when and insofar as they are pertinent to *adbhuta* as related to yoga.

3. Camatkāra

The word *camatkāra* appears frequently in Indian literature in a non-technical sense. It was apparently unknown to Somānanda, the father of the *pratyabhijñādarśana* and occurs only once in the writings of Ānandavardhana. Its first technical use was probably by Utpaladeva.³ The most basic etymology available to us (since there is no known verbal root) is: *camat* (an indeclinable interjection of surprise, existing only in compounds; a cry of surprise) and the suffix *-kāra* (*camat√kr*, in the causative, to do, to make). The prime meaning of *camatkāra* seems to be a sudden flash (of delight or insight). Like *vimarśana*, *camatkāra* is the experience of "Ah! How wonderful!" It is what is experienced by a tasting (or enjoying) subject (*camataḥ karaṇam*), immersed in a marvelous enjoyment (*adhbutaboga*).⁴

Camatkāra has the particular meaning in aesthetics of an intuitive flash of artistic experience, a sudden burst of delight, or the delight itself of aesthetic experience. It then comes to be used in aesthetico-philosophical theory to mean the wondrous joy of creativity, *aham-vimarśa* or the bliss of perfect self-consciousness or self-experience. It is the epiphany that poetry provides, the sense of having our breath taken away; and it is compared to a wondrous flower that suddenly bursts into bloom.⁵ Most fundamentally, *camatkāra* is the experience of marvel or stupor before the break in the empirical world and the sudden and unexpected intrusion of a higher dimension of reality.⁶

It should be noted that *camatkāra* is often used in conjunction with *paramabhoga*, *ānanda*, *rasa*, *rasanā*, *adbutarasa*, *vimarśa*, and *vimarśana*.⁷ Particular applications of the word *camatkāra* vary, but there remains a core of common meaning. The meanings of *camatkāra* include: (1) a sudden flash of

delight, (2) an intuitive burst of artistic experience, (3) the bliss of perfect self-consciousness (*aham-vimarśa*), (4) the wondrous joy of creativity, (5) and its physical effects, such as trembling, and joyful limb movements (*ullukasana*).⁸ The PH describes it as a state of consciousness without obstacles.⁹ Gnoli states that: "Indeed, *camatkāra* may also be defined as immersion in an enjoyment (*bhogāveśa*) which can never satiate and is thus uninterrupted (*trptivyatir-ekenācchinna*).¹⁰

It is interesting to note some unusual uses of the word *camatkāra*. The PTV states that "Bhairava unfolds the categories of existence (*tattva*) without his wonder (*camatkāra*) being in any way diminished".¹¹ In this context, *camatkāra* seems to be used in an unusual sense, as meaning *bhairava's* fullness, perfection, or glory. Perhaps more significant is the fact that some listings of the five cosmic acts (*pañcakṛtya*¹²) of *paramasīva* include *camatkāra*, as well as the related concepts of *rakti* (relishing) and *vimarśana* (self-awareness of the undifferentiated light [*prakāśa*] of pure consciousness).¹³ This suggests that *paramasīva's* dynamic activity, *śakti* and *spanda*, as well as delight and bliss (*ānanda*) are operative in their essence in the world-process (*siddhi*). Finally, Viśvanātha summarizes the *rasa* experience as *camatkāra*, characterized by *cittavistara* or expansion of the heart, and A. Sanderson once suggested translating *camatkāra* as "an act of undifferentiated subjective experience." Both of these proposals are more in the manner of glosses than of definitions.¹⁴ It is extremely significant that the first spark (*camatkāra*) in *śiva* of manifestational activity is the desire (*icchā*) to manifest.¹⁵

Padoux notes that references to *camatkāra* can be found in numerous passages in the PTV; and he cites Abhinavagupta's definition of it in the Abh¹⁶ as "a seizure by joy (*bhogāveśa*), unbroken (*avicchinna*)¹⁷ and continuous satisfaction

(*atṛptivyatirekeṇā vicchinno bhogāveśa*)".¹⁸ Related to the term *camatkāra* is *camatkṛti*, one of Abhinavagupta's key concepts. In the **ABh**, he states: "Viṣṇu is still in a state of wonder (*camatkaroti*), for, how strange, the thighs of Lakṣmī as white as a sliver of the moon, were not broken by (the churning of the ocean with) Mt. Mandara".¹⁹ This passage states something that is essential to the concept of *camatkāra*: the unexpected element of shock and surprise at seeing something which, according to all our knowledge, simply cannot be. A woman seen emerging from the ocean with her thighs at the surface could not possibly not have her thighs shattered by the overwhelming impact of the ocean. Yet, there is the fact, before Viṣṇu's eyes.

4. Vismaya

Very similar in meaning to *camatkāra*, is the term *vismaya* (*vismayana*, *vismayanīya*: astonishment, wonder, surprise, amazement, bewilderment, perplexity, doubt, uncertainty), from the verbal root *vi√smi*, to wonder (at). *Vismaya* contains the idea of freedom from all limitation or impediment, not once and for a moment, but continuously.

Such related forms as *vismayakara* and *vismayakārin* mean causing astonishment or admiration, or wonderful. *Vismayaniśānavat* means filled with astonishment and perplexity.²⁰ *Śivasūtra*²¹ I, 12 (which will be examined below) reads: *vismayo yogabhūmikā*, a literal translation of which is "The stages of yoga are *viśmaya* ([a] wonder)" (although Dyczkowski (*ŚS-D*) translates as "The planes of union are wonder", and Gnoli's translation²² is: "The stages of yogic meditation are wonder" (*Gli stadi della meditazione yoghica sono stupore*). In **MBhVV** II, 99 the yogin is referred to as *vismayāviṣṭaḥ*. "The general idea underlying these words (compare, in this connection, also the Pāli and Buddhist term *sahaja*) is that

both the mystical and the aesthetic experience imply the cessation of a world — the ordinary, historical world — and its sudden replacement by a new dimension of reality. In this sense the two are wonder or surprise".²³ According to the NŚ, traditionally ascribed to Bharata, *vismaya* (wonder, astonishment) is, in aesthetic theory, one of the eight fundamental human emotions (*bhāva*, *sthāyibhāva*).²⁴

5. Ānanda²⁵

The noun *ānanda* is derived from *ānand*, to rejoice, to be delighted. It is one of the attributes (*paramānanda*) of the ultimate, but is also be spoken of in reference to manifest reality. In dramaturgy, it has the specific meaning of: the thing wished for (in the drama), the goal of the drama. The richness of the term *ānanda* in ordinary speech should be pointed out. It "can suggest all forms of delight and enjoyment, primarily the bliss of lovers in union as well as the tranquil freedom from care experienced in deep sleep. The cluster of terms used in the Chāndogya verse quoted earlier²⁶ to refer to oneness with the Self — delight (*ratih*), enjoyment of play (*krīḍa*), union (*mithuna*), leading up to bliss (*ānanda*) — are also drawn from the love-play of lovers. Since the word *ānanda* has this rich inclusiveness, since it can refer to earthly joy as well as to the peace of liberation, Yājñavalkya is able to present to the king a gradation of *ānanda* beginning with the *ānanda* of men, progressing through celestial realms and concluding with the *ānanda* of the Brahma-world, which is a billion times greater than human *ānanda*".²⁷

6. Āścarya²⁸

Āścarya is thought to be formed from *√car*, to be curious, astonished, or wonder-struck, with *ā* and a sibilant inserted. It is used in the commentary to ŚSū I, 12.

7. *Samvega*

Coomaraswamy suggests that the Pāli and Buddhist term *saṃvega*, which he translates as aesthetic shock, is the essence of *rasa* experience. "In the deeper experience that can be induced by a work of art our very being is shaken".

Aesthetic shock would be an excellent translation of *camatkāra*, and lies at the heart of the concept of wonder. *Samvega* is "by no means merely an interested aesthetic response but much rather ... disinterested aesthetic contemplation".²⁹

8. Aesthetic terms related to wonder

There are number of terms referred to in the course of this study which are borrowed from their principal context of Hindu aesthetics: *rasa*, *adbhuta*, *dhvani*, *rasanā*, *carvanā*, and *sādhāraṇīkṛta*. These terms are used here (as they are in Abhinavagupta's non-aesthetic works) to clarify by analogy certain ideas in Hindu *yoga*; and they are therefore pertinent to our study of the place of wonder in *yoga*.

Rasa, which by the time of Abhinavagupta had come to be used to mean aesthetic emotion, purified and transformed into a universal form, is contemplated by the *rasika* or aesthete as distinct from his or her personal and individual concerns. Subject (the aesthete) and object (the aesthetic object) have become one and are no longer experienced as separate and distinct. These ideas are easily transferred into yogic contexts in terms of the *yogin* as subject and the ultimate goal to be obtained as object. The *yogin* has been purified and transformed from his or her initial state of objectivity to an advaitan state of total subjectivity or unity. The number and interrelationships of the various transformed elements of the *yogin's* constitution are discussed in the same manner as were the aesthetic *rasas*.³⁰

*Adbhuta*³¹ is one of the classical *rasas*; and it is pertinent to this study for this reason alone. However, it is important to note that what led to the consideration of *rasa* and the various *rasas* in discussions of *yoga* was a combination of the common word *adbhuta* and its association with the word *adbhutarasa*.

Dhvani (resonance, reverberation, suggested meaning), in aesthetics, refers to the various levels of meaning lying beneath or behind what is immediately and directly depicted in an art object,³² deeper meanings, hidden or symbolic and indirectly mediated (*parokṣa*) meanings.³³ The *ālaṃkārikas* (rhetoricians), distinguished various levels of extension of meaning, particularly: (1) *atyantatiraskṛtavācya*, in which the literal sense is completely set aside (*lakṣaṇa*, simple metaphor,³⁴ (2) *arthāntarasanikramitavācya*, in which the meaning is shifted but not totally removed,³⁵ and (3) *dhvani* (extended metaphor), in which the attention of the observer always remains in contact with the actual form (*rūpa*) of the art object. In the meeting of a *sahṛdaya* with an art object, and through the intervening *rasa*, the *sahṛdaya* undergoes an expansion of consciousness which allows for an ever-expanding capacity to grasp new and deeper reverberations of *dhvani* and to become more purified and responsive.³⁶ In all of this, what is of prime interest to us is the epistemic and philosophical applications, in which *dhvani* takes on the meaning of the manifest world's epistemic and cognitive suggestibility of the ultimate, which "is undefinable in terms of everyday life".³⁷ Is wonder capable of infinite expansion, or does it bear the marks of inherent limitations? Is wonder capable of immediate experience, or does it have stages? The position taken in my thesis is that wonder is inherently capable of *dhvani* (reverberation or vibration).

*Rasaṇā*³⁸ and *carvaṇā*³⁹ are merely extensions of the meaning implicit in the earliest meanings of *rasa* as taste, savor, or juice. The literal meaning of the word *carvaṇa* is tasting or chewing, very often of its cud by an animal. The importance of the words for us lies in the extension of their meaning to the idea of rethinking over and over again, of *pratyabhijñā* as re-cognition.

Sādhāraṇīkṛta (universalization) is, in Indian aesthetics, the generalizing of the particular, which enables the artist to bring his or her work into conformity with the the highest (*parama*) conception of what is being presented, by freeing the object from its everyday worldly (*alaukika*) limitations, imperfections, ugliness, faults, and mutability. Wonder, which is the emotional shock that brings about the limited subject's recognition of its identity with supreme reality, is a state that may be described as universalization. In the recognition of identity of the individual and all that exists, *tat tvam asi* becomes *ānandanirvāṇaca camatkāra*, blissful-nirvāṇa-like wonder. It is, in Kāśmīr Śaivism, nothing less than perfect self-consciousness, the consciousness of the self which is free of all limitations. In this technical sense, *camatkāra* is nothing other than *vimarsā*, the most essential aspect of the light of consciousness (*prakāśa*) and what distinguishes it from such self-luminous but inert substances as sparkling gems.⁴⁰

ENDNOTES TO CHAPTER I

1. Pandey 1959, p. 141.
2. "Even *camatkāra*, or the vibrating joy which accompanies aesthetical pleasure, is essentially not an emotional reaction but rather a moment of epiphany, the joyful amazement which comes with the successful solution of a complicated world-riddle". Isayeva 1995, p. 173.
3. Gnoli 1972, pp. xlv-xlvi.
4. **MW**, p. 388, col. 2; p. 274, col. 2.
5. **PH** (Singh 1988), p. 115. Masson and Patwardhan 1969, p. XIV; 1970, vol 1, p. 18.
6. "Nel secondo [*sutra*] [del TĀ] troviamo adombrato il concetto di *camatkāra* o dell'esperienza religiosa ed estetica come meraviglia, stupore davanti alla rottura del mondo empirico ed alla intrusione improvvisa d'un'altra demensione della realtà — che fa il suo definitivo ingresso nel pensiero dell'India con Utpaladeva ed Abhinavagupta;" introduction to TĀ, p. 17. Cf. note 35 to Gnoli's TĀ.
7. Pandey 1959, pp. 104 & 109. *Rase sārāś camatkārah sarvatrāpy amubūyate : accamatkārasāratvesarvatrāpy adbhuto rasah* || SāD, cited by Masson & Patwardhan 1970, vol. 1, p. 18 & note 141 (vol. 2, p. 20).
8. TĀ (Gnoli 1972), p. 59.
9. *Ibid.*
10. *Ibid.*
11. **PTV**, quoted by Dyczkowski 1987, p. 134.
12. The order of the Five Great Cosmic Acts given here is not the most common one (manifestation, preservation, reabsorption, grace, and self-concealment), but presents (for reasons we will see shortly) the entire process as beginning with self-concealment. The Five Acts themselves sometimes vary in different contexts. Some lists, for example, include relishing (*rakti*), experiencing as self (*vimarśana*

or *camatkāra*), settling of the seed (*bījāvasthāpana*), appearing (*avabhāsa*), etc. (PH 11, in Singh 1990, p. 67; Singh 1988, p. 19).

13. PH 11, in Singh 1990, p. 67; Singh 1989, p. 19.

14. Padoux, p. 174, footnote no. 21.

15. Mishra 1993, p. 140.

16. Padoux 1990, p. 174, note 21.

17. The image invoked in the use of the word *avacinna* is, not sparks bursting forth from — and in that sense separate from — their source, but rays still joined to their origin or spectral shifts within a matrix of light.

18. VBh, Vol. 1, p. 279; reference by Masson & Patwardhan, 1969, p. 46.

19. VBh, Vol. 1, p. 279; reference by Masson & Patwardhan, 1969, p. 46.

20. Vismaya can also mean pride or arrogance. The verb *viśmi* also has causative and desiderative forms; and *vismayaṃ śjan, janayati*, in the causative, means, to astonish, to bring wonder upon someone. MW p. 1002, col. 2).

21. The ŚSū are listed in APPENDIX III.

22. Introduction to TĀ (Gnoli), p. 17.

23. TĀ (Gnoli 1972), pp. xlv-xlvi.

24. TĀ (Gnoli 1972), p. xv.

25. MW, pp. 139-140. The *ānandatāṇḍava* is an ecstatic dance of joy (Werner, p. 29). *Ānanda* is also a type of *samādhi* (concentration, deep meditative absorption, the eight limb of Patañjali's *yoga* [Werner, p. 135]), in which the mind concentrates on the intellect (Grimes, p. 27).

26. ChU VII, 25, 2: "The Self, indeed, is all this. Truly, he who sees this, who reflects and understands this, who delights in the Self, who has enjoyment in the Self, who has union in the Self, who has bliss in the Self, he is self-ruler; he moves freely in all the worlds" (translation used by Devdas).

27. Devdas, pp. 10-11.
28. MW, p. 158, col. 1.
29. Dehejia 1996, p. 54.
30. Pandey 1959, Chapter IV: *Types of Rasa* (pp. 88-256). Pandey discusses the positions of five principal theoreticians: Bhavabhūti, Bhānudatta, Bhoja, Dhanañjaya, and Abhinavagupta.
31. MW, p. 19, col. 1; Grimes, pp. 282-283.
32. Dehejia 1996, p. 55.
33. Grimes, p. 252.
34. Grimes, p. 182-184.
35. According to the *ālankārikas*, *dhvani* refers to the theory of poetic suggestion. It may be of different types: (1) in which the literal sense is completely set aside (*atyantatiraskṛta-vācya*), (2) where the meaning is shifted (*arthāntarasanikramita-vācya*), (3) in which the stages of realizing the suggested sense from the expressed sense can be well perceived (*samlakṣyakrama-vyaṅgya*), (4) in which the stages are scarcely perceptible (*asamlakṣyakrama-vyaṅgya*), (5) in which a fact is suggested (*vastu-dhvani*), (6) in which the suggested element is a figure of speech, etc.
36. Dehejia 1986, pp. 43-48 (*ālankāra-dhvanī*) (Grimes, pp. 117-118).
37. PTV 19, cited in Pandey 1959, p. 321.
38. MW, p. 870, col 3; Grimes, pp. 283 & 161 (under *jñānendriya*).
39. MW, p. 391, col. 1.
40. Pandey 1959, pp. 106-107.

CHAPTER II

CIDĀNANDA AND LĪLĀ: BLISS AND ITS PLAY

This entire universe is a sport of universal Consciousness. One who is constantly aware of this truth is undoubtedly liberated in this very life: *iti vā yasya saṁvittiḥ kṛīḍārvenākḥilam jagat | sa paśyan satataṁ yukto jīvanmukto na saṁśayaḥ ||*¹

The purpose of the present chapter is to clarify what constitutes the goal of our *sādhana*, in specifically epistemic terms. What is it that we seek in unification? What is the nature of absolute consciousness, which is the very object of our spiritual journey? The basic question is not simply whether we can name it (the absolute, consciousness, *cidānanda*, *parāsaṁvit*, etc.), but whether we can state exactly what it is, delineate its nature, and describe how it can be realized. What are its characteristics and traits, and what are we hoping to strive to become? In short, we are talking about the epistemic nature and attributes of supreme consciousness.

1. Dynamic consciousness

The central concern of this study is epistemic, which is to say concerned with reality (both absolute and manifest) as consciousness rather than as an object of faith and devotion. The question, therefore, from which all else springs is the epistemic nature of consciousness. In Kāśmīr Śaivism, reality (and in particular absolute reality) is *parāsaṁvit* or *cidānanda*: consciousness-bliss: not just ultimate being (existence), not just the source of visible and invisible reality, not just a cosmological model or projection either of the cosmos or of our own psyche. As was said earlier, Kāśmīr Śaivism generally uses the term *cidānanda* rather than *saccidānanda* (being-consciousness-bliss) because it regards *sat* or being as

redundant of *cidānanda* and to avoid any understanding of the ultimate as inert and insensate.

The foundational point of departure of the *pratyabhijñā* philosophy of Kāśmīr Śaivism from Śaṅkara is its insistence that ultimate reality (*paramatattva*, that which is beyond our categories [*tattva*] of thought) is not an inert, insensate, static, or silent object, but a vibrant (*spanda*) and active state of being. The state of consciousness which constitutes our goal is active and capable of creative self-awareness. *Parāśamvit* is by nature constantly displaying energy (*śakti*) and vibrancy (*spanda*²). To speak of *śiva* without *śakti*, of pure being or consciousness without energy or creativity, is to speak of a dead absolute. *Parāśamvit* is all-inclusive consciousness, never an insentient, passive, inactive and blindly-existing *prima materia*, devoid of any form of awareness. The first six *āhnikas* of the *jñānadhikāra* of Abhinavagupta's *IPV* attempt to establish this through an analysis of human cognition, showing that there is no way of explaining the subject-object relationship in human cognition without the assumption of *vimarśa* (dynamic or active self-consciousness) within the very nature of *parāśamvit*.³ Nothing comes from nothing; and, in this context, that means that the world of duality and diversity which we experience can have no possible explanation under the assumption that *parāśamvit*, the substratum of all consciousness, is inert and insensate. *Śiva* never actually exists without *śakti* or *spanda*, either active or potential.⁴ A silent, inert, solitary *śiva* would be mere *śava*, a corpse,⁵ a pure abstraction, a distinction without any underlying difference, made for logical and discursive purposes. In reality, Kāśmīr Śaivism is not centrally concerned with *śiva*, but with *śiva-śakti*, dynamic consciousness; and it is, in the last analysis, *śakti*, the energetic matrix of reality, that activates all potentialities within *parāśamvit*. This is why the constantly recurring phrase

"expansion of consciousness" is so important. In the course of our journey, we outgrow anthropomorphic, anthropopathic, and anthropocentric notions and seek universalisation. Every yogic practice, each one of the one hundred and twelve *dharanas* of the VBh (APPENDICES IV & V) is an exercise in bringing ourselves to see that we are not what we see ourselves as being; not a body, but a consciousness or *ātman* (or "soul"). All consciousness, whether absolute or manifest, is dynamic and active; and both are capable of creativity, wonder, surprise, and joy. Both delight in the play of their creativity, both are capable of wonder and surprise, and both exist, ultimately, as bliss. It is, in reality *vimarśa* that creates wonder. All of our individual traits and acts are ultimately one and moved by the great mass of consciousness.

2. Nirguṇa and saṅguṇa: nirvikalpa and savikalpa

Strictly speaking, *parāśamvit* has no attributes (*guṇa*), understood as separate adjuncts or aspects or qualities appended to its fundamental being or nature (*svabhāva*). It is simply what it has willed itself to be. All limited being is *saṅguṇa*. This implies that manifest and limited sentient beings can think and communicate cognitively only by rational constructs or discursive thought (*vikalpa*). Human cognition is *savikalpa* (discursive, made up of thought constructs); while *parāśamvit* can be spoken of as transcendent (*viśvottīrṇa*) and immanent (*viśvamaya*, *viśvātmakasattā*), *nirvikalpa* and *savikalpa*. We must differentiate in order to understand and communicate, and we must speak of attributes of *parāśamvit*; because, in our advaitic framework, we cannot account for the existence of manifest reality without using intellectual constructs (*vikalpa*) or models, at all except the final stage of spiritual fullness.⁶

Going farther, however, we can see that our goal is internal unification of what we usually think of as our "attributes". This involves self-definition (being what we will or choose to be) and seeing beyond the limits of our body and mind.

3. Internal attributes of *parāsaṃvit*

For the moment, what is said will be limited solely to what might be called internal attributes, those present as different aspects of its fundamental nature, without reference to manifestation. Generally speaking, we are dealing with our "personalities" rather than our achievements or work. In general, the attributes of *parāsaṃvit* are those of the pan-Hindu being-consciousness-bliss triad (*saccidānanda*, from *sat*, *cit*, and *ānanda*), the so-called five faces of Śiva (*cit*, *ānanda*, *icchā*, *jñāna*, and *kriyā*)⁸, and the two crucial concepts of self-consciousness (*vimarśa*) and vibration (*spanda*).⁹ Each of these is present in us: being, consciousness, bliss, freedom of will, knowledge, and self-revelation through our works (which give us knowledge of ourselves).

Of particular interest is the question of whether there is what might be called an *ādiguṇa*, some single attribute which, at least from the viewpoint of human logic, is central or fundamental to the others, what one might call a master attribute. In the Kāśmīr Śaivist ultimate, consciousness (*cit* or *caitanya*) is certainly a prime contender for this honor, since it is consciousness that most centrally separates Kāśmīr Śaivism from all views of *brahman* as passive and devoid of self-awareness.¹⁰

Generally speaking, Kāśmīr Śaivism speaks of the absolute most fundamentally as free (*svatantra*), possessed of *svātantrya* or absolute freedom or sovereignty; and Kāśmīr Śaivism is often called *svātantryavāda*, the theory of (the absolute's) self-dependence. *Svātantryavāda* is "the unique and chief doctrine of

Kāśmīr Śaivism", implying not only that reality, as unmanifest, is totally free, but also that its will is responsible for all manifestations. "The supreme Reality manifests all from itself, in itself, and by itself as it is self-dependent".¹¹ *Svātantryavāda* puts enormous emphasis on *icchā*, the absolute's desire, will, or intention to self-manifest; for without this *icchā*, there would be no manifestation. In the *śiva-pārvatī* narrative, it is *śiva*'s desire for *pārvatī* which leads him to wonder. Approaching the question of the freedom of the absolute from another angle, it is often said that what is being talked about is its freedom to manifest in any way it pleases. This approach emphasizes the dynamic activity (*kriyā śakti*) of consciousness, its energy (*śakti*) and its vibration (*spanda*). Spanda¹² has, in fact, often been spoken of as the most important attribute, in conjunction with supreme will and supreme intent.

Its body, the Light of consciousness, unconditioned
by space, time or state,
pulsating radiantly as the One Who experiences
His own nature eternally as such,
Śambhu's most intimate attribute (*nijadharmā*),
delightful in its incomparable wonder.
Spanda - the vibration of consciousness.
the supreme principle of power in the
universe, triumphs.

Rājānaka Rāma¹³

Just as it can be asked whether there is a *nijadharmā* or master attribute in the absolute, it can also be asked whether there is in us what might be called an *ādiguṇa* or master attribute. Is it consciousness, self-awareness, will, *svātantrya*, or internal creativity?

4. Delight and bliss

The choice of master attribute virtually always involves a preference, conscious or unconscious, in reference to specific goals. In any case, all of the attributes of the ultimate are in the last analysis identical. From the viewpoint of the present study, the most important of *parāśarīvit's* *guṇas*, because of its relationship to wonder and because it is the state of consciousness which is the supreme goal of human existence, is *ānanda* or bliss, which is, in fact, widely held in Hindu thought to be the essence of the ultimate. The ultimate attainment of spiritual freedom is the transformation of the emotion of wonder into the bliss, the state of being of supreme consciousness, *paramānanda* itself. This is not an exaggeration, for it is part of a grand parallelism: as the *aṇu* or *jīvātman* recognizes itself as identical with the absolute *parāśarīvit*, it is filled with a wonder which is, in turn, identical with the *ānanda* which is *parāśarīvit-cidānanda*. If *aṇu* and *parāśarīvit* are identical; then, as the *aṇu's* limitations are removed, the "attributes" of the two must become identical (because now without limitations on the part of the *aṇu*). When one, after having fully experienced the world of objectivity, removes that objectivity from consciousness, when one experiences only *aham*¹⁴ or *ahamtvā*, and when consciousness is nothing but pure subjectivity, the experience that then remains is bliss. *Parāśarīvit* is *cidānanda*: supreme consciousness is consciousness-bliss. The most appropriate definition of the fully divine state of consciousness is supreme bliss, *cidānanda*, or *paramānanda*.

5. Wonder and bliss

Salutations to the Guru, whose existence causes the world to appear, whose light illumines it, whose bliss makes possible all individual experiences of joy.

Gurugītā 36¹⁵

The *guru* referred to in the above quotation is to be understood as *parāsamvit* itself. The present thesis regards bliss as the pivotal attribute of the absolute.¹⁶ All forms of human happiness, pleasure and delight are limited manifestations of *paramānanda*. They are all various reflections (*pratibimba*) of their original (*bimba*), which is *paramasīva*'s bliss (*ānanda*). As will be seen, *parāmasīva*'s response to the vibrant energy (*śakti*, *spanda*) of its being, both in itself and in its manifestational nature, is one of a supreme wonderment which appears reflected in all human wonder. Freedom (*mokṣa*) is the recognition (*pratyabhijñā*) of one's union-of-identity with the absolute; and its content, the actual state-of-consciousness of which it is constituted, is both supreme wonderment and supreme bliss.

Kāśmīr Śaivism, as has been seen above, does generally place enormous emphasis on *svātantrya* (absolute freedom or sovereignty) as the primal attribute of *parāsamvit*;¹⁷ but this is because *svātantrya* places *parāsamvit* beyond any claims that might be made that it is subject to limitations of causality or logic or even its own nature.¹⁸ Nevertheless, in other contexts, Kāśmīr Śaivism speaks of *ānanda* as the very essence of the ultimate. One might hazard the opinion that emphasis is placed on *svātantrya* in more polemic contexts, where logic is at stake, while the positive centrality of bliss in *parāsamvit* is affirmed in virtually all other situations. The very title *cidānanda*¹⁹ suggests consciousness-bliss as the very nature (*svarūpa*) of the ultimate; while all else that can be said of it (*icchā*, *jñāna*, *kriyā*, etc.) are its powers or *śaktis*. Furthermore, in *śaktitattva*, it is the *ānanda* aspect of *paramasīva* that is dominant.²⁰ In fact, "Śiva teaches that the Self is supreme bliss. The path to Śiva culminates not in the void but in the bliss that transforms the void".²¹

Kāśmīr Śaivism valued all forms of pleasure and delight, both of which it regarded as ultimately a quest for the bliss of the self (*ātman*). These are not regarded negatively in Kāśmīr Śaivism, but only as a limited trickle of the energy packed into every single atom of existence.²² "We have a feeble analogue of spiritual bliss in aesthetic satisfaction; and the wonder we experience in *pratyabhijñā* becomes one with the delight of *parāśarīvit*, and ultimately one with its bliss. The difference is that the emotion of wonder becomes the state of bliss through the *rasa* experience. Aesthetic satisfaction is said to be akin to the bliss of the realisation of Brahman., *brahmānanda-sahodara*. It lifts us out of the ordinary ruts of conventional life and cleanses our minds and hearts".²³

6. External attributes of *parāśarīvit*

After examining the so-called internal attributes of *parāśarīvit*, those present as different aspects of its fundamental nature, without reference to manifestation; we will briefly mention those aspects of the process of manifestation which are pertinent to this study. In speaking of the five cosmic acts and the thirty-six *tattvas* (APPENDIX I), we are speaking of the world in which human wonder arises and the world in which epistemic reality is an issue. Our concern is not the enumeration or particular explanation of each of the well-known five acts or *tattvas*, but rather their relationship to wonder and the supreme epistemic goal. We have seen that it is of the nature of *parāśarīvit* to self-manifest; and in doing so, it does not create or produce some object external to itself, but models its own unlimited consciousness into limited forms of consciousness. All of its so-called attributes will appear in its self-manifestation in limited form, and specifically, its consciousness, delight, wonder, and bliss.

If the Highest Reality [*maheśvara*] did not manifest in infinite variety, but remained cooped up within its solid singleness, it would neither be the Highest Power nor Consciousness [*saṁvittva*], but something like a jar.²⁴

The particular aspects of *parāśamvit*'s external actions which are pertinent to this study are: the place of human nature in the entire cosmic plan, and the process by which the human person, sent forth in manifestation, returns to its original unity-of-identity with *cidānanda* through wonder. The penultimate human emotion which is transformed into the abiding state of the ultimate is wonder. This examination of the external actions will involve a brief consideration of (1) what are generally referred to as the five cosmic acts (*pañcakṛtya*) of *śiva* and (2) Kāśmīr Śaivism's thirty-six categories (*tattva*)²⁵ of manifestation.

7. Five cosmic acts

The five cosmic acts of *parāśamvit* of which Kāśmīr Śaivism speaks are: (1) self-concealment (*nigraha*, *tirodhāna*,²⁶ [*ātma*]/*saṅkoca*), (2) manifestation (*unmeṣa*, *ābhāsa*[*na*], *prakāśa*, *sṛṣṭi*, *pratirūpa*, *vamana*), (3) maintenance or preservation (*sthiti*, *bharaṇa*), (4) reabsorption or withdrawal (*nimeṣa*, *saṁhāra*, *ravana*, *śivavyāpti*) and (5) grace (*amugraha*). It is particularly significant to this study that some listings of the five actions of *paramaśiva* include *camatkāra* (wonder), as well as the related concepts of *rakti* (relishing) and *vimarśana* (self-awareness of the undifferentiated light [*prakāśa*] of pure consciousness).²⁷ These acts are cosmic acts, which lead to a self-manifestation of *parāśamvit*; but they also take place within manifestation itself, as microcosmic reflections of absolute consciousness. All forms of human consciousness and creativity are reflections (*pratibimba*) of the

macrocosmic processes of self-concealment, manifestation, continuance, reabsorption , and grace.

All inspired creativity indulges its power of movement and formation for one reason, delight alone.²⁸ Part of the wonder of the cosmic process is that *parāśarīvit*, the supreme manifestor, produces human manifestors able to create in their own right and capable of drive to create, delight, wonder, and the final bliss of contemplating their finished work. The following verse could just as well be spoken of the human microcosm.

Your playful desire is the cause of the diversity between the perceiver, perceiving, perception and perceptible; when your playful desire is over, that diversity disappears somewhere.²⁹

The five cosmic acts are produced not only in great self-concealments, creations, continuances, reabsorptions, and grace, but also in practical life.³⁰ Humans, individually and collectively, are capable of these actions. We enjoy the bliss of conscious existence, delighting in our being, our consciousness, and our creativity. When humans undertake an aesthetic experience, just as when the absolute does, it is bliss which is most descriptive of our conscious being at the moment, and bliss which generates the power of our creativity and the actuality of our creations. Since, according to the fundamental advaitic premise, the absolute and the manifest are one and identical, we can truly say that "[o]ur original being is the absolute in full possession of its infinite and illimitable self-consciousness and self-power; a self-possession whose other name is self-delight".³¹

As we shall see shortly, a large part of the content of the experience of wonder, whether in meditation or in aesthetic experience, is the vision of the eternally repeating process of the five cosmic acts, and the realization that,

whatever separate events seem to be occurring in the five acts, all that is actually happening is the eternal play (*līlā*) of *prakāśa-vimarśa*, or the energized light of consciousness. It is quite noteworthy that the five acts show the pattern of eternal outflow and reflux, departure and return, self-concealment and self-recognition that the thirty-six tattvas show.

Kāśmīr Śaivism is an *ābhāsavāda*,³² a school of manifestation of consciousness (*prakāśa*) which shines within itself and illumines (brings into being) its world in its varied forms. The manifestation of the innumerable variety of objects begins with an initial creative stir (*paraspandana*).³³ Abhinavagupta defines *ābhāsa* or reflection as "all that appears, all that forms the object of perception or conception, all that is within the reach of the external senses or the internal mind, all that can be said to exist in any way and with regard to which the use of any kind of language is possible, be it the subject, the object, the means of knowledge or knowledge itself".³⁴ This passage is particularly interesting in its totally epistemic approach; it is worded in non-theistic terms and defines *ābhāsa* in terms of consciousness alone. *Caitanya* ($\sqrt{cit}$) or consciousness is an impetus towards manifestation; and this fact is reflected in the stress in all beings towards self-manifestational creativity.³⁵

In reference to preservation (*sthiti*), what is pertinent to this study is that continued existence of the aesthetic experience as well as the universe consists in the maintenance of a necessary balance between self-consciousness as *aḥam* and the objectivity of the (art) object, *idam*. Manifestation can survive only if a recurring cosmic duality is maintained; and this duality is the basis of life itself.³⁶ Similarly, there can be no form of knowledge unless desire arouses an initial epistemic duality. All reality, in fact, must be rooted in a recurrent ebb and flow

between duality and unity. These ideas are very typical of Kāśmīr Śaivism. Once again, they are a large part of the wonderment leading to freedom.

Samhāra (reabsorption), in Kāśmīr Śaivism, is neither a destruction or a dissolution. It marks the end only of the protagonist's forgetfulness.³⁷ It is the turning-point of the entire production, in which the problem posed by the plot sees the solution beginning to appear or first comes into sight. *Samhāra* occurs in direct proportion to the degree of recognition (*pratyabhijñā*) or remembrance of the unity-in-identity of the world-as-object (*idantā*) and the protagonist as pure subject (*ahantā*). It is in reality an act of *amugraha* or *śaktipāta*.

The meaning of the two words *amugraha* (almost always translated as grace) and *śaktipāta* (the descent of *śakti*) must be made very clear. In philosophical contexts, they do not mean a free gift, an act of pure kindness or pity neglecting all claims of *karma* and *saṁskāra*. They refer to the question of who the agent is. By grace is meant the action of *parāśamvit* as opposed to the human individual's action; and, in the last analysis, all actions are *parāśamvit*'s. In the initial stages of *yoga*, the *yogin* is the agent, performing the exercises in a planned, organized order. As time goes on, however, the *yogin* becomes, so to speak, more passive, as the awareness grows that the real agent is the *ātman* that is *bhairava* or *caitanya*.³⁸ The words *amugraha* and *śaktipāta* denote the activity of *śiva-śakti*, in contrast to the particular efforts, yogic, aesthetic, or otherwise, of individuals.

Amugraha, in Kāśmīr Śaivism, is the border of the two inferior and the two superior *upāyas*. It cannot be the personal efforts or actions of limited beings which bring about spiritual freedom, because they are, in the last analysis, *paramaśiva*'s actions. Thus, they are appearances or manifestations of the ultimate's power to activate the five cosmic actions (*māyā* or *māyāśakti*). It is only the supreme, pure light which can shine and illuminate; manifestations are in

themselves unilluminative. When humans seem to be striving to attain their ultimate goal of existence, it is actually *śiva* who is striving.³⁹

In an aesthetic context, *anugraha* is what an actor cannot claim as due to training or exercise or anything under his or her control. It is *pratibhā*: inborn talent, innate genius, artistic inspiration, a burst of enlightenment, intuitive vision, a spontaneous flash of illumination. It is recognized by the musician, for example, who can say that there sometimes come moments when the performer is no longer playing the music, but the music is playing the performer.

8. The thirty-six tattvas⁴⁰ (categories) of manifestation

Kāśmīr Śaivism's thirty-six categories (*tattva*) of manifestation are in some ways simply another way of attempting the same task as the five cosmic acts: explaining the process of cosmic manifestation.⁴¹ Therefore, a full listing of the *tattvas* will be found in **APPENDIX I**, for reference; and only those aspects which are pertinent to this study and to our central thesis will be discussed; those concerned with (1) the blissful nature of the nondual *paramasīva*, (2) *paramasīva*'s limitation of its own self-knowledge, (3) recognition, (4) wonder, and (5) *paramasīva*'s return, in man, to original bliss.

The Kāśmīr Śaivite addition of eleven *tattvas* to the twenty-five of the *sāṅkhya* is not a simple idiosyncratic variation or attempt to explain by creating more divisions and subdivisions. The first eleven *tattvas* are an attempt to deal with the quantum leap discussed above from *paramasīva* or *parāśamvit* into the self-chosen amnesia of manifestational limitation. To say that supreme consciousness plays a cosmic game of hide-and-seek with itself and then claps its hands with child-like delight at the magic trick just performed is visual imagery which a philosopher or theologian, as opposed to a popular preacher, must

recognize as such and get beyond. The Kāśmīr Śaivite additions to the original *śaṅkha* categories attempt to deal with the flash-moment of movement from a cognitively unknowable *amūttara* to what we speak of as *śiva-śakti* and with the very emergence of duality, first of *śiva* and *śakti*, and then of the basic duality of manifestor and manifested. The five pure elements (*śuddha tattvas*: *śiva*, *śakti*, *sadāśiva*, *īśvara*, and *śuddhavidyā*) attempt to deal with what happens within the absolute before any "external" manifestation takes place; how absolute *advaita*, pure *cidānanda*, the ineffable *paramaśiva*, the incomprehensible *parāśamvit*, the apophatic *neti neti* of the *via negativa* bursts or flashes forth in quantum leap into the variegation of self-manifestation.

9. Parāśamvit and the five pure elements (śuddhatattvas)

Paramaśiva is one, simple, and undifferentiated; and it is not conditioned by space (*deśa*), time (*kāla*), or form (*rūpa*). When, therefore, Kashmir Śaivism speaks of the thirty-six categories or elements of manifested reality, it does not include *paramaśiva* among them. The *śiva-śakti tattva* is the same as *paramaśiva*, except for the willed self-concealment by *paramaśiva* of the fullness (*pūrṇtva*) of its being and powers. The actual change from *paramaśiva* to the *śiva-śakti tattva(s)* is not, and cannot be, explained. It involves a quantum leap; an sudden, startling, and inexplorable epistemic discharge; like a flash between polarities. The mysterious point of transition, however, is the mysterious core of the descending and ascending *tattvas*, of manifestation and *sādhana*. Self-concealment is the amnesia which marks the difference between *paramaśiva* and the *tattvas*, which makes manifestation possible and which introduces limited consciousness into being. The reversal of this process is affected by the removal of the amnesia through

recognition, and there is another mysterious quantum leap in the ascent from the emotion of wonder to the epistemic state of *ānanda*.

The first five *tattvas*, the so-called pure elements (*śuddha tattvas*: *śiva*,⁴² *śakti*, *sadāśiva*, *īśvara*, and *śuddhavidyā*) are the process in which the absolute passes from pure subjectivity into subject-object awareness. What is most pertinent here is the movement in the descending *tattvas* (1) from pure subjectivity (the *aham* of *śiva*⁴³-*śakti*), (2) through objectivity predicated of subjectivity (the *aham-idam* of *sadāśiva* or *sadākhyā*), (3) through subjectivity predicated of objectivity (the *idam-aham* of *īśvara*, and finally (4) through an equal presence of the two *aham-aham*, *idam-idam* of *śuddhavidyā*). Once again this does not explain the transition; it just divides the reality into steps. *Māyā* is the point at which objectivity is definitely established and has become predominant. Below it, for our essential purposes, is the duality in the human person between the *ātman* of the cosmic *puruṣa* and the world of limitation and objectivity, culminating in pure matter or *prthivī* (earth).

The core factor enabling the descending *tattvas* to unfold is the self-concealment of the ultimate, the great amnesia, the act of forgetfulness of self-identity. The reverse order of the ascending *tattvas*, is the yogic return to the state of pure subjectivity (*aham*, *śiva-śakti*), the supreme goal of human existence as defined by Abhinavagupta; and its core, enabling the ascending *tattvas* to occur, is the ending of the amnesia, the remembrance of self-identity, recognition or *pratyabhijñā*.

Both movements, ascent and descent, occur only with an act of will or desire (*icchā*) which is possible only because of the presence and intervention of *śakti*. The activation of paramaśiva's will takes place because of the presence of the power or energy of *śakti* within *śiva*. *Śakti* is responsible for the self-

concealment (*niṣedha*) without which manifestation cannot take place, and *śaktipāta* is responsible for the revelation which is recognition. Neither manifestation nor recognition is due to the operation of consciousness, but rather to the energy of joy of *śakti*. *Śiva* is produced (*jāta*) as "the first flutter" (*prathama spanda*) of movement towards the manifestation of the universe, which exists eternally in *paramasīva* as seed (*bīja*) or potentiality.⁴⁴ *Śiva*, is the experience of *aham* or "I" with predominance placed on the consciousness (*cid*).

Sadāsīva,⁴⁵ the ever beneficent (*sada*, always + *sīva*, happy, prosperous [with a causative sense in this context]), is the *tattva* of desire or will (*icchātattva*) and the state of (divine) wonder. With the emergence of *sadāsīva*, the notions of duality and manifest being make their first proper appearance beside the pure I (*aham*) of *sīva* and *śakti*. The experience here is of I-ness in this-ness. *Sadāsīva* introduces the power of knowledge (*jñāna*), the internal aspect of *Śiva*. This *tattva* is also called *Sādākhya*, because it is here that consciousness of being first arises. *Sadāsīva* is pure *spanda*, the pure activity of the Lord.⁴⁶

*Īśvara*⁴⁷ or *aiśvara* (supreme lord) is the unfolding (*unmeṣa*, opening-up) of the absolute into external manifestation (*ābhāsa*). The particular form of consciousness here is of this-ness-in-I-ness (*idamaham vimarśa*). *Idantā* prevails over *ahamtā*.⁴⁸ It is now the *idam* (this, thisness) or objectivity that is primary; and the I (*aham*) is predicated of it. Duality and objectivity are now definitively established, and the experience of self becomes progressively more vague and indistinct throughout the remaining (descending) *tattvas*. In *Īśvaratattva*, the energy of knowledge (*jñāna*) is predominant.

*Śuddhavidyātattva*⁴⁹ is constructed to account for pure unity within the dual relationship of *aham* and *tad*. It is a condition of complete and equipoised existence of these two, without emphasis on either the subject or the object. The

consciousness involved is of both I-consciousness and this-consciousness, and of the separateness of the two. *Aham* is *aham*; *idam* is *idam*. Subjectivity is subjectivity, objectivity is objectivity, and the two are self-enclosed.⁵⁰ In this state of consciousness, *aham* is eclipsed, and *kriyā* now becomes dominant.

10. Pertinence to this study

A number of points directly pertinent to this study should be identified and stressed, although they will not be examined systematically: (1) the movement from pure *aham* to *idam*; (2) the necessity of self-concealment for the process to occur, (3) the role of amnesia and later recognition; (4) the strong association between energy, *śakti*, *spanda*, *ānanda*, and later-concealment; (5) the presence of wonder in *sadāśiva*; (6) the movement towards manifestation activated by will, intent, *śakti* and *spanda*; (7) the progressive darkening through the five cosmic acts and descending tattvas, and the progressive enlightenment of the reverse-path followed in *sādhana*; (8) the progressive objectivation in descent, and the progressive subjectivation in ascent; (9) the progressive individualization in descent and progressive unification in ascent; and (10) the epistemic and consciousness nature of all these activities.

11. Māyātattva⁵¹ and the five cloaks (pañcakañcuka)

The sixth tattva is *māyā*,⁵² which, in Kashmir Śaivism, is never looked upon negatively, as illusion.⁵³ It is not a darkening or a fall, but the act of a *māyavin*, a magician, or the skill of an actor to play a role.

By analogy, the supreme *āman* is spoken of as an actor (*nartakāma*⁵⁴) who, with skilful knowledge of the sentiment (*rasa*) of each emotive state (*bhāva*) it expresses (each *tattva* it manifests), plays out the cosmic drama on the stage of the

inner *ātmān* (*raṅgo antarātmā*⁵⁵), the subtle body (*purvaṣṭaka*). The spectators are the senses (*prekṣakānīndriyāṇi*⁵⁶).

Māyā produces the next five transformations, the *tattvas* referred to as the five cloaks or coverings or sheaths (*kañcuka*)⁵⁷. What is important for our purposes is that each is a limitation, a partialization, of some attribute of *paramaśiva*. Restricted agency or authorship (*kalā*) is a limitation of omnipotence or universal authorship (*sarvakartṛtva*);⁵⁸ restricted knowledge (*vidyā*), a limitation of omniscience (*sarvajñāṛtva*);⁵⁹ attachment or interest (*ragā*), of total satisfaction (*pūrṇatva*);⁶⁰ time (*kāla*), of eternity (*nityatva*);⁶¹ and place (*niyatī*), of omnipresence (*vyāpakatva*). As in the case of *māyā*, these *tattvas* are not looked upon purely negatively: each is a reflection or trace of *paramaśiva*.

12. The human person, subject-object differentiation, the individual as a psychophysical organism

The human person will be discussed separately in the next chapter. Suffice it here to say that the five coverings lead to the manifestation of the next two *tattvas*: *puruṣa* (ego connected with subjectivity, limited consciousness) and *prakṛti* (ego connected with objectivity, matter); and this brings about the basic distinction between limited subjects (*puruṣas*, persons) and objects (*prakṛti*, matter). The divine experiencer (*parapramātā*, *bhoktā*) becomes an infinite number of experienced (*bhogyā*) *puruṣas*. *Puruṣa* and *prakṛti* come into existence simultaneously, through the action of Śakti.

13. Descent and return

At many points in the preceding exposition, the distinction between the descending and ascending orders of the *tattvas* has been mentioned. On the cosmological level

(which is not what this study is primarily concerned with), the descending order is the order of manifestation; while the ascending order is the order of reabsorption. The descending order is an analysis of the transition from absolute to manifest; and the ascending, of the process of the withdrawal of manifestation. On the epistemic level, the difference is between (1) the progressive self-limitation of consciousness and (2) the consequent expansion of the chosen limited consciousness to a recall or recognition of its full power beyond its limited expressions. On the level of the psychology of perception, the descending order is the process within consciousness from subjectivity to objectivity (in the Hindu, not in the Western meanings of these two terms); while the ascending order is the process within consciousness of objectivity to subjectivity. On the level of *sādhana* (spiritual discipline) or *yoga* (path to union with the ultimate), the ascending order of the *tattvas* is a mapping — one might say a *yantra* or diagram — of the stages of yogic development. This point will become crucial in the subsequent chapters. The ascending *tattvas* are the stages of the spiritual journey, which can be directly experienced in super-conscious states of awareness.⁶² The ascending *tattvas* are the steps in the yogic path toward the supreme goal of human existence as Abhinavagupta defined it, the state of pure subjectivity (*śivaśaktitattva*).

The path of spiritual initiation and growth is a retracing in reverse of *paramasīva*'s descent into the phenomenal world of experience.⁶³ The process of absorption of the phenomenal into the transcendent is the exact reversal of the process of manifestation of the thirty-six *tattvas*.⁶⁴ The two lower ways are concerned with action and knowledge respectively; the two higher ways correspond respectively to will and joy. The ways also are related to the five stages of consciousness.

The architecture of reality consists of an arch of descent and arch of ascent. For a human being, existing in an initial state of duality, what is of greatest concern is not the arch of descent (the descending *tattvas*), but the arch of ascent (the ascending *tattvas*); not the process of emanation, but the process of return to and recovery of original unity.⁶⁵

ENDNOTES TO CHAPTER II

1. SK II, 5; Muktananda, p. 71.
2. The literal meaning of the word *spanda* is "vibration"; but it can often be better translated by "flicker" or "movement". This grantedly results in the loss of its evocative content, but emphasizes its philosophical content of dynamism. It also provides a link to such Western philosophical concepts as motion, movement, and prime mover. *Spanda* can also mean: spontaneity, dynamism, dynamic pulse; vibrancy, vibration of the breath, vibrant spontaneous energy, radiation, radiance (*sphaeroid*), wave (*ūrmi*), and exertion (*udyoga*; ŚSū-D, pp. 5-6, cited in Dyczkowski 1993, p. 63). Related to *spanda* are *sphurana*, *sphurita*, and *sphaeroid* all of which come from the verbal root √*sphur* and convey a sense of throbbing, trembling, quavering, or twitching. These terms contain an associative component of light, since light trembles. "From these meanings we can derive the simpler and less descriptive sense of something that shines, and therefore something that is evident or manifest, something that "is" (Muller-Ortega 1989, p. 119). Abhinavagupta equates *spanda* (vibration) with "the trembling light", "the repose", "the life", "the Heart", and "the illumination", and describes it as "the power of the vital breath animated by an effort, an activating, inciting exertion, and by an internal desire" (TĀ VI, 13, cited by Muller-Ortega 1989, p. 118). In the same passage, he describes *spanda*, emphasizing such aspects as: capacity for self-referral, spontaneous sound (*dhvani*), self-consciousness, presence at the beginning and end of the perception of objects, universal vibration (*sāmānya-spanda*), and overflowing (*uccalana*) in the self. *Spanda* is also described by Abhinavagupta in terms of such alternations as contraction-expansion (*saṁkocavikāsa*) and opening-closing (*unmeṣa-nimeṣa*) (and specifically the opening and closing of the eyes [of *śiva*]: *unmīlana-nimīlana*). "The essence of the absolute non-duality is that it harbors within it a rhythm, a pendulum that is able to swing the full spectrum of its reach without sundering the absolute" (Muller-Ortega 1989, p. 120).
3. I&P, vol. 1, p. xi (Introduction).
4. *Prakāśa* and *vimarśa* are not separate attributes, but analytic expressions of the same ultimate reality. This reality is like a mirror which is uniquely capable of producing the various manifestations (*ābhāsas*, *pratibimbās*) of its own being (*bimba*). The mirror itself remains unchanged and unaffected by the images or

appearances reflected within it, which proceed from it as thoughts, ideas, or mental constructions of individual minds (I&P, vol. 2, pp. x, xiii-xiv, xxxii).

5. In the classical *devanāgarī* script of Sanskrit, consonants with no affixed vowel signs are sounded with a final -a sound; thus, the letter ś with no affixed vowel is pronounced śa. If the vowel character "i" is removed from the word Śiva, what remains is the two (vocalized) characters śa and va, or śava, the word for a dead body or corpse. Such an enlivening vowel as this "i" is taken to represent Śakti, the power or energy of Śiva. *Niskala Śiva* is a lifeless corpse. Thus we have the common Kāśmīr Śaiva play on words that declares that Śiva without Śakti is a corpse (śava). The final paragraph of Hegel's *Die Phänomenologie des Geistes* (*Phenomenology of Spirit*) refers to such an ultimate as *das leblose Einsame*, the lifeless only (or alone or solitary) one (Zimmer, pp. 206-207).

6. "We bow to that Śiva, because of resting on whom as the only place of rest the innumerable powers produce various effects, just as gems do the variegated light" (ĪPV I, 5; I&P, vol 3, p. 98.). Powers cannot exist independently but require a common single substratum, resting place, or basis. This is Mahēśvara, because he is free to bring about the union or separation of those powers. Mahēśvara is not an insentient substratum, as fire is the substratum of its powers to burn or to cook. Objects always shine on the background of subject (ĪPV I, 7; I&P, vol 3, pp. 98-99).

7. The absolute's power of action (*kriyā*) is the subject of ĪPV II. *Kriyā* is spontaneous action arising from the nature of the absolute; *karma* is deliberated or volitional action, proper to the limited world of manifestation.

8. Chatterji, p. 132. In post-Vedic Hindu texts, the five faces are given different assignations: *sadyojāta* (*icchā*), *vāma* or *vāmadeva* (*kriyā*), *aghora* (*jñāna*), *tatpuruṣa* (*nandānanda*), and *cit* (*īśāna*). Verse 15 of the **Fifteen Verses of Abhinavagupta** reads: "In this way the Lord, Bhairava, the essence of all being, has held in His own way in His own nature, the three great energies: the energy of will (*icchā-śakti*), the energy of action (*kriyā-śakti*), and the energy of knowledge (*jñāna-śakti*). These three energies are just like the trident which is the three-fold lotus. And seated on the lotus is the Lord Bhairava, who is the nature of the whole universe of 118 worlds".

9. At times, *icchā*, *kriyā*, and *jñāna* are considered as a triad of energies, as in v. 15 of the **BPd** or "Fifteen Verses of Wisdom" by Abhinavagupta. "In this way

the Lord, Bhairava, the essence of all being, has held in His own way in His own nature, the three great energies: the energy of will (*icchā-śakti*), the energy of action (*kriyā-śakti*), and the energy of knowledge (*jñāna-śakti*). These three energies are just like the trident which is the three-fold lotus. And seated on the lotus is the Lord Bhairava, who is the nature of the whole universe of 118 worlds" (quoted from Hughes, p. 34).

10. In Western thought, the tendency is to think of the ultimate as "pure being", whereas Kāśmīr Śaivism posits it as pure consciousness. Kāśmīr Śaivism does not predicate consciousness of *parāśamvit*; it equates the two.

11. Grimes, p. 352.

12. The concept of *spanda* seems to go back to Vasugupta and Kallata. Although we have no knowledge of Abhinavagupta's commenting on their texts, the term *spanda* occurs frequently in his works.

13. SVṛ, p. 1, in Dyczkowski 1992, p. 73.

14. The pronominal terminology used in such terms as *aham*, *aham-idam*, etc. refers to types of consciousness or experience and are commonly referred to as the seven experiencers (*pramāṭr*). These seven are: (7) *aham*, (6) *aham-idam*, (5) *idam-aham*, (4) *aham-aham idam-idam* (3) *vijñānākala* (non-perception due to higher knowledge), (2) *pralayākala* (devoid of perception due to dissolution), and (1) *sakala* (perceptual). A chart of the seven experiencers will be found in **APPENDIX II**. Note the ascending order of the enumeration and the descending order of the listing.

15. Muktananda, p. 100. The *guru* is here understood as the ultimate itself rather than as its human agent.

16. See Chapter II of the TU, the *brahmānanda valli* or **Section on the Bliss of Brahman**.

17. For a general presentation of the chief characteristics of the absolute, see **IPV I, 8, I&P**, pp. 111-118.

18. There is no causality or goal-orientation influencing the transcendent in its self-manifesting. The transcendent is full bliss and plenitude, and does not "need" to manifest as a phenomenal world at all. One must be a bit cautious even about

saying that it is the ultimate's nature to manifest, since the word nature normally suggests necessity. A seed, unless its development is impeded, will (must) become a plant: its development is part of its predetermined nature. In addition, it cannot become an animal; it will (must) become not only a plant, but a plant of a specific genus and species. In the case of *parāśarīvit*, however, these limitations simply do not apply. Sovereign freedom (*svāīantrya*), always supreme, unlimited, and unhindered, precedes all instances of manifestation; and *parāśarīvit* wills and chooses its nature. It wills, first of all, to be manifestational, and then to extend its freedom into choices of whether, when, and how to manifest in particular instances. It does not manifest for a purpose or reason; it is simply *paramaśīva*'s freely chosen nature to self-manifest. There is no external agent to move *paramaśīva* (since there is nothing external to it), and there is no internal lack or compelling (freedom-limiting) drive to motivate it. It does not act for any purpose, in order to gain any happiness or delight, but like a child who plays because of an overflowing of happiness or delight rather than to become happy or delighted. World-appearance or manifestation is not for the absolute's *ānanda*, but flows spontaneously from that *ānanda*. The absolute's actions are play (*līlā*, *krīḍa*, *juṣa*); and cosmology is, properly speaking, a *līlāvāda*, a theory of play. The most appropriate image of *śīva* as manifestor is that of *śīva nāṭarāja*, the king of the (cosmic) dance. In the imagery here involved, *śīva* dances the world into existence from his bliss. He performs the *ānandatāṇḍava*: the dance of bliss.

19. If *cidānanda* is regarded as a *tatpuruṣa* compound, its translation would be "bliss of consciousness". If, however, it is taken as a *dvandva*, its translation would be more like "bliss and consciousness". I would also suggest that it may be the type of *tatpuruṣa* in which the order of dependency is reversed, which is to say that it could be taken as meaning "consciousness of bliss".

20. **PH-MB**, pp. 7-10.

21. Muktananda, p. xiv.

22. Feuerstein, p. 251.

23. Radhakrishnan, p. 549.

24. TĀ III, 100, cited in **PH-MB**, p. 6.

25. Etymologically, *tattva* is the "thatness" (*tad*) or specific nature of a thing, the reality which it is. However, this meaning is usually extended to mean a category of creation (*padārtha*, the word more generally used in Sanskrit philosophical contexts) and even reality (as opposed to appearance) or ultimate reality. Thus, *paramaśiva* can be referred to as *tattva* or *paramatattva*, which can mean reality, in an advaitic sense, or (the) supreme reality beyond the categories (*tattva*) of manifestation. Abhinavagupta discusses the thirty-six *tattvas* (categories) of Kāśmīr Śaivism in the first Section (*āhnika*) of the Summary Chapter (*āgamādhikāra*, Chapter on the Categories) of the *ĪPV*, in which he says that a *tattva* indicates an entity which "shines undivided in the various groups of things, with distinctive features, and so serves as the cause to justify their being represented as belonging to one class". The *tattvas* extend from Śiva (the first Kāśmīr Śaivite *tattva*) to earth (the thirty-sixth and last). Each is a single *ābhāsa*, spoken of as [a] universal (*padārtha*) in other systems. Abhinavagupta says that they are the categories under which manifested objects of the world, both insentient and sentient, are classified. All of the *ābhāsas* rest on the single common basis of mutual connections (*ĪPV* III, 1; *I&P*, vol 3, pp. 189-190).

26. The concept of *tirodhāna* (self-concealment) is discussed in *ĪPV* III, 1; *I&P*, p. 196.

27. *PH* 11, cited in Singh 1990 (*PH-SUNY*), p. 67. See also Singh 1989, p. 19.

28. *LD*, p. 91.

29. *Jñānagarbhasotra* quoted in *Spandanirṇaya*, p. 48; cited by Dyczkowski 1987, p. 64.

30. *ĪPV* I, 5; *I&P*, vol 3, p. 94.

31. *TLD*, p. 92.

32. The *ābhāsavāda* of Kāśmīr Śaivism (and of the *śākta* schools) is not to be confused with the school within *advaita vedānta* which is also called *ābhāsavāda*. This latter theory holds that the individual soul (*jīva*) is an illusory appearance of *brahman*. The former holds that "the universe consists of appearances which are all real in the sense that they are aspects of the ultimate reality" (Grimes, p. 1).

33. *ĪPV* I, 1, p. 10.

34. Dehejia 1996, p. 126.
35. Gosh, p. 246.
36. SenSharma 1990, p. 34.
37. It should be noted that *pratyabhijñāsamhāra* does not bring about the end of *śiva-śakti*. Although *śivatattva* and *śaktitattva* are described as produced from *paramaśiva*, they are held to be eternally existent. They are said not to disappear at the time of cosmic dissolution (*mahāpralaya*), but to remain in the bosom of *paramaśiva* as the seed of the universe to come (SenSharma 1990, p. 34.).
38. ŚSū I, 1: *caitanyamāṭman* |
39. ĪPV I, 1; I&P, vol 3, p. 2.
40. The categories (*tattva*) are the subject of ĪPV III, 1; I&P, pp. 189-201.
41. The origination of the finite raises a number of issues: (1) the reason for its being brought into existence (purposes, goals, aims, intentions, etc.: Aristotle's final cause), (2) its patterns of organization, structural rationale, and design (formal causes), (3) the energetic impulses, and moving forces that entered into the process (efficient cause), and (4) the ultimate substance (physical or otherwise) out of which it was constructed (material cause). In an advaitic context, primary interest is placed on the graduated process by which the infinite becomes phenomenally finite; while, in a creationist framework, intention and purpose become predominant concerns.
42. *Śiva* is defined in ĪPV III, 1; I&P, p. 190.
43. *Śivatattva* is a conceptualization of the experience of *aham* without any predication whatsoever, not even the verb (as in "I am"). The concept of "am" is unintelligible to the mind (*manas*) without some latent counterconcept of "am not", which is a dualism; and this remains true even if I-am is understood as meaning "I exist". It might be argued that the concept of I presumes the counterconcept of non-I, but this is true only within the experience of limited mind. In the yogic experience of *āṭman*, which is the experience of *ahamtvā* (I-ness), the concept of I as simply consciousness does not involve any *dvaitic* counterconcept.

45. ĪPV III, 1; I&P, pp. 190-193.
46. ĪPV III, 1; I&P, vol 3, p. 19.
47. ĪPV III, 1; I&P, pp. 190-193.
48. SenSharma 1990, p. 36.
49. ĪPV III, 1; I&P, p. 192-195; < *śuddha*, pure + *vidyā*, knowledge [$\sqrt{\text{vid}}$, to know]; also called *sadvidyā* (< *sat*, true + *vidyā*)
50. ĪPV III, 1; I&P, vol 3, p. 193.
51. ĪPV III, 1; I&P, p. 196.
52. "Māyā is derived from the root *mā*, 'to measure out.' That which makes experience measurable or limited, severs 'This' from 'I' and 'I' from 'This, and excludes things from one another, is Māyā" (Singh 1990, p. 13).
53. Tantra presents a positive attitude towards creation, and an integral view of life, synthesizing enjoyment (*bhoga*) and freedom (*mokṣa*), worldly involvement (*pravṛtti*) and renunciation (*nivṛtti*), the good (*śreya*) and the pleasant (*preya*) (Mishra 1993, pp. 4 & 11.). The world is not a superimposition (*adhyāsa*, in *advaita vedānta*) on reality, to be overcome and removed by sublation.
54. ŚSū III, 9.
55. ŚSū III, 10.
56. ŚSū III, 11.
57. It is significant that the word *kañcuka* can also mean the outer skin of a snake, which the snake casts off periodically (Mishra 1993, 171).
58. ĪPV III, 1; I&P, vol 3, p. 198.
59. Ibid.
60. Ibid. *Rāga* (attachment; < $\sqrt{\text{rañj}}$, to color) is responsible for the choice of one thing over others which ought all to be chosen. It is also responsible for the

58. **ĪPV III, 1; I&P, vol 3, p. 198.**
59. **Ibid.**
60. **Ibid. Rāga (attachment; < √ rañj, to color) is responsible for the choice of one thing over others which ought all to be chosen. It is also responsible for the superimposition of qualities on the limited subject and on objects.**
61. **Time (*kāla*), the limitation of eternity (*nityatva*), is what is first responsible for the idea of successive stages in the limited subject.**
62. **William Barnard, in Preface to Chatterji 1986, pp. x-xi.**
63. **ĪPV I, 5; I&P, vol 3, p. 94.**
64. **TĀ I, 205.**
65. **VBh-Sil, p. 11.**

CHAPTER III

MIRROR OF REALITY: THE HUMAN MICROCOSM

The present chapter examines the concepts of manifestation, particularly in the human person, as a reflection of *parāśarīvit*, and of the human *puruṣa* as the microcosm of macrocosmic consciousness. It is the wonder brought on by the recognition of these two concepts which will be transformed into the bliss of *cidānanda*. The wonder consists not only in what the human sees, but in the fact that the human has this capacity of consciousness to see it; for this consciousness itself, chastened and expanded through aesthetic experience, is the content of wonder even more than what is seen in the world. To look upon the face of the absolute would certainly strike a devotee with awe; but to realize that one's very capacity to look upon the absolute and to perceive it as the absolute is an act of the absolute — that *śivo'ham* means that one possesses (or more accurately is) supreme consciousness — can only fill one with surprise, astonishment, joy and, in a word, wonder.

1. Mirror of reality: bimba-pratibimba

In Kāśmīr Śaivism, *bimba-pratibimbavāda* (the theory of reflected objects and of reflections) is the principle that the factors that exist in the lower spheres have their original source in the higher spheres.¹ All of human reality is seen, in Kāśmīr Śaivism, as a series of reflections of the absolute, also interreflecting with one another. Every *tattva* contains and is reflected by all that is below it, and is contained by and a reflection of all that is above it. Reflection is an extension of the image of light, which is in itself highly significant, since light and shining, together with its verbal equivalents, carry the meanings, in Kāśmīr Śaivism, of being, existing, being intelligible, being known, etc. To shine is to be visible (to

consciousness), and therefore to be intelligible. To shine is also to illuminate other things, and therefore to be capable of consciousness. To shine is also to be light, the medium in which intelligibility (shining, light) occurs. Kāśmīr Śaivism uses light image profusely to illustrate its teachings on the relation of manifest reality (the *pratibimba* or image or reflection) to the absolute (*bimba*, original or reality), the functioning of consciousness, the process of creative expression, and the steps to be followed along the yogic path.

In fact, the *bimba-pratibimba* concept is highly epistemic, because it is used to image the presence of an object of knowledge in the subject's mind. The object is not physically in the subject's head, but a reflection (of a sort) of it is. Once again, we see that concepts that initially seem only theistic and personal turn out also to have meanings that are descriptions of consciousness and its processes. Grimes words this very succinctly and well (although he is not speaking of Kāśmīr Śaivism): "According to [the reflection theory of the *Advaita Vivaraṇa* school], the individual is a reflection of intelligence present in egoity. Just as there exists no difference between a reflection and its original, the *jīva* is non-different from Brahman".² The theory of reflection is breath-taking, not only in the beauty and elegance of its construction, but also in the power of its explanation of reality.

The idea that everything is a reflection of ultimate reality is hardly an original one; but Kāśmīr Śaivism's analysis probes far deeper than this fairly simple and surface insight. Reflection, even on a physical level, is a very complex reality; and its applicability to the ultimate must be qualified in many ways. Strangely, some of the deepest insights we gain come from examination of the shortcomings of the image, for they underline the advaitic uniqueness of the ultimate.

In every image, there is a reality being reflected (*bimba*), a medium of reflection (the mirror or calm surface of water), and an image appearing within the

medium (the *pratibimba* or reflection). Such is fairly straightforward: the ultimate is reflected in its manifestations, its manifestations reveal it, both to manifest beings and to the manifestor itself. Consciousness images itself in its projections and, in doing so, comes to see (know, understand) its face as it in no other way could. SenSharma³ points out that the process of universal manifestation is a mode of self-experience, applicable therefore not only in the supreme manifestor but in the psychological processes of our daily life. This process of *parāsamvit*'s experiencing itself externally has been technically called *prakāśavimarśa*, the light of absolute consciousness as the creative awareness of its own being. *Parāsamvit* experiences itself in two ways: as the one undifferentiated principle, the one without a second, the *pūrṇāham*; and, within its manifestational activity (technically called *ābhāsa*), when, appearing as the universe, it "sees" itself as the universe. Both the manifest universe (as an object or product) and the act of manifestation on the part of *parāsamvit* are, in reality, the self-experience of the ultimate. Manifestation is the process of *parāsamvit*'s experiencing itself externally, which has been technically called the *abhāsa*.

The shortcomings of the analogy of empirical reflection are many. (1) In the case of a mirror, there is an object external to the mirror (the person looking into it); in the case of pure consciousness, this situation is impossible according to advaitic logic. *Maheśvara* must be both the reflected one and the mirror itself.⁴ (2) In empirical reality, reflection is not possible in the absence of an external light. A person looking in a mirror in the absence of all external light, as for example in total darkness, can see nothing. There is no reflection. In the case of pure consciousness, *maheśvara* is the light, and no other (i.e., external) light is necessary. (3) A mirror, being insentient (*java*) and not conscious, does not know the reflections it contains; in case of pure consciousness, *maheśvara* is the mirror

and knows its own reflection.⁵ (4) A mirror is passive, necessarily and unconsciously reflecting, given the right conditions (such as external light and correct placement of the object to be reflected). Consciousness is free and is not compelled by any laws of transcendental physics.⁶

Thus an empirical reflection is in one sense unreal and in another sense real: it is not the reflected object and it is not the mirror, but it exists as a reflection. It is not what it appears to be (the flesh-and-blood face); yet it is there, and no one can claim that there is no reflection there. *Bimba* is the real (original or reflected) face; but *pratibimba* really appears, and is really a reflection, actually appearing outside the mind (and not just as something imagined). A flesh-and-blood face is a real object (*bimba*); imagining a face is *vimarsā*; seeing a reflection is *ābhāsa* or *pratibimba*, real as a reflection or appearance.

The world is full of multiple interreflections, like a crystal or a hologram. We see, for example, in the case of the thirty-six *tattvas*, that each level includes all below it, and that each level is a limited reflection of all above it. Furthermore, according to the theory of reflection, all reflections are multiple. The absolute does not appear only in one mirror, but in many; and each mirror, not being really a plane or surface, but tri- and even multidimensional, can contain more than one reflection of the absolute. Finally, all limits of reality interreflect with varying degrees of limitation. The concept of interreflection brings to my mind an Escher-like image, a zen koan of sorts, of two large square mirrors facing each other with nothing between them. In both, there is a reflection of a small round hand mirror. Which is reflecting which? And how can they produce a limited form of themselves? Now multiply the mirrors *ad infinitum* until there is a crystalline interplay of an infinite number of reflection-facets. When we come to realize that there is really only one mirror reflecting somehow into itself, we begin to

understand the advaitic unity and the existence of manifestations. Every thing we know is a reflection, or a reflection of a reflection. In the last analysis, there is only one true *bimba*: *parāśarī* or *cidānanda*; and *ānanda*'s proto-reflection is wonder.

2. Inversion

The five cosmic acts of *parāśarī*, the theory of the *tattvas*, and the theory of reflection are very closely related and, in fact, are three ways of expressing many of the same realities. The *bimbapratibimbavāda* is fascinating in the new insights it continues to reveal: it is a genuine *navanavacamatkāra*. A reflection is the reverse of the reflected reality. In the reflection, left becomes right (as in a mirror), and top becomes bottom (as in a mountain reflected in a lake). This is extremely important, not only in showing that the universe is a reflection of the ultimate, but also in tracing out the path of reabsorption or return in *sādhana*; for the ascending *tattvas* are an image in reverse of the descending *tattvas*. This latter observation is given practical application in *yoga* by showing that the yogic path or *sādhana* is a reverse image of the process of emanation, moving from *pṛthivī*, the last and lowest stage of manifestation, to *śiva*, the first *tattva* of the pure order (*śuddhādhva*) of being. This is clearly so; for the yogic path begins with physical exercises of posture and stillness, moves to meditative and visualizing exercises (becoming more internal), and proceeds on until, having fully experienced the lower *tattvas*, one begins to move through the five *śuddhatattvas*, and through the higher experiencers (APPENDIX II) until one attains pure *aham* (*śiva-śakti*). The yogic path mirrors and reverses the unfolding journey of cosmogonic descent in an ascending return to the primordial source which enfolds all that has emerged.⁷ In this conception of the yogic path, the *sādhana* (spiritual discipline) is a retracing of

the process of conscious self-limitation back to its original source, the manifesting supreme consciousness.

3. The human microcosm

One of the most powerful images of *śiva*'s joyful five acts of effectuation (*pañcakṛtya, siddhi*) is the icon⁸ of *śiva natarāja*, one depiction of which⁹ we see in the frontpiece of this study. The eight¹⁰ - or ten¹¹ - armed *natarāja* is dancing out of delight and bliss, in the *lalita* mode with *gaṇas* by his side holding musical instruments. He is holding in his hands a trident, a drum, a serpent, and fire. By his side and looking up at him are Nandi, his bull, and a drummer.¹² Creation is depicted by the drum (*damru*), destruction by fire, preservation by his upraised hand, and liberating wisdom by his fourth hand pointing to his raised foot. The male earring on one ear and the female earring on the other portray the *śiva-śakti* identity. However, this joyful activity of his is reflected in manifestation, and in a particular way in the case of humans.

What is truly extraordinary about this portrayal is that, between *śiva*'s legs is a tiny figure dancing the same dance as *śiva* himself. The tiny figure is a miniature, a reflection, a microcosm of *śiva*, dancing worlds into existence as does *śiva*. The human person is creative, as *śiva* is creative. Consciousness is consciousness, whether of the absolute or of the manifest human. SenSharma¹³ points out that the process of universal manifestation is only a mode of self-experience, applicable therefore not only in the supreme manifestor but in the psychological processes of our daily life. "[The] life of the individual is an expression of the same laws which govern the universe".¹⁴ Ultimately, every individual thing, if cleansed of its *malas*, its dross, is the ultimate; but, in Kāśmīr Śaivism (and also in virtually all Hindu thought), the preeminent microcosm of the

absolute is the human person: a limited form of the absolute to be sure, but still the absolute. Even the much maligned human discursive thought (*jñāna* or *vidyā* [*tattva* eight, the second of the five *kañcukas* or coverings]), is a limited reflection of *cid* or *paramajñāna* within the absolute. The human person is a microcosm of the absolute not only in the fact of his or her existence, but in the functioning of his or her consciousness and creativity. The human manifests entire universes, not only externally in objects and various constructions (such as society as such), but also internally, in acts of imagination, conceptualization, dreaming, fantasizing, and self-construction by autosuggestion and self-imaging. One might even say that, since the human *ātman* is *paramātman* of its created universe, and since the human *puruṣa* is the microcosm of all being, then whatever exists anywhere exists in the human *puruṣa*. This is part of the extended meaning of the statement that what is here (in the *puruṣa*, in this case) is there (in ultimate reality — and actually in every instance of empirical reality), *yad ihāsti tad anyatra*.¹⁵

4. Puruṣa

This study is not concerned with cosmology in general, but with wonder, and specifically human wonder, and its role in attaining the human epistemic goal. The word *puruṣa* (person, usually visualized as male) has a long history and wide range of meaning. In the Vedas, it represents the cosmic *puruṣa*, *brahman*, whose body is the universe. In later contexts, it comes to mean either the cosmic or archetypal human person, the twelfth *tattva* of Kāśmīr Śaivism or humanity as a collective; and these latter meanings are the ones this study is primarily concerned with.

The **Ṛg Veda** describes the cosmic *puruṣa* thus:

A thousand-headed is the Man [*puruṣa*],
with a thousand eyes, a thousand feet.
Encompassing the Earth on all sides,
he exceeded it by ten fingers breadth.¹⁶

5. The five cosmic acts in the human person

The **PH**, just as the *pratyabhijñānāda* in general, maintains that the five-fold activity of *parāśarvīt* (*sr̥ṣṭi*, *sthiti*, *saṁhāra*, *vilaya*, and *anugraha*) transpire constantly in the manifest individual.¹⁷ **PH**, *sūtra* 10¹⁸ reads: Even in this condition (of the empirical self), he (the individual self) does the five *kṛtyas* (deeds) like him (i.e., like *śiva*); and **PH** *sūtra* 4¹⁹ reads: The (individual) experient also, in whom *citi* or consciousness is contracted has the universe (as his body) in a contracted form: " *citi saṁkocātmā cetano'pi saṁkucitaviśvamayah*. Kṣemarāja says as part of his commentary on **PH** 4²⁰ that "As thus the Lord is universe-bodied (*bhagavān viśvaśarīrah*), so the individual experient also, because of consciousness being contracted, has the body of the entire universe in a contracted form even as the *vata* tree is in a contracted form in its seed. So does the *Siddhānta* (the settled doctrine of the system) say: 'One body and embodied really include all the bodies and the embodied (*vigraho vighrahī caiva sarvavighrahī*)'." Finally, even in the *jīvanmukti* state, the *siddha* performs the five cosmic actions,²¹ in the cosmos as *śiva* and in the microcosmic world of his or her consciousness.

6. Epistemic study

The attributes of the supreme Self are also a description of each and every one of us. Thus, *Śiva* and *Śakti* are the fundamental aspects of our own Self. One could say, "I exist because I am *Śiva*; I am aware of myself and my world because I am

Śakti." The Self establishes its presence without the support of thought or speech. with the knowledge of the subtle vibration that is experienced as *aham*. "I am".

Muktananda²²

Thus, every study of manifestation is incomplete without a study of human creativity and its specific processes. In a study such as this, the issue of consideration is neither metaphysical nor religious, but epistemic. What we are trying to understand is the process of cognition and creativity in the human *puruṣa*. The opening lines of Alexander Pope's *Essay on Man* are applicable here:

Know then thyself, presume not God to scan;
the proper study of mankind is man.

Hindu thought can be understood on many levels, and in this study, our concern is not exclusively the divine, but includes the manifest, and particularly the human; not with the nature of being, but with the structure of consciousness; not only with the divine manifestation of the human entity, but with the functioning, creativity, and works of the human. The five cosmic acts are the process by in which the author "loses" himself or herself in the characters and plot, manifestation is the production of the art object itself, maintenance is the continuing and perfecting action of the artist, the proper balance between the author and the work; withdrawal is the author's looking, as if from the outside, at the completed word; and grace is the inborn genius of the artist, the *pratibhā*. The thirty-six acts are the artists's elaboration of his or her creative capacities and immersion in the characters, from the grand conception to the details of each sentence, word, and connotation. *Śiva* is human awareness and *śakti* is energy. Grace is inborn genius and aesthetic inspiration. Bondage is the blocks encountered, and freedom is the

flow of actual production.²³ Nothing theistic is necessarily denied in an aesthetic work; it is simply not the object of study of the field.

7. Parallels: Sayers, Bonaventure, Jung

This idea of studying the commonality of all creativity is elaborated in *The Mind of the Maker*,²⁴ a brief study by Dorothy Sayers (an Anglican theologian as well as a writer of mystery stories) on the nature and functioning of creativity, whether human or divine. Sayers's principal thesis is that the statements found in the historical Christian creeds about God as creator apply as well to the human mind engaged in its acts of creative imagination. The Trinitarian structure of creative idea, creative energy, and creative power exists in all human creative expression, and is, in fact, the integral structure of the universe, corresponding, "not by pictorial imagery but by a necessary uniformity of substance, with the nature of God, in Whom all that is exists".²⁵ The same universal structure runs throughout the world of visible phenomena. "If all of this is true, then the mind of the maker and the Mind of the Maker are formed on the same pattern, and all their works are made in their own image."²⁶ This mind of the maker is revealed, and in some manner incarnate, in all its creation, but limited by the particular medium of expression used. "The works, severally and jointly, are manifestations within space-time of the energy and instinct with the power of the idea."²⁷

It is only when a writer's idea becomes incarnate in art that its power can work on the world. The energy already present within the creator's mind before its incarnation is released through its expression for communication to others, and it returns from their minds to the creator with a new response. It dwells in them and works upon them with creative energy. Thus we can speak of the book as thought (as preexisting in the writer's mind), the book as written (as expressed image of the

writer's thought), and the book as read (as having the power of effect upon the responsive mind). The work takes on a life of its own and returns to the author with a response. These three books correspond to the triune structure of the mind of the maker, thus revealing the structure of God's mind.²⁸ The parallel in this passage to the theory of Vac is extremely interesting.

Bonaventure of Bagnoregio (1221-1274) expresses parallel ideas, although in a strictly dvaitic context.²⁹ All creation reflects God, in varying degrees of intensity: (1) as "shadow" (*umbra*) or "footprint" (*vestigium*) in all categories of being, pointing to him "distantly and confusedly" as its cause, (2) as image (*imago*) in rational beings, in that they are capable of God through knowledge and love (*capax Dei per cognitionem et amorem*), and (3) as similitude (*similitudo*) in the perfection of this image as rational creatures become more deiform and so similar to God. Every contemplation of God is by way of a mirroring (*speculatio*, < *speculum*, a mirror), whether through his "traces", his "image", or his "similitude". Bonaventure, in fact, plays constantly upon the various shades of meaning of the word *speculatio* - *reflection*, *speculation*, *consideration* - and he sees the entire universe's as a mirror in which God is to be seen. He speaks recurrently of the divine fecundity (the Father as dynamic and fecund source [*fontalis plenitudo*] of all being), emanation, (self-) expressionism (within the Trinity), exemplarism (in creation), and consummation, that is, illumination through spiritual radiations and return to the Supreme Being. Carl Gustav Jung's statement in reference to the psyche and God is also an astounding statement of the proximity of the divine and human.

It is only through the psyche that we can establish that God acts upon us, but we are unable to distinguish whether these actions emanate from God or from the unconscious. We cannot tell whether God and the unconscious are two different entities. Both are border-line concepts for transcendental contents. But empirically it can be established, with a sufficient degree of probability, that there is in the unconscious an archetype of wholeness which manifests itself spontaneously in dreams, etc., and a tendency, independent of the conscious will, to relate other archetypes to this centre. Consequently, it does not seem improbable that the archetype produces a symbolism which has always characterized and expressed the Deity.... The God-image does not coincide with the unconscious as such, but with a special content of it, namely the archetype of the self. It is this archetype from which we can no longer distinguish the God-image empirically.³⁰

In particular, Jung's concept of the self, although not identical to Kāśmīr Śaivism's, does bear some striking resemblances. Jung's self is both the core of the individual's being and the entire individual beings. The self is both the center and the circumference, as well as the entire body of the circle.³¹

ENDNOTES TO CHAPTER III

1. PTV, cited in Singh 1989, p. 109.
2. Grimes, p. 98, under *bimba-pratibimba-vāda* (reflection theory).
3. SenSharma 1990, p. 28.
4. "Reflections in a mirror correspond to outer objects; this is not the case with consciousness. The All (*viśva*) is entirely a reflection (*pratibimbamātra*). From the point of view of consciousness, the original object is as much a reflection as the image reflected in the mirror. Although the universe is like a reflection, there is no object outside the mirror of consciousness that, reflected within it, appears as the universe" (Dyczkowski 1987, p. 67). "This universe is a reflection (*pratibimba*) of Lord Śiva. It is not created in the same way as a woman creates a child, which at birth becomes separate from herself. Rather, this universe is created in the same way as the image of an object, such as a city, can be found reflected in a mirror. In the case of Lord Śiva, there is no city which exists independently of the mirror. The only thing that exists is the city seen in the mirror. There is no separate object reflected in the mirror, rather Lord Śiva creates this whole universe in the mirror of His own nature by His independence (*svātantrya*), His freedom" (Mishra 1993, p. 194, Laksmanjoo's commentary).
5. Quotation cited by Yogarāja in ĪPK 1, 5, 7 (Singh 1990, p. 19).
6. "But in the case of the world being reflected in Śiva-Consciousness, Consciousness (the Self or Śiva) is the *bimba* (the world) that is reflected and Consciousness is also the mirror in which the world is reflected. Unlike the passive mirror, which receives reflections from outside, Consciousness actively creates its own reflections. In other words, if Consciousness is taken as a mirror, it should be a creative "mirror" that projects or creates reflections from within itself. There is nothing except Consciousness, and there is nothing outside of Consciousness which could be reflected in Consciousness; Consciousness self-projects or self-manifests the reflections (the world)" [TĀ III, 11, p. 13; TĀ III, 51, Comm. p. 61].
7. Fort & Mumme, p. 206. See also Fort & Mumme, p. 202: "The ascent back to Śiva is sequentially narrated in terms of the seven perceiver or experiencers, seven

states (*saptapramāṭr*), which ascend out of the zone of objective, dual reality as comprised by the *puruṣa-prakṛti*, traverse the zone of contraction, and, breaking out of it, and entering into the pure path, complete the ascent of the Self and the recovery of its fundamental identity with Śiva."

8. I have a very specific association in mind when I use the word icon here. In Christian Orthodoxy, an icon is an image of some holy person (Christ, Mary, a saint, etc.) whose eyes are regarded as a window into heaven through which we see heavenly reality and the holy person in heaven looks down upon us. The icon is not simply a portrayal; it is efficacious in the encountering of heaven and of earth.

9. The figure, standing 42.062 in. in height, is in stone and is assigned to the early Medieval Period, (9th or 10th century C.E.). Its provenance is Ujjain (Madhya Pradesh). It is in the Gwalior Museum (Bussagli & Sivaramamurti, fig. 221, p. 193; Cleveland Museum of Art, fig. 92).

10. Cleveland Museum of Art, fig. 92.

11. Bussagli & Sivaramamurti, fig. 221, p. 193.

12. Cleveland Museum of Art, fig. 92.

13. SenSharma 1990, p. 28.

14. Woodroffe, p. 37; cited in Dehejia 1997, p. 11 (note 13, p. 95).

15. Cited in Woodroffe, p. 296.

16. RV 10, 90.

17. PH-MB, p. 30.

18. PH-MB, pp. 38 and 73-76.

19. PH-MB, p. 55.

20. PH-MB, p. 56. Kṣemarāja does not identify the source of his quotation.

21. "Even in that state [the state of perfection], he [the embodied soul] performs the five processes: *tathāpi tadvat pañcakṛtyāni karoṇi*" (PH 10, cited in Muktananda, p. 58).
22. Muktananda, p. xxii.
23. According to Śaṅkara (*Viveka-Cūdāmani*, 571; cited by Feuerstein 1998, p. 30): "Fools wrongly project bondage and liberation, which are attributes of the mind, upon Reality, just as the shade cast upon the eyes by a cloud [is projected upon] the Sun itself. For this immutable [Reality] is *advaita*, unattached Consciousness".
24. Sayers, *passim*.
25. Sayers, p. xiii.
26. Sayers, pp. 183-185, & 213.
27. Sayers, p. 87.
28. Sayers, Chapter VIII, "Pentecost", pp. 109-124.
29. Bonaventure, *passim*; Boehner, *passim*.
30. Jung, C.G., *Psychology and Religion: West and East*, CW 11, pp. 468 ff.
31. Jung, 1921, 1930-1931, 1951, 1958/1969.

CHAPTER IV: THE UPĀYAS OF KĀŚMĪR ŚAIVISM¹

1. Yoga, sādhanā

We have seen that, according to Abhinavagupta's definition, the supreme goal of the human person is the recognition of one's forgotten identity with pure consciousness (*parāśamvit*). This is the state of the seventh and highest of the experiencers listed in **APPENDIX II**, *aham*. The pursuit of this goal, however, requires a plan or program, a regimen of training, purification, and transformation of all that is in one's consciousness. Every spiritual system requires a *yoga*² or path to union with the ultimate, a *sādhanā* or set of specific practices leading to the goal. Different schools, of course, propose different *yogas*, and the various *yogas* of Kāśmīr Śaivism (for there are more than one) aim at breaking down the normal patterns of dualistic perceptions and changing and absorbing every moment into an ultimate experience of the *advaita* of the one-without-a-second.

Attaining one's supreme goal is a return through the ascending *tattvas* to *śivatattva*, and then beyond to *parāśamvit*. Thus, one might suppose that the ascending *tattvas* provide a clear itinerary. The path of return upward would be from the gross elements (*mahābhūtas*), through the subtle elements (*tanmātras*), the organs of action (*karmendriyas*), the organs of cognition (*jñānendriyas*), the intermediate or internal organs (*antahkaranas*), *prakṛti*, *puruṣa*, the coverings (*kañcukas*), *māyā*, *śuddhavidyā* or *sadvidyā* (I-ness in I-ness, this-ness in this-ness), *īśvara* (this-ness in I-ness), *sadāśiva* or *sadākhyā* (I-ness in this-ness), and then to *śakti* (I-ness), and *śiva* (I-ness).

This structured enumeration is, however, a conceptualization, a cosmological model, a diagram or *yantra*, but not understood by most Kāśmīr Śaivites as a series of steps which are to occur sequentially in the *jīva*'s upward journey. First of all, by the time of Kāśmīr Śaivism, *yoga* (or at least *jñānayoga*),

in conjunction with the theory of illusion (*māyāvāda*) had come to be generally associated with asceticism, mortification, denial, and the renunciation and abandonment of "material existence" (*prakṛti*) in favor of an elevated and isolated "spirit" (*puruṣa*), a disembodied state of spiritual freedom, or an aloneness (*kaivalya*).⁴ Kāśmīr Śaivism, with its positive valuation of material existence and its supreme goal understood as embodied freedom (*jīvanmukti*) vehemently resisted this understanding, insisting on the general Tantric principle that *bhoga* is *yoga*,⁵ and basing its own proper *yoga* on the *upāyas* or paths. Secondly, Kāśmīr Śaivism, like most Hindu schools, recognized that individuals are different and cannot attain their goal by walking the same path.⁶ Thirdly, the absolute is not constrained to require that individuals all follow the same pattern. Kāśmīr Śaivism gives fairly extensive treatment to its spiritual disciplines, but differs from other systems, not only in its terminology, but, more significantly, in the importance it attaches to the elements of its theoretical analysis in relationship to the actions of divine grace (*anūgraha* or *śaktipāta*). No one can expect grace to act according to a thirty-six step program. If all were foreknown and there were no surprises, there would be no wonder, and without curiosity-rousing and hope-providing wonder, there would be no journey.

There is in Kāśmīr Śaivism a definite relativization of its program of practice or discipline. Ultimate union with *parāśamvit* is ultimately the action (*anūgraha*) of *parāśamvit*, the descent of power from above (*śaktipāta*). Human endeavors are themselves manifestations of the ultimate and, as such, cannot be constrained or controlled by any contingent techniques. The primary emphasis of Kāśmīr Śaivite spirituality is not on the various human efforts of *yoga*, as if they were in themselves direct means of effecting freedom, but on the actions of *parāśamvit*. As we shall see shortly, the highest form of union with *parāśamvit* is

the so-called non-way or *anupāya*, the agency of *parāsamvit* which lies behind, is the support of, and can supersede all of the limited or manifest ways or *upāyas* which we shall examine below. These ways or *upāyas* are not degrees of attainment by yogic practice. They correspond to degrees of intensity of *parāsamvit*'s actions (*śaktipāta*).⁷ In reality, it is only on the inferior levels (*āṇavopāya* and *śāktopāya*) that yogic practices play a significant part. When examined in detail, this non-way is, as we shall see below, precisely what constitutes the state of freedom.

2. Upāyas

Kāśmīr Śaivism's terminology of *yoga* is not the one used in general Hindu thought, the terminology of stages or *bhūmis* and *yogabhūmis* (or the preferred Kāśmīr Śaiva variant forms, *bhūmikās* and *yogabhūmikās*).⁸ Its own ways or paths are the four *upāyas*. Thus, the traditional question of the number and relative status of the *yogabhūmikās* now becomes that of the number and relative status of the *upāyas*, ways, or paths, which are the four categories into which Abhinavagupta, in the TĀ, divides all spiritual practice, and which he calls the fourfold knowledge (*jñānacatuska*).⁹ These four ways are ranked in increasing status, each an extension or development of the previous ones. The lowest category is called the way of individual effort (*āṇavopāya*, also called the way of action, *kriyopā*), in which mystical absorption (*samāveśa*) is attained through external physical practices such as *mantra* recitation, body postures (*kāraṇa*), meditation, the use of mystical letters (*varṇa*), and the formation of support (*sthānaprakalpanā*).¹⁰ The next highest category is the empowered way (*śāktopāya*, also called the way of knowledge, *jñānopāya*¹¹), in which absorption is attained by mindfully (*cetasā*) pondering reality directly, unmediated by any such

method as recitation of *mantra* (*uccāra*). This is the stage of internalization through such practices as meditation and visualization. Activity in this category is all internal.¹² The third highest category is the way of *śāmbhu* (*śāmbhavopāya*), in which an intense wakening of consciousness is attained, free of all thought constructs. The fourth and highest "way" is the non-way (*anupāya*), the perfection of absorption without any mediation of means (*anupāya*), by a pure descent of grace).

Since *anupāya* is conferred by pure grace¹³ and is therefore not, in reality an *upāya*, it is often either not listed separately from *śāmbhavopāya* or is considered as the consummation of *śāmbhavopāya*. Singh cites a passage declaring that *anupāya* is, in reality, *śāmbhavayoga* itself in its highest maturity: (*śāmbhavopāya*) *eva parāṁ kṣāntiṁ prāptascānupāya ityucyate*. He goes on to say that the word *sāhasa* was later used by Vātūlanātha of Kāśmīr to express the idea of *śāmbhavayoga* and *anupāya*; and he explains the word *sāhasa* as meaning a sudden, unexpected happening, a sudden spontaneous flash of the experience of the supreme *ātman*.¹⁴

In *śāmbhavopāya*, the means of attaining *śivatva* is choiceless awareness, or alert passivity. Here, the mind (*citta*, the complex of *buddhi*, *ahamkāra*, and *manas*) has no support (*ālambana*) on which it can actively hold itself steadied; and it is therefore called *nirālambanayoga* or *yoga* without support. In *śāktopāya*, it is *citta* itself which is the means of approach, although it is still not steadied or fixed upon any object. No meditation or concentration upon any external object is involved. It is *citta*, itself and alone, which is used to probe self-reflexively the meaning of *ātman* until the dawning of *pratibhā* or intuitive realization. *Śāktayoga* is an active process of self-inquiry in which the mind's support is the essential *ātman*. In *anāvopāya*, the conditioned individual (the *anu* or empirical self) takes

some external object as a support for the mind. This path is a *bhedopāya*, a way of difference, in that it begins with and progresses from objects in the external world, the experience of a dualistic situation.¹⁵

The description of the *upāyas* given so far has been in directly yogic terms, principally because the source followed was the **VBh**. These *upāyas* can, of course, be treated in non-theistic terms; and, at the end of this chapter, a number of aesthetic applications will be examined. However, before that, the *upāyas* will be outlined in the terms of the **VBh**, summarized in **APPENDICES IV & V** for reference. Virtually no mention will be made of specific techniques because of their specific and extremely complicated focus. Our object is to understand what is being accomplished at each stage, and not the particular exercises being used.

3. Āṇavopāya (or kriyopāya, way of individual effort)¹⁶

The name *āṇavopāya* is formed from the joining together, with application of the normal rules of *sandhi*, of the two words *aṇu* or point (of consciousness; the human individual)¹⁷ and *upāya* or way. Āṇavopāya is the *upāya* in which the means of spiritual growth employed are the individual's own *karaṇas*: the senses, *prāṇa*, and *manas*.¹⁸ Hence, this way is also called *kriyopāya*, the way of activity or action. It is also the stage of the spiritual life which concentrates on the body and its activities. The practices of *āṇavopāya* are aimed at quelling the fluctuations of the emotions and mind (*cittavṛttinirodha*), as a preliminary to advancement to the higher *upāyas*. The highest achievement of *āṇavopāya* is *viśrānti*: the purification, quieting, appeasement, and focusing of thought, with a resultant distancing of the individual from empirical experience. "The [way of individual effort] strives to liberate thought of its agitation and structures by fixing it on an object taken in its concrete individuality, then to absorb it within the Self.

The aim of *āṇavopāya* is to purify thought through the abolition of duality, the distinction between subject and object".¹⁹ In *āṇavopāya*, the conditioned individual (the *aṇu* or empirical self) takes some external object as a support for the mind. This path is a *bhedopāya*, a way of difference, in that it begins with and progresses from objects in the external world, the experience of a dualistic situation. Experientially, this is the stage of preparation and training. It is also the stage of calming of passions so as to make the person capable of attention to the art object. The purpose of this *āṇavopāya* is absorption in the art object and minimizing the duality between oneself and the object itself.

It must be stressed that the fundamental principle behind Kāśmīr Śaivite yogic practice is not that the body must be subjected to asceticism, but that may be calmed and prepared for further growth. It remains the epitome of the universe of which it is the microcosm. In external yogic practices, the aspirant meditates on the image of a deity; appropriates the outward form, inner powers, and qualities of the image; and finally identifies with the god and his powers as represented in the images. In aesthetics, one meditates in this way upon the art object itself. In both cases, what is aimed at is absorption, repose, and appeasement of thought (*viśrānti*).²⁰

4. Śāktopāya (jñānopāya, empowered way, or way of śiva possessed of śakti)

If the highest way, the *sāmbhavopāya-amupāya*, is the attainment of *śivatva* or the state of *bhairava*, which has been hidden by the barrier of mind (*manas*) and its thought-constructs; then there must be a way to reach the dissolution (*laya*) of these constructs. That way is the *śāktopāya*: the empowered way, or way of *śiva* endowed with *śakti* (power or energy), or the way. The word *śāktopāya* is formed

from *śākta*, the masculine *vrddhi* form of *śakti*, and *upāya* or way. It is the way of *śāktimān*, *śiva* empowered or energized by *śakti*.

In *śāktopāya*, attention is turned from the external yogic practices of *āṇavopāya* to mental functions, psychological practices, and inner operations, inasmuch as these latter are transformational and bring about the individual's *samāveśa* or immersion in *parāśarīvid*. At this level, the senses and *prāṇa* are no longer the center of activity; and only *manas* remains in active functioning.²¹ *Śāktopāya* is named from the fact that, in it, one must resort to *cit-śakti* or *vimarśa-śakti*. Since few persons are entirely free of *vikalpa*, one can take hold, so to speak, of one of the *śuddha vikalpas* (correct mental attitudes and beliefs, as opposed to the *aśuddha vikalpas*, incorrect or vitiated thought-constructs).²² Abhinavagupta explains²³ that *parāśarīvit* cannot ever be brought within the range of *vikalpa* — or of any practice or discipline.²⁴ On this level, the aspirant receives empowerment from a source beyond himself or herself. The absolute enters into involvement through grace, but the human remains active, although now on a level focused on the internal life rather than on external reality. Hence, this way is also called *jñānopāya*, the way of knowledge, parallel to the absolute's *jñāna*. Grace now becomes more active, because the aspirant, through the practice of *āṇavopāya*, has become more tranquil and detached.

Individuals realize the *ātman* through knowledge engendered by correct reasoning (*bhāvana*). The primary concern of the empowered way is the states of consciousness and psychological practices that bring about the absorption of individual consciousness into the divine. The perception of duality gradually diminishes, and consciousness emerges in ultimate reality. The empowered way is the transition between the inferior and the superior levels and is typically shorter than the way of individual effort. It arises, not from yogic actions, but from the

love of *śiva* for humans or by the deployment of energy (*śakti*) in the form of such emotions as passion, stupefaction, terror, and anger. It must be stressed, however, that the emotion here is not raw emotion, from which the individual has been detached by *āṇavopāya*. The intensity of energy deployed here suddenly unifies the person.²⁵ The yogin takes a concept or image and purifies it by intense contemplation until only a single thought exclusively absorbs attention. Energy appears here in its purest form, immersed in bliss and the indivisible consciousness of unlimited subjectivity.²⁶

The energy here deployed through higher-level emotions involves such practices as focused imagination and affect and visualization. On the *śāktopāya* level, consciousness has direct intuition (*pratibhā*) of its own nature, and the mind no longer generates mutually exclusive mental representations. Instead, it appears as reflective awareness (*vimarśa*), the form of *śakti*.²⁷

The apogee of the empowered way is mystic realization,²⁸ culminating in absorption (*samāveśa*) in Śiva; and the major trait of this way is the actualization of visualization. In his ŚD, Somānanda gives the example of someone who struggles to find a forgotten word until, after many failures, it finally bursts into memory "as a direct product of the heart". The initial movement (or vibration) of the will to recall the word is truly perceptible only at the moment when memory emerges.²⁹

As we shall see shortly, the aesthetic *śāktopāya* is the movement from external training and external presentation to internal or extended meanings (*dhvani*). The *rasika* now begins to see beyond the surface meaning of the art object.

5. Śāmbhavopāya (or icchopāya, the way of śambhu) ³⁰

The superior level of the *upāyas* includes (1) the *śāmbhavopāya* or *śāmbhavayoga* (the way of śambhu), also called *icchopāya* or *icchāyoga*, the way of the supreme will of *parāśarivid* and (2) the non-way (*amupāya*), both characterized by intense grace, the absence of human effort, and the lack of sequential stages. These two superior *upāyas* are often treated together, and even as one. They may be regarded, for the most part, as simply separate terms used for discussion of different aspects of the same reality. To speak of *amupāya* is to bring to the forefront the exclusively efficacious action of supreme grace (*amugraha* or *śaktipāta*) replacing previous activity of the empirical self — of grace as *gratia sola*. To speak of *śāmbhavopāya* is to continue to consider (1) the distinction which exists between goal and path and (2) the continuation of such specific practices as catching the intent (*amumukhya*) of consciousness, seizing the first moment of awareness (*ādiparamāśa*), observing the difference between them and subsequent moments, apprehending the movement of the will in the first moment of awareness, and maintaining a constant awareness of one's own pure perceptive consciousness (*upalabdhr̥tā*) divested of all obscuring thought constructs.

Śāmbhavopāya is a special feature of *śaivāgama*; for, while *śāktopāya* corresponds to some extent with *vedānta's jñānayoga* and a part of the *āṇavopāya* corresponds to *pātañjalayoga*, *śāmbhavayoga* is unknown to either of these systems.³¹ The word *śāmbhavopāya* itself is a combination of the *vṛddhi* form of *śambhu* (the beneficent or benevolent one, a title of *śiva*)³² and the word *upāya*. According to Singh, *śāmbhavopāya* is so called because, in it, one must resort to *śiva* or *śambhu* as *prakāśa*,³³ the source of enlightenment and consciousness. In this *upāya*, all the individual can do is meditate on *śivatva*; it is the path or way of constant awareness.³⁴ *Śāmbhavopāya* is totally *śiva*-centered; and, on this level,

the empirical self is replaced by the universal *ātman* as agent. In other words, all that transpires is due to grace.

According to Singh, Śivasūtra I, 5, *udyamo bhairavaḥ*, contains in a nutshell the description of *sambhavopāya*.³⁵ Dyczkowski translates the aphorism as: Bhairava is upsurge,³⁶ and Singh says that its meaning is that "a sudden flash or opening out of transcendental consciousness is *Bhairava* or *Śiva*" and that "since this sudden flash is the means to *Bhairava*-consciousness, it may be called *Bhairava*".³⁷ *Udyama* comes into being by an intense orientation of the will towards ultimate reality, rather than by any personal and effortful exercise. It is what J. Krishnamurti calls a "choiceless awareness", an awareness which is not thought, nor a discipline, nor habit. It cannot be practised.³⁸ It is an *abhedopāya*, a *yoga* of non-dualism of the I and *śiva*, in which all consciousness of the so-called I, which is merely a psychophysical complex and a mere name or *nāmarūpa*, disappears. *Udmaya* is also known as *avikalpaka* or *nirvikalpaka* (without or free of thought constructs)³⁹ *yoga* or *upāya*. Kṣemarāja interprets *udyama* here as *unmajjanarūpa*, a form of emergence of *śiva*-consciousness.⁴⁰

The divine way places immense importance on the first instance in which the *yogi* feels a sudden undifferentiated pulsation of will towards *śiva*, the *prathamaspanda* (*ādispanda*, *parispanda*) or initial vibration of the absolute's supreme autonomy (*icchā*) from which all manifestation proceeds. This is the *prathamā koṭi*, the initial point or first instance of the act of consciousness in manifestation. It is precisely the onset of conscious awareness of this first instance which constitutes both cosmic awakening (*unmeṣa*) and the highest illumination. In reality, this initial creative movement or *prathamaspanda* of *parāśamvid* is the *śivatattva*. "When Anuttara or the Absolute by His *Svātantrya* or Absolute Will

feels like letting go to the Universe contained in Him, the first vibration or throb [*spanda prathama*] of this Will is known as Śiva [*śivatattva*]"'.⁴¹

At the moment of this spontaneous and undifferentiated thrust, it is no longer the individual's possession, but Bhairava's himself. "The concentration of the myriads of energies everywhere perceived is Śiva the supremely independent, His essence the impulse of the Heart".⁴² It is for this reason that *śiva*'s manifestation of a differentiated and varied universe is referred to as a flashing-forth of the light of consciousness (*prakāśa*) in the absolute void. This pure act in its initial vibration is technically termed *udyama* or *udyoga*, two words which can be variously translated as: flame of desire, thrust, innate impetus, ardor, mystical fervor, intense ecstasy,⁴³ (act of) illumination,⁴⁴ and ardent inspiration.⁴⁵ Until now, the yogin has been cultivating a state of total inwardness. Now, this inwardness suddenly reverses itself, and "there occurs a sudden, flashing expansion, a surging efflorescence of consciousness, which is the manifestation of Bhairava". ŚSū I, 5 (*udyamo bhairava*) says that *bhairava* is [this] surging expansion. "When we neither accept, nor reject, when there is simple awareness freed of all ideation, then there is a sudden, spontaneous flash of experience of our essential Self. This is *Śāmbhava Samāveśa*. This is direct, immediate realization".⁴⁶ The earlier inward *samādhi* now becomes an "open-eyed *samādhi*" which leads to the *bhairavīmudrā* state, in which the yogin bathes at every moment in the realization of unbounded consciousness. The alternation of these two states, introvertive and extrovertive, becomes an icon of the essential pulsation (*spanda*) of *rudrayamala*, the expansion and contraction within *parāsamvit*.⁴⁷

In his commentary on the ŚSū, Kṣemarāja states that *udyamo bhairava*, "*bhairava* is the act of ecstasy (or "the act of ecstasy is *bhairava*")". " *Udyama* is the bursting forth (*jaillissement*) of supreme light (*illumination*), the unforeseeable

thrust (*essor imprévisible*) of consciousness, which is to say, the act of self-consciousness (*conscience de soi*). Kṣemarāja then adds that "when this act is fused (*se confond*) completely with universal energy, it is called *bhairava*, because it integrally fills the universe and swallows up (*engloutit*) all the imperfections of mental constructs".⁴⁸

On the superior level (in both *sāmbhavopāya* and *anupāya*), particular emphasis is placed on the intense ecstasy (*udiyama*) in which the individual self is carried into *śiva* as a concomitant of total and spontaneous emptiness (*śūnyatā*).⁴⁹ According to Kāśmīr Śaivite interpretation, all objective manifestation is continuously undergoing the processes of creation, maintenance, destruction, and ineffability, which occur with such rapidity that they cannot be observed. The yogin is able to penetrate the interstitial void between the ephemeral moments of phenomenal time and, as master of time, create or destroy them at will, by residing in the instant.⁵⁰ It is in rupture of the two modalities of time, in the moment between past and future that mystical experience occurs. Present and past are both excluded, and then finally the present moment, since it is dependent on the two. The result is full peace in an eternal present.⁵¹

Emptiness does not mean nothingness or non-being, but emptiness of all dualistic or discursive (*savikalpa*) content — which, for unliberated humans, leaves nothing comprehensible to them, and can thus appear only as nothingness.⁵² Emptiness is (one might say includes) the ineffable absolute which is in reality fullness itself. The interstitial void, the great or absolute void (*śūnyātiśūnya*) is consciousness as pure act (*spanda*, vibration), generic energy in its undifferentiated and fundamentally free source (*svātantryaśakti*).⁵³

Abhinavagupta identifies the self with the void, which is the absence of body, breath, and finite intelligence (*manas*) and, in short, all that constitutes the

world which is annihilated from finite consciousness through the grace of the two superior *upāyas*. The void is voidness of any determination (*vikalpa*). It is the supreme state of the yogin, characterized by the supreme affirmation of apophatic thought: *neti, neti* — "It is not this, or that, or anything known". Thus, the absolute is the void, free of all duality of being or thought.

The *sāmbhavopāya* is the dividing point between the so-called inferior and superior *upāyas*. The agent here is experienced primarily as the transcendent, not the self. The *yogin* begins to lose awareness of self as separate, duality begins to disappear, and the phenomenon of wonder appears.

6. Anupāya (or ānandopāya, null-way)⁵⁴

For the purposes of the present study, it is the *anupāya* or non-way which is the most important of the four *upāyas*; for the essence of the non-way is the full recognition and experience of the identity of oneself and *parāśamvit*, and it is wonder itself that proves to be both the means and end, the way to and goal of recognition (*pratyabhijñā*), the specific term used in Kāśmīr Śaivism for freedom (*mokṣa, mukti*). The ultimate goal of the *upāyas* is the highest form of joy, cosmic joy (*jagadānanda*); and this is the non-way, the state of *bhairava*, the fearsome.⁵⁵ The non-way is also known as the way of bliss (*ānandopāya*), the way of recognition (*pratyabhijñopāya*), and the way of self-awareness (*vimāśopāya*).

Etymologically, the name *anupāya* (*a[n]* + *upāya*) itself simply indicates the absence of personal elaborate activities, since these are considered to be of little importance at this stage.⁵⁶ This non-way is in reality not a way at all, in the sense of a program according to which certain performances or rituals are prescribed, but the culminating bliss of the three preceding ways, and most notably of the divine way. It is the goal of the entire yogic process, in which all

duality is absent and there is no action other than *parāsamvit's*. Yogic efforts, actions, acts, or rituals are neither prescribed nor proscribed⁵⁷ They are simply irrelevant since, in this pure state of nonduality, they are *parāsamvit's*, not those of the initiate.

According to Abhinavagupta, "once one gets the unshakable knowledge of the omnipresence of Śiva, through the means of right knowledge, scripture, or preceptorial instruction, the instruments of knowledge and meditation, become perfectly useless. For, once gold is known as such, are the instruments necessary to reveal its genuineness? At all times, the certainty is due to a firm belief, as in the case of one's parents, etc.".⁵⁸

To consolidate this state, the yogin tries to pervade all states of consciousness with the wonder (*camatkāra*) of the fourth state (again, identical with the *tureyātīta* state of consciousness).⁵⁹ The higher state of consciousness is reached in the wonder (*camatkāra*) or delight (*ānanda*) experienced in moments of intense pleasure, when the one, at first momentarily but repeatedly, penetrates into one's own authentic *śiva*-nature (*śambhavāveśa*) through the grace of empowered contact (*śaktasparśa*) with it. If awareness of this higher level of consciousness is repeated and maintained, it eventually becomes permanent.⁶⁰

In reality, the supreme goal to which all spiritual practice aims, is the *anupāya*, for that is the direct experience the ultimate has of itself. "To all intents and purposes, *Anupāya* is liberation itself.... *Anupāya* is the way of bliss (*ānandopāya*); it is the untroubled rest within one's own nature (*svātmaviśrānti*) experienced when the recognition dawns that it is this which appears as all things. At that instant, the powers of will, knowledge and action merge into the bliss of consciousness...."⁶¹ All glimpses of this state are transitory . When they end, the direct vision of the absolute ends; but the realization attained persists in all

states of consciousness, and what has once been seen (or has once shone) can never be unseen (or cease to shine).⁶¹

It is only in the non-way that ultimate reality is directly realized.⁶² *Anupāya* is grace (*amugraha*) itself, the descent of supreme energy (*śaktipāta*)⁶³, the fifth and last of *Parāsamvit*'s five cosmic actions. The other ways may be bypassed by grace, since they are means, but the non-way is the goal, what actually constitutes the state of freedom. The VBh states that the aspirant who has become efficient in any one of the 112 *dhāraṇās* is liberated in this life and, even while carrying out all its activities, is not affected by them. *Parāsamvit* is, according to Kāśmīr Śaivism, in no way bound in his interventions of grace. Whatever *dhāraṇā* is used (or even if none is used), the beneficiary receives the gift of recognition of his or her identity with the universal self (*pratyabhijñā*) and thus experiences an influx of intense energy (*śaktipāta*) followed by peaceful rest (*viśrānti*) and the power of joy (*ānandasakti*) identical with cosmic joy (*jagadānanda*). The infinite is free to bypass the inferior *upāyas* and graciously bring an aspirant to immediate *anupāya*, which is, by very definition, the state of freedom.

Upon attainment of the superior level (and specifically of the *anopāya*), when one enters *bhairava*, the *mysterium tremendum* and the *status tremendus*, one automatically and immediately becomes and forever remains a *jīvanmukta*, one who has attained freedom in this life.⁶⁴ What one has come to know, one cannot unknow. It is important to note that, at least according to the vibration of *spanda* school of Kāśmīr Śaivism, the only authentic freedom is freedom in this life. "Freedom after death (*videhamukti*) in some form of disembodied state free of all perceptions and notions of the world of diversity is not the ultimate goal".⁶⁵

Amupāya is the state that, to speak in dualistic and temporal terms, begins with an intense influx of energy (*śakti, tantra*), moves to a stage of blissful release and repose (*viśrānti*), and is consummated in an abiding bliss (*ānanda*) which is identical with the bliss of *parāśarīvit*. This consummated bliss is one of pure subjectivity, in which there is no dualism whatsoever of subject of experience and object. There is only *śivatva* or *śivahood*.

When the forces of the body are withdrawn and the yogin attains a body of pure awakened consciousness (*bhōdadeha*), the supreme arising (*parodaya*, of ultimate reality) is experienced.⁶⁷ According to Bhāskara, this can happen either by a progressive realization of the ascending *tattvas* in their successive penetration and merger in reverse order (*pratibimba*) to that of their original manifestation, or by a single act of transcendence which withdraws all the lower functions (*vṛtti*) in an instant through a one-pointed concentration which annuls thought.⁶⁸

Specifically in aesthetic *amupāya*, the goal of the aesthetic experience, the final *viśrānti* or resting is attained. The essence of this path or way is the full recognition and experience of the identity of oneself and the art object; and it is wonder itself that proves to be both the means and end, the way to and the goal of recognition. The ultimate goal of the *upāyas* in the aesthetic domain, is the highest form of joy, universal joy; and this is what the *amupāya* is.

7. Brief summary of the VBh

The VBh contains 112 *dhāraṇās*, summarized in APPENDIX V. Since deciding exactly which *upāya* each *dhāraṇā* is dealing with is not always a clear-cut matter, and since several of the *dhāraṇās* definitely deal with more than one; I have distinguished one hundred and thirty-five instances within the hundred and twelve *dhāraṇās* of uses of the *upāyas*. (This discrepancy in number is due to the fact that

some *dhāraṇās* can be construed as belonging to more than one *upāya* and thus have been listed more than once, particularly when VBh-Singh and VBh-Sil are in disagreement.) Thirty of these deal with the *āṇavopāya*; seventy-five, with the *śāktopāya*; and one hundred and thirty-five, with the *sāmbhavopāya*. My choices have been determined primarily by VBh-Singh, with some clarifications from VBh-Sil. The meditations or techniques uses include: *āśanas*; breath control exercises; *mantra* and *japa*; *matrkā*, *mudrā*, obstruction of senses; contemplation of various forms of delight, including eating, music, and sex; consideration of unreliability of perception; meditation, visualizations, and contemplation; one-pointed meditation; creative contemplation; putting immediate end to rising desires; the observation of calm subsequent to spinning or whirling exercises; contemplation of non-duality; experiences of *avikalpa*; interiorization; concentration on the *madhya*; exercises in fusion with the ultimate; meditations on the various *dvādaśāntas*; control of *vikalpa*; consideration of states of consciousness (waking, dreaming, dreamless sleeping, the *turya*, and the *turyāṭīṭa* states); meditation on the void (*śūnya*) and related detachment; contemplation of unstruck sound and applications of the theory of internal sound; rational considerations (*jñāna*); and magic.

Probably the most interesting finding in the examination of the one hundred and twelve *dhāraṇās* is the column entitled Predicted Results, for these results amount to the attainment of the supreme goal of the human person: attainment of the highest fortune; awareness of the highest spiritual reality; the highest spiritual state; the supreme state of reabsorption into pure consciousness; plenitude (*bharitāsthiti*); tranquility; *śānta*; absorption in the supreme; absorption in the void of the absolute; the *unmanā* state (the state of *śiva*); the *bhairava* state; manifestation of *bhairava*; revelation of the state of *bhairava*; the rising of

bhairava; attainment of *bhairava*; identification with *parāśarīvit*; freedom from identification with *prāṇa*; disappearance of discursive thought; experience of one's real nature, which is all peace; upsurge of the middle state (*madhya daśa*); experience of the void; light of supreme consciousness; and magic powers.

ENDNOTES TO CHAPTER IV

1. The *upāyas* existed not only in Kāśmīr Śaivism, but also in Buddhism, where they were used as a way to entice individuals towards perfection (Grimes, pp. 376-377). Kāśmīr Śaivism's fourfold division is described in this chapter.

2. Aurobindo describes *yoga* as "a methodised effort towards self-perfection by the expression of the potentialities latent in the being and a union of the human individual with the universal and transcendent Existence we see partially expressed in man and in the Cosmos" (SY, p. 2). The meaning of the word *yoga* underwent a great deal of change in the course of its history. Basically, the verbal root (*√yuj*) means to yoke, join, fasten, or harness (Whicher, p. 7). At different times, it carried such meanings as: to connect, unite, restrain, keep under control, make ready or prepare, be absorbed or deeply engaged in meditation, and concentrate or fix the mind in order to obtain union with the absolute. In its nominal form, the many meanings of *yoga* included: union, a conjunction of stars, a grammatical rule, an endeavor, an occupation, a team (e.g., of horses), equipment, a means, a trick, magic, an aggregate, a sum, etc. Its original meaning seems to have been a union or connection of any kind, such as of the words of a verse (in the *Rg. Veda*) or the yoking of bullocks or horses (in the Vedic period) (Whicher, p. 7). Then it came to mean the tool of union, a harness or yoke. At times it even meant the animals yoked together, as in the word *rathayoga*, the animals for yoking to chariots. Later, it was used to indicate the inner yoking of senses (with the *ātman* as charioteer). Eventually, it came to mean spiritual discipline itself or some particular form of it (e.g. *layayoga*, the yoga of dissolution; *kundalinīyoga*, the yoga of the serpentine force rising through the *cakras*. Yogas took specific forms which gained prominence, such as *bhaktiyoga*, *rājayoga*, *jñānayoga*, and *karmayoga*. The standard form of *yoga* as a spiritual discipline, referred to as the *rājayoga* or king of *yogas*, was generally considered to be Patañjali's (somewhere between 500 and 200 B.C.E.), the great exponent of the classical *yogadarśana* (school of *yoga*) and the reputed author of the *Yogasūtra*, which defines *yoga* as the cessation of [the misidentification with] the modifications of the mind: *yogas cittavṛttinirodhaḥ* (YS I, 2, cited in Whicher, p. 1). In addition, Patañjali's *yogadarśana* came to be listed as one of six philosophical traditions (*darśana*) of orthodox Brāhmaṇical Hinduism, the other five being: *nyāya*, *vaiśeṣika*, *sāṃkhya*, *pūrva mīmāṃsā*, and *vedānta* (*uttara mīmāṃsā*) (Whicher, pp. 6-7). Patañjali's *yoga* contained eight levels and was therefore called *aṣṭāṅgayoga*, the *yoga* of

eight limbs): (1) *yama*, ethical disciplines such as non-violence, truthfulness, non-misappropriation, celibacy, and non-greediness, (2) *niyama*, ethical observances such as non-defilement, contentment, self-discipline, self-study, and surrender to the ultimate, (3) *āsana*, meditative seating positions and posture, (4) *prāṇāyāma*, expansion of vital energy or life force through breath control, (5) *pratyāhāra*, withdrawal of the senses into the mind, (6) *dhāraṇā* or concentration, (7) *dhyāna*, meditation or contemplation, and (8) *samādhi* (putting together) profound meditation.

3. *Kaivalya*, according to Sāṅkhya and Yoga, is the state of liberation, consisting in complete detachment from matter (*prakṛti*) and transmigration. It is a state without either pain or pleasure (Grimes, p. 163).

4. Whicher, p. 2.

5. *Bhogo yogāyate sākṣāt pātakaṣṣukṛtāyate, mokṣāyate ca saṁsāraḥ kuladharme kuleśvari*: “O Kuleśvari, in this path of Kula, the objective worldly enjoyment becomes the means of yoga, what is normally taken as a vice becomes a virtue, and the world, which is ordinarily a cause of bondage, becomes a means of liberation” (**Kulārṇava Tantra**, 2, 24; cited in Dehejia 1986, note 21, p. 149). The **VBh** says that “the mind should be fixed where it finds happiness (*tuṣṭi*)” (**VBh**, 74; cited in Dehejia 1997, p. 9; note 7, p. 95).

6. The particular type of spiritual practice appropriate to each seeker (*sādhaka*) depends, according to Tantra, on which of the three basic human dispositions (*bhāva*) is dominant in each individual: the divine (*divya*), the heroic (*vīra*), or the animal (*paśu*). The *divya* is, as a result of previous births, endowed with almost divine characteristics.; the *vīra* strives to reach the plane beyond matter; and the *paśu* can barely see beyond the material (*sthūla*) aspect of things. Humans are the sum of karmic traces (*saṁskāra*) carried into particular lifetimes, and they differ significantly in their abilities and preferences. In addition, their *dharma*, what is required of them, differs according to their state and stage in life (the pan-Hindu *āśramavarṇadharmā*, as modified by Kāśmīr Śaiva's universalism in reference to such things as caste and gender) (Ghosh, p. 242).

7. TĀ 8, 163.

8. **MW**, p. 736, cols. 1-3 & **MD**, p. 208, col 3. It is interesting to note that, under the word stage in **MW-ES**, p. 769, col 2, *bhūmikā* is given as one of its

meanings: stage (for acting). *Bhūmikā* is also a term used in drama for the rôle played by an actor or actress, for this may explain Abhinavagupta's preferential use of the term.

9. ANON-Bh, ŚSū II, 1, p. 65 in ŚSū-D; TĀ 1, 245; Dyczkowski 1987, p. 171.
10. TĀ 1, 168-170, cited in Dyczkowski 1987, p. 172, & note 66, p. 257.
11. Murphy, 42.
12. Dyczkowski 1987, p. 17.
13. Dyczkowski 1987, pp. 172-173.
14. Ta.K 1-142; as cited in ŚSū-S, p. xxxvii.
15. ŚSū-S, pp. xlix-l.
16. The third and last section of the ŚSū is concerned with the individual way. See Dyczkowski 1987, pp. 204 & 208-218.
17. The human person is regularly referred to in Kāśmīr Śaivism as either *aṇu* (point [of consciousness]) or *jīva* (living *ātman*).
18. PH-MB, p. 29.
19. Murphy, pp. 32-33.
20. Murphy, pp. 34-42.
21. PH-MB, p. 29.
22. ŚS-Singh, pp. 40-41.
23. ŚS-Singh, pp. xli-xlii (with Singh's references to Abhinavagupta's TS).
24. ŚS-Singh, p. xliii. *Śuddha vikalpa* has a negative function, that of removing the sense of duality, the ignorance of one's essential nature. It also has a threefold positive function: in *mantraśakti* (the power of *mantra*), in *sattarka* (logic, dialectics of conscious reality) leading to *bhāvana* (creative contemplation, power of spiritual attention), and in *śuddhavidyāttva*.

25. **VB-Sil**, referenced by Murphy, p. 43, note 2.
26. Murphy, pp. 42-43.
27. Dyczkowski's exposition on ŚSū III, 1, in **ŚSū-D**, p. 95.
28. Murphy, pp. 48-51.
29. **ŚD** 1, verses 8-11, cited in **VB-Sil**, pp. 32 & 39-40.
30. Murphy, pp. 61-68.
31. **ŚSū-Singh**, p. xxxvii.
32. √*śam*, be quiet, calm, appeased; cf. the substantival derivatives *sāmbha* and *sānta*, peace. The root is also contained in the word *śiva*.
33. **ŚSū-Singh**, p. 40.
34. **PH-MB**, p. 29.
35. **ŚSū-Singh**, p. xxxiii.
36. **ŚSū-D**, p. 22.
37. **ŚSū-Singh**, p. vii. Singh points out that the word *udmaya*, in a context such as this one dealing with *sāmbhavopāya*, cannot have anything to do with exertion.
38. **ŚSū-Singh**, p. xxxiv.
39. Note also the suffix -ka, which suggests a lack or inadequacy of knowledge.
40. **ŚSū-Singh**, p. xxxiii.
41. *Śaṭtrimśattattvasandoha*, v. 1, cited in **PH-MB**, p. 8.
42. This quotation is from José Pereira's translation of Maheśvarānanda's *Mahārthamañjari* (The Banquet of Great Meaning), v. 13, cited by Murphy, p. 68, note 3.
43. **VB-Sil**, p. 52.

44. **VB-Sil**, p. 210.
45. This list is taken from Murphy, p. 67.
46. **ŚSū-Singh**, p. xxxvii.
47. Muller-Ortega, in Foreword to **VBh**, p. xvi.
48. Silburn, p. 13, with my translation of the French text.
49. Murphy, pp. 62-66. The concept of spontaneous emptiness is derived by Kāśmīr Śaivism, with significant modifications, from the mediatrist (*mādhyaṃika*) or vacuist (*śūnyavādin*) school of Buddhism, according to which "all our experience is confined essentially to the realm of chance or becoming. The transitory and the momentary alone is available to us" (Sharma, pp. 162 & 164).
50. **VB-Sil**, p. 60.
51. **VB-Sil**, pp. 60-61.
52. A thought provoking analogy to what is meant by the void is an image used by Bonaventure of Bagnoregio (1217 or 1221-1274 C.E.) to illustrate the invisibility of what makes visibility possible. The object of all created intellects is being, and being is knowable only in the light of Existence itself. Nothing is visible in darkness, without the agency of light itself. Yet, the eye does not ever see that light in separation from the particular objects seen in its light, or at least does not possess any visual awareness of that "medium of visibility" which is light itself. It is only from pure light's reflection off of objects of intentionality that we can even infer its existence (**Itinerarium mentis in Deum [Journey of the Mind into God]**5, par. 4., cited in Boehner. The translation is the present author's. If we were placed in pure light, with no secondary objects to mirror or reflect it onto our eyes, we would "see nothing", although bathed in pure light. Accustomed as we are to shadows (*tenebrae entium*) and the phantasms of the sensible world (*phantasmata sensibilium*), we are "blind" in absolute light, seeming to see nothing. What we see as darkness is in fact the fullest illumination of the mind.
53. **VB-Sil**, p. 54.
54. Murphy, pp. 68-77.

55. Murphy regularly translates Bhairava as The Tremendous State. He is obviously thinking in the same Latinate terms (Lat. *tremo*, to tremble) which Otto used in speaking of the *mysterium tremendum et fascinans*: the fearsome (awesome) mystery which bewitchingly draws us to itself, as a light draws an insect.

56. Pandey, p. 315.

57. Sharma, pp. 53-54.

58. **I&P**, p. 5. Abhinavagupta does not in this context refer directly to either *anupāya* or *sāmbhavopāya* by name.

59. Dyczkowski 1987, pp. 215-216.

60. Dyczkowski 1987, p. 217.

61. Dyczkowski 1987, p. 177.

62. Dyczkowski 1987, pp. 175-180.

63. **TĀ** 1, 203.

64. Murphy regularly translates *śaktipāta* as energetic fulmination, replacing the downward directionality of *-pāta* with a tridimensional (or, one might say, an infinitely multidimensional) image of flashing outward in all directions (Lat. *fulmino*, to lightning or to thunder-and-lightning; cognate to *fulmen*, thunderbolt or any mighty or irresistible power; cf. also Eng. fulminate). The word energetic was chosen simply as the adjectival form of energy or *śakti*.

65. **VB-Sil**, vv. 140-144 and comm., pp. 162-163.

66. Dyczkowski 1987, p. 167.

67. **Bhā**, commentary on ŚS III, 4, **ŚS-D**, p. 100.

68. **ANON-Bhā**, commentary on ŚS III, 4, **ŚS-D**, p. 100. Kṣemarāja does not accept the latter possibility in the context of ŚS III, which is a discussion of the *āṇavopāya* (Dyczkowski's exposition, **ŚS-D**, p. 101).

CHAPTER V

FROM YOGA TO RECOGNITION TO WONDER

(The doctrine of) recognition (*pratyabhijñā*) is
the quintessence of the secret doctrine about *śiva*.¹

The *upāyas* — and in fact all of the various Hindu systems of *yoga* — are conceptualized models of steps or stages along the path towards one's ultimate goal. Nevertheless, there is a certain very definite distinction that must be made, whatever yogic system is followed. We might say that there are two elements operative in the process or journey: the limited actions of the *jīva* or *aṇu* (in the two inferior *upāyas*) and the action of the ultimate (in the two superior *upāyas*). There are the human activities of individual effort and preparation, and there is the free descending action (*śaktipāta*) of the absolute. These two elements, I think we can assume, do not work in separate compartments, one after the other in order or time; but they overlap and interact in a way which can never be clearly perceived — simply because they are not temporally bound, and are not limited to occurring in sequence, one after the other. Nevertheless, the difference is there, even without any specific point of demarcation in time or space. The yogic practices we perform do not in themselves ever culminate in the attainment of the goal sought. It is the free action of our goal (or the ultimate itself as always the only true agent) which brings unification. Speaking temporally, there comes a moment when yogic practices shift to a flash of insight within us that does not come from our previous efforts.

This remains true even when the goal sought is non-theistic. An artist, a musician for example, prepares technique and theory for many years. Then there comes a point when, in some way totally unconnected with techniques and rules, inspiration (*pratibhā*) occurs. This is the moment when the work of art, as opposed to preliminary individual effort, appears. The flash of inspiration is

unexpected, a true wonderment and surprise — a *camatkāra*, — a shock or startling surprise . In our specific context, in the practice of *yoga*, there comes a point of personal, experiential realization that what one may have been told about and heard many times is true. One was told, one "knew" (from hearsay) that reality is advaitic, that one's own *ātman* is the supreme *ātman*. Then one can truly say *śivo 'ham, tad aham asmi*. At this point, one has experienced the wonder that will expand as one's knowledge and understanding increase.

What Kāśmīr Śaivism emphasizes at this point is that, in a real sense, nothing has happened and nothing has changed. What the individual now realizes or sees was always so. He or she was never non-*parāśamvit*. "The truth is that to realize the Self is to get what we already have".² Most importantly, the individual in this experience recognizes that all of this is so, and knows that "before" becoming a manifest form, he or she "was" the ultimate; but in a state of amnesia (*śiva*'s own chosen self-concealment), this was forgotten. Such is Kāśmīr Śaivism's doctrine of *pratyabhijñā* or recognition. One suddenly remembers one's forgotten identity.

The whole point of the *pratyabhijñādarśana* is to plumb the depths of this recognition, for there is much more to it than a simple recall. It is a recall which causes wonder, brings joy, explains one's previous feelings of incompleteness. The object of the *ĪPV* (and of course **the** *ĪPK*) is to present the knowledge of the means of attaining this recognition. The object of recognition is the exclusive consciousness of the ultimate reality, and there is nothing which can be attained in addition to that.³ Once realized, the true nature of the self cannot be impeded by anything, for it can never be unrealized.⁴ To one who has missed this highest reality, namely the self, other attainments are useless; for there is nothing else to be desired by one who has attained it.⁵ Identification with the highest reality is the

ultimate aim of all worldly or religious acts. It is the only worthy end in itself, and those who seek anything else through this unification remain in a state of ignorance.⁶

1. Preliminary terms related to recognition

(1) Remembrance (*smaraṇa*) is the basis of recognition.⁷ (2) Closely related in meaning (but not in etymology) to recognition is *pratibhā* (artistic inspiration or genius, burst of enlightenment, intuitive vision, spontaneous flash of illumination). Recognition is a sudden, unexpected, surprising, burst of remembrance. (3) The term *parivṛtti* (a backward look, turning back up, turning around, or returning of a fragment to a whole) is associated, too, because recognition is a recall of something previously known but forgotten. *Parivṛtti* becomes a foundational premise of Kāśmīr Śaiva epistemology, comparable to the words *anusandhāna* (repeated intensive awareness implying synthesis) and *pratyabhijñā*. (4) Abhinavagupta answers the question of how the highest reality is to be realised by saying that spiritual power (*siddhi*) is the acquisition of *ānanda* by *parivṛtya*⁸ (which is equivalent to *parivṛtti* for our purposes). *Parivṛtya*, according to Jaideva Singh, is "the entire objective manifestation appearing as 'this' abiding in the full blaze of perfect 'I'-consciousness of the divine". This process of *parivṛtya* validates the objective world and leads to a state of *viśrānti* or epistemic rest.⁹ The image is like that of a merchant going out, acquiring wealth, and then returning home to enjoy it.

2. The meaning of recognition¹⁰

Sarvo mam āyam vibhavaḥ:
all this glory of manifestation is of (my) ātman.

PH-MB¹¹

The individual self (or *jīva*) is divine, or *śiva*, but has forgotten its true nature and identified with its psycho-physical mechanism. This teaching is meant to enable the *jīva* to recognize that its true nature, its real self, is none other than *śiva*, and to suggest the spiritual discipline by which it can attain 'at-one-ment' with *śiva*. This union of identity, according to the recognition philosophy of Kāśmīr Śaivism (*pratyabhijñādarśana*), is accomplished by — and in fact is — the experiential remembrance or recognition (*pratyabhijñā*) by the human person of its true but forgotten nature as the absolute (*bhairava*, *śiva*), not something other than or even temporarily separated from it, but the absolute itself, self-manifesting in a limited form (*rūpa*). According to the *advaitadarśana*, the human person is nothing more (or less) than the willed and chosen self-concealment of the absolute, now striving in its dvaitic form to remember its original state of advaitic oneness (*yoga*).

Pratibhā is the epistemological situation wherein knowledge originates not from any external medium but from the knowing consciousness itself, as in the case of logic and mathematics. *Pratibhā-jñāna* is the intuitive, or immediate, knowledge that emanates from reason or consciousness itself like an inner flash, without depending upon scripture or a teacher. The main thing is that *pratibhā* knowledge — mathematical or logical knowledge, for example — is not acquired but innate. To use Kantian terminology, empirical knowledge is *a posteriori*, or based on sense-experience; *pratibhā*, or intuitive knowledge, is *a priori*, or independent of sense experience — that is, comes from reason itself.¹²

The term *pratyabhijñā* has a very specific meaning: the re-cognition of identity; but it is not a recognition of something ever consciously known at some previous time, not a "recall" or "remembering", and not a memory (purely

mental).¹³ As a result of false identification of itself with its psychophysical organism, the individual self (*nara*, *jīva*, *aṇu*, *cidaṇu*, etc.), though in reality always identical in nature to the universal self (*śiva*), has "forgotten" that identity. The recognition of the never-absent but forgotten identity is spiritual freedom. Abhinavagupta's explanation of *pratyabhijñā* is as follows:

By these practices [the upāyas] one acquires *samāveśa* or immersion in the divine consciousness. For this *samāveśa* to be a full, perfect, and enduring experience, one has to practice *Krama-mudrā*.... By *Krama-mudrā*, the experience of identification of the individual consciousness with the Universal Consciousness has to be carried out into the experience of the outer world. This system believes that the *samāveśa* that lasts only as long as *samādhi* (contemplation) lasts is incomplete. In complete or perfect *samāveśa*, even after getting up from contemplation the state continues; the world no longer appears as mere earth, but as "clothed in celestial light," as a play of the Universal Consciousness. The aspirant also feels himself to be nothing but that consciousness. Then the world is no longer something to be shunned, but rather an eternal delight (*jagadānanda*). Then one truly acquires *akṛtrima-aham-vimarśa* — pure I-consciousness in which the world does not stand against the I. in opposition, but is instead the very expression of that I.

This is the conception of *jīvanmukti* in the *Pratyabhijñā* system. The world-process starts from the pure I-consciousness of Śiva. At the level of man, that I-consciousness gets identified with its physical and psychic coverings, and the world stands over against it as something different *toto caelo*. The task of man is to recapture that pure I-consciousness, in which it and the universe are one.¹⁴

Self-recognition (*pratyabhijñā*) is a kind of knowledge of the *ātman*, which we know directly or immediately, rather than through the mediation of something else. Here, the knower and the known are one, which is possible only of the *ātman*. The *ātman* is not the object of knowing as would be a table or chair. We know ourselves in a self-illuminated (*svayamprakāśa*) way.¹⁵ The *ātman* is only veiled or covered by *māyā*. It is not absent; but, nevertheless, we cannot see it or recognize it. *Pratyabhijñā* is a process of unveiling or uncovering (*āviṣkarana*).

In it, we are going back to our original nature, turning our eyes inward, rather than looking outwards to see something.¹⁶

3. Abhinavagupta's treatment of recognition

Abhinavagupta's most detailed formal philosophical treatment of recognition is his ĪPV. He specifically states his goal as the elucidation of the concept of recognition to those of slow understanding, but remarks that the work can also prove useful to those of keen understanding and even to the author himself.¹⁷ Whoever realises the true nature of the self, he says, attains the highest goal, because self-realization is the highest goal. The first *āhnika* of the *jñānādhikāra* is a summary of entire *kula* system, and discusses the meanings of *kula*,¹⁸ *akula*, *kaulikasiddhi*, *kaulikī śakti*, *amuttara*, *parā*, etc. According to Abhinavagupta, those who follow its teachings will be freed from all motions of duality, attain the state of *amuttara*, and become *jīvanmuktas*.¹⁹ This chapter, read in conjunction with ĪPV III, 2 gives a reasonable overview of the entire work. ĪPV III treats of the essential nature of the subject (*paramasīva*), which manifests the variety of limited subjects (sentient beings) while retaining its essential nature intact. It also treats of the essential nature of the state of union with the ultimate; which is, in fact, the recognition of the true nature of the subject which brings freedom in this life (*jīvanmukta*).²⁰

Abhinavagupta's formal definition of recognition is complex and is well worth examining directly.

'Recognition' [*pratyabhijñā*] means shining (*jñā-jñāna*) as facing oneself (*ābhimukhyena*)²¹ of what was forgotten. "Pratipam" implies that it is not that the consciousness of the Self has never before been a fact of experience, because it always shines; but that, as will be explained later, through His own power, it appears as though cut off, or limited. Recognition consists in the unification of what appeared once with what appears now, as in the judgment "This is the same Caitra". It is a cognition which refers to an object, which is directly present. It is reached through unification of experiences. In ordinary life, in such statements as

“So and so has been made to be recognised by the king” recognition means cognition, consisting in unification of experiences at the time of the consequent apprehension of one who was known before, either in general terms or in particular, as the son of so and so, of such and such description and qualities. In the present context also, the knowledge of the Lord as possessed of Supreme Power, having been got through the well known Purāṇas, Siddhānta, Āgama and inference etc., and the immediate apprehensions of one’s own self being always there, recognition arises through the unification of the two experiences in the form: “Certainly I am that very Lord”. “I shall establish that Recognition”. In ‘*Upapādayāmi*’ the root with prefix (upapad-upapatti) means potential existence. The causal affix means that potentiality being there, I, through my causal agency, bring it into play. Indeed, there is the potentiality of recognition, because the Self is ever shining. Bringing about is no more than the removal of the influence of Māyā, which is considered to be a force of self-concealment. The active voice has been used in ‘*upādayāmi*’ because in the bringing about of recognition, the distinction between oneself and others being absent (in the agent), there is no possibility of the agent’s being affected by any purpose etc.²²

This extremely dense passage says the following. (1) *Pratyabhijñā* is a shining. The imagery of light and shining is extremely complex in Hindu philosophy, and the meaning of in this passage must be inferred from the fact that it refers to knowledge (*jñā-jñāna*). The many verbs translatable as “to shine” or “to illuminate” ($\sqrt{bhā}$, $\sqrt{bhās}$, $\sqrt{arc}$ or $\sqrt{rc}$ $\sqrt{cakās}$, $\sqrt{dyū}$, $\sqrt{dīp}$, $\sqrt{jyut}$) take their fundamental philosophical meanings from the idea of being visible to the intellect, being intelligible. Not to shine is to be unintelligible, to be meaningless, and therefore to be not real. “To know” can mean (a) to exist, (b) to be conscious, (c) to manifest, (d) to be manifest, (e) to be intelligible, (f) to be known. The point here, I believe, is that recognition is a form of knowledge. (2) I take “as facing oneself” (*ābhimukhyena*) as meaning “right in front of your eyes”, “right in front of you”, “staring you in the face”. *Abhi* means “close at hand”. The point is that something you once knew and subsequently forgot is now standing right in front of your eyes. I would suggest another, somewhat conjectural, possibility: that, in the present context, the prefix *prati* may be suggesting to Abhinavagupta the image of

a mirror and reflection in such words as *pratibimba* (reflection) and *pratimukha* (image of a face, secondary plot [in drama], response, etc.). (3) Abhinavagupta relates the word *pratipam* to the fact that what is happening is not just knowing, but is a recall. The knowledge of the consciousness of the self cannot ever not have been intelligible (an potential object of experience) because (supreme) consciousness always exists ("shines", in this context). (4) The forgetfulness that took place must be explained. It was the result of the absolute's own power of self-concealment or *māyā*. (5) The recognition that takes place is a unification of past and present experiences²³ of what was known once and what is known now. Once again, something not said must be inferred. The word unification is very suggestive (cf. *dhvani*) of the return of the manifest object to its original being. This is a re-union or (re-) unification. (6) What is happening in the experience of *pratyabhijñā* is not mere memory, but factual presence (7) This is again conjectural, but the unification of experiences here referred to may be the unification of all the component emotions and cognitions of the *jīva*, as well as the recognition of *śiva* and the *jīva*. (8) The active voice of the verb '*upādayāmi*' indicates that recognition (like manifestation) is not a causal phenomenon, since the distinction between oneself and others is absent in the agent and, consequently, there can be no possibility of the agent's being compelled or constrained by any purpose. Bringing about the recognition of *paramasīva* is neither the act of a causal agent nor of one who makes things known. It is simply removal of the ignorance resulting from the three *malas*. Both the ignorance and its removal are nothing more or less than manifestations of *paramasīva* [*maheśvara*].²⁴

Recognition is not new knowledge, or knowledge of something never known before. It is the cognition of an object which is directly present. In reality, that object continued to exist, to shine, during the period of forgetfulness (just as

consciousness [*ātman*] persists during dreamless sleep), and was therefore always present to consciousness as a potentiality. In the moment of recognition, it stands *ābhimukhyena*, right in front of the experiencer's eyes. In the verb *upapādayāmi*, according to Abhinavagupta, the prefix (*upapad-upapatti*) attached to the verb implies potential existence, and the causative form of the verb adds the idea that the author brings that potentiality into play, which is accomplished by the mere removal of the influence of *māyā*, the force of self-concealment.

Recognition is the unification of what appeared once (and was forgotten) with what appears now (and is remembered). All practical life and all human transactions depend upon different types of unification in time (past, present, future).²⁵ Metaphysical recognition is the unification of the (now forgotten) identity of the ultimate and the *ātman*, and the present apprehension of that identity. It is significant that *abhijñāna*, the noun form of *abhi √ jñā* (to recognize, remember) can mean a sign or token of remembrance (for example, the ring of Śakuntalā);²⁶ for it is that (cognitive) token which effects recognition. Whatever the particular token is in a specific *yoga*, it is actually the recognition of that token that effects the element of wonder.

4. Abhinavagupta's metaphors

Abhinavagupta uses a number of metaphors for recognition, but it will be sufficient to point out three of his best known. (1) The king of a country does not know a certain *pandit*. Another *pandit*, who is a member of the king's court, brings the unknown *pandit* to the king, introducing him and citing his qualifications. The king now knows the full identity of the new *pandit*.²⁷ (2) A certain king, through neglect and lack of concern (for the affairs of state), failed to realize the power at his disposal, although he possessed a powerful army and all the other prerogatives

of authority. Thus his enemies in his court took the opportunity to rise up against him and oust him from the throne. He consequently fell into dire straits, until he realized that he did have powers at his disposal.²⁸ (3) A woman is deeply in love with her betrothed,²⁹ whom she has never met. Then it happens that she finds herself in his company; but without knowing who he is, she thinks he is someone else. When the two are introduced and she hears his name and realizes that he is her husband-to-be, she is completely overjoyed. Similarly, *pratyabhijñā* is the recognition of a previously unrecognized identity — one's own; and the self of all, the lord of the world, cannot make his true glory known so long as his essential nature is not recognized.³⁰

5. Kālidāsa's Śakuntalā and recognition

In his discussions of the theory of *rasa*, Abhinavagupta makes reference to Kālidāsa's play *Abhijñānaśakuntalā* (**Śakuntalā and the Ring of Recollection**), traditionally referred to more briefly as **Śakuntalā**. This is often regarded as the exemplar of Indian heroic romance (*nāṭaka*), and as being to art what the **BhG** is to moral speculation.³¹ The central theme of **Śakuntalā** is epitomized in its prologue. The Director of the drama hears a song of summer sung by the lead actress with whom he has been speaking; and he is so transported by its beauty that he entirely forgets what he has just been talking about to the actress, and has to be reminded by her. Upon awakening, he comments on the effect of the song on him:

The mood of your song's melody
carried me off by force.
just as the swift dark antelope
enchanted King Duṣyanta.³²

The Director is struck particularly by the fact that there was something he definitely knew (what he had been discussing with the actress) and then, under the enchantment of the melody, totally forgot, and then subsequently recalled and recognized. He had been drawn into forgetfulness, and then later shaken by the actress back into the reality around him. This is the dramatic introduction of the play, for it enables the Director to tell the audience: "Aha! This reminds me of the story of Śakuntalā and King Duṣyanta. This tiny vignette of a prologue is an enacted synopsis of the entire play. In drama, the everyday world (*laukika*), the one of our empirical consciousness is replaced, in the aesthetic experience, by another world (*alaulika*), an internal one of imaginative absorption, from which we are suddenly awakened, shocked to find again our everyday world, but in a completely new light.

The story line of Śakuntalā was well known to its audience from Vedic literature, and Kālidāsa based his account on an episode in the **Mahābhārata**. Śakuntalā was conceived by Menakā, a nymph who had been sent to seduce the royal sage Viśvāmitri from his ascetic ways which the gods had begun to see as a threat. Śakuntalā was abandoned to birds of prey who befriended and protected her until an ascetic sage, Kaṇva, found her and brought her to live at his hermitage as his daughter. It was Kaṇva who named her Śakuntalā, having found her among the birds (*śakunta*). The epic story begins when King Duṣyanta appears with his retinue on a hunt after a dark antelope, who he finds out is a protected animal of Kaṇva, adopted as an orphaned fawn by Śakuntalā. When she and Duṣyanta meet, they fall in love and consummate their love in a secret *gāndharva* marriage of mutual consent. The king however receives a message calling him back to his capital to fulfil his *dharma* there. He leaves Śakuntalā with his signet ring as a sign of their marriage, and he promises to send for her from the capital. Later, she

gives birth to her superhuman son Bharata. In Act 4, considered to be the core (*garbha*, womb) of the drama, Śakuntalā is totally absorbed in her memories of King Duṣyanta and, in her state of distraction, fails to take note and properly greet the arrival of a guest, the sage Durvāsas. He rushes off in anger, refusing to return, and punishes her by inflicting forgetfulness on the King.

Since you blindly ignore
a great sage like me,
the lover you worship
with mindless devotion
will not remember you,
even when awakened —
like a drunkard who forgets
a story he just composed!

It is only the intervention of Priyamvadā, a female ascetic and friend of Śakuntalā, that persuades him to relent and end the curse, but only when the King sees the Ring of Recollection.³³ Śakuntalā leaves the hermitage to go to the capital, but on the way she stops at the river shrine of Indra's consort Śacī and, leaning over the waters, she loses the ring. Eventually, the ring is retrieved by a fisherman who later, by chance, finds what it is and returns it to the king, thus breaking the curse. In the meantime, however, Duṣyanta, having transgressed his duty in the hermitage, is bound to undergo his own trial of separation, accompanied by a sadness of which he does not know the cause. When he and Śakuntalā first meet and she tells him of their marriage, he simply does not remember, but is plagued by some vague, uneasy feeling.

I cannot remember marrying
the sage's abandoned daughter,
but the pain my heart feels
makes me suspect I did.³⁴

In the end, Śakuntalā, Duṣyanta, and the boy (known now as Sarvadamana, tamer of all, until he becomes known in the world as Bharata, the sustainer) are all united.³⁵ In Act Seven, Duṣyanta says:

Memory chanced to break my dark delusion
and you [Śakuntalā] stand before me in beauty,
like the moon's wife Rohiṇī
as she rejoins her lord after an eclipse.³⁶

6. Theoretical considerations of Kālidāsa's Śakuntalā

Recognition is a particular type of memory; and there is, in Sanskrit religious and literary texts, a recurrent association between memory (*smara[na]*) and love. The very word for memory (*smara*) is a common epithet for the god of love.³⁷

Memory and forgetfulness form the pivotal center on which romantic contrast between love in separation (*vipralambhaśṛṅgāra*) and love in union (*sambhogaśṛṅgāra*) turns; for it lies within the power of memory to break through the logic of everyday experience, make visible what is invisible, obliterate distances, reverse chronologies, and fuse what is ordinarily separate. These ideas are not merely literary, but are based on established philosophical notions. Theorists of *rasa* and Indian epistemologists maintain that memory (in our application, recognition) occurs when previously established latent impressions (the once known but now forgotten) are revived; and Abhinavagupta explains that what Kālidāsa means by memory (once again, recognition, in our application) is "not discursive recollection of past events, but rather an intuitive insight into the past that transcends personal experience, into the imaginative universe that beauty evokes".³⁸ In support of this, Abhinavagupta cites the final verse of the opening scene of Act Five of the

Śakuntalā, a song which King Duṣyanta and his buffoon hear being sung by Queen Hamsapadikā:

Seeing rare beauty,
hearing lovely sounds,
even a happy man
becomes strangely uneasy....
Perhaps he remembers,
without knowing why,
loves of another life
buried deep in his being.³⁹

This verse is an ideal introduction to Abhinavagupta's theory of *rasa*. The verse refers to an experience of uneasiness and longing, even of sadness, as if for something lost, and now experienced in the presence of loveliness. This is the well-known experience of unidentified longing in us, a nostalgia, a yearning, a *Sehnsucht*, a sadness for something we cannot identify or even adequately describe. We find that we have experienced a new "taste" of something not known before. It is a foretaste and presage of what we may have been told about before but now know, at least in a momentary experience of it. We are no longer looking at individual memories (as for example of childhood), but a memory which is cosmic, an actual memory of and longing for advaitic unity. It is due to vaguely remembered and not fully conscious affects formed by latent impressions (*vāsanā*) from the various wanderings through various lifetimes away from our true being; but, more importantly, it is due to the latent memory of original unity. Duṣyanta has had an experience of *rasa*. The activation of some vague memories stirred up in him inexplicable longings (*outsukya*), in an aesthetic rather than an actual experience, since there is no sexual pleasure present and no object of memory. What he now experiences is of a higher nature than the delight he felt when the

latent impressions were implanted; it is purified and cannot be directly stated. For Abhinavagupta, this verse is an expression of *rasa*.⁴⁰

Aesthetic experience (*carvaṇa*, here parallel to *rasa*) is different from the perception of love (here equivalent to *brahmāsvāda*), which arises from such ordinary valid means of cognition as direct perception (*pratyakṣa*), inference (*anumāna*), and simile (*upamāna*). It is also different from the religious experience which consists of a single mass of the bliss (*ānandaikaghana*) of one's own self that belongs to the highest *yogin* and which, being pure (*śuddha*) is devoid of contact (*uparāga*) with an object of the senses. The *adhikārin* in the case of spiritual freedom is more strictly defined than he is for literature (for a child can enjoy, if not fully appreciate, a drama). A drama is not expected to change one's life radically. To have an profound aesthetic experience is simply satisfying and does not imply that one will be in any sense profoundly altered. One cannot say the same for mystic experiences. Even apart from the concept of *sadyomukti*, any deep religious experience is very likely to make a manifest, sometimes drastic, change in a person's outward life. Most writers (unlike Abhinavagupta) do not use the term *ānanda* to describe the purpose of poetry, but rather terms like *prīti* or *vinoda*, entertainment, terms which could not conceivably be applied to religion in ancient India. Before Abhinavagupta, no writer gave philosophical implications to love; most writers regarded the highest expression of drama to be sexual love, and no more.⁴¹

In drama, as in any higher ecstatic experience, there is no pain and everything is blissful, for *rasa* has been attained. In a dramatic performance, we also forget ourselves. There is no hope of material gain from art. The experience is *alaulika*, *ānandaikaghana*. Distance between subject and object is removed. Time and space are suspended during the drama, There is an experience of total

immersion. Special preparation is necessary (music, costume, etc.). *Rasa* is not produced, it is manifested or suggested. It is the removal of *avidyā* by *varana*, *manana*, etc. There is a sense of a state of rest (*viśrānti*), of having reached the goal (cf. Vedantic *kṛtakṛtya*) beyond which nothing remains to be accomplished. There is very little emphasis on the means of attaining the state.⁴²

7. Savitri⁴³ and Satyavan

Two passages from *Savitri* are of particular interest, the first in reference to recognition, and the second in reference to bliss. The first occurs at the first meeting of Savitri and Satyavan:

Out of the voiceless mystery of the past
In a present ignorant of forgotten bonds
These spirits met upon the roads of Time.
Yet in the heart their secret conscious selves
At once aware grew of each other warned
By the first call of a delightful voice
And a first vision of the destined face.
As when being cries to being from its depths
Behind the screen of the external sense
And strives to find the heart-disclosing word,
The passionate speech revealing the soul's need,
But the mind's ignorance veils the inner sight,
So now they met in that momentous hour,
So utter the recognition in the deeps,
The remembrance lost, the oneness felt and missed.

Aurobindo's Savitri⁴⁴

The second passage occurs when Narad the sage addresses Savitri as she awakens to this life.

Bear; thou shalt find at last thy road to bliss.
Bliss is the secret stuff of all that lives.
Even pain and grief are garbs of world-delight,
It hides behind thy sorrow and thy cry.

Because thy strength is a part and not God's whole.
 Because afflicted by the little self
 Thy consciousness forgets to be divine
 As it walks in the vague penumbra of the flesh
 And cannot bear the world's tremendous touch.
 Thou criest out and sayst that there is pain,
 Indifference, pain and joy, a triple disguise,
 Attire of the rapturous Dancer in the ways,
 Withhold from thee the body of God's bliss,
 Thy spirit's strength shall make thee one with God,
 Thy agony shall change to ecstasy,
 Indifference deepen into infinity's calm
 And joy laugh nude on the peaks of the Absolute.

Aurobindo's *Savitri*⁴⁵

8. Recognition, freedom, and bliss

Recognition is illumination (*bodha*), knowledge (*jñāna*), freedom (*mokṣa*, *mukti*), and bliss (*ānanda*) — or, in its highest form, world-bliss (*jagadānanda*), in which the entire cosmos is seen by the liberated soul as *cit* or *amuttara*.⁴⁶

This alone is the attainment of the nectar of immortality [[*iyamevāṃṛtaprāptir*]], this indeed is to catch hold of oneself. this is the initiation of *nirvāṇa* [[*nirvāṇadīkṣā*]] which bestows śiva's true nature (*sadbhāva*).⁴⁷

9. Repeated cognition

Great works of literature are read over and over again, just as all forms of *rasa* experiences are approached over and over. Repeated recitation (*niṣpīḍama*) reinforces impact, and even fine foods are savored (*carvaṇā*) over and over again. Knowledge is formed and reinforced by long practice (*abhyāsa*),

"[Liberating realization] is the supreme limit of plenitude and as such there can be no higher attainment. Any [other] attainment [we can] conceive issues from a state that falls short of [this] perfection. Once [this] uncreated fullness has

been attained, pray tell, what other fruit can there be [beyond it]?"⁴⁸ Nevertheless, the experience of recognition usually develops from repeated cognitions (re-cognition), and it is then reinforced and intensified by repeated cognitions.

10. From recognition to wonder

Kāśmīr Śaivism emphasizes that the experience of recognition leads causally to the experience of wonder. This is to say that wonder appears with the occurrence of recognition; and that without recognition, it does not appear. It must not be forgotten that what is here defined as wonder is the inevitable response to recognition. Recognition generates wonder. I emphasize here once again that what is meant by wonder in this context is intended as a specific and defined technical term.

Wonder is definable as the specific response to recognition. *Pratyabhijñā* is not only the recognition of one's own advaitic status, but also of the face of the ultimate in its varied emanations.⁴⁹ If *parāsamvid* is everything, and everything is *parāsamvid*, then it follows that everything is everything else. I am *parāsamvid*, you are *parāsamvid*, I am you, and I manifest the endless universes. I am supreme consciousness. In the experience of *pratyabhijñā*, the recognition of one's *ātman*, unfolds the awareness "I am the means, and I am the goal".

11. Content of wonder

Such a realization totally shatters one's conception of reality.⁵⁰ What is most significant in wonder is the experience of marvel or stupor before the break in the empirical world, and the sudden and unexpected intrusion of a dimension of reality of which we were completely unaware. This concept enters definitively into Indian thought with Utpaladeva and Abhinavagupta.⁵¹ A dualistic conception of reality

simply cannot make sense any more after *pratyabhijñā*. Wonder arises causally from recognition. Our habitual conceptual categories simply do not work.

12. Recognition, wonder, and spanda

Any sudden disruption of ordinary consciousness, profound or trivial, brings about an encounter with one's inmost depths and thus with *spanda*, the pulsation of consciousness and the source of manifest being.⁵² *Spanda* is particularly important in this context it is fundamentally energy and power; and the potentials released in the disruptions spoken of in the previous paragraphs are the activation of the power of *śakti*, without whom there is neither manifestation nor the grace (descent and action of *śakti*) of recognition, wonder, and unification.

The state of *spanda* is sudden and momentary; but the yogin who is vigilant and seizes it finds all subsequent life transformed.⁵³ The metaphor of *spanda* lies at the heart of all discussion of Kāśmīr Śaivism, and it would be no exaggeration to say that it is at the foundation of all distinctively Trika metaphysics.⁵⁴ The development of the Spanda school (*spandaśāstra*, *spandadarśana*) is one of the most important landmarks in the history of Kāśmīr Śaiva metaphysics. The term *spanda* is used to describe the pulsating and vibrant dynamism of the energy (*śakti*, *citi*) of consciousness (*cit*, *caitanya*) — or of sound, when it is translated as resonance or reverberation, — and is closely related to such other concepts as *icchā*, *svātantrya*, *kriyā*, and *vimarśa*. Since dynamic movement is the womb (*garbha*) of manifestation and its apparent changes and variety, the concepts of *spanda* and manifestation (*ābhāsa*, *prakāśa*, *pratirūpa*, *sṛṣṭi*, etc.) are closely related. Just as there is no light of consciousness (*prakāśa*) without self-consciousness (*vimarśa*), but only a single *prakāśavimarśamaya*; so also, according to Abhinavagupta,⁵⁵ the light of consciousness is an imperceptible

eternal stir (*sphurattā*, synonymous in the present context with *spanda*), the activity of the free will of the absolute, beyond all limitations of place and time.⁵⁶ This stir, which is the essence of all manifestation, is the resting place of the ultimate. The meaning of *spanda* is often presented in terms of particular images. Gleaming, flickering embers, intermittently shining forth and dying out, suggest the barely changing subtleness of *spanda*.⁵⁷ A variant of this image is the perception one has of a firebrand swiftly whirling in a circle (*alātacakra*). The separate, different, and discrete spatial positions of the firebrand are not perceived, but only the gestalt of a circle. In the same way, the flow of energy within consciousness moves harmoniously with the rhythm of its pulsation or *spanda*.⁵⁸

Abhinavagupta makes the very important distinction between the supreme vibration (*parispanda*) of consciousness and the vibration of manifestation (*prapañcaspanda*). In the first, consciousness self-reveals and reabsorbs itself, immanently and within absolute being; in the second, in relation to appearing or manifesting, Paramaśiva obscures itself.

The blessed Lord is in fact eternally vibrating within himself. In him is the central power which is full of the abundance of all beings. He is beautiful with cosmic bliss that arises naturally from his own fully willed agitation.

He throbs eternally beautiful with the elixir (*rasa*) of this completely full Emission (*visarga*⁵⁹). That union of Śiva and *śakti* is called love.⁶⁰

Spanda, or the vibration of consciousness, can be experienced only in the actual state of *spanda*. What the yogin must attempt to catch or grasp is what is elsewhere called the transition of the moment (*tutīpāta*),⁶¹ the very first surge of pure energetic (*śakti*) flashing forth, before the formation of any consequent state of mind, reaction, or thought construct. This spontaneous energy burst is primary (*mukhya*) *spanda*, the eternal and stable (unchanging) act of Paramaśiva.

Grounded in its own proper nature (*svabhāvamātra* or *āmasvabhāva*⁶²), it is universal and free of all change (*aprakampasthiti*). It is the sole inherent attribute (*dharma, guṇa*) of the absolute, into which all the manifest cycles of its powers (*viśeṣaśakticakra*) are drawn back, the matrix of all particular, transitory, and therefore unstable emotional states experienced by limited subjects. It is in such emotional states that the *spanda* principle dawns in its most clearly evident manner. The drawing-back referred to in this context is *śaktisaṅkoca*, paramaśiva's cosmic action of withdrawal, as well as the yogic technique of introversion or interiorization, in which one becomes *svaṣṭha* or established in oneself.⁶³

"All possible emotive states, even the most negative, can serve as an opportunity for the yogi to realize ultimate reality free of the obscuring veil of thought constructs".⁶⁴ The states mentioned in SK 22 are the three basic emotive states: pain, pleasure, and confusion, which may be expanded into the four types of suffering: anger, grief, fear, and disgust.⁶⁵ To them may be added such others as elation, the sight of a loved friend who was thought to be dead, grief of hearing of a death, the terror felt upon realizing that one is in range of a deadly cobra or tiger, the sight of extreme beauty, laughter, disgust, and astonishment and delight felt upon performance of a complex activity such as running, singing, or acting with simple spontaneity.⁶⁶

According to Dyczkowski,⁶⁷ this is the experience of the initial moment of creative intent, the "point from which consciousness expands out from its pure indeterminate nature into manifestation". It is the individualized aspect of *spanda* as the thrust of consciousness towards some perception or act, and it is grounded in the universal vibration of consciousness. Dyczkowski cites a passage from

Abhinavagupta's TĀ which, because of its precision of expression, is worthy of direct quotation.⁶⁸

The vibration of consciousness consisting of the three powers (of will, knowledge and action), beautiful in its universal and individual (aspects), expands and contracts in both the internal and external (domains of reality). Even though it neither expands nor contracts, it manifests as such: (thus the yogi) whose goal is internal and gaze outward, attains the Supreme Abode. Therefore the act of awareness directed towards that which has been fashioned by the creative freedom (of consciousness), and whose form is the wonderful diversity of its causal efficacy, is the particular vibration (of consciousness) termed 'intent'.⁶⁹

The state of consciousness without obstacles is called *camatkāra*, as are its physical effects, such as trembling and joyful limb movements (*ullukasana*).

"Indeed, *camatkāra* may also be defined as immersion in an enjoyment (*bhogāveśa*) which can never satiate and is thus uninterrupted (*tr̥ptivyatireken-ācchinna*).⁷⁰

In all of this we see that it is *spanda*, the *śakti* of *parāśamvid*, which drives the movement from recognition to wonder to freedom. It is the same *spanda* which is active in both manifestation (in the descending *tattvas*) and freedom or reunification (in the ascending *tattvas*).

13. From recognition to wonder

Wonder is the direct result of recognition. *Pratyabhijñā* is not only the recognition of one's own ontological status, but also of the face of the ultimate in his varied creation.⁷¹ If *śiva* is everything, and everything is *śiva*, then it follows that everything is everything "else". I am *śiva*, you are *śiva*, I am you, I (as *śiva*) manifest the endless universes, I am supreme consciousness. All of this is supremely true, the only fault being the dualisms implied in the use of such words as I, you, the universe, and *śiva*. In the experience of *pratyabhijñā*, the awareness

unfolds that "I am the means, and I am the goal".⁷² In aesthetics, the recognition of what one had once known but subsequently forgotten brings a shock of surprise and bliss. If love-in-separation becomes love-in-presence, there is shock, surprise, and bliss — in a word, wonder.

ENDNOTES TO CHAPTER FIVE

1. **PH-MB**, p. 45. "Secret doctrine" is Singh's translation of *upanīṣad*, which is etymologically "what is learned (only) at a guru's feet" and therefore comes to mean what is not learned elsewhere, what is esoteric (**PH-MB**, note 8, pp. 120-121). The content of the doctrine referred to in the text may be the *pratyabhijñā-darśana* or *śīva* (either in the sense of *śīva* or of an esoteric meaning of the word *śīva*).
2. Muktananda, p. xiv.
3. **ĪPV I**, 1, **I&P**, vol. 3, p. 8.
4. **ĪPV I**, 1, **I&P**, vol. 3, p. 5.
5. **ĪPV I**, 1, **I&P**, vol. 3, p. 6.
6. **ĪPV I**, 1, **I&P**, vol. 3, p. 8.
7. On the unification of experiences involved in remembrance, see **ĪPV I**, 2; **I&P**, vol. 3, p. 19. **ĪPV I**, 4; **I&P**, vol. 3, is specifically on remembrance as a basis of recognition.
8. Dehejia's (1997) endnote no. 18, p. 95: *parivṛtya ānandarūpān-
hṛdayasvabhāvaparasaṁvidātmaka-śīvavimarśatādātmyam*. **PTV**, p. 11 (text).
9. Dehejia 1997, p. 12.
10. **ĪPV I**, 4; **I&P**, vol. 3 is specifically on remembrance (as a basis of recognition).
11. **PH-MB**, p. 142, note 111.
12. Mishra 1993, p. 81.
13. Mishra 1993, pp. 256-257. "[F]orgetting our real nature is not an event in the history of our existence; it is not that in the beginning we knew our real nature and then later on forgot it. In fact, we are ignorant from the very beginning, like someone who is born blind as opposed to one who lost his or her sight later on."

14. Singh 1990, p. 29.
15. Mishra 1993, p. 264.
16. Mishra 1993, p. 268.
17. ĪPV I, 6; I&P, vol. 3.
18. According to Dyczkowski, one of the most important Śaiva movements (incorporating a number of schools) from the viewpoint of the development of Kāśmīr Śaivism was the *Kaulas* (< *kula*, "the power of consciousness — Śakti, the Goddess Who is the emission [*visarga*] of the absolute [called *akula*], through which the universe is created"). Kāśmīr Śaivism, incorporated many of the *kaula*'s systems, but largely divested of their outer ritual forms. Among the most important *Kaula* schools from the viewpoint of Kāśmīr Śaivism were the *krama* and the *trika*. The *krama* "deals with what were considered the most secret doctrines and practices of Kāśmīr Śaivism, namely those involved in the worship of Kālī:.... Ritual came to be understood [in Kāśmīr Śaivism] as an inner process of realisation through which the initiate discovered his essential identity with Kālī: who is the flow (*krama*) of the power of consciousness through the polarities of subject, object, and means of knowledge in consonance with their arising and falling away in each act of perception; arousing of man's spiritual potential (*kūṇḍalinī*) and the expansion of consciousness that brings it about is the most esoteric practice of KS... Kaula influence: ritual consumption of meat, wine, ritual intercourse" (Dyczkowski, 1987, p. 9). Pandey 1963, p. 16, referring to TĀ, comm., I, 31, says that Abhinavagupta, after following the *trika* system, evidently found "that it did not completely satisfy him, for it is from the Kula system alone that he affirms to have got perfect satisfaction and peace."
19. See also TĀ III and XIX.
20. ĪPV III, 1; I&P, vol 3, p. 202.
21. *Ābhāsa* means light of the object facing the subject (ĪPV I, 2; I&P, p. 20).
22. ĪPV I, 1, I&P, vol. 3, pp. 6-7.
23. In reference to the unification of experiences involved in remembrance, see ĪPV I, 2; I&P, p. 19.

24. **ĪPV** I, 1, **I&P**, vol. 3, p. 13.
25. **ĪPV** I, 1, **I&P**, vol. 3, pp. 36-37.
26. **MW** p. 62, cols. 2-3.
27. **IPV** I, 1, 1, p. 20, as cited by Mishra 1993, p. 257.
28. **SVi**, pp. 67-68, in Dyczkowski 1992, p. 99.
29. See **ĪPV** IV; **I&P**, vol. 3, pp. 230-231.
30. **ĪPV** IV, **I&P**, vol 3, p. 30); also cited from **ĪPK** IV, 2, 2, p. 20 by Mishra 1993, p. 257.
31. Miller 1984, p. 61. The Śakuntalā is associated with the height of Gupta classicism: ca. 350-470) and more specifically with the Gupta monarch Andragupta II (ca. 375 to 415 C.E.).
32. Miller 1984, p. 90.
33. Miller 1984, p. 122.
34. Miller 1984, p. 144.
35. There are five components of the action of a play; and, in the commentatorial tradition and theoretical literature, each has a corresponding juncture (*samādhi*). The play's motive (*ārambha*), subjectively expressed as desire, is the juncture called *mukha* (face); effort (*prayatna*), the first objectification of the motive, is the juncture called *pratimukha* (reflection of the *mukha*); hope of attainment (*prāptyāśā*) is the *garbha* (womb); eventuation (*niyatāpti*), wherein the subjective and objective phases of the action are brought together, is the reconsideration (*vimarśa*); and attainment of the fruit (*phalaprāpti*), which is the termination of the hope and the realization of the original motive, is the dénouement (*nirvāhana*). In the Śakuntalā, the *mukha* is King Duṣyanta's meeting and falling in love with Śakuntalā; the *pratimukha* is the consummation of their love and Duṣyanta's immediate departure to fulfil his royal *dharma*; the *garbha* is the period of separation and hope of reunion (active on Śakuntalā's part and now only latent on Duṣyanta's); the *vimarśa* includes Śakuntalā's withdrawal to heaven, Duṣyanta's lamentations after recovering his memory, and his recall to dharma by an appeal

from Indra; the *nirvahaṇa* is the son born of the affair and the reunion of the couple in conformity with family and brahmanical tradition (Miller 1984, pp. 50-52).

36. Miller 1984, p. 171.

37. See, for example, **AthV** 6, 130, where the female speaker asks the gods to send *smara* to inflame the heart of a man with love for her.

38. Miller 1984, p. 90.

39. Miller 1984, p. 134.

40. Masson & Patwardhan 1970., vol 1, p. 24.pp. 57-58.

41. Masson and Patwardhan 1969, pp. 162-163.

42. Masson and Patwardhan 1969, pp. 161-162.

43. Aurobindo omits all Sanskrit diacritical markings from his **Savitri**.

44. **Sav**, Book V, Canto III, p. 400.

45. **Sav**, Book VI, Canto II, pp. 453-454.

46. Fort & Mumme 1996, p. 187; Singh 1990, p. 26..

47. **SK** 32, in Dyczkowski 1992b, p. xvi.

48. **TĀ**, 4, 209b-210, quoted by Dyczkowski 1987, p. 164; Dyczkowski 1987, p. 172.

49. Muktananda, p. xxv.

50. **SK** 22 states that: "Spanda is stable (*pratiṣṭhita*) in the state one enters when extremely angry, intensely excited, running or wondering what to do" (**SK** 22, Dyczkowski 1991, p. xvi). Singh's translation in **VB-Singh** 118 (*dhāraṇā* 93), p. 106 is considerably expanded: "When one is in extreme anger or experiences surpassing joy, or is in a state of impasse, not knowing what to do, or has to flee for his life, then in that (supremely intensive) state (of mind) is established the

Spanda principle, the creative pulsation of the divine consciousness". VB 118 (*dhāraṇā* 93) adds other states to this list: the onset or end of a sneeze or of hunger, terror, sorrow, deep sighing (*gahvara*), flight from the battlefield, and keen curiosity; and it says that these states are like that of *brahma* [*brahmasattāmayi*].

51. "Nel secondo [*sūtra*] [del TĀ] troviamo adombrato il concetto di *camatkāra* o dell'esperienza religiosa ed estetica come meraviglia, stupore davanti alla rottura del mondo empirico ed alla intrusione improvvisa d'un'altra demensione della realtà — che fa il suo definitivo ingresso nel pensiero dell'India con Utpaladeva ed Abhinavagupta;" introduction to TĀ, p. 17. Cf. note 35 to Gnoli's TĀ.

52. The word *spanda* itself is conventionally translated as vibration; and, for the sake of uniformity of reference, I shall generally refer to it as such. However, it carries a wide range of meanings, such as: throb, palpitation, quivering, stir, sparkling, pulsation, agitation, reverberation, and resonance. In verbal forms, it can mean to come suddenly to life. The nominal form is related to the Sanskrit $\sqrt{sphur}$ and $\sqrt{sphar}$: to throb, tremble, quiver, vibrate, or twitch; and the number of derivatives of these roots is enormous: *sphurana*, radiant pulse, (free) manifestation, flashing, glittering, gleaming, sparkling, etc.; *sphurattā*, radiant vibration, radiant form, scintillating pulse or radiance; *sphuṭa*, manifest; *sphota*, a burst (as of a flower), a blossoming; etc. The word can also come to a basic meaning of being or existing, and can thus be semantically related to the concept of shining. What it most essentially refers to is the vibrancy, activity, and dynamism of the Absolute.

53. VB-Singh 118 (*dhāraṇā* 93), pp. 105-106.

54. Chetanananda 1991, p. 7. According to Singh (1990, p. 21), "[t]he Śaiva philosophy of Kashmir is known as *Īśvarādvayavāda* or *Pratyabhijñā* or *Trika*". Pandit (1987, pp. 133-135) speaks of the *Trika Śāstra*, *Trika Śāsana*, *Rahasya Sampradāya*, and *Ṣaḍardhāstra* (half-of-six). The word *Trika* refers to a number of fundamental triads, such as: (1) the triad of scriptures (*śaivāgamas*, *rudrāgamas*, and *bhairavāgamas*), (2) the triad of *Śiva*, *Śakti*, and *Nara* (the limited self), (3) the *parāpara-trika*, trident or three-fold lotus: *icchā* (will), *jñāna* (knowledge), and *kriyā* (action), (4) the *parātrika* or triad of *Paramaśiva* (*prakāśa* [luminosity], *vimarsa* [dynamism], and *sāmrasya* [delight in the union of *prakāśa* and *vimarsa*]), the triad of *Trika yoga* (*sāmbhava*, *śākta*, and *ānavaya upayas*), and the triad of existence (*dvaita*, *advaita*, and *dvaitādvaita*).

55. ĪPV I, 5; I&P 1986, vol. 3, p. 74.

56. Abhinavagupta also says (ĪPV I, 5; I&P 1986, vol. 3, pp. 74-75) that self-consciousness or *sphuraṇa* is a seeming vibration, a slight motion; and he specifies that the motion is spoken of as (seeming or) slight because it appears to vibrate while not actually doing so. The essential nature of the light of consciousness is changeless; yet it appears to be changing in the variety of its manifestations. This is because the supreme self (*paramātmā*) — which is certainly restful light — is also, as we have seen, the *paramaśiva-paramaśakti* biunity; and this primal biunity is the ultimate source of *spanda*, the single wave phase from which come all vibrations in all modalities (vision, sound, ebbs and flows, systoles and diastoles, etc.). Thus there exists the eternal manifestation of objects. Because the primal *paramaśiva-paramaśakti* wave phase can never encounter resistance (since there exists nothing other than it to resist it), it exists eternally, never beginning, never ending, never diminishing, never increasing.

57. This image is used by Gauḍapāda in the last chapter of his MK to describe the fourth, pure state of consciousness.

58. Dyczkowski 1987, p. 118. "We praise that *śaṅkara* who is the source of the power of the wheel of energies [*śakticakravibhāvaprabhāva*] by whose expansion and contraction the universe is absorbed and comes into being" (SK 1, in Dyczkowski 1992b, p. xv). The treatises of the Krama school which are extant "deal with the sophisticated symbolism of a number of wheels (*cakra*) or aggregates of energies that are responsible for the manifestation of the spheres of existence. These are understood in idealistic terms as spheres of the manifestation of the one energy of consciousness that ranges from that of pure awareness through the mental and sensory right down to the physical level. All these energies and their deployment through, and as, the flux time and space are part of an infinite, unconditioned flux of energy known as the Great Sequence (*Mahākrama*) from which this school draws its name. The energies are worshipped in a sequence (*Krama*) as aspects and forms of the Supreme Deity which is the Goddess, rather than the God" (Dyczkowski 1992a, p. 5).

59. The concept of emissional power is central to the meaning of both manifestation and vibration. *Visarga* (:) is a grammatical term introduced into philosophy in *mātrkā* theory, the giving of mystical or esoteric meanings to the letters of the Sanskrit alphabet. *Visarga* (:) is a phoneme listed after the vowels as generically summarizing them (and is therefore, like the so-called thirty-seventh

tattva [*parāsamvit*], not included among them). It is a pure, voiceless aspirate, also termed the Rudra-dyad (*rudrayāmala*) as representing the union of *śiva* and *śakti* (as is indicated by its form "ḥ"). It is, so to speak, the breath of the supreme which emits the manifestational universe. It is both emissional-expansive (*pravṛtti*) and absorptive-unitive (*nivṛti*). "The *visarga* functions as part of the ritualistic symbolism of sexuality, of the emission of seed, of the union of a couple or pair.... [T]here are passages in the TĀ in which, in one of its meanings, the term *visarga* may properly be translated as ejaculation" (Muller-Ortega 1989, p. 127).

60. From Abhinavagupta's **MVV** 1.893-895; quoted by Muller-Ortega 1989, p. 135.
61. Bhagavadupala's **SP**, in **SK** (22), Dyczkowski 1991, pp. 159.
62. Ibid.
63. **VB-Singh** 136 (*dhāraṇā* 111), p. 126.
64. **SK**, p. 224.
65. Rājānaka Rāma's **Svi**, in **SK** (22), Dyczkowski 1991, pp. 100-102.
66. Bhagavadupala's **SP**, in **SK** (22), Dyczkowski 1991, pp. 158-159.
67. **SK**, pp. 223-224.
68. Abhinavagupta's extended definition of *spanda* is found in TĀ IV, 181b-186, as cited by Muller-Ortega 1989, pp. 118-119. "The nature of (consciousness) is its capacity for self-referral.... That self-consciousness... in which the entire universe without remainder is dissolved, present at the beginning and at the end of perception of objects, is called in the authoritative texts the vibration (*spanda*), and more precisely, the universal vibration (*sāmānya-spanda*), and its nature is an overflowing (*uccalana*) in the Self. For that vibration, which is a slight motion of a special kind, a unique vibrating light, is the wave of the ocean of consciousness, without which there is no consciousness at all. For the character of the ocean is that it is sometimes filled with waves and sometimes waveless. This consciousness is the essence of all. The insentient universe has consciousness as its essence, because its very foundation is dependent on that, and its essence is the great Heart."

69. TĀ 5, 79-81; cited in **SK**, p. 223.
70. Gnoli 1968, p. 59.
71. Muktananda, p. xxv.
72. Muktananda, p. xxv.

CHAPTER VI: FROM WONDER TO ĀNANDA

Ānanda, the theme of bliss, moves through the Upaniṣads, holding together the poetic imagery as well as the philosophical discussions. Questions concerning the ontological ground of the Universe lead to the concept of Brahman, the Ultimate Being whose very nature is bliss. Discussions about the nature of man come to rest in the concept of Ātman, the Self which is known as bliss. This moving world with its multitudinous variety is described as pervaded by bliss. The goal of man is affirmed as nothing less than the Plenum of Bliss in which there is not even the slightest rift.¹

The sequence of presentation followed thus far began with the path of descent through the categories of contingent existence, from the absolute defined as *cidānanda*, through its bliss-driven manifestations in which it emanated limited reflections of its own being, particularly in the human microcosm. The emphasis then turned to the ascending or yogic *tattvas* of ascent or return, and included discussions of the *upāyas*, the *bhūmikas*, recognition, and wonder. The purpose of the present chapter is to emphasize the purification and transformation of wonder into the highest contingent bliss possible and then finally into *paramānanda*, the bliss of the absolute itself. The core of what is presented here is that *yoga* and recognition lead to knowledge,² which in turn leads to higher form of wonder. The transformation begun with basic emotional states is completed in *camatkāra*. The world of limitations is left behind, and there takes place an aesthetic leap into a world of bliss, a new and different kind of experience and knowledge. This is the highest order of human consciousness. Expansion (*[śakti]vikāśa*, *prasara[na]*), fluidity (*druti*), and enlargement (*vistāra*) are experienced.³ This higher knowledge, being experiential, leads to the experience of unity and a foretaste and presage of complete unity and consequent bliss. Patañjali says in the YSū that "the elevation of the mind to a state of bliss (*ānanda*) is indeed the quintessence of *yoga*".⁴

1. Consciousness as ānanda

It is a major part of my thesis that the nature of the absolute, its *svabhāva*, may justifiably be considered consciousness-bliss, *cidānanda* or, more specifically, *paramānanda*. Abhinavagupta says in the *ĪPV* that the omnipotent ultimate nature of the lord consists of ānanda,⁵ although this claim is not universally held in Kāśmīr Śaivism. However, I believe that statements about the central attribute of the infinite are, like statements about which is the dominant *rasa*, to some extent a matter of choice made to support a particular point being made. Abhinavagupta's preference for either *śṛṅgāra* or *vīra* as the master *rasa*⁶ was, I would think, almost certainly influenced by his efforts to provide aesthetics with an independent basis rather than a mere status as a handmaiden of moral edification.⁷ After all, in romantic drama, the dominant aesthetic emotion is a combination of the romantic and the heroic.

I prefer to put the emphasis on bliss because of (1) the immense number of constant references in Hindu literature to the delight, bliss, joy, etc. of the absolute; (2) the continuity I see between wonder and both the delight (as in *līlā* or play) and the bliss (as its *svabhāva*) of (supreme) consciousness; and (3) the fact that pleasure, happiness, joy, or whatever else it may be called seems, in the last analysis, to be the supreme goal of all human strivings.⁸

In reference to the first point, it is significant that, by the time of the *Upaniṣads*, *rasa* had come to be used for *brahman* as the bliss immanent in the universe. This fact is an indication at least of an understanding of the ultimate as bliss. *Rasabrahman* was the essence or savor, the heart or center (*hṛd* or *hṛdaya*) of all being. The second point just made lays stress on the fact that the route from wonder to *ānanda* is organic and not discontinuous. Wonder is an affect, one which begins as a raw emotion and then becomes progressively more purified of its

raw sensuous component. *Ānanda* is transformed emotion; and the concept of *rasānanda*, the aesthetic (and therefore not raw or *laukika*) bliss of emotion, is one commonly referred to. I see the third point as necessarily implying some prototype (*bimba*, *garbha*, *bīja*) in the absolute of this human longing (*pratibimba*). Bliss — understood, of course, as *paramānanda* — seems the best explanation of this human striving. In humans as well as in the absolute, it is bliss which is most descriptive of our conscious being, and bliss which generates the power of our creativity. Since, according to the fundamental advaitic premise, the absolute and the manifest are one in being, we can truly say that "[o]ur original being is the absolute in full possession of its infinite and illimitable self-consciousness and self-power; a self-possession whose other name is self-delight".⁹

"The eternal existence is not a bare existence, it is a conscious existence; but neither is it a valueless conscious-existence, 'it is a conscious existence the very term of whose being, the very term of whose consciousness is bliss,' a reeling in 'the infinite flux and mutability of itself'.¹⁰ As the very nature of the divine maya is consciousness, so is it bliss, Ananda".¹¹

2. Abhinavagupta and the essential nature of the lord

Abhinavagupta, in his *ĪPV*,¹² discusses the essential nature of the lord; and he affirms the statement of the *ĪPK* (the text that he is commenting on) that "that very one Subject is the Highest Lord, because He is ever free, and because this freedom is identical with the independent powers of knowledge and action of the playful Lord". Abhinavagupta goes on to say that, although his *māheśvara*'s omnipotence or freedom is absolutely one, it is necessary to speak of the spheres of both knowledge and action. Although in reality there is only one *samvid*, which is nothing other than the pure light of free consciousness, and "although freedom in

the act of knowing is identical with power of action; yet 'Freedom' should be discussed in the 'book' dealing with knowledge, as it pertains to that." This emphasis on freedom (*svyātantrya*) as the central attribute of the absolute is the most common position taken in Kāśmīr Śaivism; for it obviates all such questions as whether the absolute's nature is predetermined, whether it must conform to laws of causality, why it manifests, whether it is subject to act according to its nature or being, etc. Nevertheless, in another section of the *ĪPV*,¹³ there occurs the following passage:

He (the Lord) is free. And it will be explained that His Freedom is manifold and consists in bringing about diversity in unity and unity in diversity by internal unification. The word "Kartari" has been put first, because this represents His omnipotential ultimate nature, which consists in "Ānanda", "Freedom".

Abhinavagupta goes on to say that action and knowledge are the same thing in this text as "the one who is perfectly free in all actions, and is omnipotent".

3. *Ānanda* in the ultimate

For the purposes of this paper, bliss is the pivotal attribute of the absolute; for, as will be seen, it is part of my central thesis that the experience of wonder (*camatkāra*) is the point of transformation, the quantum leap, into the experience of *paramasīva*'s bliss (*ānanda*). Freedom (*mokṣa*) is the recognition of one's union-of-identity with the absolute, and its positive content, the state-of-consciousness of which it is constituted, is bliss.¹⁴

4. Bliss and affirmation of reality

World-appearance or manifestation flows from bliss. The absolute's actions are play (*līlā, krīḍa, juṣa*). The most appropriate image of *śīva* as manifestor is that of

śiva nṛtarāja, the king of the (cosmic) dance. In the imagery here involved, *śiva* dances the world into existence from his bliss. He performs the *ānandatāṇḍava*: the dance of bliss.¹⁵

As we have already seen, Kāśmīr Śaivists (and Tantrists in general) give a central place in their philosophy to joy or bliss (*ānanda*); for doing so is a supreme affirmation of the reality, goodness, and value of all being, including the senses. It also emphasizes the idea of transcendence by inclusion rather than of transcendence by negation. Abhinavagupta, in response to the question of how the highest reality is to be realized, says that spiritual power (*siddhi*) is the acquisition of *ānanda* by [the contemplation of] *parivṛtya*.¹⁶ According to Jaideva Singh, *parivṛtya* is "the entire objective manifestation appearing as 'this' abiding in the full blaze of perfect 'I'-consciousness of the divine". This concept of *parivṛtya* validates the objective world and leads to a state of *viśrānti* or epistemic rest.¹⁷

Supreme reality is *cidānanda*. It cannot experience its own consciousness without experiencing its own joy. The human person, the microcosm of both absolute reality and of the cosmos, is similarly saturated with bliss and delight; and its return through the ascending *tattvas* to comprehension of its ultimate advaitic reality (*paramatattva*) is a process of purification and transformation into the bliss of *parāsamvit*. All consciousness, its being and its becoming, are bliss and wonder. The Tantric *sādhana* cultivates bliss by maximizing pleasure (*kāma*), which it does not look upon as an impediment to spiritual growth, but as a manifestation of the bliss (*ānanda*) of absolute consciousness, the very nature of the supreme manifestor. The Tantric path cultivates the original or natural (*sahaja*) state lying beyond all limited ideas about pleasure and pain, and seeks to "expand into daily life those sacred moments in which we are in touch with a larger

truth, a greater sense of being, just as it endeavors to expand ordinary moments of pleasure to the point where they reveal their true face which is bliss".¹⁸

5. Jīvanmuktī

As we have seen, Kāśmīr Śaivism considers any form of *samāveśa* which lasts only as long as *samādhi* or contemplation lasts as incomplete. Perfect *samāveśa* must continue even outside of the state of contemplative absorption. Just as Śiva's view of Pārvatī is transformed by the self-recognition he acquires by looking into the mirror of Pārvatī ; so also, the person who has attained perfect *samāveśa* now sees the world as no longer mere earth and an impediment to spiritual growth, but as *parāsaṃvid*'s eternal delight. This is the state of *jīvanmuktī* and *jagadānanda*.¹⁹

Kāśmīr Śaiva Tantrism seeks *artha*, reality and meaning, and it allows us to see all things through the eyes of the absolute. Ultimately, it offers total integration, bliss, *śīvatva*, and meaning and reality in this life (*puruṣārtha*). The result of recognition and its consequent wonder is the state of *jīvanmuktī* or freedom in this life. In this state, bliss (*ānanda*) holds a primacy of place. Embodied enlightenment is accompanied by universal bliss, *jagadānanda*, a state in which the enlightened individual remains in a state of consciousness which is simultaneously completely introverted and completely extroverted.²⁰

This entire universe is the sport of universal Consciousness. One who is constantly aware of this truth is undoubtedly liberated in this very life: *iti vā yasya saṃvittiḥ krīḍātvenākhilam jagat | sa paśyan satatam yukto jīvanmukto na saṃśayaḥ* ||²¹ The yogin who knows that the entire splendor of the universe is his, who rises to the awareness of unity with the universe, retains his divinity even in the midst of various thoughts and fantasies: *sarvo mamāyam vibhava ityevam parijanātaḥ | viśvātmā vikalpānām prasare'pi maheśastā* ||²²

The *āgamas* assert that the transformation of the empirical to the ultimate, or of the apparent to the real, is achieved only by the affirmation and realisation of the manifest. "The finite cannot be by-passed in our quest for the infinite, and the apparent cannot be dismissed in our drive towards the real." The *āgamas* declare that "what is here is elsewhere, what is not here, is nowhere"²³ Not only is the life of the finite individual an expression of the same laws governing the universe,²⁴ but *brahman* itself is both *saguṇa* and *nirguṇa*.²⁵

In the commentary to verse I of the **PTV**, Abhinavagupta states that the purpose (*prayojana*) of the **PTV** is the facilitation of *jīvanmukti*, the achievement of freedom while still alive.²⁶ *Jīvanmukti* is embodied enlightenment, attainable through the grace of supreme energy (*śaktipāta*). Even in the state of perfection, the *jīva* performs the five processes: *tathāpi tadvat pañcakṛtyāni karoṇi*.²⁷

ENDNOTES TO CHAPTER VI

1. Devdas, p. 1.
2. Although *rasa* is not by nature noetic, it leads to a state of non-cognitive knowledge.
3. Dehejia 1986, pp. 55-56.
4. YSū, I, 17; cited in Dehejia 1997, p. 9 (note 6, p. 95).
5. ĪPV, in I&S, vol. 3, p. 11. Pandey inexplicably translates *ānanda* as freedom.
6. According to Abhinavagupta, *śānta* is never to be presented as the principal *rasa*, but must always occupy a position subordinate to either *śṅgāra* or *vīra* (Pandey, 1959. p. 241).
7. The goal of drama, according to Bharata, is moral improvement (Pandey 1958, p.13). According to tradition, the gods, headed by Indra, approached Brahmā at the time of the *tretāyuga* and asked him to create a plaything for humans as an instrument of moral edification, pleasing to the eye and ear, and leading them automatically to follow the path of duty, without need of external compulsion or explicitly stated categorical imperative. Through a process of internal identification, this plaything would recreate, for example, the experience of a hero in moments of ethical testing, and thus produce ethical satisfaction. Thus, Brahmā created drama (Pandey 1958, pp. 15-16).
8. "Soul is the manifestation of the Bliss aspect of the Absolute Being.... To seek for delight is the fundamental impulse of life; this motive integrates all the actions of the living being. At different stages of evolution the impulse toward delight passes into different phases of itself" (LD, 261-262, Bruteau, p. 140).
9. TLD, p. 92.
10. LD, 109.
11. Bruteau, p. 62.
12. ĪPV I, 8; I&P, pp. 111-118.

13. **ĪPV** I, 1; **I&P**, p. 11.
14. See Abhinavagupta's **MVV** 1, 893-895; quoted by Muller-Ortega 1989, p. 135.
15. According to Kāśmīr Śaivism, *paramasīva*'s primal act of emission or manifestation is "neither the fulfilment of a lack nor the outcome of a self-imposed purpose, but an utterly spontaneous act of unbroken delight, symbolised by his dance, not a *māyā*, but a *līlā*."
16. Dehejia 1997, p. 12, note 18 on p. 95; **PTV**, p. 11: *parivṛtya ānandarūpam hrdayasvabhāvaparasarividātmaka-sīvavimarśatādātmyam*.
17. Dehejia 1997, p. 12.
18. Feuerstein 1988, pp. 250-251.
19. **PH-MB**, pp. 31-32.
20. Fort & Mumme 1996, p.204.
21. **SK** II, 5; Muktananda, p. 71.
22. **ĪPK** II, 12; Muktananda, p. 68.
23. Dehejia's (1997) endnote no. 12, p. 95: **ĪPV** II, in **I&P** vol. 3, p. 84.
24. Woodroffe 1987, p. 38.
25. Dehejia 1997, p. 11.
26. Singh 1988, p. xi; **SK** 21, 30, in Dyczkowski 1992b, pp.
27. **PH** I0; Muktananda, p. 58.

Chapter VII: Wonder as path or means

1. Sādhana, upāyas, yogabhūmikas

Much of the material with which this chapter deals has already been treated in *Chapter IV: The upāyas of Kāśmīr Śaivism* (specifically, the concepts of *yoga*, *sādhana*, and the *upāyas*). As was mentioned there, in standard Hindu discussions of the spiritual path, two interrelated concepts are used: that of the *yogas* and that of the *yogabhūmis* (called *yogabhūmikas* in Kāśmīr Śaivism). Kāśmīr Śaivite discussions of the *yogabhūmis* bring out the *darśana*'s understanding that the spiritual path is progressive, that it has stages or steps within it; and it would be redundant for me to say a great deal more, particularly since Kāśmīr Śaivism does not generally say a great deal about the *bhūmikas*.¹ However, what it does say must be discussed, particularly in one striking passage, ŚSū I, 12:

vismayo yogabhūmikāḥ.

For the moment, the passage will remain untranslated, since its meaning is in no way clear and the commentaries on the *sūtra* must be consulted first. Instead, I will, for the moment, give a very literal and tentative translation of the text: "*Wonder — the stages of yoga.*" As was pointed out in the Introduction, the commentaries consulted on the ŚSū are the three extant prose commentaries: (1) Kṣemarāja's *vimarśinī* (in ŚSū-Singh), (2) Bhāskara's mid-eleventh century *vārttika* (in ŚSū-D), and (3) the anonymous commentary (*vṛtti*) accompanying Bhāskara's (ANON-Bh). I have also taken into consideration Dyczkowski's exposition of the *sūtra*. Muller-Ortega refers to the *sūtra* as the foundational text of the ŚSū.² Our major interest is that it relates wonder (*vismaya*) to the *yogabhūmikas* and, in fact, places wonder directly into the context of the *yogas*

and the *yogabhūmikas*. It certainly refers to wonder on the yogic path; but there is disagreement on whether it can be applied to wonder as a goal; since the goal is a fullness, in which stages of development would seem a contradiction in terms. In fact, this last point is the most serious source of disagreement among the commentators.

2. Translations of ŚSū I, 12

Dyczkowski translates the *sūtra* as "The planes of union are wonder".³ Singh's expanded translation is: "The stations and stages of *yoga* constitute a fascinating wonder";⁴ and Gnoli's translation is: "The stages of yogic meditation are wonder (*stupore*)".⁵ Thus, we have the following.

TERM	TRANSLATIONS
<i>bhūmika</i>	Dyczkowski: planes; Singh: stations and stages; Gnoli: <i>stadi</i> (of yogic meditation)
<i>yoga</i>	Dyczkowski: union; Singh: <i>yoga</i> ; Gnoli: yogic meditation
<i>vismaya</i>	Dyczkowski: wonder; Singh: a fascinating wonder; Gnoli: <i>stupore</i>
juncture	Dyczkowski: are; Singh: constitute; Gnoli: are (<i>sono</i>)

3. SSū I, 12: questions raised

This *sūtra* is crucial to the present study in that it confronts us with two pivotal questions. (1) Is the word *yogabhūmika* to be understood in this context in the technical classical sense of *yogabhūmis* or "stages of yoga", such as the eight steps

described in the YSū of Patañjali?⁶ Although the compound form of the individual terms *yoga* and *bhūmi* or *bhūmikas* is a well-established term in Hindu philosophy, it is in no way clear from this passage itself that the commentators or translators took it only in this restricted sense. (2) What is the grammatical relationship between *vismaya* and *yogabhūmika*? Is the *sūtra* a definition of wonder (as in Gnoli and possibly Dyczkowski) or merely a description or an expression of astonishment describing the *yogabhūmis* (as in Singh and perhaps Dyczkowski)? To put the issue in another way: of the two words *vismaya* and *yogabhūmika*, which is the subject and which is the predicate?⁷ Needless to say, no solid conclusion can be reached without consideration of the commentatorial tradition on the *sūtra*.

4. Grammatical problems: copulative verbs/subject-predicate

In his foreword to the ŚSū-D, Muller-Ortega, in discussing ŚS I, 1, makes a very important point on English translations of aphorisms: "In the process of translating the *sūtras*, we [English translators in general] insert the verb 'is'. However, without in any way impugning the accuracy of this translation, we might for a moment entertain the notion that in this aphorism the verbal form 'is' forms part of our own Western grammatical and philosophical intrusion on the Sanskrit text. In the Sanskrit, the aphorism is quite direct and bald. It states: Consciousness — *ātman*. The *sūtra* is telling us: Consciousness faces into the *ātman*, into Consciousness itself".⁸ Applying this to *sūtra* I, 12, we would note that the aphorism simply states: wonder — *yogabhūmika*. The meaning of the aphorism remains to be clarified by the commentatorial tradition.

5. Introduction to SSū I, 12

Kṣemarāja's introduction to ŚSū I, 12⁹ is:

*kimasya mahāyoginaḥ kāscit tattvādhirohapratyāśannā bhumikāḥ santi?
yābhīstattvordhvarvātanī bhumirlakṣyate | santi ityāha —*

Singh's translation is:¹⁰

In the experience of that great *yogī* (*mahāyogin*), are there certain stations (*bhūmika*) closely connected with his ascent [*āroha*] to Reality (*tattvādhiroha*) through which a high position in the *tattvas* (i.e., the 36 creative principles) may be marked (*lakṣyate*). There are, says the present *sūtra*.

6. Bhāskara's introduction to ŚSū I, 12

Bhāskara's introduction to ŚSū 12 says that the sense of the aphorism is that one's own essential nature (*svasvabhāva*) does not change even when one rises out of contemplation (*vṛtythāna*). His actual commentary is:

In this way the enlightened (*yogi*) abides as if wonder struck, observing this universe sustained by the Lord Whose body is consciousness and is the cause of all (the phases) of creation (and destruction). (A state of) wonder arises (within him progressively) in consonance with the (development) of a series (of yogic states) that begin with a vision of light (*bindu*). These manifestations of contemplation (*samādhi*) are the planes of union (*yoga*).¹¹

ANON-Bhā's introduction says :

By penetrating into his true nature, which is uninterrupted consciousness (*cidghana*), the *yogi* relishes the life-giving essence (*amṛta*) of the aesthetic delight (*rasa*) born of objectivity. He then perceives the glorious power (*vibhūti*) of his own nature which is ever manifest and (fully) unfolded through his uncreated and expanded senses. And so, because he now sees a novel, transcendent reality that

inspires (him) with wonder, a sense of awe (arises within him) without his having to meditate on the psychic centres (in the body where) the vision of light (*bindu*) and the rest (occur), or do anything else.

7. Kṣemarāja's commentary¹²

After stating the aphorism itself (*vismayo yogabhūmikah*), Kṣemarāja uses an analogy to explain his introductory statement. This is translated by Dyczkowski as:¹³

Just as one is wonder-struck (*vismayo bhavati*) at the sight of an extraordinary object (*atiśayavastudarśane*)¹⁴, so is this great yogi (*mahāyogin*). For he is repeatedly overcome by the wonder (*niḥśāmya*) generated (*muhurmuhurāścaryāyamānatā*) by the pulsation of the senses brought about [by] his absorption (*āveśa*) in his own nature (*āmaveśvasā*), dense with consciousness (*cidghana*). And it is an ever renewed, incomparable and most excellent state of wonder (*navanavacamatkāra*) that arises while enjoying the blissful experience of the awareness of the manifestation of each object. Such is the sense of wonder which arises repeatedly within his own blissful and unconditioned nature, for he is never satiated by it (but delights in it again and again). These indeed are definite stations (*bhūmika*) of the oneness (*sambandhinya*) of the supreme principle (*paratattvaikyasya*), which indicate (*sambandhinya*) stages of the repose (*viśrāntisucika*) (in the ascent [*āroha*]) of the (ever heightening) experience.

Singh's translation is:¹⁵

As a person is struck with wonder (*vismayo bhavati*) by seeing something extraordinary (*atiśayavastudarśane*), even so there is a pleasant surprise (*vismaya*) for the great yogi (*mahāyogin*) who notices in mute wonder (*niḥśāmya*) an expansion (in the power) of his entire complex of senses, as they come fully under the influence of the inner Self which is a mass of consciousness (*cidghana*),¹⁶ often translated as "mass of senses" and full of unique pre-eminent and ever new delight (*navanavacamatkāra*) of I-consciousness which blossoms forth in the experience of the various objects of perception. The yogi has this experience in himself that is full of uninterrupted joy — with which he never feels satiated. This fascinating wonder betokens the various stations and stages of *yoga* which means communion with the Highest Reality. These are definite stations (*bhūmika*) indicative of (*sambandhinya*) the repose (*viśrāntisucika*) of the yogi in the higher consciousness (*paratattvaikyasya*) during the powers of his ascent (*āroha*) to the Highest Reality.

It is interesting to note that, in his commentary on ŚSū I, 12, Kṣemarāja uses three terms translatable as wonder: *vismaya*, *camatkāra*, and *āścarya*.¹⁷

8. Object of contemplation (wonder) in Kṣemarāja's commentary

This last passage is of critical importance, for it specifies the distinctive object of contemplation which generates the specific experience which I designate by the term wonder. The object of contemplation is not just any pleasing object, anything at all that brings joy, happiness, exhilaration, inspiration, edification, or even non-dual absorption. It is the experience of the expansion of the entire complex of one's individual and personal consciousness into total transcendent and transpersonal consciousness (the absolute, *bhairava*, *paramasīva*). It is the specific correlate of the transforming and liberating vision of the object of contemplation just described — the wonder which not only brings about *mokṣa* (or *mukṭi*), but brings it about in the here-and-now of this life.¹⁸ It is freedom in this life or embodied freedom (*jīvanmukṭi*), and its recipient is a *jīvanmukta*.

Paraphrasing Kṣemarāja, we can say that wonder is "the specific and particular experience of the person who attains the realization of the identity of his or her entire complex of consciousness and advaitic consciousness of absolute reality. After the above cited passage in the ABh, Abhinavagupta gives his definition of *camatkāra*: "a seizure by joy (*bhogāveśa*), unbroken (*avicinna*) and continuous satisfaction (*atrptivyatireka*)". Kṣemarāja's commentary of ŚS 12 says that the yogin's experience is full of uninterrupted joy (*anavacinnānanda*), with which he never feels satiated.¹⁹

From all of this, we can clearly begin to intuit the ultimate identity of wonder, Kāśmīr Śaiva recognition (*pratyabhijñā*), freedom, the attainment of the supreme human goal of pure subjectivity, and ultimately of the bliss of the absolute (*paramānanda*). It remains, however, for this intuition to be substantiated by further textual analysis.

9. Dyczkowski's interpretation of ŚSū I, 12

Dyczkowski's interpretation²⁰ follows Kṣemarāja's in stating that the state of the yogin who is absorbed in the dense mass of consciousness which is his own nature is not merely static or passive, but that "whatever he perceives lifts him up to still higher planes in a fresh wave of aesthetic delight (*camatkāra*)."²¹ Dyczkowski insists that this aphorism does not in any way refer to stages along the yogin's way in the development of consciousness to the highest level of consciousness. [Does Bharata hold the opposite opinion?]. Nevertheless, in this highest stage — which I would assume means the *sāmbhavopāya/amupāya* — the yogin is ever rising (*udita*) in the wonder of the realization of his or her *ātman*. I would add that the use of the word *upāya* poses no problem in this context, since it is, in reality, an *amupāya*.

Although one might see a contradiction here between the highest state, the *sāmbhavopāya/amupāya*, and the concept of development within it; that contradiction is only apparent. In Kāśmīr Śaivism, *paramasīva* is not static. Although it cannot be denied that nothing can be added to or taken away from the absolute as absolute (which is in the last analysis beyond all words); the energy (*śakti*) within the ultimate, its *spanda*, is its power to manifest. Within the activation of that power, the absolute *ātman* — which, in reality, is the only agent, even when within manifestation — expands and contracts through the *tattvas*. Without manifestation, one might say (to use the language of duality) that *paramasīva* is beyond development or change. However, *paramasīva*'s power to manifest enables it, in manifesting (which is not something other than *paramasīva*), to expand or contract. This is what *paramasīva* "gains" through manifestation. In Dyczkowski's words, "the circle of the senses pulsates, expanding and contracting, thus repeatedly leading him [the yogin, now identified

with *paramasīva*] to new levels of wonder. He is constantly thrown back into the aesthetic rapture of contemplation which he experiences as fresh and marvellously new at each moment". In the *jīvamukti* state of embodied freedom, one experiences the ultimate, and growth is possible within that experience.

Finally, growth is possible for the *jīvamukta* precisely because he or she does not remain forever in the state of *samādhi*. Although one's own essential nature does not change when one rises out of contemplation, each return to the aesthetic rapture of contemplation is experienced as fresh and marvellously new at each moment. The wonder is of a *navanavacamatkāra*.

10. Yogabhūmikas, bhūmayas, and viśrānti

Kṣemarāja then goes on to say that the fascinating wonder thus experienced betokens the various stations and stages (*bhūmika*) of *yoga* or communion (*sambandhinya*) with the highest reality (*paratattvaikya*). These stations or stages (*bhūmaya*) are definite (*parimita*), and indicative of the *yogin's* repose (*viśrānti*) in higher consciousness during his or her ascent (*adhyāroha*) to the highest reality.

As a parallel to the above-cited ideas, Kṣemarāja quotes from the KY: "When aspirants (*sādhaka*) realize (*jñātaḥ*) the Self (*ātma*) by (or in) themselves (*ātmani*), then the Self (*ātman*) experiences (*pratiśyati*) a pleasant surprise (*vismaya*) within itself (*atmani*)".²¹ In the words of the SK, "How can there be the wretched transmigratory existence for him who observing his Self as the presiding power (*avalokayan*) over every thing abides (in that consciousness) full of pleasant surprise".²² When the aspirant thus sees himself or herself, bondage (*bandha*) is an impossibility and freedom is attained.

According to Bhāskara's commentary (*vārttika*) on ŚSū-D 12, the meaning of this aphorism is that the fundamental state of one's own true nature

(*svasvabhāva*) does not change, even when one is not in a state of contemplation (*vyutthāna*). The wonder with which the enlightened aspirant is struck derives from his or her observation of the universe as sustained by *paramaśiva*, which is consciousness, and the cause of all the phases of creation and destruction. This wording suggests the parallelism between the stages of emanation and reabsorption (the *tattvas*) and the stages of wonder. The ascending order of the *tattvas* in progressive enlightenment is a *pratibimba*, a reverse reflection, of the descending order of the *tattvas* in emanation. The arising of the state of wonder is progressive, in consonance with the development of a series of yogic states that begins with a vision of light (*bindu*). The descending manifestations schematized in the *tattvas* are mirrored by a series of ascending manifestations within contemplation (*samādhi*). These ascending manifestations are the planes of union (*yoga*). It is the same consciousness (*parāsamvit*) which exists in *paramaśiva* that is present in the enlightened *yogin*. The cause or source of the experience of wonder is the perception of something as truly and startlingly extraordinary (*sātiśayavastudarśana*), something which in normal circumstances simply cannot be. As a result of this perception of the extraordinary, the *sādhaka* experiences an internal mute sense of wonder (*vismayo bhavati*), full of an uninterrupted joy with which he or she never feels satiated. This sense of wonder awakens an expansion of the internal powers of the entire complex of senses as they come fully under the influence of the mass of consciousness which is the inner self. The experience (*bhoga?*) of the various objects of perception is simply the blossoming forth of the ever-renewed delight of the mass of consciousness or, more specifically, of I-consciousness.

The *sādhaka* then recognizes his or her own self as the presiding power (*avalokayan*) over every thing that abides in the internal world of his or her own

experiential world. The *sādhaka* is the cause of all the phases of creation and destruction within this internal world.

The ŚS states that *vismayo yogabhūmikaḥ* — that the planes or stages of yogic realization constitute a wonder, or an astonishment.²³ According to the tradition of this teaching, the result is a state of *jīvanmuktī* or freedom in this life, in which bliss (*ānandā*) holds a primacy of place. The experience of embodied enlightenment is accompanied by universal bliss, *jagadānandā*, as the now enlightened individual remains in the spiritual posture (*bhairavīmudrā*) in which consciousness is simultaneously completely introverted and completely extroverted. The experience of the *jīvanmukta* involves the tasting — one might say the *rasa* — of the nectar of the bliss of *śiva* (*śivānandarasa*).²⁴

11. Preceding sūtras 7-11

The meaning of ŚSū I, 12 is greatly clarified by the immediately preceding *sūtras*. ŚSū I, 7-10 deal with the states of consciousness (waking, dreaming, dreamless sleeping, and the fourth state [*tur[i]yā*]); ŚSū 11 deals with the identity of the so-called *vīreśa* or "lord of the heroes"; ŚSū I, 11 reads:

tritayabhoktā vīreśa,

which, for the moment, I will translate as, "The enjoyer of the triad is the lord of the heroes".²⁵ The commentators on this text disagree substantially on the meaning of this text, and the disagreement centers on the application of the word *tritaya* or triad. Bhāskara and the anonymous commentary accompanying him (ANON-Bh) interpret *tritaya* as applying to the three *guṇas*: *sattva*, *rajas*, and *tamas*²⁶; while Kṣemaraja takes it as applying to the three states of consciousness discussed in the

immediately preceding *sūtras* 7-10. Singh refers to Bhāskara's notation, rejecting it since the passage follows immediately after discussion of the three states of consciousness (ŚSū-S, p. 50); and even Dyczkowski prefers Kṣemaraja's interpretation as less forced than Bhāskara's (ŚSū-D, pp. 35-36).

12. Bhaskara's interpretation

In introducing the text of ŚSū I, 11, Bhāskara says that the sense of the aphorism is that the three states of consciousness discussed in the previous *sūtras* "correspond to the three qualities (*guṇa*). The accompanying ANON-Bhā is even more specific in stating that the states of consciousness correspond to the dominance of one or the other of the three *guṇas*. Waking corresponds to *sattva*, dreaming to *rajas*, and deep sleep to *tamas*. Neither commentator says anything more than that there is a correspondence between the states of consciousness and the *guṇas*. ANON-Bhā also specifies that the states of consciousness are the unfolding of the power of one's own inherent nature, and that the "lord of the heroes" is the subject [the absolute *ātman*], who is responsible for the parallel developments of the states and the *guṇas*, and who arouses the state of wonder in all of the states.²⁷

"The three, *sattva*, *rajas* and *tamas*, are called "qualities" (*guṇa*). They arise out of one's own essential nature (*svasvabhāva*) according to (its three) states and are the obscuring covering (which envelopes the consciousness of) the fettered but is not such for the Ubiquitous Lord Who is one's own fundamental state of being (*svasthiti*) because He pervades every (state). Thus, in this way, the body of consciousness (*cīdvapu*) (which supports) the flux of the activity of the qualities (*guṇaspandamihṣyanda*) is said to be the experiencing subject (*bhoktr*) because he appropriates (them) and pervades the unfolding (of this, his divine power). (All

this) is one with the activity of his light and so he is the Lord of the Heroes. Thus the arising of the qualities are the rays (of this light) and he who in this universe of thought constructs is intent on emitting and assimilating it, is said to be the Lord of the Heroes for he reabsorbs (into himself the entire process)".²⁸

What is of prime importance to a proper understanding of ŚSū 12 is the identity of the *vīreśa* as one who has passed beyond the three states and now lives in the *turyā*, for, in this case, the *yogabhūmikās* cannot be considered as stages along the yogic path, but rather as components of the state of freedom. According to Kṣemaraja, the three states (*tritaya*) referred to are the states of consciousness discussed in the immediately preceding *sūtras*: waking (*jāgrat*), dreaming (*svapna*), and deep or dreamless sleep (*suṣupti* or *turya*²⁹). The fourth state (*turyātita*) is glimpsed through each of the gaps (*madhya*, Tib. Buddh. *bardo*) between (*bindu* or *vindu*) the three states of consciousness. The *yogin* who glimpses this fourth state passes beyond the previous three and is no longer a passive experiencer (*bhogyā*) of them, but their master — a *jīvanmukta*, or one liberated in this life.³⁰

Dyczkowski's exposition, following Kṣemaraja's commentary, is that the *vīreśa* (lord of the heroes) is the well-awakened *yogin* who has discovered his or her true divine identity and is thus the master of his or her senses, now "full of the bliss of his mastery over the senses and their universal powers that, vibrant, create and withdraw the universe of sensations in consonance with their expansion and contraction". The *vīreśa* is now one with *manthānabhairava* (the churning Bhairava), which arouses its own energy to give rise to the cycles of manifestation, maintenance, and withdrawal.³¹

Thus the *yogin* enters the *turyāṭṭa* state, previously described as *caitanya*. Singh's concise exposition on this state is worthy of direct quotation. "*Turyāṭṭa* is that state which is full of uninterrupted divine rapture of I-consciousness. There is no question of phases of this state. It is the state of fullest realization. There is no need of any *yogic* practice now. The *jñānin* calls this state *mahāpracaya*. In it even the distinction between the transcendent and the immanent disappears. To one who has entered this state, everything is *Śiva*.³²

The *ŚivaSūtras* state, "*vismayo yogabhūmikāḥ* — The planes of yogic realization constitute wonder, astonishment".³³ While it is not possible adequately to convey the experiential content of *jīvanmuktī*, it is possible to emphasize the primacy of bliss (*ānandā*) in the texts of this tradition. The one who experiences embodied enlightenment is said to experience the universal bliss, *jagadānandā*, as he or she abides in the *bhairavāmudrā*, the spiritual posture in which consciousness is simultaneously completely introverted and completely extroverted. This posture represents an important description of the nature of *jīvanmuktī*. It involves the tasting of the nectar of the bliss of Śiva (*śivānandarasa*)....³⁴

SK 11 reads:

*Tam adhiṣṭhāṇbhāvena svabhāvam avalokayan |
Smayamāna ivāste yastasyeyam kusṛyih kutah ||*

How can this accursed way of life and death be his (any longer) who stands struck with amazement as he observes that nature (viz. *Spanda* which presides over all the activities of life (as I)?³⁵

13. Following sūtras 12-13

A further clarification of *sūtra* I, 12 is gained by consideration of the two *sūtras* which follow it; since Kṣemarāja introduces I, 13³⁶ (*icchā śaktir umā kumārī*) by noting that it applies to the *yogin* who has reached the station in question (i.e., in I, 12, *īdrgyogabhūmikāsamāpatrasyāsyā yoginaḥ*), and I, 14³⁷ (*dṛśyam śarīram*) by

stating that it applies to the yogin who has developed the great will power (*īdṛśasya mahecchasya*) discussed in ŚSū I, 13.

Kṣemarāja's commentary on *sūtra* I, 13 is of the greatest importance to the present study, not because of the details of interpretation, but because it acknowledges the validity of Bhāskara's interpretation of the text upon which it is based; although he himself follows a variant reading pointed out and interpreted to him by his own teacher, Abhinavagupta: *icchā kumāri umā śaktiḥ*. Kṣemarāja says that the text Bhāskara used (which seems, from the wording of Kṣemarāja, to have been the generally accepted one at the time) can be interpreted on three levels, according to which of the three *upāyas* the experience of the yogin has reached. Specifically, the *sūtra* can be understood (1) on the level of advaita (*abheda*), in accordance with *sāmbhavopāya*. The will power of the yogin who has reached the status of the highest *bhairava* (*parabhairavatā*) is *umā*, the highest *svātantrya śakti*, which is *kumāri*³⁸ or intent on the play (*kumāra*, √ *kumar*) of manifestation and withdrawal (*viśvasargasaṁhārakṛdāparā*). The same *sūtra* can be understood (2) on the level of duality-in-unity (*bhedābheda*), in accordance with *śāktopāya*, the state of difference or *māyā* hindered in its power to spread. It can also be understood (3) on the level of duality (*bheda*), in accordance with *āṇavopāya* as virgin or *umā* abandoning all attachment and always engaging in devotion which may bring about her union with śiva. If an alternative reading of the text is chosen (*icchā kumāri umā śaktiḥ*), this last reading would assert the superiority of will over cognition and conation.

Sūtra I, 14 (*drśyaṁ śarīram*) is translated by Dyczkowski³⁹ as "The perceptible is (His) body" and by Singh⁴⁰ as "All objective phenomena outer or inner are like his own body". Bhāskara's commentary takes the *sūtra* as referring to the universal *ātman* and, as such, is not immediately pertinent to the present

discussion.⁴¹ Kṣemarāja's commentary, however, is about the yogin who has developed the great will power (*īdṛśasya maheccasya*) discussed in I, 13, which is to say, the yogin who has reached the station in question in *sūtra* I, 12 (*īdṛgyogabhūmikāsamāpatrasyāśya yoginaḥ*). Kṣemarāja interprets the *sūtra* in two ways, according to whether the text is to be understood as *drśyam śarīram* or *śarīram drśyam*. In the first case, the *sūtra* would mean that everything that is perceptible, whether perceived as external or internal, including the body, is realized by the yogin as being identical to himself or herself, and not as something different. Everything is the *sadāśiva* experience of "I am this". In the second case, the *sūtra* would mean that the body appears in the yogin's experience as any other objective phenomena, which is to say, not as the experiencing subject. This remains true whether that body is taken as *deha* (the physical body, as in state of waking consciousness), *dhī* (the mind, as in the dream state), *prāṇa* (the life-breath, as in deep sleep), or *sūnya* (void, as in the case of the *sūnyapramāṇa*). "So, in the body and in everything external, his awareness is one of undifferentiated consciousness as the plasma of a peacock's egg is undifferentiated plasma".⁴²

According to Muktananda,⁴³ the yogin is filled with wonder or amazement by the yogic realizations he attains as grace unfolds itself. "By means of the Guru's grace, the yogi perceives that the cosmos exists within himself. He is astonished by visions of all the gods and goddesses and the various *śaktis* within his own being, and in time he becomes aware of his unity with the entire universe. Then, immersed in the awareness of inner blue radiance,⁴⁴ he unceasingly sees himself in all, and all in himself. He is submerged in the blissful ocean of amazement.

14. The object of wonder

We are now in a position to summarize the conclusions of this rather extended commentatorial analysis insofar as they relate to our concerns in this study.

Wonder is the result of recognition; but the causal link is so intimate that one may say that recognition is, in fact, wonder itself. The content of wonder, that of which one stands in wonder, is the realization of the forgotten but now remembered identity of the entire complex of one's consciousness and the advaitic consciousness of absolute reality.

The realization is a sudden surprise and elicits the bliss of what one is, *parāśarvī* or consciousness itself. The shock of this wonderment (*camatkāra*) brings with it an unbroken (*avicinna*) joy (*bhogāveśa*) and a continuous satisfaction (*atrptivyatireka*) (Abhinavagupta). Once recognition and wonder are attained, one is in possession of the realization of one's *ātman*; and this is the experience of the highest *upāyas* (*sāmbhavopāya/anopāya*). Whatever one now perceives lifts one up to still higher planes in a fresh wave of aesthetic delight (*camatkāra*). The yogin is ever rising (*udita*) in the wonder of the realization of his or her *ātman* (Dyczkowski). Growth is possible for the *jīvamukta* precisely because he or she does not remain forever in the state of *samādhi*. Although one's own essential nature does not change when one rises out of contemplation, each return to the aesthetic rapture of contemplation is experienced as fresh and marvellously new at each moment. The wonder is of a *navanavacamatkāra*, and this fact can be interpreted as indicating *yogabhūmikas* in the higher *upāyas*.

The stages of growth (*yogabhūmika*) certainly apply to the yogic or aesthetic development previous to recognition and wonder; but the question of whether there is, perhaps not growth in, but intensification of wonder in the state of freedom is not agreed upon by all the commentators.

There is no doubt that, in recognition, wonder, and bliss, one is in the *jīvamukti* state of embodied freedom, one experiences the ultimate, and greater freedom is not possible within that experience. Nevertheless, according to Dyczkowski (taking the opposite position), this aphorism does not in any way refer to the stages along the yogin's way. Nothing can be added to or taken away from the absolute as absolute; and, in this sense, growth is impossible. Nevertheless, the energy (*śakti*, *spanda*) within the ultimate makes future manifestations possible: future forgettings, recognitions, wonder, and bliss. The unmanifest may well be regarded as beyond development or change; but the power of consciousness to manifest enables it, in manifesting, to expand and contract. This is what consciousness gains through manifestation: the repetition of expanding and contracting, and thus the arrival at new experiences of wonder.

There is a parallelism between the stages of emanation and reabsorption (the *tattvas*) and the stages of wonder. The ascending order of the *tattvas* in progressive enlightenment is a *pratibimba*, an inverted reflection, of the descending order of the *tattvas* in emanation. The arising of the state of wonder is thus progressive. The descending manifestations schematized in the *tattvas* are mirrored by a series of ascending manifestations within contemplation (*samādhi*). These ascending manifestations are the planes of union (*yoga*). It is the same consciousness (*parāśamvit*) which exists in *paramaśiva* that is present in the enlightened *yogin*.

Dyczkowski's exposition, following Kṣemaraja's commentary, is that the *vīreśa* (lord of the heroes) is the well-awakened *yogin* who has discovered his or her true divine identity and is thus the master of his or her senses, now "full of the bliss of his mastery over the senses and their universal powers that, vibrant, create and withdraw the universe of sensations in consonance with their expansion and

contraction". The *vīreśa* is now one with *manthānabhairava* (the churning Bhairava), which arouses its own energy to give rise to the cycles of manifestation, maintenance, and withdrawal.

ENDNOTES TO CHAPTER VII

1. Even the Krama school, which is very concerned with the orderly sequence of steps to be followed along the path of *sādhana*, does not stress the vocabulary of the *bhūmikas*.
2. Muller-Ortega, in Foreword to VBh-Singh, p. xiv.
3. ŚSū-D, pp. 37-38.
4. ŚSū-S, pp. 51-52.
5. Introduction to TĀ (Gnoli), p. 17: "*Gli stadi della meditazione yoghica sono stupore.*"
6. Patañjalis's eightfold (or eight-limbed) *yoga* (*aṣṭāṅga yoga*) consists of: (1) self-control: (non-injury, *ahimsa*), truthfulness (*satya*), non-stealing (*asteya*), celibacy (*brahmacarya*), and non-covetness or non-acceptance of gifts (*aparigraha*); (2) regulating life (*śauca*, cleanliness): washing, intake of pure food, friendliness, kindness, cheerfulness, indifference to the vices of others; contentment; penance through austerities; regular reading of sacred books; and meditation on the absolute; (3) bodily postures (*āsana*), (4) breath control (*prāṇāyāma*), (5) withdrawal of the senses (*pratyāhāra*), (6) concentration (*dhāraṇā*) (7) meditation (*dhyāna*); and (8) total absorption (*samādhi*) (Raju ,pp. 347).
7. A helpful passage on the issue of the normal Sanskrit understanding of word order and predication in aphorisms is ŚSū I, 14: *drśyam śarīram*. Kṣemarāja offers two interpretations of the *sūtra*, according to whether the text is understood as meaning *drśyam śarīram* or *śarīram drśyam*. In the first case, *śarīram* is predicative of *drśyam*. If the text is taken to mean *śarīram drśyam*, then *drśyam* is predicated of *śarīram*.
8. ŚSū-D, p. 11.
9. ŚS-S, p. 51.
10. ŚS-S, p. 51.

11. ŚSū-D, p. 37.
12. ŚSū-Singh I, 12, p. 51.
13. Dyczkowski, 1992, p. 210.
14. The particular force of the word "extraordinary" in this context is clarified by the passage in the ABh referred to above in Chapter I, Section 9: "Viṣṇu is still in a state of wonder (*camatkāroti*), for, how strange, the thighs of Lakṣmī, as white as a sliver of the moon, were not broken by (the churning of the ocean with) Mt. Mandara" (ABh, Vol. 1, p. 279; reference by Masson & Patwardhan, 1969, p. 46). The impact of the waves could not possibly not have broken the thighs of Lakṣmī as they rose from the ocean!
15. ŚSū-S, p. 52.
16. *Cidghana* is the term usually translated by the phrase "mass of consciousness".
17. ŚSū-S, pp. 51-52.
18. Cf. SK 11: *taṁ adhiṣṭhātṛbhāvena svabhāvaṁ avalokayan | smayamāna ivāste yastasyeyam kuṣṭhiḥ kutaḥ* || Dyczkowski's translation is: "How can one who, as if astonished [*vismaya*], beholds his own nature [*svabhāvaṁ*] as that which sustains [*avalokayan*] (all things) be subject to this accursed round of transmigration?" Singh's translation (ŚSū-S, p. 52) is: "How can there be the wretched transmigratory existence [*kuṣṭhi*] for him who observing his Self [*svabhāva*] as the presiding power [*avalokaya*] over every thing abides (in that consciousness) full of pleasant surprise [*vismaya*]."
19. The *ajñā cakra* is called *vinḍu* [an alternate form of *bindu*] in the present text (note 2, ŚSū-S, p. 52).
20. ŚSū-D, pp. 37-38.
21. Singh's translation, in ŚSū-S. *Tamadhiṣṭhātṛbhāvena svabhāvaṁavalokayan smayamāna ivasye yastasyeyam kuṣṭhiḥ kutaḥ*.
22. Singh's translation, in ŚSū-S.

23. ŚSū-Singh 1.12; translation by Muller-Ortega. Another, more literal, translation is given in Dyczkowski 1992a, P. 37: "The planes of union are wonder."
24. Fort & Mumme 1996, p.204.
25. Dyczkowski translates this as "The enjoyer of the three states is the Lord of the Heroes" (ŚSū-D 11, p. 35).
26. These *guṇas* (*sattva* [knowledge]), *rajas* [action, *rajoguṇa*], and *tamas* [restriction, *māyā*]; ĪPV IV; I&P, vol. 3, p. 221) are sometimes identified with the *kañcukas* (sheaths or coverings; not, of course, the Kāśmīr Śaiva *tattvas* 7-11, the *saṭkañcukas*: *kalā* [creativity], *vidyā* [limitation of knowledge], *rāga* [imitation of attachment], *kāla* [limitation of time], and *niyati* [limitation of place]). The last *adhikāra* of the ĪPV is the *Tattva Saṅgraha*, a summary and discussion of the three *guṇas*. It concludes with a clear presentation of *pratyabhijñā*. It is important to note that, although the human person is limited manifestation of the unlimited absolute; in the experience of wonder, that limitation, in the form of the *guṇas*, is suspended or removed. *Camatkāra* is, according to Abhinavagupta, the realization of consciousness in its universality as *prakāśavimarśa*, free of all limitation or impediment, not once and for a moment, but continuously. It is synonymous with *rasa*, *ānanda*, *paramabhoga*, *rasanā*, and *vimarśa*. Here, of course, Abhinavagupta is speaking of wonder as a fully developed goal, in which the individual lives in the abiding realization of unity, whether in meditation or not. All synonyms for aesthetic pleasure, such as *camatkāra*, *rasanā*, and *āśvādyā* are simply different names for consciousness devoid of any obstacles (*sakalavighna-vinirmuktasamvittir eva*).
27. ŚSū-D, pp. 35-36. It is interesting to note that ANON-Bh equates waking (*jāgrat*) with illumination (*prakāśa*), dreaming (*svapna*) with activity (*pravṛtti*), and dreamless sleep (*suṣupti*) with delusion (*moha*). This order is the reverse of the one held by those schools which regard the empirical waking state as farthest removed from reality and the empirical state of dreamless sleep as the closest to reality. Perhaps ANON-Bh is thinking of the states of consciousness in terms that are transcendent (i.e., beyond the empirical). His interpretation is certainly more in keeping with the Kāśmīr Śaivite positive valuation of empirical reality and avoids an Advaita Vedanta or Buddhist understanding of the nature of the empirical world.

28. Bhāskara's commentary on ŚSū I, 11, in ŚSū-D, p. 35.
29. The term *turya* is commonly used by those who have not experienced it, for they do not know its content. The *yogin* uses the term *rūpātita*, because the common form of both object and subject is transcended in this state. The *jñānin* calls it *pracaya* (collectivity), because he or she sees everything steeped in the sap of divine delight (Singh's exposition of *sūtras* 8-10, in ŚSū-S I, p. 47).
30. ANON-Bh, p. 36 in ŚSū-D 11.
31. ŚSū-D 11, p. 36.
32. ŚSū-S 8-10, p. 47.
33. ŚSū I, 12; translation by Muller-Ortega. Another, more literal, translation is given in Dyczkowski 1992a, P. 37: "The planes of union are wonder."
34. Fort & Mumme 1996, p.204.
35. SK 11.
36. ŚSū-S, pp. 53-56.
37. ŚSū-S, pp. 56-58.
38. *Kumāri* or virgin is one who remains always in the state of enjoyer (*bhoktraikāmyenasphurantī*) but is never *bhogyā* or to be enjoyed (*parairamupabhogyā*).
39. ŚSū-D, p. 40.
40. ŚSū-S, p. 57.
41. ŚSū-D, pp. 40-41. According to Bhāskara's commentary, *paramasīva* is pure consciousness, and both the outpouring of and the seed-cause of all that comes into being. He is the coming into being of everything, and the conscious nature of every living being, although various according to its own specificity, is one. ANON-Bhā adds that *paramasīva* bears the form of every conceivable object, even at the *samkucita* or contracted level. The inner and outer nature of all things are reflected within him as if in a crystal.

42. Cf. **VBh**, v. 110:

jalasyevormayo vahner jvālābhaṅgyaḥ prabhā raveḥ |
mamaiva bhairavasyaitā viśvabhaṅgyo vibheditāḥ ||

"Just as waves arise from water, flames from fire, rays from the sun, even so the waves (variegated aspects) of the universe have arisen in differentiated forms from me, i.e. Bhairava". **SK** 29 states: Therefore there is no state in the thoughts of words or (their) meanings that is not *śiva*. It is the enjoyer alone (*bhoktaiva*) who always and everywhere (*sadā sarvatra*) abides (*saṁsthitaḥ*) as the object of enjoyment (*bhogyabhāvena*)" (Dyczkowski's translation, in **SK**, p. xvi). Singh (**ŚSū-S**, p. 58) translates *bhoktā* as "experient" and *bhogyabhāvena* as "object of experience".

43. Muktananda, p. 18.

44. The color blue is often associated with Śiva who is *nīleśvara*, the blue lord.

CHAPTER VIII

ŚIVA-PĀRVATĪ AND VIŚRĀNTI

The supreme epistemic goal of human existence is recognition and transformation of individual (*bindu*, *paṣu*, or *jīva*) consciousness into universal consciousness, and the bridge between the two is the wonder brought on by recognition of the always present but forgotten unity of the two. This recognition and wonder are recognized as transcending all preparations which one may have made; hence, there is surprise, delight, and joy. In a context of *jñānayoga*, the *yogin* initially sees particular entities (*dvaita*, the many), dualities, self and others. In the supremd state of *śivatva*, he or she experiences full *advaita*, that *ātman* is *brahman*, and that, ultimately, all is *parāśamvit*. However, there are vast disagreements on what this ultimate experience consists of.

According to both Kāśmīr Śaivism and Advaita Vedānta, the ultimate goal of the yogic experience involves an inward rest (*viśrānti*, *tambayībhāva*). In this respect, the *parāśamvit* of Kāśmīr Śaivism is the *nirvikalpa samādhi* of Advaita Vedānta. However, the advaitan would consider this state as the ultimate reality and contend that there is no need to go farther; while the Kāśmīr Śaivite sees the ultimate state as being both immanent (*śivatattva*) and transcendent (*śaktitattva*). In Kāśmīr Śaivism *tanmayībhāva* (the total identification of the yogin and the ultimate), the universalized mental state, is *śiva-śakti*, totally one but opening up into the *śivatattva* and the *śaktitattva*, both self-luminous (*prakāśa*) and reflexively self-conscious (*vimarśa*) of its luminosity. This is the *turīyātīta*, the state beyond *turīya*. It is *viśrānti-vimarśa*, an single reality with two aspects, the subjective and the objective, the immanent and the transcendent.¹ It is *jīvanmukti*, a state of embodied liberation, established in itself but without rejecting the objective world.

Bhoga (any objective experience that leads to a higher realization) has a meaning and a purpose: that of being perfected and transformed into the freedom of *mokṣa*.

At the basis of these disagreements there are a number of fundamental questions. Is the world of duality in which we now live a reality, and in what sense? Is the supreme goal of life complete internalization, isolation (*kaivalya*), and subjectivity? Is this life (action, activity, *karma*) a threat to the ultimate goal, and something to be considered useless and to be transcended by negation; or is activity in this world an aid to reaching our ultimate goal? Is there any consciousness or awareness in the state of *samādhi* or *nirvāṇa*, or do we experience (if experience we may call it) a complete silent void, like what we now experience in dreamless sleep, but even more so?

All of these questions are questions of *śiva* and *śakti*, both in terms of the origin and of the goal of manifestation. Is the ultimate *brahman*, understood as pure consciousness (*śiva*) and pure subjectivity without objects; and is this the final goal towards which we should orient our existence? If so, the world is only a danger, and one should strive to become a renunciant (*śaṇṇyāsīn*). Is the beginning and end of all things pure consciousness, pure energy (*śakti*), or some combination or unity of the two?

1. Śiva-Pārvatī ²

The myth of Śiva and Pārvatī is one of the most useful expressions of the dilemma inherent in these questions, and Kāśmīr Śaivism's understanding of the myth provides its response to these dilemmas. In the depiction of Śiva and Pārvatī concretized in the Elephanta³ image of Śiva as *ardhanārīśvara*, there is a mirror (*darpaṇa*) in one of the left hands. In Kāśmīr Śaivite interpretation, this mirror

signifies *pratyabhijñā* (recognition of something previously known but forgotten). It is re-cognition, in double sense: cognition of something previously cognized but subsequently forgotten, and cognition through re-cognition or repeated cognition). Śiva is an ascetic and recluse who, however is needed by the gods to overcome the demon Tāraka. The gods approach *brahmā*, who goes to Parvata, the mountain god. Parvata and his consort Menā beget Pārvatī;⁴ but, beautiful as she is, Śiva has no interest in marriage. Pārvatī (who is a *tapasvinī*, an ascetic in her own right) then convinces Śiva that it is only through marriage that he can attain the fruition of his meditation (that *idam* is necessary to obtain *aham*). So he finally agrees (although still withdrawing at times to his ascetic state).

The story has as its object some form of knowledge. The Śiva-Pārvatī myth is an iconic and visual paradigm of the epistemics of Kāśmīr Śaivism.⁵ The story embodies the relationship between Śiva and Pārvatī, and more exactly of *śiva* and *śakti*. Without their marriage, the absolute remains dead stillness.⁶ Self-awareness cannot be solipsistic, but is fulfilled only with *icchā* and *śakti* present.

Pārvatī's mirror (*darpaṇa*) is the instrument of recognition by which Śiva suddenly sees himself, sees his own identity. Without the mirror (which is Pārvatī), Śiva would be without self-consciousness. In his recognition, Śiva also recalls Pārvatī is Dākṣāyaṇī or Satī, his first consort.⁷ Only with a mirror can you have *pratibimba* and the coexistence of duality and non-duality. The transition from *savikalpa jñāna* to *nirvikalpa jñāna* is brought about by Pārvatī's *darpaṇa*. Through the mirror, Śiva discovers that what he previously thought was Pārvatī (his *savikalpa jñāna* and *pratibimba*) is in fact he himself (his *nirvikalpa jñāna* and *bimba*). This realization, this recognition (*pratyabhijñā*) of the identity (*aham*) of Pārvatī and Śiva, of the world and the absolute, strikes him with wonder (*adbhuta*). The recognition that comprises this step taken in the unfolding of the

yoga of Śiva, the ascetic-erotic, is inseparably one with wonder (as is true, with increasing intensification, of each succeeding stage of *yoga*): *vismayo yogabhūmikāḥ*.⁸ The presentation of the emotion of love (*śṛṅgārabhāva* or *śṛṅgārarasa*) is transformed, first into the wonder (*adbhuta*) of recognition that ends forgetfulness and separation, and then into a higher *adbhuta* which is *paramānanda*. Recognition (the *darpaṇa*) has removed the duality of Pārvatī and Śiva. The expansion of consciousness which leads to freedom (*mokṣa*, *mukti*) has taken place.

Kaśmīr Śaivism is a *prakāśavimarśavāda*, in which the state of freedom is in this life. Self-knowledge takes place through objective awareness and not through negation of the objective world. Śiva, in the narrative, is initially under the illusion that knowledge devoid of *kriyā* is the key to bliss.⁹ He learns that it is *kriyā* that drives the knowledge experience,¹⁰ that what he formerly thought was the enemy of his spiritual freedom (Pārvatī) is in fact the necessary element in his search for that freedom. The VBh makes it clear that the mind should be joyous before it can undertake realization, that joyousness is the prerequisite for a higher epistemic step.¹¹ Śiva learns that *aham* leads to *aham idam* (*śīva-śakti*) which leads to *aham eva sarvam* (I am the manifest world).¹²

2. Viśrānti

The passage to the *ānanda* which is the essence of the absolute is brought about by wonder; and the object of that wonder is the experienced expansion of consciousness from the particular to the universal, and from forgetfulness or *amnesia* to remembrance (or recognition). The recognition-wonder-*ānanda* sequence leads to a vision of one's own inner self (*ātmadarśana*). This vision is

the still center (*bindu*, or *viśrānti*) of complete peace and bliss.¹³ It is, in other words, the full unification of the absolute and its bliss with its emission or manifestation. It is this unification that constitutes *śivatva* or ultimate freedom.

This final transition from recognition to bliss is brought about by wonder, which occurs at a gap, a *madhya* or, to borrow a Tibetan Buddhist term, a *bardo* state, between two fundamentally different conditions. Before the transition, there is amnesia, the forgetfulness or non-remembrance of the forgotten self-identity; after the transition there is knowledge of the previously forgotten self-identity, but virtually no comprehension or explanation of the intervening forgetfulness. Wonder is, so to speak, the spark that mysteriously leaps across the emptiness between. It is parallel to the leap in the descending *tattvas* from *parāśamvit* to the consciousness called *śiva(tattva)* and the energy called *śakti(tattva)*. It is the *locus* of the quantum leap in the process between manifestation and the absolute, just as the leap in the descending *tattvas* from *parāśamvit* to the consciousness called *śiva(tattva)* and the energy called *śakti(tattva)* is the very first step making manifestation possible. These two transitions remain mysterious. They simply cannot be explained, except by saying that there is (1) a build-up of emissional energy which suddenly flashes forth into self-manifestation and (2) a parallel build-up of return-energy which suddenly flashes forth into unification. The spark or flash or moment of lightning in the ascending process is wonder, the last and supreme emotion (*bhāva*) before the state of *ānanda*, which belongs only to the ultimate and is the very essence of the ultimate.

According to Kāśmīr Śaivism, rapture can occur only when *viśrānti* is present, i.e., when the mind is withdrawn from everything around it and reposes in its essential self. Wonder brings about the *viśrānti*, in which all disturbances (*kṣoba*) are stilled and there remains only the abiding state of total fulfilment

(*viśrānti*) which is freedom and *ānanda*. In *viśrānti*, consciousness is turned inward, abiding in its own luminosity; the total movement into subjectivity is the essence of *viśrānti*.¹⁴ Nevertheless, in Kāśmīr Śaivism, freedom (*jñānamuktī*) is in this life, not beyond or after it. As in the case of *parāśaṃvit*, *viśrānti* (*prakāśa*) is never without *vimarśa*, consciousness turned outward to create objects of consciousness. Kāśmīr Śaivism is a *prakāśavimarśavāda*.¹⁵ *Parāśaṃvit* manifests and withdraws manifestation; sleeps and wakens, opens and closes its eyes. The throbbing reality of *śiva* is realized only through the alternating phases of manifestation and reabsorption. There is an everlasting systolic-diastolic rhythm in reality; and one phase would be incomplete without the other. One phase complements the other, and one state activates the other.¹⁶ This alternation is an essential attribute of *śiva*. It is *spanda* and consciousness itself. The two throbs of *spanda*, like two breaths, must be interspersed with two rests (*bindu*).¹⁷

"It is in the understanding of this *viśrānti* or consciousness resting on itself, that the essential feature of Kāśmīr Śaivism, a school to which Abhinavagupta and many other aestheticians belonged, comes through. 'The intimate essence of consciousness according to the Śaiva is beatitude, a resting in oneself to the exclusion of everything else.' And it is in the understanding of this concept of *vimarśa* followed by *viśrānti* that Kāśmīr Śaivism parts company from other philosophical schools, and in particular from Advaita Vedānta. Pandey writes that 'admission of Śaiva or self-consciousness in the Absolute by the Śaiva is the point of distinction between the Śaiva and the Vedāntic conception of ultimate Reality. The latter holds that the *brahman* is *śānta*... it is self-shining and not self-conscious... The Śaiva maintains that the Absolute is not only self-shining but also self-conscious'."

ENDNOTES TO CHAPTER VIII

1. Dehejia 1986, p. 52.
2. Dehejia 1997, "Chapter 4: The Śiva-Pārvatī Myth" (pp. 25-39) and "Chapter 5: The Darpaṇa of Pārvatī" (pp. 41-76).
3. Elephanta is "an island off the coast of Bombay with an important Śivaistic rock-carved temple dated ca. 450-750 A.D., possibly constructed under the patronage of the Rāṣṭrakūṭa dynasty" (Grimes, p. 64).
4. Satī, Śiva's first consort, who had immolated herself in the *yajña* of her father Dakṣa, entered Menā's womb in order to return once again as Śiva's consort.
5. Dehejia 1997, p. 41.
6. Dehejia 1997, p. 42.
7. Dehejia 1997, p. 49.
8. ŚSū I, 12.
9. Dehejia 1997, p. 54.
10. Dehejia 1997, p. 56.
11. Dehejia 1997, p. 68; note 123, p. 100: *yatra yatra manastuṣṭir manas tatraiva dhāraet | tatra tatra parānandasvarūpam sampravartate* (VBh, 74).
12. Dehejia 1997, p. 68.
13. I would like to acknowledge my indebtedness to Dr. Harsha Dehejia for these insights.
14. Dehejia 1997, p. 78.
15. The basic meanings of *vimarśa* are: deliberation, consideration, examination, discussion, and reasoning (Apte, p. 517, col. 1). In Kāśmīr Śaivism, it is specifically the self-consciousness or self-awareness of *parāsamvit*, full of *jñāna*.

(knowledge, wisdom) and *kriyā* (activity) which brings about the world-process or *siddhi* (Singh 1963, p. 196). Abhinavagupta specifies, in PT 90, 1, 12 (cited by Silburn 1961, p. 13; translation of Silburn's quotation by author), that Bhairava cannot be other than the double-poled reality: *prakāśa-vimarśa* or *bhairava-bhairavī*. "Reality consists fundamentally (*à l'origine*) only of a light (*prakāśa*) which animates the act of self-consciousness (*vimarśa*). This is nothing other than the being of Bhairava, full of the modality of the transcendent I, made up of consciousness of absolute freedom".

16. A *bindu* is a dot, point, or drop. It is "the compact mass of consciousness gathered into an undifferentiated mathematical (i.e., dimensionless) point ready to create" (Dehejia 1997, p. 114.)

17. Dehejia 1997, p. 78.

CHAPTER IX: COMMENTS ON METHODOLOGY AND PROCEDURES

Throughout this study, a methodology has been used and procedures have been followed to support the conclusions reached and the thesis proposed. In terms of Hindu philosophy, the canons of right knowledge (*pramā* and *pramāṇa*¹) have been adhered to as closely as possible. In Kāśmīr Śaivism, right knowledge (*pramā*) is knowledge which possesses non-contradictoriness (*abādhita*), either of internal logic or of actual experience. Various āgamic texts (such as the SŚ) are regarded with the greatest respect; although, ultimately, truth must come from personal experience. The number of *pramāṇas* or instruments (*karāṇa*) or means acceptable for establishing valid knowledge varies from school to school, the most prominent being perception (*pratyakṣa*), inference (*anumāna*), verbal testimony (*śabda*), and scriptural authority (*āgamapramāṇa*). Kāśmīr Śaivism and epistemic Tantrism in general are not particularly concerned with the precise number of these means; for, according to their viewpoint, consciousness (or *ātman*) is the foundation or underlying principle of all the means of knowledge. Ultimately, consciousness is the single foundational *pramāṇa*, and the sense organs (*indriya*), including mind (*manas*), are merely mechanisms of knowing. Abhinavagupta says that: "Āgama is another name given to the linguistic expression of the inner ideation of knowing of Śiva whose nature is consciousness, and this (*āgama*) is the life of perception (*pratyakṣa*), etc."²

For the purposes of the present study, the principal epistemological concern has been the correct sequence of causalities; which in the present case means, from yogic practice, to knowledge (*jñāna*) by recognition (*pratyabhijñā*), to wonder and spiritual freedom-(liberation)-in-this-life, to tranquillity (*viśrānti*). To put this another way, the present study has been, above all, about the interrelationship of a number of specific concepts: knowledge, recognition,

wonder, tranquillity, the attainment of the supreme goal of existence, and *viśrānti* and bliss. More specifically, this study has been concerned with the proper ordering of causal sequences within this list of concepts. The subject of relationship, and specifically of causal relationships, is one of the most complex and disputed in Indian philosophy;³ and detailed examination of its intricacies is certainly beyond the scope of the present study. Nevertheless, working on a study of (inter)relationships and within the framework of a philosophical system such as the *pratyabhijñādarśana*, one must ensure that the proper means or instruments (*karana*) of valid knowledge (*pramāṇa*) are employed and that the accepted canons of right knowledge or cognition (*tattvajñāna*, *pramāṇamūlaka*) are satisfied.⁴ Truth and validity of argument (*pramāṇya*) must be secured. Causal sequences must be properly linked from step to step; causes must precede effects; and effects must be more than simple concomitants of proposed causes. For our purposes, the following sequence of presentation has been utilized.

From the nature of absolute consciousness (*parāśamvid*) as bliss (*ānanda*), the study has argued (1) that there is a reflection of *parāśamvid*'s bliss and delight present in all manifestation (i.e., in all the categories or *tattvas* of manifestation), particularly in the human microcosm, (2) that there is a component of bliss and wonder present in the return of the human person through the ascending *tattvas* to the state of advaitic consciousness (*parāśamvid*, *śivātva*, *bhairava*, etc.), and (3) that the reality and valuation of the human person in this schema is derived from its ontological identity with ultimate consciousness and its will to manifest.

This entire process takes place in stages (*yogabhūmi*, *bhūmika*) involving repeated cognitions, purifications, and transformations. We can therefore expect that there will be various degrees or levels of wonder and awe; but they are not transcended to the point of having no counterparts (*bimba*) in the absolute. To say that the transformations taking place are of the latter type would be a transcendence by negation rather than by inclusion, and there would remain no explanation of their existence without their preexistence in the absolute as seed (*bīja*) in the womb (*garbha*) of eternal consciousness. Just as there are degrees of aesthetic experience (*rasa*), there are also degrees of wonder and bliss; and the two will in the end be recognized as an advaitic unity.

The sequence of steps involved in the process of the human person's return through the ascending *tattvas* is as follows.

SEQUENCE OF STEPS THROUGH THE ASCENDING TATTVAS

śikṣa (training)

↓

sankalpa (determination or resolve to engage
in a cognitive activity)

↓

right means (*pramāṇa*) and object (*prameya*)
of cognition

↓

dhyāna (contemplation)

↓

recognition (*pratyabhijñā*): wonder

↓

intervention of grace
(*amugraha*, *śaktipāta*)

↓

paramānanda, *paramajñāna*, *viśrānti*

yoga, *rasa*, etc.

the two inferior *upāyas* or paths
(*āṇavopāya* and *śāktopāya*)

↓

knowledge (*jñāna*)

↓

wonder

↓

the two superior *upāyas* or paths
(*sāmbhavopāya* and *anupāya*)

↓

advaita, *śivatva*, *ānanda*

In this study, training and resolve (which may be aesthetic as well as religious or yogic) have been presumed and not discussed. Right means of cognition, right object of cognition, and contemplation were examined in discussions of *sādhana* and the *upāyas*. Recognition and wonder have been at the core of my exposition; and supreme knowledge-bliss (*cidānanda*) was discussed in terms of the final goal of the human person. Supreme rest or tranquillity (*viśrānti*) was, for the sake of economy of treatment, referred to only insofar as was necessary to clarify my conclusions.

In all that has been said so far about methodology and procedure, I have limited myself to philosophical, logical, and rational approaches. To leave matters at this would be incomplete and misleading; because Hindu means of knowledge acquisition are not limited to cognitive thinking. Most significantly in the present context, the *rasa* experience is a special kind of knowledge: *pratīireva viśiṣṭa rasana*.⁵ However, even more generally, and even on the philosophical and metaphysical levels, there is a strong predisposition in Hinduism to employ imagery and symbolism in various forms — stories, parables, analogies, allegories, similes, metaphors — to explore reality. This procedure is more than a teaching technique to make the dry palatable; it is a fundamental form of knowledge acquisition, a medium of thinking.

According to the followers of the Hindu school of suggested meaning (*dhvanivādins*), a word or sentence or idea can have a denotation or expressed primary meaning (*abhidā*), a secondary or intermediate meaning (*lakṣaṇa*), and a depth or suggested meaning (*vyāṅga* or *dhvani*).⁶ Individuals with sufficient preparation formed by yogic practice (*sādhana*) see beyond the primary level, through the level of the metaphors employed (as in the *abhacandranyāya*), to the true, depth-meaning (*ārtha*, meaning or reality) suggested by the metaphors.⁷ In

Kāśmīr Śaivism, what are perhaps its two central concepts, recognition (*pratyabhijñā*) and vibration (*spanda*), are metaphors. They are sensory images of the realities they suggest, and are elaborated in turn by numerous others images: dreaming and waking; fire, flame, sparks, and heat; water changing its shape in various containers; ocean, waves, currents, and flows; the stages of development of a seed into a tree; the multicoloration of a peacock's tail latent in the colorless plasma (*mayūraṇḍarasavat*) of the egg; and emission (*visarga*), including its sexual imagery⁸, etc.

Non-cognitive imagery is also necessary for knowledge acquisition, because examining reality through pure ratiocination cannot, in itself, lead to transformative experience; while meditation on something like the *śākhācandranyāya* (moon-on-a-branch) principle can indicate to someone where the moon (*candra*) is by pointing to the branch (*śābha*) of a tree on which the moon seems to be sitting. The moon (epistemic Tantrism's transformative experience), in fact, does not sit on the tree (the linguistic and conceptual models of discursive reason), but one can point to the branch on which the moon seems to sit. Symbolic discourse taps into the existential core of transformative emotions — and it is the transformation that counts, not the verbal images.

It is extremely important to be able to see beyond concrete imagery, because such imagery is used not only to illuminate particular points within reality, but also cosmic reality as a whole.⁹ The metaphysical basis of Abhinavagupta's aesthetic theory of implied or suggested meaning (*dhvani*) is the certainty that the underlying meaning of the entire world (*viśva*) is *parāśamīd*, which can be aroused only by the intuitive vision (*pratibhā*). The *dhvani* of the world, its depth or suggested or underlying meaning (*artha*), is the conscious absolute, without which the world would be a mere word, meaning nothing.¹⁰

ENDNOTES TO CHAPTER IX

1. The family of words to which *pramā* and *pramāṇa* (and its synonymous form *pramāṇamūlaka*) belong is quite extensive, and includes *pramāṇya* (truth or validity), *pramātā* (the knower or knowing subject), *prameya* (the known or object of knowledge), *pramiti* (the act of knowledge) (Grimes, pp. 260-263). It is interesting to note that these words are etymologically connected, coming from *pramā*, to measure (out) (Raju, p. 413).
2. ĪPV II, 3, 2, p. 80; cited in Mishra, note 12 to ch. 2, p. 402. For more detail, see Mishra's second chapter (*Consciousness as the Means of Knowledge*, pp. 58-61). The means of right knowledge is the specific subject of ĪPV I, 3; I&P, pp. 139-165, where particular emphasis is put on inference (*anumāna*) and scriptural authority (*āgama*).
3. The nature of causal relationship is the subject of ĪPV II, 4; I&P, pp. 166-188.
4. Grimes, pp. 262-263.
5. Abhinavagupta's *Lo*, II, 4, p. 84, as cited by Dehejia 1996, p. 54.
6. Masson & Patwardhan, 1969, p. 7.
7. Dehejia 1986, Section 9 (Dhvani), pp. 42-49.
8. "Just as the she-ass and the mare, so the *yogin* having entered the temple of bliss [[*maithuna*]] which is his own abode, and which is composed of expansion and contraction [[possible image of orgasmic contractions or of coital movements]], rejoices in his own Heart. In the same way, he should attain the Bhairava pair [[*yamala*]] which increase [[manifest]] through expansion and contraction [[*saṁkoca-vikāśa*, *unmeṣa-nimeṣa*]], and which abounds in the multitude of all beings, which are incessantly manifested from that and reabsorbed back into that" (TĀ 5.58b-60a, quoted in Muller-Ortega 1989, p. 124; present writer's interpretations in double square brackets). For more detailed discussion of sexual imagery of Tantrism, see Muller-Ortega 1989, pp. 38, 62, and 110-111; and Mishra 1993, Chapter 10 (The Left-handed Doctrine [Kaula Sādhana] and Sex Sublimation), pp. 363-381).
9. The *śiva-pārvatī* myth (Dehejia 1997, Chapter 4, pp. 25-39) is "a perfect visual paradigm of the epistemology of Kāśmīr Śaivism" (Dehejia 1997, p. 41), dealing

as it does with *pārvatī* as the *yoginī* or *tapasvinī*, divine consortship and marriage, amorous images, androgynous form (*ardhanārīśvara*) of *śiva-pārvatī*, and the mirror (*darpaṇa*) of *pārvatī*.

10. ĪPV I, 1, p. 3.

CONCLUSIONS AND STATEMENT OF THESIS

Kāśmīr Śaivites and Tantrism in general have always given a central place in their philosophy to joy or bliss (*ānanda*). Supreme reality (*paramatattva*, *universal ātman*) is in essence *cidānanda*;¹ and its very essence is the unity of consciousness (*cit*, *caitanya*) and bliss, indivisible consciousness and joy, containing the entire universe as the manifestation of its infinite freedom. It cannot experience its own consciousness without experiencing its own joy. The most minute experience of joy within manifestation is an experience of — one might more accurately simply say is — the supreme joy of the self.² Reality and bliss are one, reality manifests out of bliss. The self-reflection and one might say self-understanding that the absolute gains through manifestation delights it, and it rejoices in its works. The human person, the microcosm of both absolute reality and of the cosmos, is similarly saturated with bliss and delight; and its return through the ascending *tattvas* to comprehension of its ultimate advaitic reality (*paramatattva*) is a process of purification and transformation of all that is within its consciousness, through knowledge and wonder, to the bliss of *parāsamvid*. All consciousness, its being and its becoming, is wonder and bliss.

The present study has examined the relationship between the human recognition (*pratyabhijñā*) of its advaitic unity with supreme consciousness and the transformative wonder or amazement which results from this recognition. It has contemplated, in the context of Kāśmīr Śaivism, the nature (*svabhāva*) of the absolute itself as bliss and as the unlimited essence and source of the manifest world of wonder; it compared and contrasted wonder with such related concepts as bliss or joy and quietude or rest (*viśrānti*); and it attempted to delineate the specific nature and content of wonder. The conclusions of this study follow from

the Kāśmīr Śaivists and epistemic Tantric positive evaluation of all that is human, its view of the human person as the microcosm of reality, and its position that the world and its joys and pleasures can be routes to the attainment (*bhoga* is *yoga*) of the supreme human goal, which is the recognition of its unity-of-identity with the ultimate.

Summary of thesis

The central points of the present thesis are: (1) that knowledge (*jñāna*, and later *pratyabhijñā* [recognition]) of advaitic reality leads to wonder, (2) that the recognition that takes place is precisely that human consciousness (*caitanya*, *citta*) is a microcosmic manifestation (*ābhāsa*) of — and consubstantial with — the macrocosm of universal consciousness (*cit*, *caitanya*), (3) that recognition (*pratyabhijñā*) is spiritual freedom (*mokṣa*, *mukti*), and wonder is the direct result of and virtually identical with recognition, (4) that the wonder flowing from this knowledge is a token (*abhijñāna*), presage, and foretaste of the supreme human goal, (5) that the moment of wonder is the grace (*amugraha*, *śaktipāta*) which initiates the superior paths (*upāyas*) of return to *śivatva*, (6) that the various purifications and transformations that take place along the yogic path transcend present reality by affirmation, not by negation, (7) that one can speak of a yoga of wonder (*camatkārayoga*, *adbhutayoga*), a transformative discipline or spirituality of wonder-by-identity with the bliss of consciousness (*cidānanda*), (8) that, in addition to being a *yoga* in its own right, wonder (*adbhuta*) is an essential component in every other chosen yoga, (9) that the actual content of the experience of *śivatva* is the bliss of consciousness in the power of its manifestational play (*līlā*, *krīḍa*, *juṣaḥ*), (10) that the highest good, the *summum bonum*, of human consciousness is, in Kāśmīr Śaivism, the recognition and

consequent wonder and bliss of union-of-identity with cosmic consciousness, (11) that, in this union, all that is true of absolute consciousness is, with necessary qualifications made for manifestation's status as a limited form of the absolute, also true of the human, and (12) that wonder is the human manifestation of the absolute's delight in manifestation. All of this is true within the total range of creativity, from metaphysical manifestation to human creativity, and specifically in human aesthetics.

ENDNOTES TO CONCLUSIONS AND SUMMARY OF THESIS

1. **PH-MB**, *sūtra* 20, p. 106.
2. **VB-Sil**, p. 44.

APPENDIX I

THE 36 TATTVAS OF KĀŚMĪR ŚAIVISM

ŚUDDHATATTVAS: FIVE PURE ELEMENTS

1. <i>śiva</i>	I-ness (consciousness)
2. <i>śakti</i>	I-ness (energy, power)
3. <i>sadāśiva (sadākhyā)</i>	I-ness-in-this-ness
4. <i>īśvara</i>	This-ness in I-ness
5. <i>śuddha vidyā (sad vidyā)</i>	I-ness in I-ness, This-ness in this-ness

6. MĀYĀ: FREEDOM AND POWER OF MANIFESTATION

PAÑCAKAÑCUKAS: FIVE COVERINGS

7. <i>kalā</i>	creativity
8. <i>vidyā</i>	limitation of knowledge
9. <i>rāga</i>	limitation of attachment
10. <i>kāla</i>	limitation of time
11. <i>niyati</i>	limitation of place

12. PURUṢA: ĀTMAN CONNECTED WITH SUBJECTIVITY

13. PRAKṚTI: ĀTMAN CONNECTED WITH OBJECTIVITY, NATURE

ANTAḤKARAṆAS: THREE INTERNAL (INTERMEDIATE) ORGANS

14. <i>ahaṁkāra</i>	ego connected with objectivity (willing)
15. <i>buddhi</i> or <i>mahat</i>	intellect (knowing)
16. <i>manas</i>	mind (thought and feeling)

PAÑCAJÑĀNENDRIYAS: FIVE ORGANS OF COGNITION

17. <i>śrota</i>	ear (hearing)	20. <i>rasanā</i>	tongue (tasting)
18. <i>tvak</i>	skin (touching)	21. <i>ghrāṇa</i>	nose (smelling)
19. <i>cakṣu</i>	eye (seeing)		

PAÑCAKARMENDRIYAS: FIVE ORGANS OF ACTION

22. <i>vāk</i>	speech	25. <i>pāyu</i>	excretion
23. <i>pāṇi</i>	hand	26. <i>upashta</i>	creative
24. <i>pāda</i>	foot		

PAÑCATANMĀTRAS: FIVE SUBTLE ELEMENTS

27. <i>śabda</i>	sound	30. <i>rasa</i>	taste
28. <i>sparsā</i>	touch	31. <i>gandha</i>	smell
29. <i>rūpa</i>	form		

PAÑCAMAHĀBHŪTAS: FIVE GROSS (GREAT) ELEMENTS

32. <i>ākāśa</i>	ether	35. <i>jala</i>	water
33. <i>vāyu</i>	air	36. <i>pṛthivī</i>	earth
34. <i>tejas</i>	fire		

APPENDIX II

THE SEVEN EXPERIENCERS (PRAMĀTR) OF KĀŚMĪR ŚAIVISM

TATTVAS	EXPERIENCERS
1. <i>śiva</i> (consciousness)	7. <i>śiva</i> , AHAM
2. <i>śakti</i> (power, energy)	<i>śakti</i> , AHAM
3. <i>śadāśiva</i> (eternal <i>śiva</i>)	6. <i>mantramaheśvara</i> (great master of <i>mantra</i>), AHAM-IDAM
4. <i>īśvara</i> (master)	5. <i>mantrēśvara</i> (lord of <i>mantra</i>), IDAM-AHAM
5. <i>śuddhavidyā</i> (purified knowledge)	4. <i>mantra</i> , AHAM-AHAM IDAM-IDAM
6. <i>Māyā</i> (freedom and power of manifestation)	3. <i>vijñānākala</i> (non-perception due to higher knowledge)
7. <i>kalā</i> (limited efficacy)	2. <i>pralayākala</i> (lack of perception due to dissolution)
8. <i>vidyā</i> (limited knowledge)	
9. <i>rāga</i> (desire)	
10. <i>kāla</i> (limited time)	
11. <i>niyati</i> (limited space)	
12. <i>puruṣa</i> (knowing subject)	1. <i>sakala</i> (lack of perception)
13. <i>prakṛti</i> (primordial materiality)	

Table adapted from Fort & Mumme 1996, p. 201

APPENDIX III

ŚIVASŪTRA

(THE APHORISMS OF ŚIVA)

(Text and translation from ŚSū-D)

First Light: The Description of the Light of Universal Consciousness

1.1

caitanyam ātmā

Consciousness is the Self.

1.2

jñānam bandhaḥ

Knowledge is bondage.

1.3

yonivargaḥ kalāśārīra

The group of sources constitutes the body of obscuring energies.

1.4

jñānanādhiṣṭhānam Māṭrkā

The ground of knowledge is *Māṭrkā*.

1.5

udyamo bhairavaḥ

Bhairava is upsurge.

1.6

śakticakrasaṁdhāne viśvasaṁhāraḥ

When the wheel of energies fuses together, the universe is withdrawn.

1.7

jāgratsvapnasuṣuptabhede turyābhogasaṁvit

The consciousness which is the expanse of the Fourth State (abides constantly in)
the various (states) of waking, dreaming, and deep sleep.

1.8

jñānam jāgrat

Knowledge (born of sensory perception) is the waking state.

1.9

svapno vikalpaḥ

Dreaming consists of thought constructs.

1.10

aviveko māyāsaṁsṛptam

Deep sleep is Māyā, the lack of discernment.

1.11

tritayabhoktā vīreśaḥ

The enjoyer of the three states is the Lord of the Heroes.

1.12

vismayo yogabhūmikāḥ

The planes of union are wonder.

1.13

icchāśaktitāmā kumārī

The virgin is the will, the supreme power.

1.14

drśyam śarīram

The perceptible is (His) body.

1.15

hrdaye cittasaṁghatṭād drśyasvāpadarśanam

By fixing the mind in the Heart (the yogi) has a vision of the perceivable and of dreams.

1.16

śuddhatattvasaṁdhānād vā

Or (the yogi can realize Śiva) by contemplating the Pure Principle.

1.17

svapadadaśakti

Energy established in its own abode.

1.18

vitarka ātmajñānam

Right discernment is the knowledge of the Self.

1.19

lokānandah samādhisukham

The bliss of the Light is the joy of contemplation.

1.20

śaktisamdhāne śārīrotpattiḥ

The body comes into being when the energies unite.

1.21

bhuūtasamdhānabhūtapthaktvaviśvasamghaṭṭāḥ

The union of the elements, the separation of the elements and the union of the universe.

1.22

śuddhavidyodayāccakrēśatvasiddhiḥ

(The yogi) attains mastery of the wheel by the arising of Pure Knowledge.

1.23

mahāhradānusamdhānānmantravīryāḥ

(The yogi) experiences the vitality of Mantra by contemplating the great lake.

Second Light: The Arising of Innate Knowledge

2.1

cittam mantraḥ

The mind is Mantra.

2.2

prayatnaḥ sādhanakāḥ

Effort is that which attains the goal

2.3

vidyāśārīrasattvā mantrarahasyam

The secret of Mantra is the Being of the Body of Knowledge.

2.4

garbhe cittavikāśo viśiṣṭo'vidya svapnaḥ

The expansion of the mind in the womb (of consciousness) is the slumber of (all) particular forms of ignorance.

2.5

vidyāsamutthāne svābhāvike khecarī śivāvasthā

When the knowledge innately inherent in one's own nature arises, (that is) Śiva's state — (the gesture of) the one who wanders in the Skv of Consciousness.

2.6

gururpāyaḥ

The Master is the means.

2.7

krasambodhaḥ

The awakening of the Wheel of *Mātrka*.

2.8

śarīra havih

The body is the oblation.

2.9

jñānam annam

(This yogi's) food is knowledge.

2.10

vidyāsamhāre tadutthasvapnadarśanam

The withdrawal of knowledge heralds the vision of dreams that arises from it.

Third Light: The Vibration of the Powers

3.1

ātmā cittam

The mind is the Self.

3.2

jñānam bandhaḥ

(Empirical) knowledge is bondage.

3.3

kalādīnām tattvānām aviveko māyā

Māyā is the lack of discernment of the principles beginning with *Kalā*.

3.4

śarīre saṁhāraḥ kalānām

The forces are withdrawn in the body.

3.5

nāḍīsaṁhārabhūtajayabhūtaikaivalyabhūtaprthaktvāni

The withdrawal of the vital channels, the conquest of the elements, freedom from the elements and the separation of the elements.

3.6

mohāvaraṇāt siddhiḥ

(The yogi attains) perfection through the obscuring veil of delusion.

3.7

mohajayād anantābhogāt sahajavidyājayaḥ

(But) by conquering delusion and by (his) infinite expanse (the yogi) achieves Innate Knowledge.

3.8

jāgrad dvitīyakaraḥ

Waking is the second ray (of consciousness).

3.9*nartaka ātma*

The Self is the actor.

3.10*raṅgo antarātmā*

The stage is the inner Self.

3.11*prekṣakānīndriyāṇi*

The spectators are the senses.

3.12*dhīvaśāt sattvasikkhiḥ*

The pure state is achieved by the power of the (illuminated) intellect.

3.13*siddhaḥ svatantrabhāvaḥ*

(Once this has been achieved) freedom is achieved.

3.14*yathā tatra tathānyatra*

As it is here, so it is elsewhere.

3.15*visargasvābhāvyād abahiḥ sthite sthitiḥ*

The nature (of consciousness) is emission and so that which is not external abides as such.

3.16*bijāvadhānam*

Constant attention to the seed.

3.17*āsanasthaḥ sukhaṁ hrade nimajjati*

(Comfortably) seated (the yogi) sinks effortlessly into the lake of consciousness.

3.18

svamātrā nirmāṇm āpādayati

(Śiva) fashions the world by means of His mother.

3.19

vidyāvināśe janmavināśaḥ

Once (limited) knowledge is destroyed, rebirth is destroyed.

3.20

kavargādiṣu māheśvaryādyāḥ paśumātarāḥ

Māheśvarī and the other mothers of the soul in bondage reside in the gutters and the other classes of consonants.

3.21

triṣu caturtham tailavadāsecyam

The fourth should be sprinkled like oil into the three.

3.22

magnaḥ svacittena praviśet

Merged (in his own nature, the yogi) must penetrate (the phonemes) with his mind.

3.23

madhye'varaprasavaḥ

The emergence of the lower (plane) occurs in the centre.

3.24

prāṇasamācāre samadarśanam

When the breath moves uniformly one has an equal vision of all things.

3.25

mātrāsvapratyayasamdhāne naṣṭasya punarutthānam

That which was destroyed arises once more in the course of the unifying awareness of one's own perception of the individual units of experience.

3.26

śvatulyo jāyate

He becoes like Śiva.

3.27

śārīravṛttirvratam

The activity of the body is the vow.

3.28

kathā japah

Common talk is (his) recitation of Mantra.

3.29

dānam ātmajñānam

Self-knowledge is the boon.

3.30

yovipastho jñānahetuśca

Knowledge and the cause reside in the cosmic nature and the source (of the universe).

3.31

svaśaktipracayo'sya viśvam

The universe is the aggregate of his powers.

3.32

sthitilayau

(Such is also the case with) persistence and absorption.

3.33

tatpravṛttāvapyanirāsaḥ samvettṛbhāvat

Even when these are operant, (the subject) is not lost because (he is) the perceiving subjectivity.

3.34

sukhhāsukhayorbahirmananam

(The yogi's) feeling of pleasure and pain is external.

3.35

tadvimuktastu kevalī

The one who is free of that is a liberated soul.

3.36*mohaṇpratisamhatastu karmāṁsa*

A compact mass of delusion, the soul is subject to *karma*.

3.37*bhedatiraskāre sargāntarakarmatvam*

When diversity has been eliminated (the yogi's) action is to give rise to another creation.

3.38*karaṇaśaktiḥsvato'nubhavāt*

The power of the senses (is proved) by one's own experience.

3.39*tripadā dyaṁuprāṇanam*

That which is preceded by the three states vitalizes them.

3.40*cittasthitivaccharī rakaraṇabāhyeṣu*

The same stability of mind (should permeate) the body, senses and external world.

3.41*abhilāṣād bahirgatīḥ samvāhyasya*

Due to (one's) craving, that which is transported moves outside.

3.42*tadāruḍhapramitestatkṣayājīvaśaṁkṣayaḥ*

Then (when the yogi) is established in pure awareness (his craving) is destroyed and so the individual soul ceases to exist.

3.43*bhūṭakañcukī tadāvimukto bhūyaḥ patisamaḥ paraḥ*

(The soul) clad in the cloak of elements is not free but, like the Lord, becomes supreme once more.

3.44*naisargikāḥ prāṇasaṁbandhaḥ*

The link with the vital breath is natural.

3.45*nāsikāntarmadhyasamyamāt kimatra*

(The movement of the vital breath is stilled) by concentrating on the centre within the nose. Of what use (then) are the left and right channels of *Suṣumnā*?

3.46*bhūyaḥ syāt pratimīlanam*

May (the soul) merge (in the Lord) once again.

APPENDIX IV

OCCURRENCES OF UPĀYAS IN VBh

OCCURRENCES OF UPĀYAS	
ĀNAVOPĀYA	24 (1), 25 (2), 26 (3), 27 (4), 28 (5), 30 (7), 33 (10), 35 (12), 36 (13), 37 (14), 38 (15), 39 (16), 42 (19), 50 (27), 51 (28), 52 (29), 55 (32), 64 (41), 67 (44), 68 (45), 76 (53), 78 (55), 79 (56), 81 (58), 83 (60), 86 (63), 90 (67), 91 (68), 93 (70)
ŚĀKTOPĀYA	29 (6), 30(7), 31 (8), 33 (10), 34 (11), 35 (12), 36 (13), 39 (16), 40 (17), 41 (18), 43 (20), 44 (21), 45 (22), 46 (23), 47 (24), 48 (25), 49 (26), 50 (27), 53 (30), 54 (31), 56 (33), 57 (34), 58 (35), 61 (38), 62 (39), 63 (40), 64 (41), 65 (42), 66 (43), 69 (46), 70 (47), 71 (48), 72 (49), 73 (50), 74 (51), 75 (52), 77 (54), 82 (59), 83 (60), 85 (62), 87 (64), 88 (65), 89 (66), 92 (69), 94 (71), 95 (72), 96 (73), 97 (74), 99 (76), 102 (79), 103 (128), 104 (129), 105 (130), 106 (131), 107 (132), 108 (133), 109 (134), 110 (86), 112 (88), 113 (89), 114 (89), 116 (91), 117 (92), 119 (94), 120 (95), 122 (97), 123 (98), 124 (99), 125 (100), 126 (101), 128 (103), 129 (104), 130 (105), 131 (106), 132 (107), 133 (108), 134 (109), 136 (111), 137 (112),
ŚĀMBHAVOPĀYA	24 (1), 32 (9), 40 (17), 41 (18), 42 (19), 46 (23), 55 (32), 56 (33), 58 (35), 59 (36), 60 (37), 73 (50), 80 (57), 84 (61), 86 (63), 93 (70), 96 (73), 98 (75), 100 (77), 101 (78), 111 (87), 115 (90), 118 (93), 121 (96), 127 (102), 135 (110)

APPENDIX V

SYNOPSIS OF DHĀRAṆĀS IN VBh

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
1 (24), 19-21	Concentration on resting (<i>viśrānti</i>) occurring at the two pauses (<i>kumbhaka</i>) at the extreme points (<i>bindu</i>) of exhalation (<i>prāṇa</i>) and inhalation (<i>apāṇa</i>), on the breath rising (<i>urdhva</i>) to <i>dvādaśānta</i> (<i>unmeṣa</i> , <i>ṣṛṣṭi</i>) and descending (<i>adha</i>) to <i>hrīd</i> (<i>nimeṣa</i> , <i>saṁśrā</i>), or on the movement of <i>visargāṁman</i> (<i>uccarā</i> or <i>spanḍa</i>) from manifestation to withdrawal	Plenitude (<i>bhairiāsthiti</i>) of the state of <i>bhairavī</i> (<i>parāśakti</i>)	Concentration (<i>dhāraṇā</i>), breathing, <i>bindus</i> ; āṇav.(elements of <i>sāmbhav.</i>)
2 (25), 21-22	Meditation on the two <i>bindus</i> : external (<i>bahi kumbhaka</i>) and internal (<i>anta kumbhaka</i>)	Upsurge of the middle state (<i>mādhyā dāśā</i>); revelation of <i>bhairavī</i> , the essential form of <i>bhairava</i> at the two resting points	Meditation (<i>dhyāna</i>), breathing; āṇav.
3 (26), 22-24	Development of the middle state by means of <i>bhairavī</i> 's cessation of <i>prāṇa</i> and <i>apāṇa</i> ; cessation of <i>vikalpas</i>	Revelation of the state of <i>bhairava</i>	Breathing; āṇav.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
4 (27), 24	Retention of <i>śakti</i> at the two <i>hindus</i>	Physical and mental tranquility; middle state; disappearing of sense of difference between <i>prāṇa</i> and <i>apāna</i> ; <i>śakti</i> known as <i>śānta</i> (in context, subsided or ceased)	Concentration, Breathing; āṇav.
5 (28), 24-25	Attention to the progressive subtlety of <i>prāṇaśakti</i> as it rises from <i>mūlāḍharācakra</i> (in the spinal region below the genitals) to the <i>dvādaśānta</i>	Manifestation of <i>bhairava</i>	Breathing, <i>cakras</i> ; āṇav.
6 (29), 25-26	<i>Prāṇakuṇḍalinī</i> : concentration on the rising of <i>kuṇḍalinī</i> through all the <i>cakras</i> until dissolving in <i>bhramarandhra</i>	Experience of the rising of <i>bhairava</i>	<i>Cakras</i> ; śākt.
7 (30), 26-28	The rising of <i>kuṇḍalinī</i> through the twelve successively higher centers (<i>kramadvādaśaka</i>) of energy to <i>bhramarandhra</i> ; relation of centers to twelve letters of the alphabet (<i>a, ā, i, ī, u, ū, e, ai, o, au, ṁ, ḥ</i>)	Identification with <i>paramasiva</i>	<i>Cakras</i> ; āṇav., śākt.

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
8 (31), 28	Filling of the <i>mūrdhānta</i> (<i>dvāḍaśānta</i> , <i>bhramaraṇḍhra</i>) with <i>prāṇa</i> energy (by using the esoteric technique of <i>brūḥṣepa</i>), thus freeing the mind of dichotomizing constructs	Rising of consciousness higher than the <i>dvāḍaśānta</i> ; appearing of a sense of omnipresence	Breathing, esoteric teaching; śākt.
9 (32), 29	Concentration on the <i>śūnyapañcakas</i> (five voids, five ultimate sources of the senses (<i>tanmātra</i>))	Absorption in the void of the absolute (beyond senses and therefore void as to vikalpic thinking, but <i>plenium</i> in its supreme reality)	Void (<i>śūnya</i>); śāmbhav.
10 (33), 30	Observation of the successive steps of mindfulness outside the body, or on some vast empty space, or some excellent person (<i>parepātra</i>)	Absorption in the supreme	Void, expanse; āpav, śākt.
11 (34), 30-31	Fixing of attention on interior of cranium (<i>kapāla</i>); sitting with eyes closed (i.e., in a state of pure interiority), with stability of mind	Awareness of the highest spiritual reality	Posture, concentration, inner calming; śākt.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
12 (35), 32	Meditation on the inner vacuity of the medial <i>nāḍi</i> , as slender as a lotus stem	Helps in revealing the absolute	<i>Nāḍis</i> ; āṇav., śākt.
13 (36), 33-34	<i>Kararudhadr̥gastra</i> : a type of <i>mudrā</i> in which all the organs of sense (<i>jñāvēndriya</i>) are covered by the positioning of the fingers, the vital energy rises to the center of the eyebrows, and a <i>bindu</i> or point of light appears and then vanishes into the ether of consciousness	Establishment in the highest spiritual state	<i>Mudrā</i> ; āṇav., śākt.
14 (37), 35	Meditation, in heart or in the <i>dvāḍasānta</i> , on the <i>bindu</i> (subtle spark) produced by pressure on the eyes	Disappearance of discursive thought; absorption in the light of supreme consciousness	Meditation on <i>bindu</i> (subtle spark); āṇav.
15 (38), 36-37	Immersion in <i>nāḍa</i> (the uninterrupted internal sound vibrating in <i>prāṇasakti</i>); <i>anāhāta nāḍa</i> (unstruck sound)	Attainment of <i>brahman</i> (<i>brahmāgacchati</i>)	<i>Śabdabrahman</i> , <i>prāṇasakti</i> ; āṇav.
16 (39), 37-38	Concentration on the void that occurs at the end of the protracted form of the <i>praṇava aum</i>	Attainment of void	Mantra, void; āṇav., śākt.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
17 (40), 38	Contemplation on the state of any letter whatsoever previous to its utterance and after its disappearance	Freedom from identification with <i>prāṇa</i> (body and its functions); identification with void	Theory of sound; void; śākt., śāmbhav.
18 (41), 39	Attentive listening to origin and termination of an instrumental sound: its rising from and disappearance into eternity	Absorption into the ether of consciousness; the <i>bhairava</i> state	Theory of sound; void; śākt., śāmbhav.
19 (42), 39-41	Observation of the upward movement (<i>uccāra</i>) of sound (through the <i>cakras</i>) from gross utterance to <i>spanda</i> to mental reflection; the <i>piṇḍamantras</i>	Attainment of the <i>umanā</i> state (the state of <i>śiva</i>)	<i>Mantra</i> ; theory of sound; uprising of <i>piṇḍamantras</i> through <i>cakras</i> ; āpav., śāmbhav.
20 (43), 41	Contemplation of spatial vacuity (<i>śūnya</i>) in all directions simultaneously, without succession and without <i>vikalpa</i>	Experience of all-surrounding void; identification with vast expanse of consciousness	Void; śākt.
21 (44), 41-42	Simultaneous contemplation of void above and void at base	Mindfulness of void	Void; śākt.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
22 (45), 42	Contemplation of the three voids (above, at base, in heart)	Experience of <i>śiva</i> above <i>vikalpas</i>	Void, <i>jñāna</i> ; <i>śākt.</i>
23 (46), 43	Non- <i>vikalpa</i> contemplation of one's body	Creation of tendency to see reality in this way; finally, a <i>vikalpa</i> -free state of <i>bhairava</i> (<i>nirvikalpasvarūpabhāṭ</i>)	Contemplation of <i>nirvikalpa</i> , <i>jñāna</i> ; <i>śākt.</i> , <i>sāmbhav.</i>
24 (47), 43-44	Visualization of one's body as pervaded by void	Light of consciousness	Void; <i>śākt.</i>
25 (48) 44-45	Meditation of skin as an outer unconscious wall with nothing substantial inside	Detachment of consciousness from (limits of) body	Void; <i>śākt.</i>
26 (49), 45-46	Heart lotus; heart (<i>hṛt</i>) as two hemispherical bowls blended into one, the upper representing knowledge (<i>pramāṇa</i>), the lower representing the object (<i>prameya</i>); <i>cit</i> (always subject [<i>pramāṇa</i>], never object [<i>prameya</i>]), residing in center (<i>padmasaṃputa-madhyaga</i>)	Attainment of highest fortune	Meditation; <i>śākt.</i>

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
27 (50), 46	Concentration on one's body as penetrated by consciousness; mind becoming one through one-pointedness (<i>dṛḍhībhūā</i>); dissolution of mind in <i>brahmarandhra</i> , <i>śūnyāśūnyā</i> (the cosmic void), or <i>sūsumnā</i>	Experience of the characteristic of reality (<i>tatvalakṣaṇa</i>)	One-pointedness, <i>cakras</i> , void; <i>āṇav.</i> , <i>śākt.</i>
28 (51), 47	Fixing of mind on any of the <i>dvādaśāntas</i> at all times and in all places	Disappearance of fluctuation of mind; extraordinary status	<i>Dvādaśāntas</i> , <i>āṇav.</i>
29 (52), 47-48	(Uttering of mantric formula: <i>oṃ ra-ḥṣara-ya-īṃ tanuṃ dāhayāmi namah</i>); contemplation of entire body being burned by flames of <i>kālāgnirudra</i> (<i>rudra</i> the destroyer of time in flame)	Experience of one's real nature, which is all peace (<i>śāntā bhāvas tadā bhavet</i>)	Mantra on <i>kālāgnirudra</i> , <i>āṇav.</i>
30 (53), 48	As in 29 (53), but extended from body to entire world	Appearance of highest state of the human	Mantra on <i>kālāgnirudra</i> , <i>śākt.</i>

<i>Dhāraṇā</i>, Śloka, Pages in VBh-Singh	Meditation or or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
31 (54), 49	<i>Āimavyāpti</i> , a form of <i>vyāpti</i> (fusion by reabsorption of the gross <i>tattva</i> into the subtle, the subtle into the subtler, and the subtler into the subtlest) in which attention is focused on one's own body; <i>viśvāpti</i> , fusion and reabsorption of the world into its causes	Revelation of <i>parādevī</i>	<i>Vyāpti</i> (fusion by reabsorption), variant expression of <i>kālāgnirudra</i> ; āṇav., śākt., sāmbhav.
32 (55), 50	Conversion of gross (sounded) into subtle <i>prāṇaśakti</i> by yogic exercise (especially <i>prāṇāyāma</i>)	Liberation and attainment of (natural) sovereign power	Breath control (<i>prāṇāyāma</i>); āṇav., sāmbhav.
33 (56), 50-53	Creative contemplation (<i>bhāvanā</i>) on the step-by-step (<i>kramaśa</i>) reabsorption of the entire universe from the gross into the subtle into the supreme into pure consciousness (<i>cimmāira</i>)	Reabsorption into pure consciousness (<i>cimmāira</i>)	Ascent (<i>adhy- āroha krama</i>) through the six routes (<i>ṣaḍ- adhvā</i>); dissolution (<i>cittapralaya</i>), theory of sound; śākt., sāmbhav.

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
34 (57), 53-55	Meditation by the six routes (<i>ṣaḍadhvā</i>) on the <i>śaivatatva</i> (the quintessence of the entire universe)	Great awakening	Ascent through the six routes; dissolution; theory of sound; śākt.
35 (58), 55-56	Meditation on void	Absorption of mind into <i>śūnyāśūnyā</i> , the absolute void (<i>śiva</i>)	Void, absorption; śākt., śāmbhav.
36 (59), 56	Looking into the empty space inside an enclosure (e.g., a jar), with disregard of the enclosure itself	Absorption in empty space; experience of void; identity with the supreme	Absorption, void; śāmbhav.
37 (60), 56-57	<i>Dr̥ṣṭibandhanabhāvanā</i> : visualizing a barren region or space, without meditation or <i>japa</i>	Cessation of <i>vikalpas</i> , mental supports, fluctuations of mind, etc.	Void; śāmbhav.

<i>Dhāraṇā</i>, Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
38 (61), 57-58	<i>Nirālamba bhāvanā</i> : creative contemplation without object as support for the mind. Also <i>śūnya bhāvanā</i> : mind sounding the void. Banishing (<i>anālocana</i> or non-observation) of both of two objects appearing at the same time, while fixing attention on the gap or interval-between	Sudden flashing-forth or opening (<i>unmeṣa</i>) of reality	<i>Madhya</i> ; śākt., śāmbhav.
39 (62) 59-60	Restraint from moving on to perception of a new object (<i>bhāva</i>) upon the ending of a previous one; focusing of attention on the <i>madhya</i>	Realization of pure consciousness; sudden flashing-forth or opening (<i>unmeṣa</i>) of reality	<i>Madhya</i> ; śākt.
40 (63), 60-61	Consideration of one's whole body (<i>deha</i>) or entire universe (<i>jagad</i>) as of the nature of consciousness	Supreme awakening (<i>paramodaya</i>)	<i>Jñāna</i> ; reduction of dualism; śākt.
41 (64), 61	Fusion (<i>samghaṭṭa</i>) of inhalation (<i>prāṇa</i>) and exhalation (<i>prāṇa</i>), leading to complete cessation of both	Intuitive experience of equality (<i>samatvavijñāna-samudgamaṇa</i>)	Void (no <i>prāṇa</i> or <i>apāṇa</i>); āṇav.

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
42 (65), 62	Meditation on entire universe (<i>jagat</i>) or one's own body (<i>svadeha</i>) as filled with (essential, spiritual) bliss (<i>svānandabharita</i>)	Experience, through one's own (<i>svamṛtena</i> , unchanging) bliss, of supreme bliss (<i>parānandamayo bhavet</i>)	Meditation; <i>jñāna</i> ; śākt.
43 (66), 62-63	Magic practices (<i>kuhana</i>)	Instantaneous rising of supreme delight (<i>mahānanda</i>); manifestation of reality (<i>tattvapprakāśate</i>)	Magic; śākt.
44 (67), 63-64	Stopping of openings of all senses; removal of <i>vikalpas</i> ; gradual upward movement of <i>prāṇasakti</i> or <i>kuṇḍalinī</i> to <i>brahmarandhra</i> , leading to a pleasant tingling sensation (like movement of an ant over the body)	Supreme delight (<i>parama sukha</i>)	<i>Mudrā</i> cf. 13 (36); āṇav.
45 (68), 64-66	Restraining of <i>citta</i> between <i>vahni</i> (<i>saṅkoca</i> , contraction; <i>adha kuṇḍalinī</i>) and <i>viśa</i> (<i>vikāśa</i> , expansion; <i>ūrdhva kuṇḍalinī</i>)	Bliss of (internal) sexual union (<i>smarānanda</i>)	Breathing, <i>cakras</i> , (internal) sexual union; āṇav.

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
46 (69), 66-67	Delight of contact (<i>sparśa</i>): sexual intercourse (<i>śaktisāṅgama</i>); absorption (<i>samkṣubdha</i>) in partner without duality	Delight of <i>brahman</i> experienced in the final delight at orgasm (<i>yat sukham brahmatattvasya</i>)	Absorption, non-duality; śākt., śāmbhav.
47 (70), 67	Sexual fantasy (demonstrating that delight is not external but internal)	Same result as in 46 (69)	Absorption; non-duality ; <i>jñāna</i> ; śākt.
48 (71), 67-68	Meditation on and absorption in delight (<i>ānanda</i>) itself, (1) on attaining some great delight or (2) on seeing a friend or relative after a long absence (delight of visual perception [<i>rūpa</i>])	Mind becomes identified with the (source of) delight (<i>ānanda</i>), which is <i>spanda</i>	Source of delight; śākt.
49 (72), 68-69	As in 48 (71), but applied to delight of eating and drinking	Mind becomes identified with the (source of) delight (<i>ānanda</i>), <i>spanda</i>	Source of delight; śākt.
50 (73), 69-70	Attention to music (<i>gītā</i> , song) and other such objects of perception	Expansion of mind (<i>manas</i>); union or identity with joy; delight of sound (<i>śabda</i>)	Theory of sound; śākt., śāmbhav.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
51 (74), 70	Concentration on mind (<i>manas</i>), wherever it finds satisfaction (<i>tuṣṭi</i>) [i.e., rests without agitation]	Manifestation of true nature of highest bliss (<i>parāṇandasvarūpa</i>)	Meditation on <i>manas</i> ; <i>jñāna</i> ; śākt.
52 (75), 70-71	Concentration on non-dual state between waking and sleeping, in which the supreme goddess appears (<i>parā devī prakāśate</i>)	Appearance of the supreme goddess appears (<i>parā devī prakāśate</i>)	<i>Madhyavikāśa</i> ; states of consciousness; <i>jñāna</i> ; śākt.
53 (76), 71-72	Fixation of attention on a portion of space variegated with light (<i>tejas</i>), which leads to the casting off of limitation of objective consciousness and the experience of the infinity of spiritual consciousness	Manifestation of nature of one's essential self (<i>svātmāvarūpaṃ prakāśate</i>)	One-pointed meditation; āṇav.

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
54 (77), 72-73	(Intuitive) perception (of the universe) with use of five <i>mudrās</i> : (1) <i>karāṅkinī</i> (from <i>karāṅka</i> , skeleton), (2) <i>krōḍhanā</i> (from <i>krōḍha</i> , anger), (3) <i>bhairavī</i> (eyes fixed externally, without blinking, gaze turned inward), (4) <i>leliḥāṇā</i> (tasting of entire world in one's nature of essential I-consciousness), and (5) <i>khecari</i> (from <i>khā</i> , empty space)	Appearance of supreme attainment (<i>parāṇvīṭiḥ prakāśate</i>)	<i>Mudrā</i> , <i>āśana</i> (<i>padmāsana</i>); śākt.
55 (78), 73-74	Sitting relaxed on a soft cushioned seat with only buttocks on seat, leaving hands and feet without support	Disappearance of <i>rajas</i> and <i>tamas</i> ; plenitude of intelligence (<i>parā purnā matirbhavē</i>)	<i>Āśana</i> ; <i>āpav</i> .
56 (79), 74	Sitting comfortably with arms raised overhead in form of an arch; gaze fixed on armpits	Great peace (<i>śama</i>)	<i>Āśana</i> ; <i>āpav</i> .
57 (80), 75	Fixing gaze on some physical object without blinking; consequent freeing of mind of all support (<i>ālīḥā</i>) of <i>vikalpas</i>	Immediate state of <i>śiva</i>	<i>Āśana</i> ; <i>sāmbhav</i> .

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
58 (81), 75-76	<i>Khecarī mudrā</i> (mouth wide open, inverted tongue at center of mouth, mind fixed at center (<i>madhya</i>) of open mouth, mental enunciation of an "ḥ" with no vowel (unpronounceable) to represent the <i>hamsaḥ mantra</i>)	Dissolution in peace (<i>śānti</i>)	<i>mudrā mantra</i> , <i>māṭṛkā</i> , āṇav.
59 (82), 76-77	Sitting on soft seat and contemplating one's body as without support (<i>nirāḥāra</i>)	<i>Nirvikalpa</i> ; vanishing of old mental dispositions (<i>vāṣana</i>)	Āsana; śākt.
60 (83), 77-78	Rocking or swinging of body to-and-fro	<i>Divyaugha</i> , the wisdom obtained through <i>devas</i> ; extroverted mind; bliss of supernal consciousness (<i>praśānte mānase</i>)	<i>Mudrā</i> (?); āṇav., śākt.
61 (84), 78	Beholding cloudless sky, immobile and with fixed eyes	Nature of <i>bhairava</i>	Creative contemplation; sāmbhav.
62 (85), 78-79	Imagining the vast sky as the essence of <i>bhairava</i> and dissolved in the yogin's head (symbolized as the infinity of <i>bhairava</i>)	Absorption of universe in light of <i>bhairava</i> (<i>bhairavākāra-tejastatva</i>)	Creative contemplation; śākt.

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
63 (86), 79-80	Knowledge of three states of consciousness: waking (<i>viśva</i>), dreaming (<i>taijasa</i>), and deep sleep (<i>prājñā</i>) as only the expression of the fourth state (<i>turya</i> or <i>turyā</i> , <i>bhairavarūpa</i>)	Splendor of infinite consciousness (<i>jñānānantaprakāśabhṛt</i>)	<i>Jñāna</i> ; ānav., sāmbhav.
64 (87), 80	<i>Bāhya</i> <i>timirabhāvanā</i> contemplation of circumambient darkness with open eyes	Nature of <i>bhairava</i>	Void; sākt.
65 (88), 81	As 64 (87), but first with eyes closed, then open	Transition from <i>nimīlana</i> to <i>unmīlana</i> <i>samādhi</i> ; absorption in the nature of <i>bhairava</i> ; identification with <i>bhairava</i>	Void; sākt.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
66 (89), 81-82	Obstruction of a sense organ (due to illness or the use of some device)	Introversi in the void transcending duality	Void; śākt.
67 (90), 82-83	Recitation of <i>bindu</i> (·) or <i>visarga</i> (:) unsupported by an "a" vowel), which is to say, in a state of suspension of breath; <i>śiva mantra</i> (with "a" representing "a" representing <i>śiva</i> and the <i>mantra</i> " <i>aham</i> ": initial letter ungenerated, not dissolved; symbolizing anuttara, the harmonious fusion of <i>śiva</i> and śakti; nostalgia for ultimate source	A sudden magnificent torrent of wisdom (<i>sahasā jñānaugha</i>)	<i>Mārkaṇḍeya</i> , <i>āṇav.</i>
68 (91), 84-85	Contemplation of end of <i>visarga</i> (representing emanation or creative power)	Detachment from all manifestation, entering into eternal <i>brahman</i> , the silence of <i>brahman</i>	Void; āṇav.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
69 (92), 85	Concentration on one's self as a vast unlimited firmament	Freedom from all supports, revelation of the power of consciousness (<i>citiśakti</i>) shining in the <i>nirvikalpa</i> state as the essential self of the aspirant	Extension, void; śākt.
70 (93), 85-86	Piercing of any body limb with a sharp needle, concentration on wound; same principle with pain as with pleasure	Access to pure nature of <i>bhairava</i>	One-pointed awareness; āṇav., śāmbhav.
71 (94), 86	Consideration of non-existence of the inner psychic apparatus (<i>citta</i> , etc.); absence of thought constructs (<i>vikalpa</i>)	Pure consciousness (<i>śuddha caitanya</i>)	Removal of psychic <i>vikalpa</i> , void; śākt.
72 (95), 87-88	Contemplation of delusiveness of <i>māyā</i> and limitation of <i>tattvas</i>	Removal of separateness	<i>Jñāna</i> , removal of <i>tattvas</i> , reduction, withdrawal; śākt.
73 (96), 88	Putting an immediate end to a rising desire	Absorption in place of origin of the rising desire	Seeking source of being; śākt., śāmbhav.

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
74 (97), 88-89	Contemplation of oneself in the absence of desire, knowledge, or activity; realization that one is reality itself (<i>cidānanda</i> , consciousness-bliss)	Absorption in <i>cidānanda</i> , identification (<i>tanmanā</i>) with it	Removal of duality; śakt.
75 (98), 89-90	Withdrawal from all arising objects of desire, knowledge, and activity; attention on the self that the objects are	Realization of essential reality (<i>tattvārthadarśana</i>)	Removal of duality; śāmbhav.
76 (99), 90	<i>Sarvālmāsankoca</i> (cf. TĀ V, 71): rejection of everything external; entering completely into oneself by <i>nimīlana samādhī</i> (ecstasy with closed eyes); meditation on relativity of all knowledge	Rejection of <i>jñāā</i> (subject, knower) and <i>jñeya</i> (object, known), leaving only <i>jñāna</i> or <i>vijñāna</i> (<i>bhairava</i>); becoming <i>śiva</i>	Meditation, <i>jñāna</i> ; śakt.
77 (100), 91	Realization of identity of essence of all things	Liberation, triumphant rising above transmigratory existence (<i>bhāva</i>), essential oneness (<i>samāā</i>)	<i>Jñāna</i> ; śāmbhav.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
78 (101), 91-92	Abrupt extraversion: immobilization of mind when under sway of some strong emotion; dissociation from objects of emotion	Sole subsistence of reality underlying emotions in question	<i>Āmasaṅkoca</i> or <i>śaktisaṅkoca</i> ; <i>śāmbhav</i> .
79 (102), 92-93	<i>Sarvāīmasaṅkoca</i> : consideration of cosmos as a magician's jugglery, a painting, or the illusory movement of trees as seen from a moving boat	Great happiness	<i>Sarvāīmasaṅkoca</i> ; <i>śākt</i> .
80 (103), 93	Consideration of pleasure and pain as characteristics of the inner psychic apparatus (<i>antaḥkaraṇa</i>)		<i>Jñāna</i> ; <i>śākt</i> .
81 (104), 93-94	Meditation on one's omnipresence (<i>sarvaśāśmā</i> : "I am everywhere"); expansion of own consciousness in all forms of being; rejection of attachment to body (<i>nijadehāsthā</i>)	Identification with <i>śiva-śakti</i> ; cosmic consciousness; supernal happiness (<i>sukhī bhavet</i>)	Non-duality, <i>Jñāna</i> ; <i>śākt</i> .
82 (105-106), 94-96	Reflection upon (1) universality of <i>icchā</i> , <i>jñāna</i> , and <i>kriyā</i> , (2) commonality of subject-object consciousness to all embodied beings (<i>sarvadehin</i>), and impossibility of an object without a subject	Consciousness of universal unity, attainment of all pervasive <i>sarvaga</i>	<i>Jñāna</i> , non-duality; <i>śākt</i> .

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
83 (107), 96-97	[Reinforcement of 82 (105-106)]	Yogin's becoming all pervasive in a few days (<i>vyāpi dinair bhavet</i>)	<i>Jñāna</i> , non- duality; śākt.
84 (108), p. 97-98	Making mind free of all supports (<i>nirādhāra</i>), and refraining from all thought constructs (<i>vikalpān na vikalpayet</i>)	Elimination of supports; state of <i>bhairava</i> in the one who has become absolute <i>āīman</i> ; elimination of supports	Non-duality, <i>bhairava</i> ; śāmbhav.
85 (109), 98	First phase of recognition (<i>pratyabhijñā</i>): meditation on one's present essential identity with <i>śiva</i> , and on the <i>jīva</i> as a mask or veiling (<i>vilaya</i>) of the omniscient (<i>sarvajñāna</i>), omnipotent (<i>sarvakṛt</i>), and omnipresent (<i>vyāpaka</i>) supreme <i>āīman</i>	Activation of grace (<i>anugraha</i>); identity of <i>jīva</i> and <i>śiva</i>	Meditation, <i>Jñāna</i> ; śākt.
86 (110), 99	Second phase of <i>pratyabhijñā</i> : meditation on the glory of manifestation as one's own	Identity of universe and self; realization that manifestation is the act of one's own substantial <i>āīman</i>	Meditation, <i>Jñāna</i> ; śākt.

<i>Dhāraṇā</i> , Śloka, Pages in VBh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
87 (111), 99-100	Observing state of mind after inducing dizziness by whirling around	Calm, appearance of supreme spiritual condition (<i>parā samīyate</i> <i>dasās</i>) after energy or commotion (<i>śobhaśakti</i>)	Calm; <i>sāmbhav</i> .
88 (112), 100	Observing state of mind upon ceasing of commotion rising from intellectual impasse	Resting of <i>vikalpas</i> , invasion of truth, essential nature of <i>bhairava</i>	Rest, calm; <i>śākt</i> .
89 (113), 101-102	"This mystic tradition in its entirety": eyes open without blinking, attention turned inward (<i>netraya stabdhamāraya</i> [<i>bhairavī</i> , <i>bhairava</i> <i>mudrā</i>]); unstruck sound (<i>anāhata dhvani</i> : "h" or "m" without supporting "a")	Freed from <i>vikalpas</i> , entrance into <i>brahma</i> <i>sanātanam</i> (<i>śabda-</i> <i>brahman</i>); identification with <i>śiva</i> ; <i>ānanda</i> , <i>svāntarya</i> (Abhinava- gupta's <i>parāirinisikā</i>); <i>kaivalya</i> (disappearance in <i>śiva</i> of externality of the world and its contraction [p. 102])	<i>Mudrā</i> (<i>bhairavī</i> or <i>bhairava</i>), unstruck sound; <i>śākt</i> .

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in Vbh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
90 (115), 102-103	Looking down into a deep well and fixing eyes on space within without blinking; giddiness, fear, <i>spanda</i> , dissolution of normal consciousness	End of <i>vikalpas</i> , immediate dissolution of mind, [absorption into higher consciousness, surpassing peace (Singh)]	Induction of <i>nirvikalpa</i> ; <i>sāmbhav</i> .
91 (116), 103-104	Meditation on the reality that everything in the universe, external and internal, is <i>śiva</i>	Realization of universal pervasiveness by <i>śiva</i> , freedom from fear	<i>śākt</i> .
92 (117), 104-105	Realization that sensations, whether internal or external, are not only psychophysical facts but also expressions of universal consciousness	Dissolution of mind in universal consciousness; plenitude which is characteristic of <i>bhairava</i>	<i>śākt</i> .
93 (118), 105-106	Realization that such various states as the end of a sneeze, terror, sorrow, a deep sigh (<i>gahvara</i> , cavern), flight from a battle field, keen curiosity, and the onset and ending of hunger, — whenever ordinary consciousness is suddenly jolted, — there is a throwback to <i>spanda</i>	A state like <i>brahma</i> (cf. SK I, 22)	<i>sāmbhav</i> .

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in Vbh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
94 (119), 104-105	Concentrating of original experience of something remembered, ignoring the memory as memory	Mental detachment from body, freedom from I-consciousness, pure consciousness or experience in <i>Bhairava</i>	Detachment; śākt.
95 (120), 107-108	Gradual withdrawal of attention from any particular object and from any thoughts and impressions of it	Abiding in void (<i>śūnyālo bhavet</i>)	<i>Śūnyā</i> , śākt.
96 (121), 108-109	Perpetual contemplation of the <i>śakti</i> of <i>śankara</i> (the intuition [<i>mati</i>] that emerges through the intensity of devotion in one who is perfectly detached)	Becoming <i>śiva</i>	Meditation; śāmbhav.
97 (122), 109-110	Concentration on the void (<i>śūnyatā</i>) surrounding a particular object upon which one has fixated attention	Full tranquillity (<i>manasā dhyātvā vidito'pi praśāmyati</i>)	<i>Śūnyā</i> , śākt.
98 (123), 110-111	Freeing oneself from popular ideas of impurity (and purity), such as washing and bathing	Happiness	Removal of <i>vikalpas</i> ; śākt.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in Vbh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
99 (124), 111-112	Realization of the ever-present reality of <i>bhairava</i> (as shown by the universal use of the word "I" [implying <i>bhairava</i>])	Attainment of non-duality	Metaphysical realization, <i>jñāna</i> ; śākt.
100 (125), 112-113	Realization of universal unity, indifference to all dualities (friend and foe, honor and dishonor, etc.)	Conviction of presence of <i>brahman</i> everywhere, perpetual happiness (<i>sukhī bhavet</i>)	<i>Jñāna</i> ; śākt.
101 (126), 113	<i>Śamatā</i> (equality): universal indifference (neither aversion [<i>dveṣa</i>] nor attachment [<i>rāga</i>])	<i>Brahmabhavā</i> (<i>brahma</i> -nature)	Metaphysical realization, <i>jñāna</i> ; śākt.
102 (127), 114-116	Contemplation of <i>bhairava</i> as: <i>aveśya</i> (unknowable), <i>vedaka</i> (subject), <i>agrāhyam</i> (ungraspable), <i>śūnya</i> (void), <i>abhāva</i> (penetrating even non-existence), totally free of all distinctive thought constructs, and foundational consciousness, whose essential nature is <i>mahāxatīā</i> (absolute freedom to self-manifest in any way)	Full enlightenment (<i>bodhasambhava</i>)	Contemplation of <i>vikalpa-free</i> non- duality; <i>sāmbhav.</i>

<i>Dhāraṇā</i> , Śloka, Pages in Vbh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
103 (128), 116-117	Fixing of mind on external space (<i>bāhyākāśa</i>), eternal (<i>nitya</i>), without support (<i>nirāśraya</i>), void (<i>śūnya</i>), omnipresent (<i>vyāpaka</i>), devoid of limitation (<i>kalanojjhita</i>)	Absorption in non-space (<i>nirākāśam samāśīṣet</i>)	Void; śākt.
104 (129), 117-118	Removal of mind's attention from whatever object it may go to	Freedom from agitation of mind (<i>nistarāṅgas tato bhavet</i>)	Interiority; śākt.
105 (130), 118-120	Meditation on word "bhairava" (<i>bhaya</i>): (1) luminous consciousness (<i>bhā</i> = light), (2) making all things to resound (<i>sarvam ravayati</i> ; <i>uccāra</i> , sounding of inner <i>prāṇasakti</i>), (3) joined with <i>kriyāśakti</i> (<i>ai</i> = <i>kriyāśakti</i>), (4) comprehending the entire universe (<i>rava</i> = <i>ravayati</i>), (5) giving everything (<i>sarvada</i> , <i>√rā</i> , to give), (6) pervading the entire cosmos (<i>vyāpaka</i>). Also, <i>√bhr</i> includes <i>dhāraṇa</i> (support) and <i>poṣaṇa</i> (maintenance)	<i>Bhairavaśabdasya</i> (recitation of the word <i>bhairava</i>)	<i>Mantra, japa,</i> <i>jñāna</i> ; śākt.

<i>Dhāraṇā</i> , Śloka, Pages in Vbh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
106 (131), 120-121	Laying hold of the supportless (<i>nirādhāra</i>) complete I (<i>pūrṇāham</i>) behind the limited I (<i>aḥam</i>) and its possessiveness (<i>mamedam</i> , "This is mine.")	Abiding peace (<i>śāmi</i>)	. <i>ñāna</i> ; śākt.
107 (132), 121-122	Meditation on words: <i>nitya</i> (eternal), <i>vibhu</i> (omnipresent), <i>nirādhāra</i> (without support), <i>vyāpaka</i> (all-pervasive), <i>akḥilāhipa</i> (lord of all that is)	Obtaining of one's object (<i>kṛthārtho'arthānurūpata</i>)	Meditation, <i>ñāna</i> , śākt.
108 (133), 122	Consideration of entire universe as a magic show (<i>indrajālābha</i> , <i>indrajāla</i>), without (independent) reality (<i>attatva</i>)	Peace (<i>śāman vrājet</i>)	. <i>ñāna</i> ; śākt.
109 (134), 122-124	Meditation on (1) the unchangeable (<i>nirvikāra</i>) <i>āīman</i> as without (limited) knowledge (<i>ñāna</i>) and (limited) activity (<i>kriyā</i>), (2) dependence of all external objects on knowledge, and (3) the voidness of this world (<i>śūnyam idam jagat</i>)	[Not specified; as in 108 (133): peace (<i>śāman vrājet</i>)]	. <i>ñāna</i> , absence of limitation within the supreme <i>āīman</i> , void; śākt.

<i>Dhāraṇā</i> , <i>Śloka</i> , Pages in Vbh-Singh	Meditation or Technique Used	Result(s)	Type of Dhāraṇā; Upāya
110 (135), 124-125	Meditation on (1) both bondage (<i>bandha</i>) and liberation (<i>mokṣa</i>) as ultimately mere bogeys for the terrified (<i>bhāṣyaitā vibhīṣikā</i>), (2) the universe as a reflection (<i>pratibimba</i>) in intellect (<i>buddhi</i>), like an image of the sun (<i>vivasvata</i>) in waters (<i>jala</i>)	[Not specified; as in 108 (133): peace (<i>śaman vrājet</i>)]	<i>Jñāna</i> ; <i>sāmbhava</i> .
111 (136), 125-126	Detachment from senses	Abiding in central self	<i>Jñāna</i> ; <i>śākt</i> .
112 (137), 127-128	Contemplation of identity of the (supreme) knower [variously called <i>jñātā</i> , <i>jñāna</i> , <i>āman</i> , and <i>cit</i>] and the known (<i>jñeya</i>), both of which are the same principle. All things are manifested by <i>jñāna</i> (the knower or supreme ātman): <i>jñānaprakāśam sarvaṃ</i> . The supreme ātman is revealed by all things: <i>sarvenāmā prakāśakah</i> .	Singh: implantation into the nature of <i>bhairava</i>	Meditation on ultimate non-dualism of reality; <i>śākt</i> .

APPENDIX VI
TABULAR SUMMARY OF PARALLEL QUATERNITIES
 (COMPILED AND ADAPTED FROM MURPHY, PP. 29-32 & MISHRA, P. 166)

tattva	śakti (energies)	differentiation		six states of mind	upāyas
		experiencers (pramātṛ)	dvaita- advaita		
inferior level					
savidyā	kriyā	aḥamaham idamidam	bheda	cittaviśrānti (appeasement)	anāvopāya
īśvara	jñāna	idamaham (subject fully ideating the object)	bhedābheda	cittasambodha (awakening)	śāktopāya
superior level					
sadāśiva	icchā	aḥamidam (subject just emitting object)	abheda		śāmbhavopāya
śiva- śakti	ānanda	aḥam (pure subject externally projecting the object as ābhāsa)	advaita	cittapralaya (absorption)	anupāya

GLOSSARY OF SANSKRIT TERMS

(N.B.: A proper name in parentheses, without specific reference, (Murphy, Singh, etc.) indicates that the definition is taken from the glossary found in that person's work in the present author's list of references.)

- ॐ -

a: first letter of Sanskrit alphabet, symbol of *śiva* (as first and all-pervading); also, privative in meaning (non-, not-)

ābhāsa(na): masc. splendor, lustre, light, color, appearance, apparition, phantom, (self-)manifestation, creation, a shining forth, reflection (*pratibimba*);
esoteric meaning: *śṛṣṭi*, emanation; manifestation

abheda: (state of) unity, nondifference, identity

abhidhā: (first of Abhinavagupta's three levels of meaning), conventional meaning, primary or expressed meaning

adbhūta: wonder

adbhutarasa: aesthetic emotion, savor

adharma: disorder, disturbance of cosmic order

ādhikāra: primary division of the *ĪPV*; Chapter or Book

ādi-: supreme

ādiguna: master attribute

ādirasa: master *rasa*

ādispanda: initial vibration

advaita (*a + dvi [dva]*): non-duality

āgama(na): Śaiva scriptures (*tantras*), regarded as inspired and transmitted;
induction or inductive experience

āgamaśāstra: one of the three divisions of Kāśmīr Śaivite literature; regarded as
revealed; sometimes used to refer to the literature of Tantrism in general

ahaṁ: I, the Self; a key *mantra* of Kāśmīr Śaivism

ahambhāva: I-consciousness

ahamvimarśa: wondrous joy of creativity

ahaṅkara: subjectivity

āhnikā: secondary division of the *ĪPV*; Section

aiśvarya: divine glory, lordship

ālambana: support, substratum

alaṅkāra: creative imagination (in the embellishment of an art object)

ālaṅkārika: rhetorician

alaukika: unworldly, removed from everyday life

amṛta: (cf. *a-*privative + Lat: *mortuus*), undying, immortal; nectar of immortality,
ambrosia; mystical happiness

ānanda: bliss, (the nature of *śakti*)

ānandatāṇḍava: Śiva's dance of bliss

ananta: the infinite

āṇavamala: "*mala* pertaining to *anu*, i.e., the innate ignorance of the *jīva*; primary
limiting condition which reduces universal consciousness to a *jīva*,
depriving consciousness of Śakti, and Śakti of consciousness, thus bringing
about a sense of imperfection" (Singh)

āṇavopāya: the lowest of the *upāyas*, the way of individual effort

antaḥkarana (or **antaskarana**): "between-acting", intermediate instrument

antaḥ kumbhaka: internal pause of breath at *hṛt*

aṇu: infinitesimal, atom(ic), the fettered self, limited I, *paśu*, (*puruṣaṇurūpa*:
atomic nature

anubhāva: (a) secondary emotion

anubhavitṛtā: conscious subjectivity

anugraha: grace

anumana: inference

anupāya: the null way (*upāya*)

anusandhāna: repeated intensive awareness implying synthesis; related to Kāśmīr
Śaivism's concept of *pratyabhijñā*

anusvāra: phoneme *m̐*; incarnate essence of *śiva*

anuttara: lit. "none-higher" "the unsurpassed", indeterminate, transcendent, the
highest, the supreme, the absolute

apāna: that which is breathed away", one of the seven vital *prāṇas* (q.v.);
specifically, inhalation

apara: the inferior level on the journey to the absolute; that belonging to the
empirical life of the individual

apidhāna: obscuration

apohana: differentiation

aprakāśa: unmanifest

ardhanārīśvara: androgyne image of Śiva-Śakti

aroḥa: ascent

artha: meaning (as in levels of meaning): "ultimate sense, perfect comprehension of the Reality" (Murphy); the "object" to which a word (*śabda*) points; levels of reality, manifest and ultimate; object, end, sense-object, meaning, notion, aim; substance, inherent nature, essence, what lies beneath but is what is truly at stake; one might say the *ātman* of a thing

arthhāntarasankramitavacya: a type of *dhvani* (q.v.) in which the literal meaning is shifted but not removed

arūpa: lit. "without form", unmanifest

asamlakṣyakramavyaṅga: a type of *dhvani* (q.v.) in which the stages involved in recognizing the implied meaning from the expressed meaning are barely perceptible

āsana: yogic bodily postures, one of Patañjali's *aṣṭāṅgayoga* (q.v.)

asat (*a* – *sat*): non-real, mere nothing, false, unreal, non-being

āścarya: astonishing, wonderful, extraordinary

āśrama: a sacred abode or hermitage

aṣṭāṅgayoga: "the eight-limbed discipline"; Patañjali's eightfold system of *yoga* (*yama*, *niyama*, *āsana*, *prāṇāyāma*, *pratyāhāra*, *dhāraṇā* or *ekāgratā*, *dhyāna*, and *samādhi*: q.v.), found in the YSū

aśuddha: impure, incorrect

aśuddhādhva: the impure order of manifestation

aśūnya: non-void

ātman: the Self, "soul"

ātmasaṅkoca: self-concealment (one of the absolute's five cosmic actions)

atṛptivyatirekeṇāvicchinno bhogāveśa: continuous satisfaction

- atyantatiraskṛtavacya**: a type of *dhvani* (q.v.) in which the literal meaning is completely set aside
- avabhāsa(na)**: an appearing, manifestation
- avastu**: the unreal
- avasthā**: "state of consciousness" (one of the five: *jāgrat* [waking], *svapna* [dreaming], *suśupti* [dreamless sleep], *tur(i)ya* (the fourth state), and *turīyāīāta* or *samāhi* [beatific state, beyond the others])
- avicchinna**: uninterrupted, unbroken
- avikalpa**: "state of perfect indetermination or undifferentiatedness; undetermined intuition, free from mental division: (Murphy)
- avyakta**: unmanifest
- Āyurveda**: the scripture dealing with medicine

- b -

- bahih kumbhaka**: external pause of breath at the *dvādasānta* (q.v.)
- baindavi khalā**: "that power of freedom of *paramasīva* by which the knower always remains as the knower and is never reduced to the known" (Dehejia 1977, pp. 114-115)
- bardo**: a Tibetan Buddhist term for any situation between states
- bhairava**: *paramasīva* as god of dread and terror; the esoteric etymology derives the name from the three phonemes *bha*, *ra*, and *va*, standing respectively for *bhāraṇa* (world-maintenance), *ravana* (world-withdrawal), and *vamana* (world-projection)

bhairavamudrā: a psycho-physical condition brought about by turning one's attention inward while fixing one's gaze outward, without blinking of the eyes (**PH-MB**, p. 142, note 110)

bhairavatā: state of realization of art

bhakta: devotee

bhakti: devotion (to one's *īśa devata*)

bhaktiyoga: the *yoga* of devotion, one of the three *yogas* mentioned in the **BhG**

bharana: maintenance in existence, preservation

bhāva: universal being or existence; phenomenal existence repeated; evolution, equivalent to becoming' (*samsāra*); object, consciousness; feeling or emotion; emotion (as a general term); basic emotion

bhāvana: correct reasoning

bhāvanā: intense spiritual concentration; "creative contemplation leading to a state where one views the object and the subject as not different from Śiva" (Dehejia 1977, p. 115)

bheda: division, multiplicity

bhedābheda: difference-in-identity

bhedopāya: the way of difference (another name for *aṇavopāya*)

bhidhā: (first of Abhinavagupta's three levels of meaning), conventional meaning, primary or expressed meaning

bhoga: enjoyment, making use of, experiencing (*√bhuj*, enjoying, partaking of, making use of); any objective experience that leads to a higher realization (Dehejia 1986, p. 140)

bhogavastu: object of experience

bhogāveśa: (absorption in an) enjoyment

bhogyā: object of experience

bhoktr: (the supreme) experiencer

bhramarandhra: the prāṇic center at the top of the head

bhūmi(ka): plane, stage

bībhatsa: disgust

bīja: seed

bījamantra: seed-mantra

bījāvasthāpana: "settling of the seed" (included in some listings as one of the five cosmic acts of *paramasīva*)

bimba: the "original" reflected object, of which something is a *pratibimba* ("reflection")

bimbapratibimbavāda: theory of reflection

bindu (also written as **vindu**): drop, dot, point, zero; "nucleus; luminous point appearing in the course of the meditation point or *m* (*amṣvāra*, q.v.); symbol of *śiva*; concentration of luminous energy; free act; energy of the word; point without dimension" (Murphy); focal point of a *yantra*

bodha: enjoyment

brahman: the absolute (not a term used in Kāśmīr Śaivism)

brahmānanda: the bliss of brahman, the bliss which is brahman

brahmaniṣṭha: established in the realization of the ultimate

brahmāsvadasahodara: "twin brother to the tasting of *brahman*" (said of *camatkāra*)

brahmavid: knower of brahman

buddhi: intellect; individual's reason

- c -

caitanya ($\sqrt{cit}$): supreme consciousness, the stress towards manifestation in all beings (Gosh, p. 246)

caitanyamātma: ŚSū I, 1: "The self is consciousness."

cakra: wheel of rebirth, or a cakric center

cakravartin: master of the wheel of energies

camatkarā: state of (aesthetic) wonder or rapture, sudden flash of illumination

carvaṇā: (an animal's) chewing of its cud, ruminating, thinking over and over again

carvaṇādbhuta puṣpavat: wondrous flower (description of *rasa*)

cidaṇu: the self-limited aspect of *caitana*; the human soul

cidānanda: pure bliss

cinmaya: self-luminosity

cit (masc.): consciousness, *śiva*

citi (fem.): absolute or universal consciousness-power, *śakti*

citta: individual consciousness; mind; collective name for *buddhi*, *ahamkāra*, and *manas*

cittavistara: expansion of the heart

cittavṛttinarodha: quelling of fluctuations of the emotions and mind

- d -

damru: drum

darpaṇa: mirror

darśana: philosophy, (particularly in orthodox stream), in contrast to Śaiva tantric writings (heterodox); $\sqrt{dṛs}$, to see. The six classical philosophies (*darśanas*) of India are: *nyāya*, *vaiśeṣika*, *sāṃkhya*, *yoga*, *mīmāṃsā*, and *vedānta*.

-darśana: school of...

dāśya: devotion

deha: body-apparatus

devī: fem. of *deva*; a goddess

dhāraṇā: one-pointed concentration of an object of meditation, one of Patañjali's *aṣṭāṅgayoga* (q.v.); also called *ekāgratā*, one of the 112 yogic practices proposed in the **VBh**

dharma: the world order, that by which the universe is upheld (*dhāryate*) (opp. *adharma*, disorder); duty, law, religion in general (or specifically, as Brahmanism, Buddhism, Śaivism, etc.); an element of an aggregate, etc.

dhī: "vision", intuitive understanding, wisdom

dhvani: resonance, vibration, "reverberation", suggestiveness, suggested meaning (in aesthetics)

dhyāna: evenness of awareness of an object of concentration, one of Patañjali's *aṣṭāṅgayoga* (q.v.)

dīkṣā: initiation (into practice)

draṣṭā: seer, knower (passive), observer

drṣṭi: seeing, knowing

drśya: seen, known

druti: (spiritual) fluidity

dvādaśānta: a distance of twelve fingers; the *ūrdhva dvādaśānta*, the distance from the middle of the eyebrows up to *bhramarandhra*; point of breath origin (inhalation) outside the body, twelve fingers distance from the nose; the farthest point reached by the breath upon exhalation

dvaīdādvaita: limited dualism

dvaita (< *dvi*): duality

- e -

eka: one; the one (absolute)

ekāgratā: one-pointed concentration of an object of meditation; another term for *dhāraṇā* (q.v.), one of Patañjali's *aṣṭāṅgayoga* (q.v.)

ekamevādviṭīyam: the "One without a Second"

ekarasa: of one taste (like salt-water), unitary state of consciousness

- g -

ghūrṇana: subtle stress, vibration

ghūrṇi: vibration

guṇa: determination, predication, qualification; the classical three being *rajas*, *tamas*, and *sattva* (q.v.)

- h -

hāsyā: mirth

haṭhayoga: the *yoga* of exertion, one of the four *yogas* mentioned in the YTU

hetu: cause or means

hetumat: effect

hṛd: "heart", consciousness; point of breath origin (exhalation) in center of body
(hṛd)

hṛdaya: "heart", consciousness, mainstay

- i -

iccha: will

icchaspanda: vibration of the will

idam: this, objectivity

idantā: objectivity, lit. this-ness

indriya: sense, sense organ (in *tattvas*)

iśa: lord

iṣṭa devatā: a (person's) chosen deity

īśvara: lord

- j -

jaḍa: insentient matter

jagadānanda: highest cosmic bliss

jagat: the world

jāgrat: the waking "state of consciousness" (*avasthā*)

japa: repetitious (external) recital of a *mantra*

jīva: human, person

jīva**brahmaikya**: the oneness of the *jīva* and *brahman*; the central teaching of *advaita* (Grimes, p. 156)

jīvanmukti: spiritual freedom while one is still alive, embodied freedom

jñāna (Grk. [*gi*]/*gnosco*, *gnōsis*; Eng. *know*): knowledge

jñānacatuska: fourfold knowledge: the four *upāyas*

jñānayoga: the *yoga* of knowledge; one of the three *yogas* mentioned in the **BhG**

jñāni: wise one

jñānopāya: another name for *sāktopāya*

jñātṛ: knower

jñātṛva: agency of knowledge

juṣa: √*juṣ*, delight, play

- k -

kaivalya: "aloneness"; the ultimate and supreme goal of Patañjali's *yoga*; the state in which the *yogin*'s *ātmanis* totally self-contained and uninvolved with matter (*prakṛti*)

kāla: time (process)

kalanā (√*kal*): multiplicity

kālī: divine energy which engenders time, consuming energy

kaliyuga: the fourth (and present) cosmic age

kāma: (god of) erotic love, desire, pleasure, emotional fulfilment; love; one of the four goals of life (*puruṣārtha*, emotional fulfilment)

kāmakalā: mystical triangle of the heart; same as *trikoṇa*

- kañcuka:** lit. clothing, cloak, outer skin of a snake; the five "sheaths" which
enslave humans
- kāraṇa:** body posture
- karmayoga:** the *yoga* of action; one of the three *yogas* mentioned in the **BhG**
- kartritt(v)a:** activity
- kartṛtva:** agency of action, power of action
- kaula:** one of the schools of Kāśmīr Śaivism
- kevala puruṣa:** *kaivalya* (q.v.)
- krama:** one of the schools of Kāśmīr Śaivism
- kramadvādaśaka:** the twelve successively higher cakric centers of energy through
which *kuṇḍalinī* rises: *janmāgra, mūla, kanda, nābhi, hṛdaya, kaṇṭha,*
tālu, bhrumadhya, lalāṭa, bhramarandhra, śakti, and vyāpinī
- krīḍa:** play, sport
- kriyā:** spontaneous activity (as of the absolute)
- kriyopāya:** another term for *aṇavopaya* (q.v.)
- kula:** group, family, embodied cosmos; the power of consciousness (= *śakti*); the
"family school" of Kāśmīr Śaivism
- kuleśvara:** Lord of the Family, Master of the Universe (Murphy)
- kumbhaka:** pause of breath between inhalation and exhalation or vice versa

- I -

- lakṣaṇā:** second of Abhinavagupta's three levels of meaning: secondary meaning,
metaphor
- laukika:** worldly, mundane, everyday

laya: cosmic reabsorption, (cosmic dissolution)

layayoga: the *yoga* of dissolution, one of the four *yogas* mentioned in the YTU

līlā: play

-loka (Lat. *luc-*): light

lokita: seen

- m -

madhya: center, medium

mahābhairavāgni: the great *bhairava* fire, sudden revelation of *svarūpa* in the form of great illumination

mahābhūta: physical substance

mahāsattā: absolute being inasmuch as it is free to be anything; great goddess, called the life of the universe

mahāsiddha: foremost adept

maheśvara (the great *īśvara*): *śiva*

māheśvarya: omnipotence

manas: mind

mānasādhyavasāya: a mental cognition

mandala: lit. "circle"; a ritual or magic circle used as an aid to contemplation

mantra: sacred phrase or incantation, either *kaṇṭhika* (spoken outwardly) or *ajapa* (spoken internally); classified according to metres

mantrayoga: the *yoga* of audition, one of the four *yogas* mentioned in the YTU

māyāsakti: the self-limiting and self-obnubilating power of *śiva*

māyāvin, māyin: magician

mayūraṇḍarasavat: liquid present in the egg of a peacock (colorless, producing all colors in the peacock's tail); the analogy of the plasma of the peacock's egg

mokṣa: spiritual freedom (inaccurately translated, from a Kāśmīr Śaivite viewpoint, as salvation or liberation)

mudrā: gesture(s)

mukhyārthabādhā: a breakdown in primary meaning

mukti: *mokṣa* (q.v.)

mūrdhānta: in particular contexts, a synonym of *dvādaśānta* and *bhramaraṇḍhra*

- n -

nādi: energy channel in subtle body

nara: individual (*aṇu, paśu, jīva*)

nāṭaka: heroic

naṭarāja: lord of the dance, (the) dancing Śiva

nāṭya: dance

nāyaka: hero (in drama), male protagonist

nāyika: heroine (in drama), female protagonist

nigraha: *śiva's* "self-hiding" prior to manifestation

niḥśvāsa: exhalation

nimeṣa: contraction, involution, *śiva's* closing of (his) eyes; withdrawal of creation, dissolving of the world of appearance

nimīlanasamādhi: ecstasy with eyes closed

nirābhāsa: nonmanifest

nirālambanayoga: *śāmbhāvopāya*

nirapekṣa: independent (without-dependence), the absolute

nirguṇa: without determination, predication, qualification; formless

nirvāna: *samāveśa*, the ultimate state of meditational absorption in the absolute

nirvikalpa: without categories of understanding

nirviśeṣa: beyond qualification

niṣkāma karma: desireless action; a central concept of the **BhG**

niṣkriya: inactive

niṣkrya: inactive [Brahman]

nitya: eternal

nityaspanda: eternal vibration

nivṛtti: reabsorption of manifestation into its unmanifest source

niyama: internal restraint, one of Patañjali's *aṣṭāṅgayoga* (q.v.); ritual observances

- o -

om: chief mantra; the *pravava* (q.v.)

- p -

padārtha: the sole existing one; the standard word for *tattva* (category of manifestation) outside of Kāśmīr Śaivism

pañcājñānendriya: the five organs of cognition

pañcakṛta: the five cosmic actions of the absolute (self-concealment, manifestation, preservation, reabsorption, and grace)

pañcatanmātra: five subtle elements

parā: the Supreme, the transcendent, the transcendental state

para(ma)-: beyond, absolute; often prefixed to indicate the absolute
(*paramabhoga*)

paramabhoga: the supreme joy or bliss of the ultimate

paramādbhuta: supreme wonder (as in the absolute)

paramacamatkāra: supreme wonder (as in the absolute)

paramādvayavāda: Abhinavagupta's "supreme nondualism"

paramānanda: supreme peace

paramārtha [in *advaita vedānta*]: ultimate reality, truth

paramavismaya: supreme wonder (as in the absolute)

paranirvāṇa: the highest *nirvāṇa* attainable

parārūpa: the experience of beyond-form

parāsaṃvit (√ vid, to know) [Kāśmīr Śaivism]: supreme consciousness,
[*tanmayībhāva*]

parāvāk: "transcendent and undifferentiated word (*nirvikalpa*) - always shines interiorly, it is pure consciousness (*citi*), free of connotation and of all sound; totally undifferentiated supreme Word. Equivalent to *unmanā*" (Murphy)

parispanda: trembling wave, subtle vibration

parokṣa: divine, hidden, symbolic

parokṣārtha (*parokṣa*: indirect, hidden, suggested + *artha*: meaning): secondary, hidden, or deeper meaning, deeper meaning; angelic, mystic, esoteric, cryptic, noumenal, universal, abstract, metaphorical meaning

Pārvatī: daughter of the Himalaya, wife of Śiva, mother goddess of the Indus Valley

paśu: individual person, soul, or mind

paśutva: fettered individuality

pati: lord

prajñā (cf. *jñāna*; knowledge; Grk. [*gi*]/*gnosco*, *gnōsis*; Eng. know, knowledge

prakāśa: light, luminosity, illumination, manifestation; that which appears (< to shine forth): absolute consciousness as the unchanging ontological ground of all appearing

prakāśa(rūpatā): light (of consciousness)

prakāśavimarśa: consciousness (*śiva*) together with self-consciousness, energy, *spanda*, etc. (*śakti*)

prakṛti: matter, matrix of material world

prakṣobha: agitation

pralaya: dissolution

pramā: knowledge

pramāṇa: means or source of knowledge; standard

pramātṛ: experiencer, subject of knowledge, knower, conscious subject

prameya: object of knowledge or of the experiencer

prameyatattva: objectivity

pramiti: the act of knowledge

prāṇa (1): a general term for breath or vital force, divided into five groups: *prāṇa*

(in the restricted sense of the word), *apāṇa*, *samāna*, *vyāna*, and *udāna*.

These are *vāyus* or vital airs, which, although distinct from the body, carry out the various functions of vegetative life. *Prāṇa*, in the restricted sense of the word, is outward moving *vāyu*, such as exhalation of breath; *apāṇa*, downward moving *vāyu*, such as inhalation of breath; *samāna*, the *vāyu* located in the interior of the body and involved in the assimilation of food; *vyāna*, the *vāyu* moving in all directions; and *udāna*, upward moving *vāyu*.

Each *prāṇa* (in the comprehensive meaning of the word) has a corresponding, the first three of those here listed producing a bound individual (*paśu*), and *vyāna* and *udāna* leading to the freedom of a *pati* (PH-MB, p. 144, note 120).

prāṇa (2): in a restricted sense, exhalation

praṇava: the *mantra* OM

prāṇāyāma: breath control, one of Patañjali's *aṣṭāṅgayoga* (q.v.)

prasāra: extension (in manifestation)

prasṛta: manifest

praśvāsa: inhalation

prathamā koṭi: "initial point, first instance; trembling of the act of consciousness" (Murphy)

prathamaspanda: initial vibration

pratibhā: artistic inspiration or genius, a burst of enlightenment, intuitive vision; spontaneous flash of illumination

pratibhājñāna: intuitive realization

pratibhākriyā: creative consciousness-creative (epistemic) creativity

pratibimba: "reflection" (cf. *ābhāsa*)

pratimā: see *pratikā*

pratimīlana: "a combination of *unmīlana* and *nimīlana* or the experience of divinity both inside and outside" (Dehejia 1977, p. 114)

pratīreva viśista rasanā: "a special type of knowing" (a phrase used specifically in reference to *rasa*)

pratirūpa: multiple forms, manifestation

pratīti: perception, apprehension

pratītyasamutpāda: (Buddhist) momentariness

pratyabhijñā: (cognition through) "recognition"; system founded by Sōmananda;
Gk. *anagnōrīsis*, *anamnēsis*

pratyabhijñāsāstra: : one of the three divisions of Kāśmīr Śaivite literature; the teachings and literature of the school of recognition (*pratyabhijñādarśana*)

pratyāhāra: detachment of senses from their objects, one of Patañjali's
aṣṭāṅgayoga (q.v.)

pratyakṣa: primary meaning; perception

pratyavimarśa: self-consciousness (ĪPV I, 5; I&P, vol. 3, pp. 72-73.)

preyas: (the) pleasant

prīti: "delight, understood in its association with *rasa* as pleasure that transcends the senses" (Dehejia 1996, p. 49)

pūrṇa: full

pūrṇāham: absolute I

pūrṇāhamtā (or **pūrṇāhantā**): egoity

pūrṇatva: fullness, perfection

puruṣa (sūkta): *puruṣa* in the **Ṛg Veda**; person (usually male), the Cosmic Man, consciousness

puruṣārtha: one of the four goals of life: wealth (*artha*), desire or emotional fulfilment *kāma*), righteousness (*dharma*), and spiritual freedom (or liberation, *mokṣa*)

pūrvapakṣa (cf. *uttarapakṣa*) emanation, one of the *pañcakṛtyas* or 5 cosmic actions of Śiva

- r -

rāga: attachment, clinging, desire

rajas: stimulating, mobile, pain and action (Grimes, p. 135); one of the three *guṇas* (qualities, attributes): *rajas*, *tamas*, and *sattva*

rājayoga: the discipline of the classical way, one of the four *yogas* mentioned in the YTU; the term used for Patañjali's system of *yoga*

rakti: relishing

rasa(na): "sap", "juice", "taste", elixir, aesthetic emotion

rasadhvani: suggested levels of aesthetic sensibility

rasanā: tongue, tasting, (*rasa*)

rati (Grk *erot-*): erotic love

raudra: anger

rhodana: self-limitation

ṛṣi: seer, sage

rudra: Śiva-the-Terrifying

rūpa: form, figurative, representational image (not abstract)

rūpabrahman: the blissful aesthetic experience resulting from an icon in the
classical tradition
rūpadhvani: suggested levels of aesthetic form
rūpakāra: image maker

- 3 -

śabda: the ordinary "word" of which speech is composed, verbal testimony, the
verbal word which represents some object; one of the *pramāṇas* (verbal
testimony), word; sound, reverberation
sadāśiva: "The Ever Beneficent, the third emanation of the Pure Way; eternal
Śiva, category inferior to that of Energy, the second emanation" (Murphy)
sādhaka: spiritual practitioner, adept
sāadhanā: spiritual practice
sādhāraṇīkṛta: universalization
sadvastu: the real
sagunabrahman: conceptual brahman
sahaja: spontaneous, free, not for a purpose; spontaneity
sāhasa: *sāmbhavopāya*
sahṛdaya: sensitive observer (aesthete); an observer totally absorbed in an art
object
śaivācārya: a Śaivite sage
śaivāgamas: Śaiva scriptures
sakala: with-body; embodied
sākāra: with form

śakhācandranyāya: (analogy of the) moon on the branch

śākṣātārtha (*śākṣāt*, direct + *ārtha*, meaning): direct, immediate, surface meaning; immediate perception; initial meaning, *prima facie* meaning; sensual appreciation and understanding of the object, including the mind (*manas*, 6th sense); spontaneous & direct; encounter (with *rasabrahman*)

śakti: power, force, potentiation; the emission (*visarga*) of the absolute (*akula*) through which the universe is created

śāktiman: "possessor of śakti", *śiva*

śaktipāta: grace, "descent of divine energy"

śaktisaṃkoca: contraction of energy

śaktivikāsa: expansion or blossoming of energy

śaktivisarga: emission of energy

samādhi : "a trance-like or 'enstatic' awareness in meditation whereby the experience of the 'subject' and 'object' disappears and one realizes the inherent nature of awareness itself" (Crim, Bullard, & Shinn, p. 816 [ref. YSū II.28-III.4]); merging of consciousness with the ultimate

samāna: the *vāyu* located in the interior of the body and involved in the assimilation of food

sāmānya: universal (character)

sāmānyasponḍa: universal vibration, universal pulse

samāveśa: absorption, a merging with, divine union

sāmbhavamudra: *bhairavīmudrā*

sāmbhavayoga: *sāmbhavopāya*

sāmbhavopāya: the third highest of the *upāyas*; the way of *sāmbhu*

sāmbhu: blessed, *śiva*-the-beneficent

- saṁghatta:** embrace; the union (or self-embrace) of *śiva* and *śakti*
- saṁhāra:** lit. devouring; dissolution
- saṁkalpa:** imagination
- saṁkoca:** see *ātmasaṁkoca*; also, constriction
- saṁkṛti:** dissolution of the universe
- saṁlakṣyakrama:** sudden, instantaneous
- saṁlakṣyakrama-vyaṅga:** the type of *dhvani* (q.v.) in which the stages of realizing the suggested sense from the expressed sense can be well perceived
- saṁsāra:** the wheel of birth and death; transmigration
- saṁskāra:** karmic traces
- saṁvedana:** self-luminous principle (ĪPV I, 4; I&P, vol. 3, p. 41)
- saṁvega:** aesthetic shock [Pāli and Buddhist term]
- saṁvit** (√ vid, to know; cf. Lat. *con-* + *scientia*): pure consciousness, the self: consciousness
- saṁvittattva:** absolute consciousness
- śaṅkara:** *śiva* as the benign one, or as *jñāna*
- sannyāsin:** ascetic
- śānta:** peace, tranquillity, rest
- sāpekṣa:** dependent (with-dependence), the relative (in contrast to the absolute)
- sarva-:** all
- śarva:** Śiva-the-Destroyer
- sarvabhāva:** the all
- sarvakriyā svatantra:** omnipotence
- sarvamabhāva:** feeling of unity with all

śāstra: stanza(s)

sat: reality

sattā: pure being

sattarka: logic

sattva: pure being; buoyant, light, illuminating, knowledge (Grimes, p. 135); one of the three *guṇas* (qualities, attributes): *rajas*, *tamas*, and *sattva*

satya: real

sauḥ: "The Heart Mantra"

siddha: a perfected one, a perfected yogi

siddhānta: doctrine

siddhi: the world-process (manifestation, maintenance, reabsorption)

śiva: good, benign, noble, auspicious (< Dravidian word: red); the divinity Śiva

śivaśaktisāmarasya: *bhedābheda*

śivatva: *śiva*-hood

śivavyāpti: reabsorption of the universe in *śiva*

skanda: son of Śiva and Parvati; according to another tradition, son of Aagni and the six Kṛttikās

smṛti: remembrance

spanda: "vibration", spontaneity, dynamism, dynamic pulse; "vibrancy, vibration of the breath - pure act in its initial (primordial) trembling vibration from which all becoming proceeds; vibrant spontaneous energy; see *ādispanda*, *parispanda*, and *prathamaspanda*" (Murphy)

spandaśakti: vibrant energy

spandaśāstra: one of the three divisions of Kāśmīr Śaivite literature, that of the School of Vibration (*spanda*)

- sphota:** "blossoming"
- spṛhā:** desire for acquisition
- sphuraṇa:** radiant pulse, (free) manifestation
- sphurattā:** radiant vibration, radiant form, scintillating pulse or radiance
- sphuṭa:** manifest
- śraddha:** faith, commitment, trust
- śreya:** (the) good
- śṛṅgāra:** romantic (love)
- śṛṅgārarasa:** aesthetic emotion of love
- sṛṣṭi:** emission, manifestation, etc.
- śruti mahākāvya:** a "great sentence of the Upaniṣads"
- sthānaprakalpanā:** foundation, support
- sthāyibhāva:** a persisting state of human nature
- sthāyin:** a primary and stable emotion
- sthitī** (Grk. *tithēmi*): sustaining or maintaining in existence; suspension, maintenance
- sthūla:** gross, physical, opposed to subtle
- śuddha:** correct
- śuddhādhva:** the pure order of manifestation
- sukṛta:** well-made; the world, *puruṣa*
- sūkṣma:** subtle
- śūnya:** emptiness, void(ness), vacuity (of discursive content)
- śūnyavādā:** the theory of doctrine of *ānanda* as emptiness or void(ness),
- śūnyabrahman:** Buddhist concept of the ultimate as void or emptiness
- śūnyātisūnya:** "absolute void, beyond the void" (Murphy)

susupti: the "dreamless sleep" state of consciousness (*avasthā*)

svabhāva: "own being", specific nature

svabhittau (loc. of *svabhitti*): on its own (self as) screen (**PH 2**, in **PH-MB**, p. 51;
referring, in *bimbapratibimbavāda*, to *parāśarvit* as being the screen (or
mirror) upon which it casts its reflection)

svapna: the dreaming state of consciousness

svaprakāśa: self-manifestation

svarūpa: own-nature, true nature; self-contained

svarūpaprāsāra: self-expansion of *śiva*

svasvabhāva: own own-being

svasvarūpa: own true nature

svātantrya: creative freedom; "divine liberty, taking the aspect of the Mirific
Power; equivalent to *caitanya* and *vimarsā*; free spontaneity, absolute
liberty" (Murphy)

- t -

tad: "that", objectivity

tadātmya: identity

tamas: heavy, enveloping, indifferent, laziness; (Grimes, p. 135); one of the three
guṇas (qualities, attributes): *rajas*, *tamas*, and *sattva*

tanmayībhāva: total identification with the art object; distancing (of self and
object)

tantra: lit. a "discipline", "system", "rite", "ritual"; also, "the extension, stretching, or spelling out of ideas" (Mishra 1993, p. 35); religious scriptures dealing with rites and ceremonies

tattva: "thatness", "whatness", "truth", "reality" category of being, manifestation, element (36 in Kāśmīr Śaivism); an evolved form of *śakti* *īkṣā*: a type of commentary

tīvra: intense *śaktipāya*

trika: "Triadic system of Śaivism founded by Vasugupta; Triadism: #*śva*, *śakti* and *nara* (man)" (Murphy); *trikāsāna* or *trikaśāstra*

trikāla: threefold time; past, present, and future

tr̥pti: satisfaction; the plenitude of spiritual consciousness (VBh, pp. 136-137; note 2 on p. 137)

tr̥ptivyatirekeṇācchina: uninterrupted

tuccha: valueless, false, absolutely non-existent (the child of a barren woman)

tur(ī)ya: the fourth "state of consciousness" (*avasthā*) beyond *jāgrat* (waking), *svapna* (dreaming), and *sus̥ṛpti* (dreamless sleep)

turyātīta: the state of consciousness beyond the fourth; the *samādhi* or *bhairava* state

tuṣṭi: pleasure, happiness, satisfaction

- u -

uccalana: "an overflowing" (cf. Lat. *bullitio* & *ebullitio*)

udāna: upward moving *vāyu*

udiyama: the exertive force of *bhairava* which the practice of the doctrine of vibration seeks to tap

Uma: Energy, Śiva's consort

Umāpati: Śiva, ; lord of Imā

unmeṣa: *unmīlana*; opening of the eyes, *śiva's* opening of (his) eyes; creation (of the world of appearance)

unmīlana samādhi: "a state of mind in which the eyes are open and the external world appears as universal consciousness of Śiva" (Dehejia 1977, p. 111), ecstasy with eyes opened

upādhi: contingency, "accident" (as opposed to "substance")

upāya: a way or path

urmī: wave (of the ocean of consciousness)

- v -

vāc: speech

vācaka: word

-vāda (Pal.): expression, speech, theory of...

-vādin: a proponent of or follower of...

vaicitrya: variety

vairāgya: non-attachment, dispassion

vāk (Lat. *voc-*): speech; creative force (cf. Grk. *logos*); that sound which is of the nature of inner speech, is one with *saṃvid*, ever shines within, and is different from that sound which is of the nature of an object and as such

can be perceived through sense of hearing (ĪPV I, 6; I&P, vol. 3, p. 87);

cf. *nāda* and *śabda*

varṇa: the use of mystical letters in the theory of *mātrkā*

vastudhvani: the type of *dhvani* (q.v.) in which a fact is suggested

vatsalya: paternal fondness

vāyu: a vital air, which, although distinct from the body, carries out the various functions of vegetative life; coextensive with *prāṇa*

vedya: known

vettā: knower

vibhaṅga: contraction

vibhāva: a primary or basic emotion

vidyā: knowledge

vijñāna: "the plenitude of spiritual consciousness that goes on developing day after day until it reaches its highest perfection; *tr̥pti* (q.v.)

vikalpa: category of understanding, conceptual knowledge, differentiated perception, a determination, dualistic thought

vikāśa: (spiritual) expansion

vikṣepa (= *kṣepa*): projection

vimarśa(na): reflective awareness; also referred to as: *parāśakti*, *parāvāk*, *svātantrya*, *aiśvarya*, *karṭṛtvasphurattā*, *sāra*, , and *spanda* (PH-MB, pp. 5-6); absolute consciousness as the creative awareness of its own being; *karṭṛtā*, free consciousness "thinking", internal (to the mind) ideation (cf. *ābhāsa*), the thought (in the mind, not externalized; e.g., a memory; but not a reflection or *pratibimba*)

vimarśinī: a longer commentary

- vīrya** (Lat. *vir*, *virtus*): heroism, vitality
- visarga**: emission (= *śakti*)
- viśistādvaita**: qualified non-dualism
- vismaya**: awe
- vismayakara**: causing astonishment, astonishing
- vismayana**: alternative form of *vismaya*
- vismayanīya**: alternative form of *vismaya*
- vismayaniśādavat**: filled with astonishment and perplexity
- viśrānti**: inward rest, quietude, repose
- vistāra**: (spiritual) enlargement
- viśva**: the universe
- viśvamaya**, **viśvātmakasattā**: immanent
- viśvollāsa**: cosmic outpouring (of consciousness)
- viśvottīrṇa**: transcendent
- viveka**: discernment
- viyoga**: love in separation [e.g., Radha and Kṛṣṇa]; disunion
- vṛtti**: agitation, modifications in/of the mind; a type of commentary
- vyabhicārbhāva**: a tertiary emotion
- vyabhicārin**: transient (emotion)
- vyakta**: manifest
- vyañjana**: (third of Abhinavagupta's three levels of meaning), suggestive meaning
or resonance
- vyutthāna**: literally a "rising"; in yoga, coming to normal consciousness after
contemplation.

- y -

yama: interpersonal restraint, one of Patañjali's *aṣṭāṅgayoga* (q.v.); self-control

yamala: couple, union of male and female, Śiva and Śakti

yantra: diagram used in conjunction with images, diagrammatic body of a *yantra*

(< *yuj*, to join or unite; Greek, *zygon*, Lat. *iungo*, Eng. *yoke*): union

yoga: union of the *jīva* with *parāśamvit*; the path or regimen followed in pursuing that union

yogabhūmi(ka): stage, level

Yogadarśana: YSū of Patañjali (q.v.)

Yogasūtra (YSū): Patañjali's master work on *yoga*; referred to as the *rājayoga* or *rājayogarūpabrahman*

yuga: one of the four cosmic ages

yuganaddha: union with the absolute

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