The Yantras of Deities
and their Numerological Foundations
— An Iconographic Consideration —

Fredrick W. Bunce
Hinduism is known for the bewildering profusion of its deities, which are represented not only in two- or three-dimensional anthropomorphic images, but also in abstract configurations, known as yantras. In yantras is, thus, seen almost a parallel with the surfeit of deities in Hindu tradition. Literally meaning an ‘instrument,’ ‘apparatus’ or a ‘talisman,’ yantra is a kind of mystical diagram used in tantra for both meditation and invoking a divinity, and is believed to possess/arouse occult powers.

Drawn only by the adept, the ones schooled in this arcane, highly intricate process, and energized by siddh mantras, these seemingly innocuous geometrical figures are employed for any number of reasons or desires: whether to attain wealth, ward off disease, beget a son, vanquish enemies, or even to cause somebody’s death. This book, the latest from Professor Bunce, highlights the essential import of these innocuous-looking, yet enigmatic, diagrams surfacing from the occult practices of the tantrics.

The author, an internationally known scholar of Oriental Art, examines a range of tantric yantras, with their varieties, applications, modes of construction and, above all, their iconographic features. Also inter-woven in his text are lucid descriptions of all else associated with a yantra, notably, its deity, its specific purpose, its predominant and secondary numbers and its mantra.

Carrying beautiful visual representations of over a hundred yantras, Professor Bunce’s study holds out enduring appeal to the readers concerned not only with the iconography of tantric yantras, but their mystifying under-pinnings as well.
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and their Numerological Foundations

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— an Iconographic Consideration —

by
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The following abbreviations are utilized throughout the text and refer to the authors and works noted below. Full bibliographic information may be obtained in the "Bibliography" at the end of the text.

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A.M.

A.M. II
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A.P.R.
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Preface
and Introduction
Preface

Having been born and raised in the United States, my introduction to things Eastern had come well into my mature years. My education had been of quality, but Eurocentric in orientation which was not unusual for the time. Although, my undergraduate institution was one of the first Liberal Arts Colleges to institute an Asian Studies program in the mid '50's which concentrated upon the Near East. My first introduction, albeit brief, was during my graduate studies where the institution had a notable Southeast Asian program at the time.

I have, over the years, considered this Eurocentrism to be a drawback, if not a hindrance. However, my primarily education was in the Arts—i.e., painting and sculpture—which has given me a visual sense that has served me well over the years. This was particularly true when applied to my advanced studies in Comparative Arts—i.e., Art and Architectural History.

Being then a neophyte, an intellectual and experiential virgin with regard to the Orient was, in some cases, somewhat problematical. However, my approach over the years to the iconography of Buddhism and Hinduism as been with the acuity of the uninitiated. Through my rather eclectic training, I was able to see, to perceive certain similarities and differences that may have passed the eyes of one who had been solely trained in the scholastic method. This was especially true when confronting images both two and three dimensional.

As part of my third compilation, An Encyclopaedia of Hindu Deities, Demi-Gods, Godlings, Devis and Heroes With Special Focus on Iconographic Attributes, I included an appendix dealing with the Yantra as it related to the iconography. I was urged to expand this into the form that is herein included.

Contained within this brief study are a small number of Tantric yantras which are employed for a specific purpose. They are incorporated, particularly when they involve or refer to a specific deity. There are numerous, nay, hundreds of other yantras which are employed for any number of reasons or desires—e.g., yantras for the birth of a son, for stammering, for heart attack, to tease an enemy, for piles, etc.

The following yantras are but a sampling and are not intended to represent the entirety of yantras that are dedicated to a specific deity or deities. Further, the yantras herein contained were computer generated by the author from drawings (a number by Deepak Singh [DS]) kindly supplied by Mr. Susheel Mittal of New Delhi as well as various monographs, articles and actual yantras observed by the author. The sources are noted with each yantra considered.

Indic terms are rendered in English transliteration. There are numerous complete dictionaries that can supply the Indic spelling. The "Index," however, includes the Indic spelling with proper diacritical marks.
Introduction

Virtually every major world religion employs abstracted symbolic elements which carry varying degrees of potency, latent power or cognitive elements. These iconic elements, in most cases, represented the deity's existence rather than being a manifestation of the deity.

Christianity employed the fish symbol in its nascency as a badge of recognition which carried iconic meaning.

Later the cross became the Christian arch-symbol and it developed into a number of forms.

![Crosses](image)

The wearing or displaying of these symbolic forms not only identified the bearer, but also carried with them certain potent, protective qualities as well—e.g., a number of Eastern European Christians believed that just by wearing the cross protected them, shielded them from evil or malevolent forces such as vampires, or; were sure assurances of entry into paradise, particularly if held in the hand at the time of death. To the more enlightened, modern Christians, the cross is an icon which in-and-of-itself is not imbued with sacred power or presence, but is symbolic of the source of that power. To-the-point that, members of liturgical sects will bow their head as a processional cross passes them. Recognized symbols as a referent to the Christian deity are, due to the nature of the theology, finite.

Early Buddhists also employed symbols which held important and special significance. The eight-spoked wheel was to the early Buddhist a symbol of the setting into motion the dharma as first preached by the Lord Buddha.

To the Theravadin, it is a symbol of the important historical and philosophic event which possesses
Introduction (Continued)

theological implications. The Mahayanists, and particularly the Vajrayanists imbued great power into abstract symbolic thangkas.

To Judaism, the abstract form of the stone tablets received by Moses or the six pointed star, the Star of David, are merely cognitive symbols of recognition or belonging and carry with them no inherent or supernatural power.

The iconoclastic Muslims eschew visually recognizable natural symbols, particularly human forms, of the deity. The major exception is the Arabic letters denoting Allah.

Yet, virtually every home in the Islamic world will display this "sign," and it, the name, the written name is highly revered. However, it is the spoken word, the audible recitation that carries the greatest and undeniable import within Islam.

Abstract forms (yantras) which are employed by the Hindu, are also utilized by Buddhists and in some instances by Muslims as well. However, particularly in relation to the latter faith, it must be emphasized that their employment are not canonical or Koranic, but rooted within ancient regional or local beliefs which are tolerated. Tolerated by Islam as long as the practice is not viewed as impinging upon the faith, or are anti-Koranic.

The proliferation of symbols that are to be found in the Hindu tradition are more abundant. Not only are abstract forms recognized, but various natural forms are viewed as a direct expression of a deity--e.g., naturally formed, smooth, oval rocks are recognized as Shiva linga and a shalagrama is seen as a manifestation of the Lord Vishnu.

If one is remotely aware of the myriad Hindu deities, they are cognizant of their many forms--i.e., multi-headed, both fierce and calm of visage, and often with numerous arms. Not only are the various Hindu deities represented in two and three dimensional physical--anthropomorphic--images, they are often represented in abstract diagrams known as yantras. These diagrams are frequently made up of geometrical shapes and some employ numbers and letters (Sanskrit). They are employed to call down the deity to a special place, or to insure a desire of one sort or another by the devotee. Yantras are two dimensional but infer three dimensions. They are an instrument, an apparatus, a talisman or (a) mystical diagram. They are drawn by an adept and energized by a siddha mantra.

Frequently, Hindu yantras appear as a square, or bounded within a square. The square, a form sacred to the Hindus, represents the earth, the corporeal world. A square within a square represents heaven, the spiritual world. However, there are other forms in which yantras appear from time to time. Often triangles are employed. They also have a divine significance--the divine, that which is unattainable but fervently sought. The center, sometimes represented by a dot or a small circle (Indic:
which exemplifies the deity, eternity, the ever-past, ever-present, ever-future and is the power locus of the yantra. Additionally, it is believed that it is from the bindu that the triangles, squares and rectangles so necessary for the yantra are formed.

To construct a yantra is in itself a holy task, the commissioning of which brings much merit as well as the desired effect. It employs often elaborate preparation and the execution of which necessitates one schooled in this intricate and arcane process. It is accompanied with the recitation of sacred syllables called mantras that are applicable to the deity or outcome for which the yantra is employed.

Certainly, an important, powerful and most frequently represented yantra(s) is that which represents Devi (Shri). Its is employed for the attainment of monetary success, power over travel and ones enemies, as well as authority. It is to be noted that in these Shri-chakram Yantra the triangle predominates in bewildering complexity. "The belief in the mystic potency of the interlacing triangle and other geometrical figures, does not belong exclusively to the Hindus. The Interlacing triangle (of) the Freemasons, ... an Egyptian Tau, ... (and) of Modern Theosophical Societies." Not to mention its importance as a symbol to the Jewish faith and to the Buddhists.

Within the Hindu tradition, the application of the yantra is divided into six categories regarding their usage. As such, they are grouped within the general rubric of Tantra: 1) the Vashishetra Karan used to bring any being under ones influence; 2) the Shanti Karan which is employed to ward off diseases and any other negative influence; 3) Stambhan yantras may be employed to neutralize the negative undertakings of ones enemies; 4) the Videshan are used to create conflicts between people; 5) the Uchattan which are engaged to divert ones adversaries from their duties; and 6) the Maran yantra are composed to cause the death of any being.

There are six varieties of yantras: 1) Shakta yantras--referring to any yantra that represents the 'Divine mother'--2) Vaishnavya yantras--referring to any yantra that represents any form of the Lord Vishnu or a related deity (e.g., Hanuman) --3) Shaiva yantra--referring to any yantra which represents the Lord Shiva or a related deity (e.g., Mritasanjivani)--4) architectural yantras--referring to those yantras inscribed for ground plans (Mandala or Paramayogika Mandala)--5) astrological yantras--referring to those yantras which apply to the Navagrahas either singly or in combined form—and 6) numerical yantras.

There are seven types of yantras: 1) Sharir yantras--applied to the six Chakras--2) Dharna yantras--which are worn on various parts of the body for specific purposes--3) Asana yantras--which are kept under the asana during sadhana--4) Mandala yantra--in which the devotees assume the form of a yantra--5) Puja yantra--which are ascribed to different deities--6) Chhatar yantra--they are kept on the person, usually under hat or turban, wrapped in a piece of cloth--and 7) Darshana yantra--refers to yantras that are installed in a sanctified place which brings benefit when viewed by a devotee.

There are numerous yantras which are dedicated to particular deities--puja yantras. They are often deities which have special significance for the individual, family, village, district, etc. When the deity is a personal deity, the aim of the yantra and the accompanying mantra is to enliven the kundalini (the sleeping serpent, shakti power) within the individual. If this is accomplished successfully, the resultant effect is the attainment of super consciousness and the attainment of samadhi. Of major significance are the Mahavidyas--ten Tantric Shaktis--whose realm within the Hindu pantheon are highly puissant within the Shakti sect.

The oft confusing surfeit of deities finds another parallel in the yantras. Not so much in numbers,
Introduction (Concluded)

but in other confusing conundrums—bewildering for the non-Hindu, and is some instances even for Hindus. It is to be noted that the yantras of Krishna (avatara), Balarama (avatara) and Hayagriva are virtually identical. Is this due to the fact that they are closely allied with the Lord Vishnu? Each deity’s yantra is, as noted above, constructed and accompanied with a specific mantra for that deity. Obviously where the yantras are visually comparable, they are in practice not identical due to the very specific mantra employed.

In addition, there are, in a few instances, differing yantras for a particular deity. In conversation with a number of Brahman priests, no reason for this fact was adequately explained. Merely, "they are different." In one instance—i.e., the Kali Yantras (Plates XLI-XLIV)—one source depicted this yantra with the triangles pointed upward. The triangle with its apex pointing upward is masculine, referring to the linga. Whereas, the triangle with its apex pointing downward is feminine, referring to the yoni. Since Kali is a most important goddess, these upward pointing triangles seemed out of place for her. Also the yantra may consist of various lotus—some with eight petals (ashta-dala padma), others with twelve petals (dvi-dasa-dala padma), etc.

There is seen to be variations in the supportive forms of a yantra. For example, the shape and form of the lotus petals vary from one source to another. It would appear obvious that their form is less important than the internal forms of the yantras—i.e., triangles, stars, etc. Yet H. Johari provides a rather detailed process in the construction of a lotus petal. He states that the petal should be in a “heart-shaped form” and resemble the feminine yoni. Nonetheless, the form of padma petals is merely a stylistic device which falls to the whim or preference of the one constructing the yantra, or the region from which they are derived, or regional preferences and/or peculiarities. Likewise, the outer form of the bhupura is apparently also a stylistic device. Variations of forms are noted below under: “Variations on the Bhupura Shape.” These variations do not refer to the levels or steps in the bhupura, merely their form or shape.

Further, not only the employment of certain shapes and forms have significance, but the repetition of certain forms are important—e.g., the number of lotus petals within a circle, the steps surrounding the sacred enclosure (bhupura), numbers of ascending circles, etc.—are of significance.

Numerology, as an occult science, finds its genesis deep in prehistory. The earliest historical records are replete with references to the importance of certain numbers. Earliest mankind doubtlessly found the repetition of certain numbers in nature—e.g., two as in day and night, the sun and the moon, male and female, or mother and father; four as in the seed, early growth of a plant, maturation and harvest (death) or, out of necessity, (the) four directions; or six as in the number of petals in many flowers or in the sides of a bee’s comb. They saw these repetitions, these numbers as of some significance and may have ascribed certain importance or attributes to them. As mankind progressed and began to develope into pre-civilized groups, other numerical repetitions, often cyclical in nature, probably began to be seen as important—e.g., the cycles of the moon, tides, in the temperate climes, the seasons of the year, and the solstice as well as the equinox assumed major importance. Needing to ascribe some reason(s), some meaning for the natural phenomenon that were observed, cosmic and/or magical associations were obviously seen to be the reason(s) behind these numbers. From these observations, the need to attribute some meaning to these natural occurrences, cosmic associations were seen and an-üal-catalogue of these were doubtlessly the genesis of this occult science.
Numbers as Symbols
Numbers and numerology play an important and viable role in many cultures, past and present, particularly in Asia. Within the “modern West” numerology smacks of superstition. But, who of us does not harbor some vestige of numerological preference or abhorrence? One seldom finds a Thirteenth Floor in an American hotel, Friday the Thirteenth is considered, at the very least, ominous and the date 9-9-99, saw thousands more marriages than the average for the Ninth of September. The relationship of a number to other numbers also plays an important role in many societies—e.g., in America, the Mark II (used to designate a model of the Lincoln Continental) was utilized rather than the less “prestigious” Mark 2!

Within Eastern religions—Hinduism, Buddhism, Jainism, etc.—numbers play a vital and active part in the individual faiths as well as in every day life. A Hindu temple’s construction will not commence unless certain numbers—involved in arcane computations—are auspicious. Marriages and/or other important life-occasions within the Hindu world are subject, in part, to numerical considerations as well as Zodiadic influences. Throughout Delhi and other larger cities in India, one can find numerous book stalls devoted in a large part to the esoteric and popular publications revolving around numbers and their cosmic and practical applications. Virtually every Brahmin Priest is well versed in numbers and their implications. Various occult “practitioners” associated with the Bhrigu-Samhita in Hoshiapur, Punjab, utilize various numerical computations prior to their “readings.”

The pervasiveness of numerology within the Orient, and in particular India causes one to see, and understand that the numerological influence upon the yantra cannot be denied. Indeed there are a significant number of yantra which revolve entirely around numbers—e.g., the nine “magic squares” associated with the Navagrahas (See: Plate 68) as well as a host of other number oriented yantra. For the devotee as well as the scholars, numbers buttress the visual forms and enrich the raison d’etre of each and every yantra.

In order to explain the unknown, the ineffable, humankind has sought out associations or sources to unravel these conundrums. It was early noted that there was a relationship between the phases of the moon and the tides. The concept of neither the earth’s rotation or even that of the moon was know or fathomed, nor was the concept of gravity understood. However, the twenty-eight day cycle was calculated, noted and became an important number. Likewise, the circle, a form that appeared frequently in nature was also considered as a source of some importance—the number one was ascribed to this form. The nuclear or core family of a father, mother and child--three—and later the trinity (the Lords Brahma, Vishnu and Shiva; or Sarasvati, Lakshmi and Parvati) were seen as having special significance. The square later assumed status with its four equal sides and equal angles—four, therefore, assumes status. So, ancient man saw significance in numbers and frequently used them to explain or even predict through the “science of numerology.” Astrology became a parallel, interwoven “science” that was also assiduously practiced as a way of understanding things unknown or unseen. Together, they were employed to fathom the unexplained, to predict the future.

Within the Buddhist/Hindu world the philosophy of numbers, the ethos of numbers the meaning of numbers beyond their numerological application were, for the most part, intuited and understood by the priests (Brahmin) and the architects (sthapati). Within the various treatises—e.g., the Manasara or Mayamatam—appeared ratios, relationships and numbers, the iconography of which was understood
by the priests and/or architects. Numerology, on the other hand, which frequently was employed to predict one's future, was applicable to the sthapati's endeavors in as much as the iconic meanings were utilized in the design and construction of temples and other buildings.

The "magic square," held an important and particularly far reaching fascination for all the various cultures of Asia. Consecutive numbers, starting with the number one, are placed within equally divided squares, the sum of which, in any direction, is the same (see: the numbers 'Fifteen' and 'thirty-four' below). Within both the Hindu and the Buddhist traditions, numbers have important mystic and iconic significance. Not only the numbers, but also the geometric forms which are associated with certain numbers are of considerable importance in these cultures.

Certain numbers, it was noted, have interesting or unusual qualities—e.g., six is the sum of the first three numbers \((1 + 2 + 3 = 6)\) or the product of the first three numbers \((1 \times 2 \times 3 = 6)\); eleven is made up of the sum of the second and third numbers plus the product of the second and third numbers \(((2 + 3) + (2 \times 3) = 11)\); any product of nine, when reduced equals nine \((9 \times 2 = 18 = 9, 9 \times 9 = 81 = 9, 9 \times 24 = 216 = 9, \text{etc.)}--or assume cosmological importance. There are several numbers which assume paramount importance. Three, and by association nine (\(3^3\)) are most sacred. In addition the numerals seven, fourteen, twenty-one and twenty-eight become auspicious due to their relationship to the lunar cycle.

It is to be noted that within the Hindu system odd numbers are masculine, whereas even numbers are feminine. Odd numbers refer to essential functions while even numbers allude to fundamental functions. Finally, compound numbers can be looked at in one of two ways. First, as a number composed of two separate components—i.e., twenty-three (23)—in which the two integers, two and three are considered separately and as a combination. Two is a feminine even number related to the Moon (Chandra or Soma) and three is an odd masculine number associated with Jupiter (Brihaspati or Guru). Both planets influence the compound number. Secondly, the number can be viewed as the sum of the two components of the compound number—e.g., using again the number twenty-three: \(2 + 3 = 5\). Five is a number associated with Mercury (Budha).

The following is but a listing and annotation of certain numbers, their significance and use as applied to Buddhist and Hindu practices:

**One**: denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. This number is generally considered neither an odd nor an even number. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vayu), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). It is visually represented by: a dot (bij or the circle.

**Two**: denotes duality, contrast, polarity and diversity. This integer is a material number, as
opposed to a divine number, and when applied to either the Arabic or Roman alphabet, it is considered as the number of creation, and the mother principle. As an even number, a female symbol two symbolizes the power principle, night, dark, left, and the moon. It is exemplified in: the concept of Shakti-Shakta; Two Actions (Pali: kamma) being: akusala-kamma (evil deeds) & kusala-kamma (good deeds); the Two Types of Gift Giving (Pali: dana) being: amisa-dana (material gift) & dharmam-dana (spiritual gift); right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tattvam) - air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). The Moon, a prime feminine symbol is quite naturally assigned to the first feminine (even) number. Additionally, it represents the Ajna Chakra. It is visually represented by two points (usually connected by a line or is visually represented in yantra by the two petal lotus.

Three: denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection (1 + 2 = 3). This numeral is considered to be the first masculine (odd) number and therefore has certain precedents as a vivifying force. As an odd number, three is a male symbol and further represents the idea principle, day, light, right and the sun. It is the most sacred number within the Hindu faith. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maku-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), varthamaana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattva-guna, rajo-guna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; the Three Patrons (Tib.: Rigs-gsum mgon-po); the Trikaya system; Tripitaka (Pali: Tipitaka); the Three Refuges of the Theravada tradition being the Lord Buddha, the dharma, (Pali: dhamma) (the law), the sangha (the community of monks); and the third of the five elements (pancha-tattvam) - fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). As the first masculine number (odd), the powerful and sometimes fierce planet/deity is an apt symbol. It is visually represented by the triangle, the most stable of all forms.

Four: denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose √ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-appamannaya); the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-avidhipada); the four Vedas; the four Pradharthas being: dharma (virtue), artha (purpose), kama (pleasure), moksha (liberation); the four streams of milk from the heavenly adder creating the four sacred rivers; the chakrasudarshana (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: Lokapala, Lokamaharaja, Jambudvipa, Yama).
Tib.: Phyogs-sKyong); the Four Seasons (Tib.: Dus-bZhi Lha-mo); the Four Basic Elements (Tib.: hByung-ba bZhi); the Four Bodies (Tib.: sKu-bZhi); and the fourth of five elements (panchu-tanmatras)—water (ap); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet Rahu (the ascending node of the moon). As with the number two, the even number four is seen to be associated with the Moon. Additionally, it is symbolized by the Muladhara Chakra and the Pechuka Mandala made up of four pūda. It is visually represented by the square which for the Hindu represents the stability, unchangingness of The Absolute One, or as a four petal lotus in a yauatra.

![Square and Lotus Flower Diagram](image)

**Five:** denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative [downward pointing]). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or pancha-tanmatras) being: shabda (sound), sparsha (touch), rupa (form), rasa (flavor) & gandha (odor); the Five Failings or Weaknesses being: ahamkara (pride), moha (illusion), lobha (greed), kama (passion), krodha (anger); the Five Sense Particulars (Indic: panchabhusas or mahanabhutas) being: akasha (ether), vayu (air), tejas (fire), apas (water) & prithvi (earth); the Five Truths (Indic: pancha-tattva); the five "M's" (Panchamukhi) of the vamanachara Tantra being: madya (wine), manasa (meat), matsya (fish), mudra (parched grain), maithuna (sexual congress); the five skandhas being: rupa, vidana, sanini, sanskara, vidyana; the Five Evolutes of Maya (pancha-kanchukas); the Five-Headed Hanuman (Indic: Panchamukhi Hanuman); the five senses (Pali: kamaguna); the Five Forces (Indic: pancha-balami); the Five Sense-stimulating Objects (Tib.: hDongs-sNa-Inga); Fivefold Transcendental Wisdom (Tib.: Ye-shes Inga); the Five Sisters of Long Life (Tib.: Tshe-ring mChed-Inga); the Five Buddhas (Indic: pancha-Buddha), the Five Mystics (Indic: pancha-tathagata, Tib.: De-bZhin-gShags-pa); the Five Protectresses (Indic: pancha-raksha, Tib.: bSring-ma Inga); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (pancha-tanmatras)—earth (kshiti, prthivi). It is associated astronomically with the planet Mercury (Budha). Again as an odd, masculine number five is assigned a masculine planet. It is visually represented by the pentagon or five-pointed star (pentagram).

![Pentagon](image)

**Six:** denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number (1 + 2 + 3 = 6 or 1 x 2 x 3 = 6) and the product of the first male and female numbers (2 x 3 = 6) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkonata-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras (Tib.: hKhol-lo) being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; the six acts (shat-karmas); the Six Buddhas (Tib.: Thub-
Numbers as Symbols (Continued)

*pa Drug*; the Six Beings (Tib.: *hGro-ba Rigs Drug*) being: the gods, titans, men, animals, monsters and the damned; The Six Crowns of Wisdom (Tib.: *rGyan drug*); and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). The feminine (even) six representing beauty and attraction seems aptly assigned to the variable, feminine Venus. Additionally, it is represented by the *Svadhishthana Chakra*. The *shatkona* is made up of the male symbol and the female symbol and additionally symbolizes the macro- and microcosm. It is visually represented by a hexagon or six-pointed star or in a *yantra* as a six petal lotus.

**Seven**: denotes the sacred, the mystic being made up of the spiritual three (masculine) plus the practical four (feminine) \(3 + 4 = 7\), is often considered as the number of creation and perfection, as well as natural law. It is exemplified in: the seven Hindu planets; the seven days of the week; the phases of the moon \(4 \times 7 = 28\); the Seven Mothers (Indic: *Saptamatrikas*); the *sapta-dhatu* being: *rasa, rakta, masa, maja, sati, meda, sukrā*; the Seven Factors of Enlightenment (Indic: *sattva-bhujangha*); within the *Vedas*: the seven wives (sisters) of *Agni*, his seven tongues, the seven horses which pull *Surya’s* chariot and the seven streams of *soma*; the *saptā-rishi*; an the mytho-geographic: *saptā-loka* (seven worlds), *saptā-para* (seven cities), *saptā-dwipa* (seven sacred islands), *saptā-araṇīya* (seven deserts), *saptā-sanuddha* (seven holy seas); the Seven Royal Jewels (Indic: *saptaratna*; Tib.: *Rin-chen sNa-bDun*); the Seven Different Jewels (Tib.: *Nor-bu Chab-bDun*); the Seven Buddhas of the Past (Tib.: *Sangs-rgyas Rab-bDun*); the seven sites of *Buddha’s* meditation after Enlightenment; and the Seven Noble Treasures (Pali: *ariyadhamma*). It is associated astronomically with the planet *Ketu* (the descending node of the moon). The assigning of the descending node of the Moon to a masculine (odd) number appears contradictory. However, *Ketu* is an auspicious masculine deity. It may be represented as heptagon as in the *Sharabha Yantra*, a seven-petaled lotus as in the *Matsya Yantra* or a form which connotes endlessness.

**Eight**: denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(2^3\). It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (ashta-nidhi) of *Kubera*; the Eight Mothers (ashta-matrikas); the Octave of *Prakriti* (the elemental nature) being: *akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas*; the eight deities of speech (ashta-Vagdevatas); the Eight Secret Deities (ashta-rahasya-yogini or ashta-vag-devata); the Eight Fundamental Urges being: *sita, uṣṇa, sukhā, dukkha, icchā, sattva, rajas & tamas*; the Eight Mahā-Bodhisattvas; the Eight Great Stupas (Indic: Ashta-Mahakātyā; Tib.: *mChod-rten-Che brGyad*); the Eight Auspicious Symbols (Indic: *Ashtamangala*; Tib.: *bKra-shis rTags-brGyad*); the Eight Symbols of *Buddha’s* Life (Tib.: *bKra-shis rDzas-brGyad*); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). The even (feminine) eight is assigned to a powerful and often fierce masculine planet. This may be a referent to: “justice and balance between attraction and repulsion.” Additionally, it represents the number when squared that makes up the
Numbers as Symbols (Continued)

Manduka Mandala. It is visually represented by the octagon, an eight pointed star or in a yantra as an eight petal lotus. As in the case of the Gayatri Yantra, it is represented by an eight pointed star which denotes endlessness.

Nine: denotes completion, perfection, force, wisdom and silence. A number whose root is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. It is the last whole number before the commencement of the compound numbers. This number connotes completion (3 + 3 + 3 = 9 or 3 x 3 = 9) and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number (9 x 9 = 81 and 9 x 18 = 162 = 9). It is exemplified in: the number of pada in the smallest magic square; the Navagrahas; the Nava-Durgas; the nava-Mudras; nava-nadis; the Nine Classes of Yojinis; the Nine Jewels (Indic: navaratna) being: pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; the nine level worship of the Shri Chakra (navavarna puja); the Virtues of the Buddha (Pali: Buddhaguna); the Supermundane States (Pali: lokuttaradhama); the Pitha Mandala made up of nine pada; the nine orifices of the body; and the gestation period of the human being. It is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka). As the second most powerful odd number (the square of the sacred three), nine is assigned the puissant planet, Mars. It can be visually represented by a nine-sided figure, a nine point star or a form which connotes endlessness:

Ten: denotes perfection or completeness, success, and cosmic wisdom, as well as karma. It further represents unity emerging from multiplicity. It is the first compound number. This integer is: (1 + 2 + 3 + 4 = 10). It is exemplified in: the Ten Avatars of the Lord Vishnu (Indic: dasaavatara); the dasha-vahni-kala (ten powers of the vital fire) being: rechaka, pachaka, shashana, dalaaka, plavaka, ksharaka, kshobhaka, tirimbhaka & molaka; the dasha-yonis (or dasha-shaktis); the Ten Sense Powers (Indic: indriyas); the Tenfold Knowledge (Indic: dasa-vijnana); the dasha-siddhis of the Shri Chakra’s Trailokyamohana being: anina, laghima, ukhina, ishitva, vashitva, prakamar, bhukti, iccha, garima & sarva-kamasiddhi; the ten books of the Rig-Veda; the Ten Insights (Pali: solasa-nana); the Ten Powers of Buddha (Indic: dashabhallaka; Tib.: sTobs-bCu); the Ten Directions (Tib.: pIyouge-bCu) which are: the cardinal points, the intercardinal points, the nadir and the zenith, the Ten World Gods; the ten stages in the life of a Bodhisattva; Dasha-Mahavidyas; and ten fingers and ten toes. As a compound number it is associated astronomically with: the Sun (1 + 0 = 1) (Ravi or Surya). Additionally, it represents by the Manipuraka Chakra. It may be visually represented by a ten pointed star, decagon or in a tenpin arrangement which refers to perfection.
Numbers as Symbols (Continued)

**Eleven**: denotes universal energy, liberty and the transience of life. It is considered obstinate and revolutionary. To some it is an unlucky number (Hindu), the number for transgressions \((10 + 1)\), while to others is auspicious and dynamic signifying vitality \((2 + 3) + [2 \times 3] = 11\). It is a mystic number made up of one twice \((1 \times 1)\). It is exemplified in: the eleven Rudras who are destroyers; and eleven heads of the Thousand-Armed Thousand-Eyed Avalokiteshvara (Tib.: sPyan-ras-grZigs phyag-sTong sPyan-sTong). As a compound number it is associated astronomically with the Sun (Ravi or Surya). When reduced it produces two, and, therefore, the Moon (Soma or Chandra) \((1 + 1 = 2)\).

**Twelve**: denotes sacrifice and is related to immortality. This numeral is: a cosmic number \((3 \times 4 = 12\) or \(5 + 7 = 12\) \((1 \times 2)\), and \(12 \times 30 = 360^\circ\) as well as comprehending all numbers lower than itself. It is exemplified in: the twelve Deities of the Cycle of the Twelve Years (Tib.: Lo-hKhor bCu-gNyis-kyi Lha); the Twelve Duties of the Chakravartin (Pali: Cakkavatti-vatta); the Twelve Dependent Originations (Pali: patissamuppada); the Twelve Volitional Actions (Pali: kamma); the Barahmasha poetry based on twelve; the twelve signs of the Zodiac; the twelve hours of the day as well as the twelve hours of the night; and the twelve months of the solar year. As a compound number it is associated astronomically with the Sun (Ravi or Surya) \((1\) and the Moon (Soma or Chandra) \((2)\). When reduced it produces three \((1 + 2 = 3)\) and, therefore, the planet Jupiter (Brihaspati or Guru) \((3)\). Additionally, it represents the Anahata Chakra. It is frequently visually represented in yantra by the twelve petal lotus that is associated with various deities, particularly Bala (Shakti), Vishnu and Vamanavatara.

**Thirteen**: denotes the imperfect \((12 + 1 = 13)\), transformation, change, the Destroyer and Creator and the ability to overcome obstacles. It is exemplified in the thirteen disc of the koti; the Thirteen Mystic Powers of the Buddha (Indic: dasha-tathagata-balani plus avenikasmsritapayasthana); thirteen lunar months; the thirteen days involving the rites of the dead (tehravant); and the Thirteen Means of Removing Defilements (Pali: diittanga). As a compound number it is associated with the Sun (Ravi or Surya) \((1)\) and the planet Jupiter (Brihaspati or Guru) \((3)\). When reduced it produces four \((1 + 3 = 4)\) and, therefore, the planet Rahu (the ascending node of the moon) \((4)\).

**Fourteen**: denotes involution, transmutation and relates to sexual relations. This integer is a number of luck \((7 + 7 = 14)\). It is exemplified in the full moon, two of the moon’s four cycles (waxing and waning); the chaturdasha nadii being: alambusha-nadi, kulu-nadi, visvodara-nadi, varuna-nadi, hastijiva-nadi, yasha-vati-nadi, payasvini-nadi, gangahari-nadi, pusha-nadi, shankhini-nadi, sarasvati-nadi, ida-nadi, pingala-nadi & sushumna-nadi; the Chaturdasha tikona (Sarva Saubhagya-DVARAKA Chakra of the Shri Chakra); the Fourteen bhuvanas; the fourteenth-triangle figure of the Shri Chakra (chaturdasha kona); and the fourteen Psychic Functions (Pali: vimana-kicca). As a compound number it is associated with the Sun (Ravi or Surya) \((1)\) and the planet Rahu (the ascending node of the moon) \((4)\). When reduced it produces five \((1 + 4 = 5)\) and, therefore, the planet Mercury (Buddha) \((5)\).

**Fifteen**: denotes cosmic completeness, destiny. This number is considered to be a fatal number associated with chance. Fifteen is also auspicious in its make up: \((1 + 2 + 3 + 4 + 5 = 15\), \(5 + 5 + 5 = 15\), \(3 \times 5 = 15\)). It is exemplified in: the fifteen world planes being: six in Kanaloka, five in Rupaloka and four in Arupaloka, is the sum of the various directions in a nine pada magic square of Surya (shown below);
the fifteen letters (panchadasi) of the Shri Vidyā mantra; the fifteen Tithis (panchadasha-Tithis); and the fifteen Nityas (panchadasha-Nityas). As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Mercury (Budha) (5). When reduced it produces six (1 + 5 = 6) and, therefore, the planet Venus (Shukra) (6).

Sixteen: denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness (4 + 4 + 4 + 4 = 16, 4 x 4 = 16, 8 + 8 = 16, 2 x 8 = 16), or balance being made up of opposites—the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the sixteen human parts; the sixteen signs of beauty; the Sixteen kalas of Chandra; the Shodasha-karshini being; kama-karshini, buddhya-karshini, ahama-karshini, sabda-karshini, sparsha-karshini, rupa-karshini, rasa-karshini, gandha-karshini, chitta-karshini, dhairya-karshini, smritya-karshini, nama-karshini, bija-karshini, atma-karshini, amrita-karshini & sharira-karshini; the Sixteen Arhats (Tib.: gNas-brTan bCu-drug); the sixteen Insights (Pali: sadasa-nana); and a mandala of sixteen pada (4 x 4 = 16) called Mahapitha Mandalā. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven (1 + 6 = 7) and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. It is visually represented in yantras by a sixteen petal lotus (shodasha-dala padma) that is associated with various deities, particularly the Annapurna Yantra or the Bagala (mukti) Yantra (II).

Seventeen: denotes conquest, wisdom and immortality. This number is a mystical number (1\7), a symbol for speech, as well as the number of assent and one which represents struggle. It has been noted that it represents the sum of the four numbers in the lower left hand corner of the magic square first noted above—i.e., 1 + 5 + 8 + 3 = 17.

Eighteen: denotes completeness (9 + 9 = 18), it can also denote chaos, deadlock and a spiritual hinderance. It is exemplified in: the eighteen purvas of the Mahabharata; the eighteen chapters of the Bhagavadgītā; the eighteen sense Elements (Pali: dhātu); and sunset (the eighteenth hour or 6:00 P.M.). As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Saturn (Shani).
(8) When reduced it produces nine $(1 + 8 = 9)$ and, therefore, the planet Mars (Mangala, Kuja or Angaraka) (9), three aggressive "planets."

**Twenty:** denotes perfection or completeness, success, and cosmic wisdom. This number is auspicious in its make up $(2 \times 10 = 20, 4 \times 5 = 20, 13 + 7 = 20, 12 + 8 = 20, 2 + 4 + 6 + 8 = 20)$ and represents renewal. It is exemplified in: the total number of fingers and toes (a limit of counting), the number of nails on the fingers and toes and one of the important numbers is the proportions of a stupa. As a compound number it is associated with the Moon (Soma or Chandra) (2).

**Twenty-one:** denotes perfection, and success $(1 + 2 + 3 + 4 + 5 + 6 = 21, 3 \times 7 = 21)$. It is related to the cycles of the moon, $3 \times 7 = 21$ in this instance all three numbers are masculine, as well as the twenty-one Taras. As a compound number it is associated with: the Moon (Chandra or Soma) (2) and the Sun (Ravi or Surya) (1). When reduced it produces three $(2 + 1 = 3)$ and, therefore, the planet Jupiter (Brihaspati or Guru) (3).

**Twenty-four:** denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents $(6 \times 4 = 24, 3 \times 8 = 24, 12 + 12 = 24, 1 \times 2 \times 3 \times 4 = 24)$ a cosmic number, being $12 + 12 = 24$, and is considered a lucky number as $2 + 4 = 6$. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six $(2 + 4 + 6)$ and, therefore, the planet Venus (Shukra) (6). It is visually represented in a yantra as a twenty-four petal lotus (chaturombhati-dala padma) that is associated with various deities, particularly the Durga Yantra (IV) or the Shodashi Yantra (II).

**Twenty-five:** denotes sacred and mystical magic as well as order and harmony. This numeral is an auspicious masculine integer, a number whose $\sqrt{5}$ is 5, and the sum of mystic male numbers in succession $(1 + 3 + 5 + 7 + 9 = 25)$. It is exemplified in the twenty-five lattvas of the Samkhya school. As a compound number it is associated with the Moon (Chandra or Soma) (2) and Mercury (Budha) (5). When reduced it produces seven $(2 + 5 = 7)$ and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the pada for a mandala $(5 \times 5 = 25)$, the Upapitha Mandala.

**Twenty-seven:** denotes sacredness as $3 \times 9 = 27$, and energy as in the union of two opposites. This integer represents the first masculine cube (3). It is exemplified in: the number of beads in a Sumirni Mala, the number of planets or stars which are used to determine the length of a Hindu temple; and is the number of nights in which the moon is visible. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Ketu (the descending node of the moon) (7). When reduced it produces nine $(2 + 7 = 9)$ and, therefore, the planet Mars (Mangala, Kuja or Angaraka) (9).

**Twenty-eight:** An auspicious number $(1 + 2 + 3 + 4 + 5 + 6 + 7 = 28)$, this numeral represents a number that is associated with the moon’s cycle—twenty-eight days $(4 \times 7 = 28)$. It is a perfect number arrived at by the addition of its divisors $(1 + 2 + 4 + 7 + 14 = 28)$. It is exemplified in the Planes of
Existence (Pali: bhumi) being apaya-bhumi, kamasugati-bhumi and the rupavachara-bhumi; and the number of "mansions" in the moon. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Saturn (Shani) (8). When reduced it produces one (2 + 8 = 10) and, therefore, the Sun (Ravi or Surya) (1).

Thirty: This numeral is considered to be a psychic numeral and is auspicious in its make up (10 + 10 + 10 = 30, 3 x 10 = 30). It is exemplified in: the classes of beings in the three spheres--i.e., ten in Kamaloka, sixteen in Rupaloka, and four in Arupaloka; Lord Krishna assumed 64 vidyas in thirty days, the days in a solar month; and 1/12 of a circle (30 x 12 = 360°). As a compound number it is associated with the planet Jupiter (Brihaspati or Guru) (3).}

Thirty-one: This integer is inauspicious as it is associated with hinderance and delay on one hand and order and harmony on the other. It is exemplified in: the thirty-one planes of existence (Pali: bhumi). As a compound number it is associated with: Jupiter (Brihaspati or Guru) (3) and the Sun (Ravi or Surya) (1). When reduced it produces four (1 + 3 = 4) and, therefore, the planet Rahu (the ascending node of the moon) (4).

Thirty-two: This numeral is considered by some to be a perfect number being 4 x 8 = 32. It is exemplified in: Thirty-two Auspicious Marks of the Great Being (Tib. skyes-bu-chen-pohi mtsphan gSum-Cu-rTsa-gNyis) which along with the eighty secondary signs are the recognizable signs of an Enlightened one; the thirty-two points of the compass--e.g., south, south-south-east, southeast south-southwest, etc.--and the thirty two characteristics of human physiology. As a compound number it is associated with the planet Jupiter (Brihaspati or Guru) (3) and the Moon (Soma or Chandra) (2). When reduced it produces five (2 + 3 = 5) and, therefore, the planet Mercury (Budha) (5). It is visually represented in a yantra as a thirty-two petal lotus (dvatrinshati-dala padma) that is associated with various deities, particularly the Durga Yantra (IV) or the Shodashi Yantra (II).

Thirty-three: denotes perfection (two three's) (3 \times 3), or 3 x 11 = 33, and completion. It is exemplified in: the thirty-three deities of the Vedas--eight Vasus, eleven Rudras, twelve Adityas, Indra and Prajapati, and the number of vertebrae in the spinal column. As a compound number, it is related to: the planet Jupiter (Brihaspati or Guru) (3). When reduced it produces six (3 + 3 = 6) and, therefore, the planet Venus (Shukra) (6).

Thirty-four: A composite number. It is exemplified in: the sun + the moon + the five planets + the 27 nakshastras, and is the sum of the various directions in a sixteen pada magic square (see below). As a compound number, it is related to: Jupiter (Brihaspati or Guru) (3) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces seven (3 + 4 = 7) and, therefore, the planet Ketu (the descending node of the moon) (7).
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**Thirty-five:** A number which denotes harmony. This integer represents the sum of the first two cubes, on feminine and the other masculine \((23 + 33 = 27)\). It is exemplified in: the Thirty-five Buddhas of Confession (Tib.: bdDe-gShegs Snp-InNga). As a compound number it is associated with the planet Jupiter (Brihaspati or Guru) \((3)\) and the planet Mercury (Budha) \((5)\). When reduced it produces eight \((3 + 5 = 8)\) and, therefore, the planet Saturn (Shani) \((8)\).

**Thirty-six:** A number which represents macrocosmic completeness \((3 \times 6, 6 \times 6 = 36, 4 \times 9 = 36, 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 = 36)\), and a number whose \(\sqrt{}\) is 6. This numeral, as any compound number has an opposite effect and may be considered as auspicious. It is exemplified in the thirty-six tantras of Kashmiri Shaivism. It is also the number of pada in an Ugrapitha Mandala. As a compound number it is associated astronomically with the planet Jupiter (Brihaspati or Guru) \((3)\) and the planet Venus (Shukra) \((6)\). When reduced it produces nine \((3 + 6 = 9)\) and, therefore, the planet Mars (Mangala, Kuja or Angaraka) \((9)\).

**Thirty-seven:** denotes order and harmony. In Theravada Buddhism the number represents the thirty-seven dharma of the Bodhipakaya. As a compound number, it is associated astronomically with the planet Jupiter (Brihaspati or Guru) \((3)\) and the planet Ketu (the descending node of the moon) \((7)\). When reduced it produces one \((3 + 7 = 10)\) and, therefore, the Sun (Ravi or Surya) \((1)\).

**Thirty-eight:** denotes the thirty-eight Blessings (Pali: Mangala). As a compound number, it is associated astronomically with the planet Jupiter (Brihaspati or Guru) \((3)\) and the planet Saturn (Shani) \((8)\). When reduced it produces two \((3 + 8 = 11 = 2)\) and, therefore, the Moon (Soma or Chandra) \((2)\).

**Thirty-nine:** a numeral that is auspicious in its makeup: being the perfect three and the magnified perfect nine \((3 \times 9)\), reflecting these two sacred numbers. As a compound number it is associated astronomically with the planet Jupiter (Brihaspati or Guru) \((3)\) and the planet Mars (Mangala, Kuja or Angaraka) \((9)\). When reduced it produces three \((3 + 9 = 12 = 3)\) and, therefore, the planet Jupiter (Brihaspati or Guru) \((3)\).

**Forty:** denotes perfection and completion \((4 \times 10 = 40, \text{or } 10 + 10 + 10 + 10 = 40)\). This numeral is related to the Pleiades disappearance. It is exemplified in: the story that the Lord Buddha sat for forty days under the pipal tree before Enlightenment; and the forty Mental Exercises (Pali: kammathana). As a compound number it is associated astronomically with the planet Rahu (the ascending node of the moon) \((4)\) \((4 + 0 = 4)\).

**Forty-four:** denotes success, completeness and perfection. This number underlines preparation, perfection and completion as \(40 + 4 = 44\). As a compound number it is associated astronomically with the planet Rahu (the ascending node of the moon) \((4)\). When reduced it produces eight \((4 + 4 = 8)\) and, therefore, the planet Saturn (Shani) \((8)\).

**Forty-eight:** denotes mystical completeness \((4 \times 12 = 48, 12 + 12 + 12 + 12 = 48)\). Its association with the cosmic number twelve which comprehends all numbers lower than itself is auspicious. As a compound number it is associated astronomically with the planet Rahu (the ascending node of the
Numbers as Symbols (Continued)

moon) (4) and the planet Saturn (Shani) (8). When reduced it produces three (4 + 8 = 12 = 3) and, therefore, the planet Jupiter (Brihaspati or Guru) (3). It is visually represented in the rare forty-eight-petaled lotus (astachaturdasa-dala padma).

**Forty-nine:** This numeral is a sacred number whose √ is 7. It is exemplified in the number of pada for a Sthandila Mandala. As a compound number it is associated astronomically with the planet Rahu (the ascending node of the moon) (4), the planet Mars (Mangala, Kuja or Angaraka) (9). When reduced it produces four (4 + 9 = 13 = 4) and, therefore, the planet Rahu (the ascending node of the moon) (4).

**Fifty-two:** denotes the transitory. It is exemplified in the Fifty-two Mental Commitments (Pali: chetasika). As a compound number it is associated astronomically with the planet Mercury (Budha) (5) and the Moon (Soma or Chandra) (2). When reduced it produces seven (5 + 2 = 7) and, therefore, the planet Ketu (the descending node of the moon) (7).

**Fifty-five:** Is a cosmic number being made up of the sum of the integers of one through ten (1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 = 55). As a compound number it is made up of Mercury (Budha) (5). When reduced it produces one (5 + 5 = 1[0]) and, therefore, the Sun (Ravi or Surya) (1).

**Fifty-six:** Is a cosmic number related to the moon being made up of twice twenty-eight (2 x 28 = 56). As a compound number it is related to Mercury (Budha) (5) and Venus (Shukra) (6). When reduced it produces two (5 + 6 = 11 = 2) and, therefore, the Moon (Chandra or Soma) (2).

**Sixty:** Normally: 20 + 20 + 20 = 60, 20 x 3 = 60, it refers to a complete cycle of time and is associated with the planet Venus (Shukra) (6). It is exemplified in: the believed cycle of Jupiter (sixty years), the sixty elements which constitute the way through the three worlds, the make up of a stupa, and the sixty levels of human development.

**Sixty-four:** denotes eternal blessedness and kamma. This is a number whose √ is 8. It is exemplified in: the number of pada for a Manduka Mandala; sixty-four chapters in the Rig Veda; sixty-four pleasures of Shiva; the sixty-four vidyas; and the sixty-four Yoginis. As a compound number it is associated astronomically with the planet Venus (Shukra) (6) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces one (6 + 4 = 1[0]) and, therefore, the Sun (Ravi or Surya) (1).

**Sixty-nine:** A number associated with the magic circle (see below). It is made-up of the macrocosmic number six plus the complete number nine. As a compound number it is associated astronomically with the planet Venus (Shukra) (6) and the planet Mars (Mangala, Kuja or Angaraka) (9). When reduced it produces six (6 + 9 = 15 = 6) and, therefore, the planet Venus (Shukra) (6).

**Seventy-eight:** A number associated with the magic circle (see above). It is made-up of the sacred, mystic 7 plus the auspicious, perfect number 8. As a compound number it is associated astronomically with the planet Ketu (the descending node of the moon) (7) and the planet Saturn (Shani) (8). When reduced it produces six (8 + 7 = 15 = 6) and, therefore, the planet Venus (Shukra) (6).
Eighty: denotes to perfection and completeness (8 \* 10 = 80, 4 \* 20 = 80, 2 \* 40 = 80). It is exemplified in the story of the Lord Buddha that in his eightieth year he died, completing his life on earth. Additionally, there are eighty secondary signs that are the recognizable in an Enlightened One. It is associated astronomically with the planet Saturn (Shani) (8).

Eighty-one: denotes mystic wholeness (9 \* 9 = 81) and a number whose √ is 9. It is exemplified in: the number of pada for a Paramasayika Mandala. As a compound number it is associated astronomically with the planet Saturn (Shani) (8) and the Sun (Ravi or Surya) (1). When reduced it produces nine (8 + 1 = 9) and, therefore, the planet Mars (Mangala, Kuja or Angarakka) (9).

Eighty-four: denotes auspiciousness in its make up (8 \* 4, 8 \* 10 + 4 = 84). This numeral represents eight (8) in the four corners (4) of the world. It is exemplified in: eighty-four siddhas; 84,000 stupas built by Ashoka; and Mt. Meru is 84,000 units high. As a compound number it is associated astronomically with the planet Saturn (Shani) (8) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces three (8 + 4 = 12 = 3) and, therefore, the planet Jupiter (Brihaspati or Guru) (3).

One-hundred: The number of pada in an Asana Mandala (10 \* 10). As a compound number it is associated astronomically with the Sun (Ravi or Surya) (1).

One-hundred-and-eight: An important astronomical number. It is exemplified in: the number of units in the Buddhist rosary; the number of gopis who danced for Krishna; the product of nine niddhis (money) times twelve siddhis (power) (9 \* 12 = 108); the four lunar phases (4 \* 27 = 108); Cravings (Pali: tanha); and the Feelings (Pali: vedana). As a compound number it is associated astronomically with the Sun (Ravi or Surya) (1) and the planet Saturn (Shani) (8). When reduced it produces none (100 + 8 = 9) and, therefore, the planet Mars (Mangala, Kuja or Angarakka) (9).

One-hundred-and-twelve: denotes one equaling the source \ 1 twelve signifying the cosmic number (1 \* 12 or 1 \* 1 \* 2). It is exemplified in: the number of chapels in the Gyantse Kumbum; and the one-hundred and twelve major and minor signs that are the recognizable in an Enlightened One. As a compound number it is associated astronomically with the Sun (Ravi or Surya) (1) and the Moon (Soma or Chandra) (2). When reduced it produces four (1 + 1 + 2 = 4) and, therefore, the planet Rahu (the ascending node of the moon) (4).

One-hundred-twenty-one: A number whose √ is 11, the number of pada in a Sthaniya Mandala.
As a compound number it is associated with the Sun (Ravi or Surya) (1) and the Moon (Soma or Chandra) (2). When reduced it produces four \((1 + 2 + 1 = 4)\) and, therefore, the planet Rahu (the ascending node of the moon) (4).

**One-hundred-and-thirty-eight:** It is a number associated with the magic circle (see illustration above). It is made-up of the monad 1, plus the perfect number 3, plus the auspicious number of perfection 8 \((1 \backslash 3 \backslash 8)\). As a compound number it is associated astronomically with the Sun (Ravi or Surya) (1), the planet Jupiter (Brihaspati or Guru) (3) and the planet Saturn (Shani) (8). When reduced it produces three \((1 + 3 + 8 = 12 = 3)\) and, therefore, again, the planet Jupiter (Brihaspati or Guru) (3).

**One-hundred-and-forty-four:** A number whose \(\sqrt{}\) is 12, and the number of pada in a Deshiya Mandala \((12 \sqrt{} 144)\). As a compound number it is associated astronomically with the Sun (Ravi or Surya) (1) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces three \((1 + 4 + 4 = 9)\) and, therefore, the planet Mars (Mangala, Kuja or Angarakas) (9).

**One-hundred-and-forty-seven:** Is a number associated with the magic circle (see illustration above) It is the sum of \(7 \times 21\), both of which are numbers associated with the cycle of the moon. It is made-up of the monad 1, plus the complete and practical number 4, plus the sacred 7 \((1 \backslash 4 \backslash 7)\). As a compound number it is associated astronomically with the Sun (Ravi or Surya) (1), the planet Rahu (the ascending node of the moon) (4) and the planet Ketu (the descending node of the moon) (7). When reduced it produces three \((1 + 4 + 7 = 12 = 3)\) and, therefore, the planet Jupiter (Brihaspati or Guru) (3).

**One-hundred-and-sixty-nine:** A number whose \(\sqrt{}\) is 13, the number of pada in an Ubhayachandita Mandala \((13 \sqrt{} 169)\). As a compound number it is associated astronomically with the Sun (Ravi or Surya) (1), the planet Venus (Shukra) (6) and the planet Mars (Mangala, Kuja or Angarakas) (9). When reduced it produces seven \((1 + 6 + 9 = 16 = 7)\) and, therefore, the planet Ketu (the descending node of the moon) (7).

**One-hundred-and-ninety-six:** A number whose \(\sqrt{}\) is 14, the number of pada in an Bhaudranahasana Mandala \((14 \sqrt{} 196)\). As a compound number it is associated astronomically with the Sun (Ravi or Surya) (1), the planet Mars (Mangala, Kuja or Angarakas) (9) and the planet Venus (Shukra) (6). When reduced it produces seven \((1 + 9 + 6 = 16 = 7)\) and, therefore, the planet Ketu (the descending node of the moon) (7).

**Two-hundred-and-twenty-five:** It is a number whose \(\sqrt{}\) is 15. It is exemplified in: the number of pada in the Lohaprasad of Wat RatChatatdaram and the Padmargbha Mandala \((15 \sqrt{} 225)\). As a compound number it is associated astronomically with the Moon (Soma or Chandra) (2) and the planet Mercury (Budha) (5). When reduced it produces the sacred nine \((2 + 2 + 5 = 9)\) and, therefore, the planet Mars (Mangala, Kuja or Angarakas) (9).

**Two-hundred-and-fifty-six:** It is a number whose \(\sqrt{}\) is 16. It is exemplified in: the number of pada for a Triyuta Mandala \((16 \sqrt{} 256)\). As a compound number it is associated astronomically with the Moon (Soma or Chandra) (2), he planet Mercury (Budha) (5) and the planet Venus (Shukra) (6). When reduced \((2 + 5 + 6 = 13 = 4)\) the planet Rahu (the ascending node of the moon) (4) becomes important.

**Two-hundred-and-eighty-nine:** It is a number whose \(\sqrt{}\) is 17. It is exemplified in: the number of pada in a Vratabhoga Mandala \((17 \sqrt{} 289)\). As a compound number it is associated astronomically with the Moon (Soma or Chandra) (2), the planet Saturn (Shani) (8), and the planet Mars (Mangala, Kuja or Angarakas) (9). When reduced it produces one \((2 + 8 + 9 = 19 = 1[0])\), associated astronomically with the Sun (Ravi or Surya).

**Three-hundred-and-twenty-four:** It is a number whose \(\sqrt{}\) is 18. It is exemplified in: the number of pada in a Karnashtaka Mandala \((18 \sqrt{} 324)\). As a compound number it is associated astronomically with the planet Jupiter (Brihaspati or Guru) (3), the Moon (Soma or Chandra) (2) and the planet Rahu
Numbers as Symbols (Continued)

(the ascending node of the moon) (4). When reduced it produces the sacred nine \((3 + 2 + 4 = 9)\) and, therefore, the planet Mars (Mangala, Kuja or Angarakha) (9).

Three-hundred-and-sixty-one: It is a number whose \(\sqrt{zl} \) is 19. It is exemplified in: the number of pada in the Ganita Mandala (19 \(\sqrt{361}\)). As a compound number it is associated astronomically with the planet Jupiter (Brihaspati or Guru) (3), the planet Venus (Shukra) (6) and the Sun (Ravi or Surya) (1). When reduced it produces the sacred nine \((3 + 6 + 1 = 10)\) and, therefore, it is associated astronomically with the Sun (Ravi or Surya) (1).

Four-hundred: It is a number whose \(\sqrt{zl} \) is 20. It is exemplified in: the number of pada in the Suryavishalaka Mandala (20 \(\sqrt{400}\)). As a compound number it is associated astronomically with the planet Rahu (the ascending node of the moon) (4\(\sqrt{0}\)).

Four-hundred-and-forty-one: It is a number whose \(\sqrt{zl} \) is 21. It is exemplified in: the number of pada in the Susamhit Mandala (21 \(\sqrt{441}\)). As a compound number it is associated astronomically with the planet Rahu (the ascending node of the moon) (4) and the Sun (Ravi or Surya) (1). When reduced it produces the sacred nine \((4 + 4 + 1 = 9)\) and, therefore, the planet Mars (Mangala, Kuja or Angarakha) (9).

Four-hundred-and-eighty-four: It is a number whose \(\sqrt{zl} \) is 22. It is exemplified in: the number of pada in the Supratikanta Mandala (22 \(\sqrt{484}\)). As a compound number it is associated astronomically with the planet Rahu (the ascending node of the moon) (4) and the planet Saturn (Shani) (8). When reduced it produces seven \((4 + 8 + 4 = 16 = 7)\) and, therefore, the planet Ketu (the descending node of the moon) (7).

Five-hundred-and-twenty-nine: It is a number whose \(\sqrt{zl} \) is 23. It is exemplified in: the number of pada in the Vishala Mandala (23 \(\sqrt{529}\)). As a compound number it is associated astronomically with the planet Mercury (Budha) (5), the Moon (Soma or Chandra) (2) and the planet Mars (Mangala, Kuja or Angarakha) (9). When reduced it produces seven \((5 + 2 + 9 = 16 = 7)\) and, therefore, the planet Ketu (the descending node of the moon) (7).

Five-hundred-and-seventy-six: It is a number whose \(\sqrt{zl} \) is 24. It is exemplified in: the number of pada in the Vpragarbha Mandala (24 \(\sqrt{576}\)). As a compound number it is associated astronomically with the planet Mercury (Budha) (5), the planet Ketu (the descending node of the moon) (7) and the planet Venus (Shukra) (6). When reduced it produces nine \((5 + 7 + 6 = 18 = 9)\) and, therefore, the planet Mars (Mangala, Kuja or Angarakha) (9).

Six-hundred-and-twenty-five: It is a number whose \(\sqrt{zl} \) is 25. It is exemplified in: the number of pada in the Vishvesha Mandala (25 \(\sqrt{625}\)). As a compound number it is associated astronomically with the planet Venus (Shukra) (6), the Moon (Soma or Chandra) (2) and the planet Mercury (Budha) (5). When reduced it produces four \((6 + 2 + 5 = 13 = 4)\) and, therefore, the planet Rahu (the ascending node of the moon) (4).

Six-hundred-and-seventy-six: It is a number whose \(\sqrt{zl} \) is 26. It is exemplified in: the number of pada in the Vipula Bhogha Mandala (26 \(\sqrt{676}\)). As a compound number it is associated astronomically with the planet Venus (Shukra) (6) and the planet Ketu (the descending node of the moon) (7). When reduced it produces one \((6 + 7 + 6 = 19 = 10)\) and, therefore, the Sun (Ravi or Surya) (1).

Seven-hundred-and-twenty-nine: It is a number whose \(\sqrt{zl} \) is 27. It is exemplified in: the number of pada in the Vipratikatha Mandala (27 \(\sqrt{729}\)). As a compound number it is associated astronomically with the planet Ketu (the descending node of the moon) (7), the Moon (Soma or Chandra) (2) and the planet Mars (Mangala, Kuja or Angarakha) (9). When reduced it produces nine \((7 + 2 + 9 = 18 = 9)\) and, therefore, the planet Mars (Mangala, Kuja or Angarakha) (9).

Seven-hundred-and-eighty-four: It is a number whose \(\sqrt{zl} \) is 28. It is exemplified in: the number of pada in the Vishvalaksha Mandala (28 \(\sqrt{784}\)). As a compound number it is associated astronomically
with the planet Ketu (the descending node of the moon) (7), the planet Saturn (Shani) (8) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces one \((7 + 8 + 4 = 19 = 1[0])\) and, therefore, the Sun (Ravi or Surya) (1).

**Eight-hundred-and-forty-one:** It is a number whose \(\sqrt{29}\) is 29. It is exemplified in: the number of pada in the Viprabhaktika Mandala (29 \(\sqrt{841}\)). As a compound number it is associated astronomically with the planet Saturn (Shani) (8), the planet Rahu (the ascending node of the moon) (4) and the Sun (Ravi or Surya) (1). When reduced it produces one \((8 + 4 + 1 = 13 = 4)\) and, therefore, the planet Rahu (the ascending node of the moon) (4).

**Nine-hundred:** It is a number whose \(\sqrt{30}\) is 30. It is exemplified in: the number of pada in the Vishveshasara Mandala (30 \(\sqrt{900}\)). As a compound number it is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka) (9). When reduced it produces nine \((9 + 0 + 0 = 9)\) and, therefore, the planet Mars (Mangala, Kuja or Angaraka) (9).

**Nine-hundred-sixty-one:** It is a number whose \(\sqrt{31}\) is 31. It is exemplified in: the number of pada in the Ishvarakanta Mandala (31 \(\sqrt{961}\)). As a compound number it is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka) (9), the planet Venus (Shukra) (6) and the Sun (Ravi or Surya) (1). When reduced it produces seven \((9 + 6 + 1 = 16 = 7)\) and, therefore, the planet Ketu (the descending node of the moon) (7).

**One-thousand:** This numeral represents endlessness. It is exemplified in: The Thousand Buddhas (Tib.: Sangs-rgyas stong); the Thousand-Armed Thousand-Eyed Avalokiteshvara (Tib.: sPyan-ras-gzigs phyag-stong sPyan-stong); the thousand names of Vishnu (Indic.: Vishnusahasranama); and the thousand names of Parvati (Indic.: Parvatisahasranama). Additionally, it is represented by the Sahasra Dala Kamala, beyond the Ajna Chakra. It is associated astronomically with the Sun (Ravi or Surya) (1). Visually, it is represented by a lotus-form of enumerable petals.

**One-thousand-and-twenty-four:** It is a number whose \(\sqrt{32}\) is 32. It is exemplified in: the largest number of pada used in constructing a mandala (Indrakanta Mandala). As a compound number it is associated astronomically with the Sun (Ravi or Surya) (1), the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it is associated with the planet Ketu (the descending node of the moon) (7) \((1 + 2 + 4 = 7)\).
Yantra Construction,
Variations
and
Application
Constructing the Sacred Enclosure (bhupura)

**STEP 1:** A vertical and a horizontal are drawn with an angle of 90°. A circle is drawn using the crossing of the vertical and horizontal as the center. Where the circle crosses the vertical and horizontal two arcs are drawn. Where these arcs cross, a line is drawn diagonally through the center of the circle to establish the true diagonals, as shown to the left.

**STEP 2:** A large circle is then drawn. Within this circle, where the diagonals cross its circumference, a set of verticals and horizontals or a square is drawn, as shown to the right.
**Steps in constructing the sacred enclosure (Continued)**

**STEP 3:** The first circle and diagonal arcs are erased. Points are established on the circle’s circumference which are 22.5° (half the distance between the diagonals and the verticals/h horizontals) from each diagonal. Then on the square’s four edges, points are established that are 22.5°, centred on the verticals and the horizontals, or 11.25° on either side of the verticals and horizontals, as shown to the left.

**STEP 4:** Rectangles are established, one vertical (A) and one horizontal (B) from the 22.5° points from the main vertical and horizontal on the circle’s circumference. Secondly, a point is established half way from the upper and lower (or outer) edges of the two rectangles and the border of the large square, as shown to the right.
Steps in constructing the sacred enclosure (Concluded)

STEP 5: The outer perimeter of the sacred enclosure (bhupura) is then constructed and all extraneous lines are erased, as shown below. This is but one approach in the construction of a bhupura. The following pages indicate some variations in form.\textsuperscript{13}
Variations on the Bhupura Shape
Variations on the Bhupura Shape (Concluded)
**Construction of the Petal Shape**

**STEP 1:** An inner and outer circle is established. The relationship of their diameters may vary. Lines are established denoting the cardinal and intercardinal points (———) and the space between these lines are bisected (———). A circle (A) is drawn, centered where the bisecting line (———) crosses the inner circle. This establishes the 'body' of the petal. Two smaller circles (B) of proportional diameter establish the 'point' of the petal and two more of similar diameter (C) form the inner shape.

**STEP 2:** All extraneous lines are removed leaving an eight-petaled lotus. The shape of the individual petals are described as 'heart shaped' or resembling a yoni. Again, as with the bhupura, there are numerous variations in the shape and construction of the individual petals. There technically should be no space between the petals of the lotus as it would spell harm. However, there are a number of yantra in which there is prominent space.
Basic Yantra Iconography

The Circle

- **Bindu**: the locus of power & the center of supreme consciousness.
- The circle: represents space & a never ending process. In *tantra* iconography, it represents water.
- The radiating circle: represents expansion and a sun sign. Here radiant lines are cardinal and intercardinal, there may be more.

The Square

- The square: the most sacred Hindu form represents The Absolute One, The Sublime One. In *tantra* iconography it represents earth.
- The square on point represents the dynamic element of this form, power and therefore, the feminine.

The Triangle

- Two overlapping squares: indicates balance between static--the masculine element--and dynamic--feminine element--it further symbolizes preservation.
- Vertical, horizontal and diagonals within a square: represents the earth in a static condition.
- Vertical, horizontal and diagonals within a square, en pointe: represents the earth as a dynamic element of this form--i.e., power and therefore, the feminine.
- Vertical, horizontal and enclosed diagonals: represents the earth in a static condition or confined
- Vertical, horizontal and diagonals with loops: the dynamic & restricted expression.

- Triangle on its base (pahmi kona): the male, the sun, the *linga* & triple principles of creation. In *tantra* iconography it represents fire.
Basic Yantra Iconography (Continued)

Triangle on its apex: represents water, the female, the moon, the yoni, the Divine Mother & the origin of all. It is the dynamic element of this form, power and therefore, the feminine.

_Trikona_, right facing represents the dynamic male element.

_Trikona_, left facing represents the dynamic female element.

Isosceles triangle represents the dynamic elements: here of the masculine element.

Isosceles triangle represents the dynamic elements: here of the feminine element.

Bisected triangle on its base: equilibrium & is static.

Interlocking triangles (shatkona): represents equilibrium, male-female union, rising aspiration & is static.

Interlocking isosceles triangles: represents equilibrium, male-female union & is dynamic.

The Lotus

The lotus: represents the divine manifestation and expression. The _padma_ may be represented in either 2, 4, 6, 8, 12, 24 or 32 even number petals. There are isolated examples of odd numbered petals used to form a lotus. The most frequently employed form is the _ashta-dala padma_ of eight petals. The _padma_ is oriented with petals pointing upward.

The lotus when oriented with the space between the petals pointing upward; represents the dynamic element of this form, power and therefore, the feminine.

Other Forms and Lines

Movement upwards.

<table>
<thead>
<tr>
<th>Triangle on its apex: represents water, the female, the moon, the yoni, the Divine Mother &amp; the origin of all. It is the dynamic element of this form, power and therefore, the feminine.</th>
<th>Interlocking isosceles triangles: represents equilibrium, male-female union &amp; is dynamic.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Trikona</em>, right facing represents the dynamic male element.</td>
<td>The Lotus: represents the divine manifestation and expression. The <em>padma</em> may be represented in either 2, 4, 6, 8, 12, 24 or 32 even number petals. There are isolated examples of odd numbered petals used to form a lotus. The most frequently employed form is the <em>ashta-dala padma</em> of eight petals. The <em>padma</em> is oriented with petals pointing upward.</td>
</tr>
<tr>
<td><em>Trikona</em>, left facing represents the dynamic female element.</td>
<td>The lotus when oriented with the space between the petals pointing upward; represents the dynamic element of this form, power and therefore, the feminine.</td>
</tr>
<tr>
<td>Isosceles triangle represents the dynamic elements: here of the masculine element.</td>
<td>Other Forms and Lines</td>
</tr>
<tr>
<td>Isosceles triangle represents the dynamic elements: here of the feminine element.</td>
<td>Movement upwards.</td>
</tr>
<tr>
<td>Bisected triangle on its base: equilibrium &amp; is static.</td>
<td>Interlocking triangles (shatkona): represents the dynamic, male-female union in right (m) and left (l) pointing <em>trikonas</em>.</td>
</tr>
</tbody>
</table>
Basic Yantra Iconography (Concluded)

Movement downwards.

Pentagon: it is related to the pentagram.

Straight line (rijulekha) represents unhindered movement and the ability for further development.

Hexagon: it is related to the shatkona (interlocking triangles).

The bindu with crescent (nada bindu): represents dynamic sound, the source of all.\textsuperscript{16}

The hexagon in this alignment, represents the dynamic element of this form, power and therefore, the feminine.

Combined vertical, horizontal and diagonals: is dynamic & represents expression as well as the points of the compass.

Right facing swastika: represents the male element & creation.

Five-pointed star (pentagram): represents the human being and magical elements.

Left facing swastika: represents the female element--dynamic element of this form, power and therefore, the feminine--dynamic element of this form, power--as well as dissolution.

Eight-pointed star (ashtakona): here denoting infinity or never-ending. Such forms are frequently ascribed to a single deity--here Gayatri.
Color as Iconography

Frequently, when studying texts dedicated to yantra, the term most frequently employed for the construction of a yantra is "write" or "writing." This, of course, implies a strictly linear approach. However, there are times when a yantra may be presented in two dimensional form and color becomes an integral part of the whole. As with any sacred art form, color assumes iconic significance when it is employed.

In dealing with ancient texts and even modern ones, it is often difficult to ascertain precisely which color is required from the various descriptions. Imprecise terms—e.g., "dark bluish purplish green"—are employed, or purely descriptive terms—e.g., "the color of lifeless dry earth"—or the like, are to be found in abundance through the various sources. This presents a conundrum. The following is an abbreviated consideration of color and its iconography within yantra. It is to be noted that within the individual colors there may be both positive and/or negative aspects indicated and those terms in parenthesis refer to the color under which they are found.

Red: is considered hot, vitalizing, positive magnetic force, the color of life, the color of revolution, represents rage and aggression, alkaline and astringent; stimulates the adrenals, subdues basic brain-stem instincts; it symbolizes fire.

Orange: is seen as warm, cheering, positive magnetic force, alkaline and astringent; stimulates the gonads, calms sensuality.

Yellow: is considered as hot, positive magnetic force, alkaline and astringent; stimulates: the brain, the love of knowledge and optimism, the cerebral cortex; symbolizes earth.

Green: is seen as cool, refreshing, neutral, balanced, restful, pacifying, love and harmony inducing; stimulates the blood's chemistry; ("smoky" green: light tone of green) symbolizes air.

Blue: is considered cold, acidic, creates pessimism, insecurity, serenity (light value of blue), openness to others, sociable; stimulates the nervous system.

Violet: or purple: cold, creates antibodies, increases resistance and acceptance; stimulates meditation; symbolizes ether.

Black: symbolizes ignorance.

White: symbolizes water and knowledge.

Gold: (metallic): a color that inspires (yellow orange); symbolizes the sun and knowledge.

Silver: (metallic): symbolizes the moon and is live-giving.

Value: refers to the relative lightness or darkness of a color, based on a gray scale:

| white | light | medium | dark | black |

Tint: refers to any color to which any amount of white has been added.

Shade: refers to any color to which any amount of black has been added.

Tone: refers to any color to which any amount of any value of gray has been added.

In general colors that are tones—i.e., any value of gray added—or shades—i.e., colors to which black has been added—tends to become negative, especially when a dark value of gray or black is employed to a greater extent. On the other hand, tints of a color—i.e., a color to which white has been added—tends to focus on the positive aspects of the color.
Applications of the Yantra Form

Temple Plan Based on a Mandala (Yantra)
Astronomical Chart Based on a Sarvatabhadra Yantra
Janan Yantra
Rajasthani Yantra (c. 17th C.)
Thangka with Nine Mandala-Yantras
Shri Chakra Yantra

The form of the yantra is and has been applicable to a number of usages other than as a vehicle for contact with a deity. Yantras, particularly numerical yantras, are constructed (written) for: the cure of illness and disabilities, for affairs of the heart, for dominance over ones enemies or the neutralization of an enemy’s power, for monetary aggrandizement, for new undertakings, etc.

The yantras considered in this brief study are those directed towards specific deities. Following are five yantras which have applications of varying ends. The sixth yantra of the section, the Shri Chakra(m) Yantra, the premier yantra, is dealt with in some detail as it is the lodestone for all deity-centered yantras.
The mandala (yantra) here indicates one of the possibilities in which iconography can be applied to the corporeal. Tantric in origin, it refers to those treatises which deal specifically with temple plans and proportions.

Whether or not this 'plan' is based upon an accepted mandala (diagram) plan noted in the Mayamata or Manasara is beyond the purview of this study. Nonetheless, when either a Manduka Mandala of sixty-four pada (below, left) or a Paramasayika Mandala of eighty-one pada (below, right) is impressed upon the plan in the mandala (yantra), both appear applicable.

The numerological consideration of the is mandala (yantra) could be based on eight & sixty-four, or nine & eighty-one, as applicable to either the Manduka or Paramasayika Mandalas. The obvious emphasis placed upon the cardinal points of the compass, not an unusual consideration, and upon the intercardinal points, places some emphasis upon the numbers four and eight. Four denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose \( \sqrt{\text{4}} \) is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-appamanna); the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-iddhipada); the four Vedas; the four Pradharthas; the four streams of milk from the heavenly udder creating the four sacred rivers; the chakrasudarshana (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: Lokapala); and the fourth of five elements (pancha-tanmatras)—water (ap); the cardinal directions; and the four phases of the moon. Nine denotes completion, perfection, force, wisdom and silence. A number whose \( \sqrt{\text{9}} \) is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being; the number of pada in the smallest magic square; the Navagrahas; the Nava-Durgas; nava-nadis; the Nine Classes of Yoginis; the the Nine Jewels (Indic: navaratna) being: pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; and the Pitha Mandala made up of nine pada.

It would be difficult to ascribe this mandala (yantra) to any specific deity. Rather, it appears to be a generic yantra to which this plan has been applied.
Plate 1 -- Temple Plan Based on a Mandala (Yantra)

(AM, p. 65)
Astronomical Chart Based on a Sarvatabhadra Yantra

The yantra ascribed to Sarvatabhadra assumes the form of a mandala, specifically a Paramasayika Mandala of eighty-one pada. Many Tantrik works of art...contain elaborate calculation-systems resembling coloured checker-boards by which the sadhaka can work out the necessary correspondences. These 'magic square' devices are also used as a way of producing an incalculable variety of mantra-combinations..." The Paramasayika Mandala of eighty-one pada is shown below along with the major areas--i.e., the deities of the first, second and third 'rings':

The construction of "Astronomical Chart Based on a Sarvatabhadra Yantra" is identical with the Paramasayika Mandala shown above. The variation comes in the various values (colorations) of the different pada. Since the "Astronomical Chart" is reproduced in both sources in black and white, consideration of the iconic meaning of these various areas is impossible. Color, as has been noted above, plays an important role in the yantra. With regards to the Paramasayika Yantra the number nine is important. Nine denotes completion, perfection, force, wisdom and silence. A number whose √ is 3 and therefore a magnification of that sacred number. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the Navagrahas; the Navā-Durgas; Nava-Nadis; the Nine Classes of Yoginis; the nine orifices of the body; the gestation period of the human being; and the Pitaka Mandala. It is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka). Eighty-one denotes mystic wholeness and a number whose √ is 9. It is exemplified in: the number of pada for a Paramasayika Mandala. As a compound number it is associated astronomically with the planet Saturn (Shani) (8) and the Sun (Ravi or Surya) (1). When reduced it produces nine (8 + 1 = 9) and, therefore, the planet Mars (Mangala, Kuja or Angaraka) (9).

The semicircular extensions on the four sides do not appear in any reproduction of the Paramasayika Mandala. These 'extensions,' four on each side, for a total of sixteen, raises the number of spaces--i.e., pada plus the semicircular spaces--to ninety-seven. Ninety-seven has no particular significance other that when reduced it produces seven. However, sixteen is important. It denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites--the Sun and Venus. It is a number whose √ is 4 and is exemplified in: the sixteen human parts; the sixteen signs of beauty; the Sixteen Kalās of Chandra; and a mandala of sixteen pada, called Mahapitaka Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7).

The application of yantra to mandala, or mandala to yantra can be seen in this 'diagram.' It indicates psycho-cosmic 'symbiotic' relationship of the various visual-iconic elements that permeate Hinduism.
Plate 2 -- Astronomical Chart Based on a Sarvabhadra Yantra

(AM, p. 113; PK, Fig. 127)
Janan Yantra

Janan(a)\textsuperscript{24} is called "the one who is the progenitor of living creatures," and one of the thousand names of the Lord Vishnu (Vishnusahasranama) enumerated in the Mahabharata. The epithet refers to the deity's preeminence and role in the cosmos.

The yantra consists of a large, downward pointing trikona—i.e., feminine & yoni—containing forty-nine smaller triangles arranged in seven rows. There are seven rows of downward pointing, light value trikonas, beginning with seven in the uppermost row; and six rows of light value, upward pointing trikonas—i.e., masculine & linga—beginning with six in the uppermost row. The total number of feminine-centered trikonas are twenty-eight, the total number of masculine-centered trikonas are twenty-one and a total of forty-nine \((7 \times 7 = 49)\) feminine- and masculine-centered triangles. There are thirteen feminine- and masculine-centered triangles along each side of the larger triangle.

The numbers, individually and combined appear to focus unremittingly upon Moon (Chandra or Soma) related integers—i.e., seven, twenty-one, twenty-eight and forty-nine. Seven is often considered as the number of creation and perfection and exemplified in: the seven days of the week; the phases of the moon \((4 \times 7 = 28)\); within the Vedas as the seven wives (sisters) of Agni; the seven streams of soma; and is associated astronomically with the planet Ketu (the descending node of the moon). Twenty-one denotes perfection and is made up of: \(1 + 2 + 3 + 4 + 5 + 6 + 7 = 21\)—it is to be noted that 21 when reduced produces three: \(2 + 1 = 3\). This numeral is related to the cycles of the moon: \(3 \times 7 = 21\). As a compound number twenty-one is associated with: the Moon (Chandra or Soma) (2), the Sun (Ravi or Surya) (1) and Jupiter (Brihaspati or Guru) (3). Twenty-eight is an auspicious number \((1 + 2 + 3 + 4 + 5 + 6 + 7 = 28)\), and represents a number that is associated with the moon's cycle—twenty-eight days \((4 \times 7 = 28)\). Twenty-eight is a perfect number arrived at by the addition of its divisors \((1 + 2 + 4 + 7 + 14 = 28)\). It is exemplified in: the number of "mansions" in the moon and as a compound number it is also associated with the Moon (Soma or Chandra) (2), the planet Saturn (Shani) (8) and the Sun (Ravi or Surya) (1) \((2 + 8 = 10\)). Finally, forty-nine which is a sacred number whose \(\sqrt{7}\) is 7. As a compound number forty-nine is associated astronomically with the planet Rahu (the ascending node of the moon) (4), the planet Mars (Mangala, Kuja or Angaraka) (9). When reduced it produces four \((4 + 9 = 13 = 4)\) and, therefore, the planet Rahu (the ascending node of the moon) (4).

Three is also a number of some importance—referring to the triangle(s). Three denotes perfection, the trinity and is considered to be the first masculine (odd) number and therefore has certain precedents as a vivifying force. It is a most sacred number. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati; the Three Regions or the Three Worlds (Indic: Triloka) namely (Indic) Arupadhatu, Tupadhatu, Kapadhatu; the Three Cities (Indic: tripuru); the Three Forces (Guna) (Indic: sattvaguna, rajaguna, tamoguna); and the three steps taken by the Lord Vishnu in his Yamana-Trivikrama avatar. It is visually represented by the triangle, the most stable of all forms.

The iconography of form and numbers would seem to point to the Lord Vishnu and, therefore, underline the assumption of Janan as as form of this important deity. The representation of the major, downward pointing triangle (feminine in nature) as applied to a masculine deity is not unusual.\textsuperscript{25} It would appear to underline the concept of the the union of the male, idea and light with the female power and dark centered elements. The dark masculine and the light feminine trikonas, however antithetical, would also appear to underline this unity.
The Linga Mandala indicates the close relationship between mandala and yantra. The aesthetic relationship is noted with Piet Mondrian. "Throughout his life he was interested in Hindu philosophy and was inspired by mystic ideas. . . . The vertical and horizontal theme in his work reflects the interplay of contrasting forces: male and female, active and passive. . . . Mondrian identified the vertical with the male principle and the horizontal with the female." To ascribe the horizontal and vertical elements to the female and the male is rather simplistic with regard to this diagram.

The repeat design element(s), indicated below, may well be a sign of the Lord Shiva. However it does not relate to any of the symbols associated with this deity that are known by this author. One may ascertain certain relationships with a number of tilaka associated with this deity, as illustrated below:

Their orientation must be assumed to possess little significance individually. The grouping may be of more significance—i.e., the central area (square) is surrounded by four of the design elements, and they, in turn, by eight elements. This may relate to the brahmabhaga and vishnuabhabha—the square lower element and the octagonal mid-element of a linga. If this is the case, then the internal, central, nine-part square (Pitha Mandala), would refer to the linga’s rudrabhaga. The deployment of the design elements, each of which are made up of twelve squares, is such that a nine pada square is formed in the center, four diagonally from the center, and four bracketed at the cardinal points by the eight outer elements. It is of further interest to note that in each corner a square of sixteen pada (Mahapitha Mandala) is formed. All are enclosed within a seventeen (two-hundred-eighty-nine, Vratabhoja Mandala) pada side.

The numbers four, eight, nine and seventeen would appear to be of some significance. Four denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-appamannaya); the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-iddhipada); the four Vedas; the four Pradharshas; the four streams of milk from the heavenly udder creating the four sacred rivers; the fourth of five elements (pancha-tanmatras)—water (ap); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet Rahu (the ascending node of the moon). Eight denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. It is exemplified in: the eight forms of the Lord Shiva; the Eight Mothers (ashta-matrikas); the Eight Secret Deities (ashta-rahasaya-yogini or ashta-vag-devata); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Nine denotes completion, perfection, force, wisdom and silence. It is exemplified in: the Nava-grahas; the Nava-Durgas; the nava-Mudras; nava-nadis; the Nine Classes of Yoginis; and the nine level worship of the Shri Chakra (navanarana puja). It is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka). Seventeen denotes conquest, wisdom and immortality. This number is a symbol for speech, as well as the number of assent and one which represents struggle. As a compound number it is associated with the Sun (Rati or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces eight (1 + 7 = 8) and, therefore, the planet Saturn (Shani) (8).
Rajasthani Yantra (c. 17th C.)

This yantra is of bas relief copper. The assigning of this yantra to a particular deity becomes quite difficult, if not impossible from the illustration in the text. Nonetheless, a basic analysis based upon form and numbers is possible.

The sacred precinct (bhupura) is of a single step. This in itself may indicate that the deity is not a 'major' deity. The eight-petaled lotus (ashta-dala padma) is surrounded by a single line (Indic: valaya or vritta) which may indicate a deity of lesser standing. The eight-petaled lotus in the source illustration bears Sanskrit devices which, although unreadable, quite probably indicates the names of eight deities who occupy these seats. These eight petals encompass, like the Janan Yantra, a feminine trikona--i.e., downward pointing. This triangle consists of: thirty six triangles, twenty-one feminine trikona (arranged in rows of: 6, 5, 4, 3, 2, & 1) and fifteen male trikona (arranged in rows of: 5, 4, 3, 2, & 1). The twenty-one feminine trikonas all bear written inscriptions, however, the fifteen male trikonas are blank.

A majority of the numbers are masculine, odd numbers: three, fifteen and twenty-one; while a minority are feminine, even numbers: eight and thirty six. Three denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection (1 + 2 = 3). It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Durga or Mahasaraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripreta); the Three Times (kala) being: bhutakala (past), varmartana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattavagna, rajaguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trikorakram avatar; and the third of the five elements (pancha-tanmatras)--fire (tejas, agni). Fifteen denotes cosmic completeness, destiny. This number is considered to be a fatal number associated with chance. Fifteen is also auspicious in its make up: (1 + 2 + 3 + 4 + 5 = 15, 5 + 5 = 15, 3 x 5 = 15). It is exemplified in: the fifteen world planes being: six in kadalokam, five in rupaloka and four in arupaloka, and is the sum of the various directions in a nine pada magic square of Surya. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Mercury (Budha) (5). When reduced it produces six (1 + 5 = 6) and, therefore, the planet Venus (Shukra) (6). Twenty-one denotes perfection, and success (1 + 2 + 3 + 4 + 5 + 6 = 21). It is related to the cycles of the moon, (3 x 7 = 21). As a compound number it is associated with: the Moon (Chandra or Soma) (2) and the Sun (Ravi or Surya) (1). When reduced it produces three (2 + 1 = 3) and, therefore, the planet Jupiter (Brihaspati or Gana) (3). On the feminine side, eight denotes perfection, good fortune, and is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (Ashta-niddhi) of Kubera; the Eight Mothers (Ashta-Matrikas); and the Octave of Prakriti (the elemental nature). It is associated astronomically with the planet Saturn (Shani). Thirty-six is a number which represents macrocosmic completeness (1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 = 36), and whose √ is 6. It is exemplified in the thirty-six Tattvas of Kashmiri Shaivism. As a compound number it is associated astronomically with the planet Jupiter (Brihaspati or Gana) (3) and the planet Venus (Shukra). When reduced it produces nine (3 + 6 = 9) and, therefore, the planet Mars (Mangala, Kuja or Angaraka) (9).

Due to the fact that a majority of the numbers are masculine and that a majority of the planet signs are masculine--i.e., Jupiter (Brihaspati or Gana), the Sun (Ravi or Surya), Mercury (Budha), Saturn (Shani) and Mars (Mangala, Kuja or Angaraka)--one may assume that this yantra could be that of a male deity. Although, it is also possible that it could be a female deity due to the numerical preponderance of the feminine trikona.
Plate 5 -- Rajasthani Yantra (c. 17th C.)
(AM 50)
The 'Thangka with Nine Mandala-Yantras' illustrated in Rawson presents, visually an interesting and complex image. The design, the elements of these mandala-yantras would lead one to suspect or even conjecture that this thangka is obviously of the Vajrayana tradition. As with the previous 'Rajasthani Yantra,' the lack of further information makes specific identification impossible, but formal analysis as well as numerical relationships are possible.

Each of the inner "mandala-yantras" are different in design and/or color arrangement, making nine separate, but related elements.

As is indicated above there are five elements—i.e., A-E (B and C are shown as separate, although C is but a variation on B). The elements are placed: A in squares 1, 3 & 6; B in squares 2 & 5; C in square 8; element D in squares 4 & 7 and E in square 9— as indicated above. Element A is repeated three times, elements B & D are repeated twice, and C & E appear but once. Do these arrangements hold any iconic keys? If so, then the numbers one through nine may be of some arcane and esoteric consequence. Of further note is the arrangement of light and dark value squares upon which the individual "mandala-yantras" are placed—i.e., cruciform en plan, the dark squares numbering five while the light amount to four. The light squares fall on even number—feminine—spaces and the dark squares fall upon the odd—masculine—numbered ones, opposite in the value designation.

Certainly the numbers three, four, five and nine are significant beyond those mentioned immediately above. Three denotes perfection, the trinity, the divine family (father, mother, child) and has certain precedents as a vivifying force. It is a most sacred number. It is exemplified in: the trinity (Trimurti); and the three steps taken by the Lord Vishnu in his Vamana-Trivikrama Avatara. It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Four denotes completeness, perfection and a number whose √ is 2. It is exemplified in: the cardinal directions; the four phases of the moon; the four Vedas; the four Pradhrthas; and the fourth of five elements (pancha-tanmatras)—water (ap). It is associated astronomically with the planet Rahu (the ascending node of the moon). Five denotes magical properties and the natural elements both positive and negative. It is created from the masculine three and the feminine two and, therefore, represents the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or panchatanmatras); the five "M's" (Panchamakara); and the fifth of the five elements (earth [kshiti, prithvi]). It is associated astronomically with the planet Mercury (Budha). Nine denotes completion, perfection and a number whose √ is 3 and therefore a magnification of that sacred number. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number (9 × 9 = 81 = 9, 9 × 18 = 162 = 9). It is exemplified in: the Navagrahas; the Nava-Durgas; and the Nava-Nadis. It is associated astronomically with the planet Mars (Mangala, Kuja or Mangaka).

Even though masculine numbers appear to predominate, it cannot be assumed that the deities of the nine "mandala-yantras" are all male. Do the light value, even number squares hold feminine deities? A conundrum.
Plate 6 -- Thangka with Nine Mandala-Yantras
(PR, Fig. 55)
Shri Chakra Yantra

The Shri Chakra yantra, the most powerful and important of all the yantras, is equally complex. Its construction is precise. Each of the nine areas or levels—referred to individually as chakra—is iconographically significant. The yantra consists essentially of: a bhupura with three rings (trivalent), a sixteen-petaled lotus (shodasha-dala padma), an eight-petaled lotus (ashta-dala padma), fourteen triangles (chaturdasha trikona), ten outer triangles (dasha trikona), ten inner triangles, eight triangles (ashta trikona), a single triangle (trikona) and a bindu. In this representation, it consists of a bhupura of three steps, a shodasha-dala padma, a ashta-dala padma, a group of chaturdasha trikona, two groups of dasha trikona, a group of ashta trikona, a single trikona and a bindu.

The sacred precinct (Indic: bhupur or bhupura) of this yantra is composed of three elements: 1) three levels or squares (Indic: chaturasa or tri-rekha), 2) three rings or girdles (Indic: trivalaya or trivritta) as in the case of the Shri Chakra Yantra and 3) the bhupur, the area between the chaturasa and the trivalaya; although the bhupur is often employed to refer to the whole of the sacred precinct—i.e., that area beyond the first of the lotus petal rings. This precinct, the Trilokya Mohana Chakra, corresponds to the Akula Chakra and is ruled by Tripura. Generally, in the case of the Shri Chakra Yantra, it consists of three levels or squares (chaturasra or tri-rekha), although there are instances in which it is represented with two levels (See: Plate 82). The representation of the bhupur with three levels is considered to be of the Kaal Mat tradition, while that of two levels is of the Samaya Mat tradition. The three steps are indicated below—i.e., the Kaal Mat tradition:

There are six symbolic gates (Indic: amnaya) which are guarded by puissant goddesses—i.e., Bhuvaneshwari to the East, Dakshina-Kali to the South, Kubjika to the West, Guhya-Kali to the North, Tara at the nadir and Bala-Maha-Tripura-Sundari at the zenith. The outer chaturasa is the home of ten siddhis (powers)—i.e., anima (power of becoming minute), laghima (power of lightness), mahima (power of strength), ishitva (power over others), vashitva (power of attraction of others), prakamya (power to assume any form), bhuktii (delight in power), iccha (power to attain desires), garima (power of becoming heavy) and sarva-kamasiddhi (power to fulfill intentions). The middle chaturasa is guarded by eight
Plate 7 -- Shri Chakra Yantra
(SS, Nos. 1-9; SR, pp. 82-90)
Shri Chakra Yantra (Continued)

fierce matrikas or powers at the cardinal and intercardinal points. Finally the inner line is the seat of ten goddess-lokapalas. The three square limits of the Trailokyamohana Chakra are said to represent the feet, knees and thighs of the Shri Chakra. The vishpur finally holds three rings. These three rings or circles represent the three Divine Mothers of the Shakti Trimurti—i.e., Sarasvati, Lakshmi and Parvati—as well as three types of expression—i.e., pashyanti, madhyaema & vaikhari. However, it must be noted that these three lines, these three circles do not represent an enclosure and in some traditions there may be only one or in others they are omitted altogether.

These three rings or girdles (Indic: trivalya or tri-vratta) enclose a sixteen-petaled lotus (shodasha-dala-padma) and indicated below, left:

This lotus is known as Sarva Ashapurak Chakra or Shodashadal also called the Sarvasha Paripuraka Chakra and corresponds to the Muladhara Chakra of the body. It is the 'wish fulfilling' chakra and the presiding deity is the goddess Tripureshi. The sixteen petals each are guarded by an individual goddess-shakti, each of whom, in turn, employ sixteen implements: the ten indriyas, five elements and one mind. S. Rao, on the other hand lists: kama-karshini (desired centered attractions), buddhaya-karshini (intellect centered attractions), ahuma-karshini (ego centered attractions), shabda-karshini (sound centered attractions), sparsha-karshini (touch centered attractions), rupa-karshini (form centered attractions), rasa-karshini (taste centered attractions), gandha-karshini (taste centered attractions), chitta-karshini (thought centered attractions), dhairya-karshini (fortitude centered attractions), smritiya-karshini (recollection centered attractions), nama-karshini (name centered attractions), bija-karshini (source centered attractions), atma-karshini (selfhood centered attractions), amrita-karshini (immortality centered attractions) and sharrira-karshini (body centered attractions). This ring or chakra is said to represent the Buddhist philosophy.

Within the sixteen-petaled lotus is an eight-petaled lotus (Indic: ashta-dala padma) as indicated above, right. This lotus is called the Sarva Sankshobhana Chakra and is often referred to as the 'agitator of all' which is reigned over by the goddess Tripurasundari, and corresponds to the Nabhi Chakra or

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Manipura Chakra of the body. The eight petals are thrones for eight goddesses who rule over vachan (speech), adana (transference), gamana (departure), visarjana (transcendence), ananda (bliss), bana (absence), upadana (giving) & upeshna (neglecting). Additionally the eight petals are symbolic of: rupa (form), rasa (taste), gandha (smell), sparsha (touch), shabda (sound), nada (primal sound), prakriti (primal nature) & purusha (self). There are eight psychophysical forces (Indic: ananga) being: ananga-kusuma (speech), ananga-mekhala (transference), ananga-madana (departure), ananga-madanatya (transcendence), ananga-rekha (bliss), ananga-vegini (absence), ananga-madankusha (giving) and ananga-malin (neglecting). This ring or chakra is said to represent the philosophy revolving around the worship of Ganesha.

The eight-petaled lotus surrounds the Sarva Saubhagy Dayak Chakra or Sarva Saubhagya-davit Chakra or Sarva Saubhagya Chakra, a chaturdasha kona (fourteen triangles), is referred to as the giver of all auspiciousness and is reigned over by the goddess Tripura-vasini. It is indicated below, left:

This fourteen-cornered form is composed of three overlapping triangles with their apexes pointed upwards—i.e., masculine and linga—and three overlapping triangles with their apexes pointed downwards wards—i.e., feminine and yoni. Each of the small triangles are reigned over by a Shakti who each in turn control one of fourteen nadas. The Shaktis with their corresponding nadas are: Sarva-Samkshobhini (alambusha-nadi), Sarva-Vidhravini (kuhu-nadi), Sarva-Karshini (vishtodara-nadi), Sarva-Karini (varana-nadi), Sarva-Sammohini (hasti-jihwa-nadi), Sarva-Stambhini (yasho-vati-nadi), Sarva-Jrinhbini (payasvini-nadi), Sarvakarshini or Sarva-Vashan-kari (gandhari-nadi), Sarva-Ranjani (pusha-nadi), Sarvonmadini (shankhini-nadi), Sarvartha-Sadhani (sarasvati-nadi), Sarva-Sampatti-purani (ido-nadi), Sarva-Mantra-nayi (pingala-nadi) & Sarva-Deendva-nayi (sushumna-nadi). The corresponding chakra of the human body is the Anahata Chakra and it represents the Samkhya philosophic tradition.

The next trikona chakra is the outer ten triangles (dashara-kona) called the Sarvartha-Sadhaka Chakra, referred to as the accomplisher of all purposes, and reigned over by the goddess Tripura-Shri. It is indicated above, right. This ten-cornered form is referred to as the outer dashara-kona as opposed to the next, inner chakra known as the inner dashara-kona. It is composed of five triangles with apexes
pointing upwards—i.e., masculine and linga—and five triangles with apexes pointing downwards—i.e., feminine and yoni. These ten triangles are the seats of ten powerful goddesses: Sarva-siddhi-prada, Sarva-sampat-prada, Sarva-priyamkati, Sarva-mangala-karini, Sarva-kama-prada, Sarva-duhkha-vimochani, Sarva-mrityu-prashamani, Sarva-vighna-nivarini, Sarvanga-sundari & Sarva-saubhagyadaya. This chakra corresponds with the Vishuddha-Chakra of the human body and represents Vedic philosophy.

The next trikona chakra is the inner dashara-kona, the Sarva-Raksha-kara Chakra, called 'the protector of all,' and reigned over by the goddess Tripura-Malini. It is indicated below, left:

This is the 'inner dashara-kona.' It, too, is composed of five triangles with apexes pointing upwards—i.e., masculine and linga—and five triangles with apexes pointing downwards—i.e., feminine and yoni. The ten triangles symbolize the ten deities allied with the forces of the vital fire (Indic: valmi-kala): Sarvaajna (rechaka [the fire associated with elimination]), Sarva-shakti-prada (pachaka [the fire associated with digestion]), Sarva-vishvarupa-prada (shashrama [associated with removing the effects of stomach fire]), Sarva-jnana-mayi (dahaka [the fire associated with burning]), Sarva-sahajamayi-tayusha (plavaka [the fire associated with the aids of digestion]), Sarva-rakshita-svarupa (ksharaka [the fire associated with bile secretions]), Sarva-papa-hara (kshobhaka [the fire associated with the food churning process]), Sarva-raksha-svarupini (irimbhaka [the fire associated with yawning]) and Sarvepya-phala-prada (mohaka [the fire associated with fainting]). The 'inner dashara-kona' corresponds with the Manipura-Chakra of the human body and is the representative of the solar philosophy.

The ashtakona, the chakra of eight triangles rests within the inner dashara-kona, is called the Sarva-Roga-hara Chakra, the 'eliminator of all diseases,' and is presided over by the goddess Tripura-Siddha. It is the seventh of nine levels and is indicated above, right: This chakra is made up of five triangles with their apexes pointed downward—i.e., feminine and yoni—and three triangles with the apexes pointed upwards—i.e., masculine and linga. It is guarded by eight secret, puissant rahasya-yogini (secret deities), also called vaj-devatas (deities of expression), who reign over the powers of the eight fundamental urges. These goddesses are: Vashini (sita [cold]), Kameshi (ushna [heat]), Mohini (sukha [joy]), Vimala (duhkha [pain]), Aruna (iccha [desire]), Jayini (sattva [wisdom]), Sarveshi (ajas [activity])
and Kaulini (tamas [inactivity]). The Sarva-Roga-hara Chakra corresponds to the Svadhishthana-Chakra of the human body and represents the Vaishnava philosophy.

The final triangle (kona) is the 'bestower of all attainments,' called the Sarva-Siddhi-prada Chakra, which is ruled over by the goddess Tripuramba. It is the eight level and is indicated below. A single, downward pointing triangle (feminine and yoni) composes this chakra. This trikona occupies a position of immense power and importance as it the immediate guard for the locus of the yantra. The three corners of this triangle are the seats of important divinities: Kameshwari who rules over the kamarupa-pitha--present in the Muladhara Chakra--and is the symbol for the moon (chandra or soma); Vajreshwari who reigns over purnagiri-pitha--present in the Anahata Chakra--and is the iconographic representative of the sun (ravi or surya); and Bhaga-Malini who presides over jalandhara-pitha--present in the Vishuddha Chakra--and symbolizes fire (tahni or agni). This triangle is speech-born (Indic: vag-bhava) and also represents the three forms of speech: pashyanti, madhyaama & vaikhari. The Sarva-Siddhi-prada Chakra is further said to be the head of the mother goddess and therefore corresponds with the Sahasrara-Chakra of the human body. It is often called the 'threefold residence' symbolic of the three Tantric centers: kamarupa, purnagiri and jalandhara. This feminine triangle, quite naturally represents the Shakti philosophy.

The final level is reached. It is the ninth, the bindu, the Center, 'that which is filled with bliss and joy,' the Sarvananda-maya Chakra, the locus of all yantra power and the seat of the supreme deity to which the yantra is dedicated. It is often referred to as the mandala in which the deity resides. In this yantra, she being referred to by a number of titles or names—such as: Tripura-Sundari, Lalita, Kamakala, Para-bhattarika, Maha-Kameshwari or Shri-Valya. This is the all powerful deity, the Shri-chakra-raja-rajeshwari (presiding Empress of the Shri Chakra). She is represented by and resides in the very center, the bindu. The bindu is most frequently represented as a small circular dot, however, its conceptual-contextual form is that of three small dots (bindu-traya) arranged as a triangle. This is indicated in Plate 6 as a circle, but shown as an arrangement of three small dots in the enlarged section as illustrated below. The three 'dots' represent the three fires: the Moon (Chandra or Soma), Sun (Ravi or Surya) and Fire
(Vahni or Agni). Finally, the philosophy represented by the Sarvananda-maya Chakra, this sacred center is Shaivism.

This is: Tripura-Sundari, Lalita, Kamakala, Para-bhattarika, Maha-Kameshvari, Shri-Vidya, Chakraraja, Viyat Chakra, Matrika Chakra, Navayoni Chakra—this is:

Lalita Mahatripurasundari Para Bhattacharya.
Deity Yantras
The Amba Matta Yantra is a yantra dedicated to "the mother Amba" and, therefore, a Shakti yantra. This deity, although minor in import, is frequently worshipped in the south of India as well as other area in Southeast Asia, Malaysia in particular. Amba is seen by some as a princess of Kashy, the eldest of three sisters of some prominence in the Mahabharata. As such, she was ill-fated, wrongly accused, performed various penance and immolated herself, thereby representing unrequited love. As a goddess Amba Matta is a form of the deity Devi and therefore to the Shakti sect. She is also akin to the Shaita (the worship to the Lord Shiva). In both sects she is known as the mother of the universe. She may appear in either a six or eight-armed form riding a tiger. In the eight armed form she bears icons of the Lords Brahma, Vishnu and Shiva.

The yantra of this deity does not consists of a square enclosure as does the majority of those represented herein, but is composed of a circle. Within this circle is a triangular form made up of two triangles which are connected and extended forming nine compartments. Within these compartments are sacred bij (Tamil) which apply to Amba Matta's mantra. The triangular yantra is related to the fire element. It is interesting to note that the triangle is oriented upwards, a masculine triangle (linga), rather than oriented downwards, a feminine triangle (yoni). This may be because of the continuation of Princess Amba's story in the Mahabharata. A boon from the Lord Shiva promised her that she would be reborn as a male and would cause the death of Bhishma, the source of her previous trials. She was reborn as Shikhandi.

The trikona, three-sided, represents fire, the male, the sun, the linga & the triple principles of creation. Three denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection (1 + 2 = 3). It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Saraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: triputa); the Three Times (kala) being: bhuta-kala (past), vartamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the triyuga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yanama-Trivikrama avatara; and the third of the five elements (pancha-tattvatas) -- fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Nine denotes completion, perfection, force, wisdom and silence. A number whose 1 is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being; the number of pada in the smallest magic square; the Navagrahas; the Nav-Durgas; nava-nadis; the Nine Classes of Yoginis; the Nine Jewels (Indic: navaratna) being: pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; and the Pitha Mandala made up of nine pada. It is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka).

The iconic representation of this goddess in the form of a masculine trikona is not unusual. There are a number of precedence for this type of representation. Certainly, the story of Amba Matta would appear to justify this iconic representation. (VM, TR, MB, JG)
Plate 8 -- Amba Matta Yantra

(IBM, #682)
Annapurna Yantra

The minor deity *Annapurna* is generally represented as a youthful goddess. She is the provider of food, protecting her devotees from hunger and starvation. She receives her foodstuff to distribute from *Bhikshatananariti*, a mendicant form of the Lord Shiva. The Tantric goddess, *Annapurna* (aka Vishalakshi) is a form or manifestation of the supreme deity, Devi, of the Shakti sect. She is also related to the Shaitras and popular in the south of India as well as an important deity of the sacred city Benares.

The *Annapurna yantra*, a Shakti yantra, is composed of a sacred enclosure (*bhupura*) of a single step. Immediately within this precinct rests a sixteen-petaled (*shodasha-patraka* or *shodasha-dala padma*) lotus. This outer band encircles an eight-petaled lotus (*ashta-dala padma*) which, in turn, surrounds a four-petaled inner lotus (*chatur-dala padma*). There are twenty-eight petals in total. An inner circle surrounds a triangle with the apex oriented upwards within which rests the *bindu*, the seat or manifestation of the goddess. As has been noted the representation of a female divinity by a masculine symbol has numerous precedents.

Various numbers come into play in this *yantra*—one, three, four, eight, sixteen and twenty-eight. One—referring to the *bhupura*—represents the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); and the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymun*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Four—referring to the *chatur-dala-padma*—connotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose √ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appam annaya*); the Four Psychic Powers (Indic: *chatur-iddhipada*); the four Vedas; the four Pradharthas; the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: *Lokapala*); the fourth of five elements (*pancha-tanmatras*)—water (*ap*); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (*ashta-nidhi*) of Kubera; the Eight Mothers (*ashta-matrikas*); the Octave of Prakriti (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). The numeral sixteen—referring to the *shodasha-patraka*—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the Sixteen *kalas* of *Chandra*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven (1 + 6 = 7) and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*. As is noted immediately above, there are a number of references to the moon. Twenty-eight—referring to the total number of petal—represents an auspicious number, this numeral represents a number that is associated with the moon’s cycle—twenty-eight days. It is a perfect number arrived at by the addition of its divisors. It is exemplified in the number of “mansions” in the moon. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet Saturn (*Shani*) (8). When reduced it produces one (2 + 8 = 10) and, therefore, the Sun (*Ravi* or *Surya*) (1).

The mantra employed is: "Hareeng Namo Bhagavate Maheshvare Annapurna Savaha."[2] (TR, HKS, JG, LC II)

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Bagla\textsuperscript{53} or Bagla-Mukhi is one of the ten aspects of Maha-Kali. She has the power to lay low the mighty, make mute the articulate—i.e., to change to the opposite. As a Dasha-Mahavidyas, Bagla is a fierce deity of some importance and is related or associated with Devi and therefore a member of the Shakti sect. Her realm is the embodiment of cruelty, hatred, jealousy, the secret desire to kill and is found in the second night of courage.

The Bagla Yantra (I), a Shakti yantra, consists of a three level sacred enclosure (bhupura) within which are three bands of lotus petals, eight in each ring (ashta-dala padma), twenty-four petals in total. Centered, within these three bands of lotus petals is to be found a six pointed star (shatkona) made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Within this six pointed star is a triangle with its apex oriented to the right.\textsuperscript{56} At the center of the yantra is a bindu.

The numbers three, six, eight and twenty-four are prominent in this yantra. Three—referring to the three level bhupura and the central trikona—refers to perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection \((1 + 2 = 3)\). It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), vartamanakala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yamana-Trivikrama avatara; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated cosmically with the planet Jupiter (Brihaspati or Guru). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers \((2 \times 3 = 6)\) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhisthana Chakra.

Eight—referring to the three ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(2^3\). It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated cosmically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Finally, twenty-four—referring to the total number of petals of the three ashta-dala padmas—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, being \(12 + 12 = 24\), and is considered a lucky number as \(2 + 4 = 6\). It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six \((2 + 4 = 6)\) and, therefore, the planet Venus (Shukra) (6).

The mantra employed for Bagla-Mukhi is: "Om Hreeng Bagla Mukhai Namaha"\textsuperscript{55} or "Om Hring Baglamukhi sarva dushtaram vanvachamukham istambhlay jivhamkeelay buddhinslay Hring Aum Svala."\textsuperscript{56} (RG, HJ, TR, AD, SPS, LC II)
Bagla Mukhi Yantra (II)

A variation on the Bagla Mukhi Yantra (I), the Bagla Mukhi Yantra (II), a Shakti yantra, presents a number of significant differences. First it is bounded by a two level sacred enclosure (bhupura) within which are two bands of lotus petals, sixteen in the outer band (shodasha-dala padma) and eight (ashada-dala padma) in the inner. The total of the two lotus is twenty-four petals also as to be seen in Bagla Mukhi Yantra (I). The center chakra of this yantra holds a six pointed star (shatkona) made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Centered in this shatkona is a triangle with its apex oriented downwards—feminine and yoni. A bindu, the seat of power and the manifestation of the deity, rests in the center of the whole.

There are six numbers which appear to be significant: two, three, six, eight, sixteen and twenty-four. Two—referring to the two levels of the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakti; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Three—referring to the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Sarasvaty, Maha-Lakshmi, Maha-Kali; trishula; the three worlds (Indic: triloka); the Three Cities (Indic: trijura); the Three Times (kala); the Three Forces (guna); the trivarga (objects of human pursuit); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). Six—referring to the shatkona—denotes the macrocosmic—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Eight—referring to the ashada-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Sixteen—referring to the shodasha-dala padma—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the Sixteen kalas of Chandra; and a mandala of sixteen pada called Mahapatha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Finally, twenty-four—referring to the total of lotus petals—symbolizes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6).

The mantra employed for this yantra is: "Om Hareeng Bagla Mukhai Namaha."55 (RG, HJ, TR, AD, SPS, LC, LC II)
The third yantra under consideration of this deity, the Bagla Mukhi yantra (III), a Shakti yantra, is a variation on Bagla Mukhi Yantra (II). The bhupura consists of a single stepped sacred enclosure. Protected by this precinct is a lotus of eight petals (ashta-dala padma) dynamically oriented (dynamic = power = female). Surrounded by this lotus is a six pointed star (shatkona) made up of interlocking triangles; one with its apex oriented upwards and the other with its apex oriented downwards. Within this six pointed star is a trikona with its apex oriented downwards. Centered in the whole is a bindu, the seat of Bagla Mukhi.

Even though this yantra is a close variation on the Bagla Mukhi Yantra (II), there are some differences with regard to the consideration of numbers—they being: one, three, six and eight. One—referring the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vijnan), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—referring to the trikona—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahman, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), warta-mahan-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamanam-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—as represented by the shatkona—connotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Swadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Swadhisthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-mridhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasa, vayu, tejas, ap, kshiti, satva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

As with the previous two, the mantra assigned to this yantra is: "Om Hareng Bagla Mukhui Namaha." (RG, HJ, TR, AD, SPS, LC, LC II, APR)
The fourth variation of the Bagla Mukhi Yantra is related to Bagla Mukhi yantra (II & III), a Shakti yantra. This fierce Dasha-Mahavidya is sometimes referred to as "crane headed" and represents the uglier side of humankind—“jealousy, hatred and cruelty.” Her worship brings to her devotees self confidence, courage, independence and invincibility.

The sacred enclosure, the bhupura consists of two levels. A single ashta-dala padma rests in the center of the bhupura’s field. This lotus encloses a shatkona, the apexes of which are oriented upwards and downwards. At the very center of the yantra is a bindu.

The numerals two, six and eight bear significance. Two—referring to the two-leveled bhupura—symbolizes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers (2 x 3 = 6) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being; Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhisthana Chakra. Eight—referring to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane; justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Mandala Mandala.

The mantra employed for Bagla-Mukhi is: "Om Hring Baglamukhi sarva/dushtanam vavachamukham/istambhay jivamkeelay/buddhinshay/Hring Aum Svaha." (LC, LCII, HJ, PR, AM, TR, RG)
Plate 13 -- Bagla Mukhi Yantra (IV)
(HJ, Pl. 13 & p. 116)
The Bagla Mukhi yantra (V), a Shakti yantra and a variation on Bagla Mukhi yantra (II), possesses a sacred enclosure (bhupura) of three steps. A lotus of sixteen petals (shodasha-dala padma) rests within this precinct, dynamically oriented. Resting within this sixteen-petaled lotus is one with eight petals (ashta-dala padma). The two lotus together amount to twenty-four petals. An inner circle with a six-pointed star (shatkona) with an orientation that is different from those employed in the previous yantras—one of the triangles oriented to the right while the other is oriented to the left. Within this six-pointed star is a triangle with its apex oriented upwards. Centered within this inner triangle is a bindu (dot).

Five numbers appear to be of significance—three, six, eight, sixteen and twenty-four. Three—referring to both the trikona and the three-stepped bhupura—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection (1 + 2 = 3). It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Saraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka); the Three Cities (Indic: triputra); the Three Times (kala); the Three Forces (guna); the trivarga (objects of human pursuit); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatars; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers (2 x 3 = 6) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-cakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhisthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Sixteen—referring to the (shodasha-dala padma)—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance made up of opposites—the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the Sixteen kalas of Chandra; and a mandala of sixteen pada called Mahapitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. Finally, twenty-four—referring to the total lotus petals—symbolizes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6).

The mantra employed for this yantra is: "Om Hareeng Bagla Mukhi Namha." It is not unusual for a deity, especially the Dasha-Mahavidyas to be represented by a number of different yantras. Bagla Mukhi Yantra (V) does, however, present some questions.
Balarama (avatara) Yantra

Called 'Rama the strong one,' the eighth avatara of the Lord Vishnu, Balaramavatara is considered to be the older brother of Krishnaavatara. Due to his uncle Kamsa’s perfidy, he was removed from the womb of his mother Devaki as her seventh son and was placed into Rohini’s womb by Mayadevi. He was married to Revati, daughter of Rishi-King (rajarishi) Revata. With his brother Krishnaavatara, he partook of many adventure, including the destruction of Kamsa. Upon his death a white serpent issued from his mouth. It is said that this serpent was Shesha, giving rise to the belief of some that he was an incarnation of Shesha. Balaramavatara is never worshipped independently, but is found in shrines dedicated to Krishnaavatara. There are those Vaishnavas who do not believe that Balaramavatara is an avatara of the Lord Vishnu, they consider the Buddhaavatara in his place.

The Balarama Yantra, a Vaishnava yantra, consists of a four level sacred enclosure (bhupura). An eight petaled lotus (ashta-dala padma), which is dynamically oriented, occupies the central position. This yantra is quite similar to the: Hayagriva Yantra (Plate 41), Kalki Yantra (Plate 46), Krishna Yantra (I) (Plate 49), Maha-Lakshmi Yantra (I) (Plate 55), Shitala Yantra (Plate 75), and the Varaha (avatara) Yantra (Plate 100), all of which are similar to the Vishnu Yantra (I) (Plate 103). This cannot be considered unusual since Balarama is deemed to be an avatara of the Lord Vishnu. There are radiant lines proceeding from the central circle on all eight petals, pointing in all directions. The central circle consists of a number of dots similar to the bindu, or bija, that is to be found in a number of the other yantras form this source.

Two numbers are of apparent importance—four and eight. Four—referring to the four level bhupura—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose √ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-appamamayaya); the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-iddhipada); the four Vedas; the four Pradharthas being: dharma (virtue), artha (purpose), kama (pleasure), moksha (liberation); the four streams of milk from the heavenly udder creating the four sacred rivers; the chakrasudarshana (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: Lokapala); the fourth of five elements (pancha-tanmatras)—water (ap); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet Rahu (the ascending node of the moon). Additionally, it is symbolized by the Muladhar Chakra and the Pecha Mandala made up of four pada.

Eight—referring to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajah and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The fact that this yantra is rather simple when compared to others does not denigrate its importance. Rather, it is interesting to note that the yantras of the Lords Vishnu and Shiva, likewise are not exceedingly elaborate. Perhaps this would indicate the fact that yantra, an important element of Tantra, is more frequently associated with the Shakti sect. (SFS, TR, RG, MS)
Plate 15 -- Balarama (avatar) Yantra
(DS, #18, SPS, Pl. 8)
Bala (Shakti) Yantra (I)

Bala (Shakti) is a Hindu goddess, a form or manifestation of the deity Devi and related to the Shataras. In particular, Bala (Shakti) is the name that is used for Devi when she is worshipped as a nine year old. In addition, she is worshipped in “the Kamakshi-amman temple at Conjeeveram” in which a chakra (yantra) is placed in front of the deity, thereby ascribing to her the dominion over the six chakras (shat-chakra). The source noted for this yantra is Silpasara.66

The Bala (Shakti) yantra, a Shakti yantra, is composed of a sacred enclosure (bhupura) of two levels. An eight petaled lotus (ashta-dala padma), which is dynamically oriented, encloses a circle. This circle in turn contains a hexagon which is dynamically oriented. A triangle (trikona) with its apex oriented downwards rests within the hexagon, and at the very center a bindu. The fact that the ashta-dala padma, the hexagon and the triangle are dynamically oriented underline the feminine quality of the yantra.

Four numerals appear worth considering: two, three, six and eight. Two—referring to the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left, and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, maruti). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—referring to the trikona—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), varhamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvacguna, rajacguna, tamacguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yamana Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—referring to the hexagon—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Swadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Swadhisthana Chakra. Eight—referring to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, satva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

A mantra is associated or assigned to every yantra. The source of this yantra, unfortunately, did not note a mantra. (AM, HKS, MS)
Bala (Shakti) Yantra (II)

The Bala (Shakti) Yantra (II), a Shakti yantra, indicates not merely a variation on the previous, but one of a completely different character. This in itself is not unusual, merely indicates a different source from which this yantra was drawn.

The source illustration does not indicate a bhupura. A sacred enclosure of a single step was utilized here at the discretion of the author even though the Bala (Shakti) Yantra (I) utilizes a two-stepped bhupura. A lotus of twelve petals (divdasha-dala padma) is the first element. This lotus encircles one of sixteen petals (shodasha-dala padma). Within this inner lotus is a shatkona with a large circle in its interior hexagonal space. Although a circle has the numerical value of one, and, therefore, masculine, it is considered by its very form to be feminine—i.e., circle = vaginal. A bindu is centered at the whole.

It would seem apparent that four numbers are of significance—i.e., one, six, twelve and sixteen. One—referring to the inner circle—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakal Mandala (1 padå). It is associated astronomically with the Sun (Ravi or Surya). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Twelve—referring to the divdasha dala padma—denotes sacrifice and is related to immortality. This numeral is: a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in: the Barahmasa poetry being based on twelve; the twelve signs of the Zodiac; the twelve hours of the day as well as the twelve hours of the night; and the twelve months of the solar year. As a compound number it is associated astronomically with: the Sun (Ravi or Surya) (1) and the Moon (Soma or Chandra) (2). When reduced it produces three and, therefore, the planet Jupiter (Brihaspati or Guru) (3). Additionally, it represents the Anahata Chakra. Sixteen—referring to the divdasha dala padma—symbolizes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose is 4. It is exemplified in: the Sixteen kâlas of Chandra; and a mandala of sixteen pada called Mahapitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra.

As with all yantras, there are various deities of a subordinate nature associated with a yantra. The employment here of two lotus of twelve and sixteen petals signifies twelve and sixteen deities respectively who reign over a particular petal and guard the central area much in the same way as do the parivara-devata stand sentinel over the inner sanctuary of a temple. (AM, HKS, MS)
Bala-Tripura Yantra

Bala-Tripura Yantra is one of three goddesses which are closely associated with the Shri-Chakra Yantra (See above, pp. 42-48). She is envisioned as being the youthful Shri-Vidya (Devi) mother goddess, a girl of sixteen.68

The yantra, a Shakti yantra, is composed of a bhupura of two steps.69 Within this sacred precinct is an eight-petaled lotus (ashta-dala padma). The ashta-dala padma encloses a set of triangles (trikona) forming nine points (nava-yoni). The first, an equilateral triangle with its apex pointed upwards—masculine and linga—meets the surrounding circle. The second triangle, an isosceles triangle, with its inverted base resting upon the center line of the whole and its apex touching the bottom of the circle, is feminine and yoni. The third triangle, an equilateral triangle, is inverted with its apex touching the base of the first equilateral triangle and its base touching the surrounding circle. These three triangles so arranged form eight points (ashta-yoni). The three overlapping triangles form six feminine (yoni) triangles (see below, left) and five masculine (linga) triangles. The ninth point is formed by a line running from the right-hand corner of the second (inverted) equilateral triangle, to the inverted apex of the second (isosceles) triangle (see below, right). SR does not indicate a bindu in the illustration of this yantra.

Two, three, five, six, eight and nine are six numbers which figure prominently in this yantra. Two—referring to the bhupura—denotes duality and diversity. It is exemplified in: the concept of right-left; heaven/hell; day-night, etc.; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). Three—referring to the trikona—denotes perfection, the trinity and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati; the Three Regions or the Three Worlds (Indic: triloka); the Three Cities (Indic: tripurā); the Three Times (kāla); the Three Forces (guna); the trīṣṭṛga (objects of human pursuit); and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). Five—referring to the five linga trikona—denotes magical properties, mental activity, the natural man, is evolutionary and reduces all to the meaningful. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or panchatanmatras); the Five Sense Particulars (Indic: panchabhutas or mahabhutas); the five ‘M’s’ (Panchamakara); the five skandhas; the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body; and the fifth of the five elements (pancha-tanmatras)—earth (kṣhiti, prithivi). Six—referring to the six yoni kona—denotes the macrocosmic, the spiritual plus the material world; and balance. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras; and in nature the bee’s comb, petals of a flower, snowflake. Eight—referring to the ashta-dala padma—denotes perfection and on the divine plane: justice and balance between attraction and repulsion. This number is an even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-middhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature); and the sacred eight petal lotus. Nine—referring to the nine points—denotes completion, perfection, wisdom and silence. It is exemplified in: the nine orifices of the body; the gestation period of the human being; the number of pada in the smallest magic square; the Navagrahas; the Nava-Durgas; nava-nadis; the Nine Classes of Yoginis; and the Nine Jewels (Indic: navaratna).

The mantra associated with this yantra is: “Aim Klim Sauc.”70 (SR, HKS, TR)
Plate 18 -- Bala-tripura Yantra
(SR, p. 96)
**Bhairon Yantra (I)**

*Bhairon* is a deity of contradictory genesis. He is a godling who represents the spirits of the field and is termed in the *Shiva Purana* as incarnate of the Lord *Shiva*. Also, he is connected with the Lord *Shiva* through *Bhairav* and with the cult of dogs. *Bhairon*, in the *Vishnu Purana*, is described as being part of the Lord *Vishnu*. He is particularly popular in north India.

The *Bhairon (Bhairava) yantra* (I), a *Shaiva yantra*, is formed by a sacred enclosure (*bhupura*) of a single step. Within this enclosure is an eight-petaled lotus (*ashta-dala padma*) oriented to the cardinal and intercardinal points of the compass. This ring encircles three triangles: two forming a *shatkona* and oriented vertically, and the third *trikona*, a dynamic isosceles, has its apex pointed downwards. With the three overlapping triangles, eleven triangles are apparent.

Four numbers appear to be of some significance—one, three, six, eight and eleven. One—referring to the single-stepped *bhupura* and to the single feminine triangle—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vayu*), and the *Sakala Mandala* (*vriyada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—referring to the feminine *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Saraswati*, *Lakshmi*, *Parvati*; *trishula*; the Three Regions or the Three Worlds (*Indic: trikona*) being: *urupadhatu*, *rupadhatu*, *kanadhatu*; the Three Cities (*Indic: tripod*); the Three Times (*kal*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* *avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—as exemplified in the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (*Indic: darshana*); the six *Chakras*; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhisthana Chakra*. Eight—referring to the *ashta-dala padma*—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(2^3\). It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Eleven—referring to the total number of *trikona*—denotes universal energy, liberty and the transience of life. It is considered obstinate and revolutionary. To some it is an unlucky number (Hindu), the number for transgressions, while to others is auspicious and dynamic signifying vitality. It is a mystic number made up of one twice (1\(1\)). It is exemplified in: the eleven *Rudras* who are destroyers. As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*). When reduced it produces two, and, therefore, the Moon (*Soma* or *Chandra*).

The *mantra* employed is: "Om Hareeng, Butkaya Aapaduddharanay Kuru Kur Kur Hareeng, Om Swaha," or "Om Hareeng Bhairve Bhairo thekarhar maang raksha raksha hoong phut swaha." (LC, LCII, MS)
Plate 19 -- Bhairon Yantra (I)
(L.C. fig. 2.4)
The Bhairon (Bhairava) yantra, a Shaiva yantra, is composed of a three-stepped sacred enclosure (bhupura). Within this enclosure is an eight-petaled lotus (ashta-dala padma) oriented to the cardinal and intercardinal points of the compass. These petals enclose a double circle within which is a shatkona. Within this six-pointed star is a single triangle (trikona) with its apex oriented upwards—masculine and linga. At the very center is a bindu (dot), designating the powerful locus of the deity.

There are five numbers which appear to merit out consideration—one, two, three, six and eight. One—referring to the masculine trikona—connotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vyom); and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Two—referring to the double circle—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—referring to the triple-stepped bhupura—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: triipura; the Three Times (kala) being: bhuta-kala (past), vartamana-kala (present), bhanishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vanamam-Trikramam avatara; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhisthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number. 2

It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra employed is: "Om Hareeng Butkaya Apaduddhar anay Kuru Kuru Barukaya Hareeng." 71

(LC, LC II, MS)
Bhuvaneshvari, called the "sovereign queen of the total existing phenomenal word," is one of the aspects of Maha-Kali (Dasha-Mahavidyas). She represents one of the ten aspects of the divine night and her realm is the forces of the physical world and the night of realization. It is said that the Trimurti were enlightened by this deity when she made them realize that they were only the tools or implements for creation, preservation and destruction—three aspects of her limitless power.

The Bhuvaneshvari Yantra (I), a Shakti yantra, is bounded by a single level bhupura. Within this sacred precinct are two lotus of eight petals each (ashta-dala padma), one superimposed over the other. The inner ring of petals is somewhat different from the representation of similar padmas in that the petals possess a dark central area. The inner circle consists of a shatkona (six pointed star) made up of two intersecting triangles: one oriented to the left while the other's orientation is to the right, the dynamic, feminine orientation. At the center is a bindu.

One, six, eight and sixteen are four numbers which appear in this yantra and seem to be of some consequence. One—referring to the single step of the bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishtha Chakra.

Eight—referring to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhan) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

Sixteen—referring to the total number of petals in the two lotus—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose \( \sqrt{4} = 2 \). It is exemplified in: the Sixteen kalds of Chandra; and a mandala of sixteen pada \( (4 \times 4 = 16) \) called Mahapitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven \( (1 + 6 = 7) \) and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra.

The mantra recited for this deity is: "Om Acieing Hareeng Shareeng," "Om Hareeng Shareeng" or "Hareeng." (SH, TR, HJ, LC, LC II, PR)
Bhuvaneswari Yantra (II)

The Bhuvaneswari yantra (II), a Shakti yantra, is a variation on Bhuvaneswari yantra (I). The only difference is to be found in the orientation of the shatkona. The yantra is bounded by a single level sacred enclosure (bhupura). Within this sacred enclosure are two lotus of eight petals each (ashta-dala padma)—one superimposed over the other. Within the inner circle rests a six pointed star (shatkona) made up of two intersecting triangles. This shatkona is oriented vertically, rather than horizontally as is represented in Bhuvaneswari yantra (I). At the center of the yantra is a bindu.

As with the previous yantra, one—referring to the single step of the bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astrologically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—referring to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tama; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Sixteen—referring to the total number of petals in the two lotus—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose 2 is 4. It is exemplified in: the Sixteen kalas of Chandra; and a mandala of sixteen pada called Mahapitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (I) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. However, it is the orientation of the shatkona, as noted above, which makes the Bhuvaneswari yantra (II) different from the Bhuvaneswari yantra (I). The horizontally oriented shatkona connotes the dynamic element of this symbol. (SH, TR, HJ, LC, LC II, PR)
Plate 22 -- Bhuvaneshvari Yantra (II)
(APR, fig. 126; HJ, Pl. 9 & p. 104)
Bhuvaneshvari Yantra (III)

The Bhuvaneshvari yantra (III), a Shakti yantra and a third variation, is bounded by a double-leveled sacred enclosure unlike Bhuvaneshvari yantra (I & II). Within this divine precinct (bhupura) is a single lotus of eight petals (ashta-dala padma). It is this single lotus which constitutes the major difference between this yantra and the Bhuvaneshvari yantra (I & II). The petals encircle a six pointed star (shatkona), oriented vertically made up of dynamic isosceles triangles. At the center of all is a bindu.

Two, six and eight are three numerals which bear some scrutiny. Two—referring to the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left, and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tannmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Swadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Swadhisthana Chakra.

Eight—referring to the ashta-dala padma—symbolizes denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(2^3\). It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-niddhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. In addition, the shatkona is composed of isosceles triangles, rather than equilateral triangles, emphasizing the dynamic elements of this icon.

The mantra recited for this yantra is: "Om Aeeing Hareeng Shareeng" or "Om Hareeng Shareeng." (SH, TR, HJ, LC, LC II, PR)
Plate 23 -- Bhuvaneshvari Yantra (III)

(LC, fig. 3.13)
Chinnamasta Yantra (I)

Chinnamasta ("the one whose head is severed") is one of the aspects of Maha-Kali (Dasha-Mahavidya) and represents one of the ten aspects of the divine night. Chinnamasta's realm is the eternal darkness or night, the sacrifice of the severed head, and the night of courage. Of the Dasha-Mahavidya, Chinnamasta is considered as one of the most important and further represents the severing of all mental activities (cittis). Her sacrifice, the severing of her own head, and the resulting three streams of life's fluid represent the Three Forces (gunas): sattvaguna, rajoguna and tamoguna.

The Chinnamasta Yantra, a Shakti yantra, is unremittingly feminine. It is made up of a three level sacred enclosure (bhupura). Within this divine shelter is an eight-petaled lotus (ashta-dala padma). Within this lotus is to be found a triangle (trikona) with its apex pointed downward. This triangle encloses three concentric circles (trivalya) within which, finally, is a second downward oriented triangle. At the center of all is a bindu.

The number three predominates Chinnamasta's yantra; one, two and eight are secondary numerals. One--referring to the feminine trikona (two)---denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tannmatras)---ether (akasha, vayu), and the Sakala Mandala (1 pada). It is associated cosmologically with the Sun (Ravi or Surya). Two--referring to the two trikonas---denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left, and the moon. It is exemplified in: the concept of Shakti-Shakti; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tannmatras)---air or wind (vayu, marut). It is associated cosmologically with the Moon (Soma or Chandrika). Additionally, it represents the Ajna Chakra. Three--referring to the trikona as well as the triple-stepped bhupura---denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Saraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: trikuta); the Three Times (kala) being: bhuta-kala (past), varmanama-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Varaha-Trivikrama avatara, and the third of the five elements (pancha-tannmatras)---fire (tejas, agni). It is associated cosmologically with the planet Jupiter (Brihaspati or Guru). Eight—as represented in the ashta-dala padma---denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated cosmologically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra employed for this yantra is: "Om Shareeng, Kaleeng, Hareeng, Aeeng Vaj Vyrochaneeye Houng Houn Phut Swaha."**(SH, LC, LC II, PR, HJ)
Plate 24 -- Chinnamasta Yantra (I)
(APR, fig. 128; LC)
Chinnamasta Yantra (II)

The Chinnamasta Yantra (II), a Shakti yantra, is nearly identical to the Chinnamasta Yantra (I). It is made up of a three level sacred enclosure (bhupura). Within this divine shelter is an eight-petaled lotus (ashta-dala padma). This lotus holds a dynamic, isosceles triangle (trikona) with its apex pointed downward. This triangle encloses three concentric circles within which, finally, is a second downward oriented equilateral triangle. At the center of the whole is a bindu.

The numbers one, two, three and eight are of some importance within this yantra. One—referring to the single lotus—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Two—representing the two trikonas—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—referring to the trikona as well as the triple-stepped bhupura—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhhatu; the Three Cities (Indic: tri pura); the Three Times (kala) being: bhutakala (past), vartamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajaguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yamuna-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—as represented in the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 23. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-niddhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra employed for this yantra is: "Om Shareeng, Kaleeng, Hareeng, Aeeng Vaj Vyrochanecye Houg Hong Phut Swaha."™ (SH, LC, LC II, PR, HJ)
Plate 25 -- Chinnamasta Yantra (II)
(LC, fig. 3-14)
Chinnamasta Yantra (III)

Virtually identical to the Chinnamasta Yantra (I), this Chinnamasta Yantra is made up of a three level sacred enclosure (bhupura). Within this divine shelter is an eight-petaled lotus (ashta-dala padma). Within this lotus is to be found is a triangle (trikona) with its apex pointed downward. This triangle encloses three concentric circles (trivalya) within which, finally, is a second downward oriented triangle. At the center of all is a bindu.

The difference here is obvious. This yantra is presented with the whole being black in color with white lines. Black does possess certain iconic significance. It represents night, the realm of the moon and therefore, female and the motive power. (HJ, SH, LC, LC II, PR)
Plate 26 -- Chinnamasta Yantra (III)
(HJ, Pl. 11 & p. 110)
Devi Yantra

Devi is the major Hindu goddess and is the focus of the Shaktis. She is, indeed, unique. Devi as God, She becomes a singular concept in the major religions of the world. Devi, She is associated with the Vedic Aditi, the 'Original Mother,' and is the Mahadevi (the Great Goddess), the One Without Beginning, the Supreme Deity, the Ultimate Principle. Her three major manifestations are: Maha-Sarasvati, Maha-Lakshmi and Maha-Kali. She assumes major importance and is considered by some as the Supreme One.80

The Devi Yantra, a Shakti yantra, illustrated here is different from the majority of the other yantras in this brief study in that it is shown, or drawn, without the normal bhupura. It consists of a triangle, oriented downwards with three lotus-like petals guarding the three corners. Within is the sacred bijakshara.

The yantra is obviously feminine. It is "in praise of Devi, (who) stand(s) in no need of separately worshiping Brahma, Vishnu and Rudra (Shiva), who are but her agents, standing by her foot stool, ever at her back (sic) and call and in the act of adoring her."81 In this brief quote, one sees the position of this goddess and, it would seem, that Her paramount importance is such that the need for an elaborate yantra is obviated. One might even be inclined to apply the term digambara (sky clad) to this yantra--a term applied to Kali whose greatness and power of place is illustrated in her absolute radiance by her nudity. She is above the need for any adornment or garments.

The sacred number three becomes the dominant number: the triangle (trikona) and the three petal forms. Three denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmac, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatus, rupadhatus, kamadhatus; the Three Cities (Indic: tripura); the Three Times (kàla) being: bhuta-kàla (past), vartamana-kàla (present), bavishya-kàla (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vanamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)--fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru).

The mantra employed for this yantra is: "Trayanam devaram tri-guna-Janititanam tava Sive bhavet puja puja tava charanayo yai Viracita."82 This yantra is inscribed upon gold and would be worn about the neck as a protective amulet. (LC II, HJ, SH, LC, PR)
Dhanda Yantra

Dhanda (aka Danda), called "the one who is the staff of power," is one of the thousand names of the Lord Vishnu (Vishnusahasranama) enumerated in the Mahabharata. Danda is the deity personification of the weapon, danda, carried by and associated with the Lord Vishnu.

The Dhanda yantra vaishnava yantra, is formed by a bhupura of a single step. This is one of three yantras that L. Chawdhri represents with a dark surrounding square in the two works cited. Within the hallowed precinct is an eight-petaled lotus (ashta-dala padma), oriented to the cardinal and intercardinal points of the compass. A circle holds three triangles. The first, an equilateral triangle oriented upwards filling the whole circle, the second oriented downwards, its apex resting on the base of the first and its inverted base touching the arc of the surrounding circle. The third triangle is isosceles, dynamic and oriented downwards, its apex touching the bottom edge of the circle and its inverted "foot" on the horizontal center of the circle. The total triangles formed, including the three major triangles, are fourteen triangles. There are two additional geometric figures formed by the intersections: a hexagon and two pentagons noted below:

Four numbers are prominent: one, three, eight and fourteen. One—represented by the single-stepped bhupura—denotes the source, the monad, the first principle, unity, the Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (punchata-nmantras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—referring to the three trikonas—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Worlds or the Three Regions (Indic: triloka); the Three Cities (Indic: tripura); the Three Times (rika); the Three Forces (guna); the trivarga (objects of human pursuit); the three steps taken by the Lord Vishnu in his Yamana Trivikrama avatar; and the third of the five elements (punchata-nmantras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—referring to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even is, represents motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Finally, fourteen—referring to the total trikonas—symbolizes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning); the Fourteen Principle nadi; the Fourteen bhuvanas; and the Chaturdasha-dala trikona (Sarva Saubhagyodayaka Chakra of the Shri Chakra). As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Rahu (the ascending node of the moon) (4).

The mantra recited for this yantra is: "Om namaha Vaishnava Surpataye Mahavitaye Savaya." [LC II, LC, RG, VM, TR]
Plate 28 -- Dhanda Yantra

(L.C. II, p. 201)
Dhumaar, called "the beholder of smoke" or "the smoky one," is one of the ten aspects of Maha-Kali, a Dashu-Mahavidya. She exemplifies one of the ten phases of the divine night. Dhumaar’s domain is fire and the destruction of the universe. In addition, she personifies poverty and the night of frustration. Dhumaar is a widow, therefore she is always represented without a male counterpart or partner. Her other names are: Jyeshtha (the oldest Shakti), Kutila (the crooked one), Alakshmi (without radiance) or Kalahaspada (the quarrelsome one).85

The Dhumaar Yantra (I), a Shakti yantra, consists of a single level, interlocking enclosure (bhupura). Bounded by this enclosure is a lotus of eight petals (ashta-dala padma) in the dynamic, feminine orientation. Within this lotus is to be found a six-pointed star (shatkona) made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. At the center of all is a bindu.

The somewhat elaborate, interlocking sacred enclosure is fairly unconventional when comparing it to the other enclosures. However, when observing the negative areas, the traditional enclosure is to be seen. Three numbers are prominent: one, six and eight. One—referring to the single-stepped bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vyom), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being; Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 23. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being; akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight-petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra recited is: "Oṃ Dhoong Dhoong Dhumaar Tha Tha."86 (LC, LC II, APR, PR)
Plate 29 -- Dhumavati Yantra (I)
(LC, fig. 3.15; LC II, p. 197; APR, fig. 129, DS)
Similar to the Dhumavati Yantra (I), the Dhumavati yantra (II), a Shakti yantra, varies only in the fact that the bhupura is of two steps rather than one. Enclosed within this single-stepped precinct is a lotus of eight petals (ashta-dala padma). A shatkona made up of an equilateral triangle with its apex oriented upwards and a triangle with its apex oriented downwards rests within the ashta-dala padma. At the center of all is a bindu.

The numbers two, six and eight are significant within this yantra. Two—referring to the double stepped bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-lanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Swadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhisthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra employed is the same as that utilized in the Dhumavati Yantra (I). (HJ, LC, LC II, APR, PR)
Durga Yantra (I)

Durga is frequently worshipped as an independent deity of major importance within the Shakti sect of Hinduism. She is worshipped as an important mother deity in Assam, Bengal and the Deccan. As such, she is represented in a calm mien. As a fearful or fierce deity, her forms are Chandi and Kali, which are popular in the south of India. And, as one who forgives, she is represented as Tara. Her prominence is further manifested in the fact that her yantra is rather simple as are the yantras of the powerful and important Lords Shiva and Vishnu (See: Plates: 76 & 103).

The Durga yantra (I), a Shakti yantra, is firstly fabricated from a three level bhupura. Within this sanctuary one discovers two padma consisting of eight petals (ashta-dala padma) each, combined, there are sixteen petals. They are dynamic, feminine oriented. The intersecting lines of the petals creates the central locus which is the bindu.

Three, eight and sixteen are numerals which assume interest in this yantra. Three--referring to the triple-stepped bhupura--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kalā) being: bhuta-kala (past), varman-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)--fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). The numeral eight--referring to the ashta-dala padma--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-middhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Sixteen--a referent to the sixteen petals of the two ashta-dala padma--denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites--the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the Sixteen kalās of Chandra; and a mandala of sixteen pada called Mahapitha Mandala. As a compound number it is associated with the Sun (Rāhu or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra.

The mantra employed in the worship of the deity Durga is: "Om Hareeng Kaleeng Chamundaye Viche."°° (DS, SPS, HJ, LC, LC II, TR, PR, SH, RG)
Plate 31 -- Durga Yantra (I)
(DS, #11; SPS, Pl. 4)
Durga Yantra (II)

This yantra, the Durga Yantra (II), a Shakti yantra, is one of three yantras that L. Chawdhri represents with a dark interior in the two works cited. As a representation of this most important goddess, it possesses a number of interesting features.

The Durga Yantra (II) is formed by a bhupura of two steps. Within this precinct is to be found three rings or circles (trivulya) which enclose an eight-petaled lotus (ashta-dala padma). This lotus is oriented to the cardinal and intercardinal points of the compass. The center holds three triangles. The first, an equilateral triangle oriented upwards, the second dynamically oriented downwards, its apex resting on the base of the first. The third, a dynamic, isosceles triangle, is also oriented downwards, its apex touching the bottom edge of the circle and its inverted "foot" on the horizontal center of the circle. The total triangles formed, including the three major trikonas, is fourteen. It is to be noted that this yantra appears almost identical to the Dhunda yantra (Plate 28). The difference is to be found in the steps of the sacred enclosure and the three rings enclosing the central trikonas.

The numbers two, three, eight and fourteen appear to be of some significance. Two—referring to the double-stepped bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tannmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—referring to the triple rings—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: trikoti) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), vartaman-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vaman-Trivikrama avatar; and the third of the five elements (pancha-tannmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number. 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Finally, fourteen—as a referent to the number of trikonas—denotes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning); the Fourteen Principle (nadi); the Fourteen bhuvarnas; and the Chaturdasha-dala trikona (Sarva Saabhagya-Dayaka Chakra of the Shri Chakra). As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces five and, therefore, the planet Mercury (Budha) (5).

The mantra employed for this yantra is: "Om Harceng Chamundayee Viche." Chamunda noted in the mantra is one of the Seven Divine Mothers (Sapta-Matrikas) and the counterpart of Yamu. Chamunda is the fierce form of the goddess Durga. (LC II, LC, DS, SPS, HJ, TR, PR, SH, RG)
The *Durga yantra* (III), a Shakti *yantra*, a complex *yantra* indeed. Its complexity befits this important goddess and indicates her power.

The *yantra* is bounded by a three-stepped *bhupura*. Within this sacred enclosure is an eight-petaled lotus (*ashta-dala padma*). This lotus is oriented to the cardinal and intercardinal points of the compass. Each of the tips of the petals terminates in a three-petaled flower-form (*lotus*). Within a double circle (*deviyala*) are four equilateral triangles (*trikonas*). Two, oriented upwards, resting on the same plane and overlapping forming a smaller triangle within which is a *bindu* at the center of the circle. The third triangle, also oriented upwards, is partially formed by the upper two intersecting triangles—the *bindu* resting in its upper portion. The fourth equilateral triangle, the largest, is oriented downwards with its apex touching the bottom of the inner circle. Fourteen triangles are formed by these four overlapping triangles as well as three quadrangles of similar proportions and size.

Five numbers appear to be of some importance—two, three, four, eight, and fourteen. Two—referring to the two circles—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Three—referring to the *bhupura* as well as to the *trikona*—denotes perfection, the trinity, the divine family (*father, mother, child*) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma, Vishnu, Shiva*; the trinity of *Sarasvatī, Lakshmi, Parvati; triśula*; the Three Regions (Indic: *triloka*); the Three Cities (Indic: *tripura*); the Three Times (*kalā*); the Three Forces (*guna*); the *trivarga* objects of human pursuit; the three steps taken by the Lord *Vishnu* in his *Vamana-Trikriyama avatara*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas, agni*). It is associated astronomically with the planet Jupiter (*Brihaspatī or Guru*). Four—referring to the four *trikonas*—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This is a number whose √ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appamannya*); the Four Trances (Indic: *chatur-jhana*); the Four Psychic Powers (Indic: *chatur-iddhipāra*); the four *Vedas*; the four *Pradharthas*; the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (*disc*) of the Lord *Vishnu*; the Four Guardians of the Quarters (Indic: *Lokapala*); the fourth of five elements (*pancha-tanmatras*)—water (*ap*); the cardinal directions; and the four phases of the moon; and the *Mulasāra Chakra* and the *Pechaka Mandala* made up of four *pada*. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Eight—referring to the *ashta-dala padma*—denotes perfection, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet *Saturn* (*Shani*). Fourteen—referring to the number of *trikonas* formed—symbolizes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning); the Fourteen Principle *nadis*; the Fourteen *bhuvanas*; and the *Chaturdasha-dala trikona* (*Sarva Saubhagyā-Dayaka Chakra of the Shri Chakra*). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces five and, therefore, the planet Mercury (*Budha*) (5).

The mantra associated with this *yantra* is: "Om Hareeng Dum Durgayaae Namaha."⁹² (LC II, LC, DS, SPS, HJ, TR, PR, SH, RG)

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Plate 33 — Durga Yantra (III)
(I.C II, p. 274, HJ, Pl. 4 & p. 80)
Durga Yantra (IV)

The Durga yantra (IV), a Shakti yantra, is substantially different from the yantras (II & III) and even from yantra (I). The basis of construction of these sacred forms comes from the historical past, the Common Era. Their sources are considered to be from divinely inspired rishis and/or other holy personages. Their description in the old texts are not considered to be the immutable or eternal or virtual words of the Absolute One. Therefore, it is considered possible that a holy man of sufficient character may, through divine inspiration, present a yantra, heretofore unseen.

The Durga yantra (IV) is composed of a two-stepped sacred enclosure (bhupura). Within this precinct is a lotus of twenty-four petals (chaturvimshati-dala padma) in the dynamic, feminine orientation. These petals surround an eight-petaled ring (ashta-dala padma), oriented to the cardinal and intercardinal points of the compass. Thirty-two is the sum of all the petals. Within this band is a circle which contains a six pointed star (shatkona) made up of a triangle oriented upwards and one oriented downwards. The center of all is a bindu.

The numbers two, six, eight, twenty-four and thirty-two appear to be significant. Two—referring to the double stepped bhupura—symbolizes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, maruti). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Six—as referent to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being; Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svaadhisthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Twenty-four—referring to the twenty-four-petaled lotus—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, being, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six (2 + 4 = 6) and, therefore, the planet Venus (Shukra) (6). Thirty-two—referring to the total number of petals—is exemplified in: the thirty-two points of the compass—e.g., south, south-southeast, southeast south-southeast, etc.—and the thirty two characteristics of human physiology. As a compound number it is associated with the planet Jupiter (Brihaspati or Guru) (3) and the Moon (Soma or Chandra) (2). When reduced it produces five and, therefore, the planet Mercury (Budha) (5).

The mantra employed with this yantra is: "Om Shree Durgayaa Namah." (IN, LC II, LC, DS, SPS, HJ, TR, PR, SH, RG)
Plate 34 -- Durga Yantra (IV)
(JN, p. 37)
Ganesha Yantra (I)

Ganesha, is the more familiar name of the highly popular deity Ganapati. He was an important deity in ancient Aryan and non-Aryan cultural religions as well as present day Hinduism. He is a deity who is worshiped generally by all sects. Of such a stature is this deity that T.A. Gopinath Rao in his classic study separates this deity from the Vishnuva, Shaita and Shakti sects' deities and presents him first.* The genesis of Ganesha (Ganapati) is most confusing, and in many cases, contradictory. He appears to have been developed or transmuted from early deities—either Ganapati-Brahmanaspati, or Brihaspati-Marudagana or both. The result was the birth of Ganesha (Ganapati). The exploits of the deity Ganesha are myriad as befits his popularity. His realm is wisdom, learning, lost causes and writing.

The Ganesha (Ganapati) Yantra (I) is composed up of a three-stepped bhupura. Within this sacred precinct is an eight petaled sacred lotus (ashta-dala padma) oriented to the cardinal and intercardinal points of the compass. The petals encompass a circle within which is a six pointed star (shatkona) composed of a triangle oriented upwards and one pointed downwards. At the center of this six pointed star is a triangle (trikona) with its apex pointed upwards holding, at its center, a bindu.

The numbers three, six and eight assume importance in this yantra. Three—referring to the three-stepped bhupura—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), var tamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronautically with the planet Jupiter (Brihaspati or Guru). Six—as a referent to the shatkona—symbolizes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svaldshishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronautically with the planet Venus (Shukra). Additionally, it is represented by the Svaldshishthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronautically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra employed for this yantra is: “Om Harceng Shareeng Galo Gang Ganapatya Var Vard Sarvjanam Me Vashmanaye Svaha” or “Om Gang Ganapatya Namah.” ⁷⁷ (See also Maha-Ganapati, Plates 52-54) (LC, LC II, TR, RG, HJ, SH)
Plate 35 -- Ganesha Yantra (I)
(L.C. fig. 2.6; L.C II, p. 24)
Ganesha Yantra (II)

As has been stated in the previous section, Ganesha is of such universal popularity in the Hindu world that this deity is freely worshipped by all sects. This yantra, the Ganesha Yantra (II), presents decidedly a Shakti oriented view.

The Ganesha Yantra (II) differs somewhat from the previous yantra. It is composed of a single stepped sacred precinct (bhupura) within which is a circle containing an eight-petaled lotus (ashta-dala padma). The petals encompass an inner circle within which is a triangle (trikona) with its apex oriented downwards, the dynamic, feminine orientation and yoni. The trikona, in turn, holds a shatkona made up of two triangles, one pointing upwards, the other downwards.

One, three, six and eight assume some importance in this yantra. One—referring to the single-stepped bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (panchatanmatras)—ether (akasha, vayu), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—as referent to the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvatī or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: trioka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kāla) being: bhuta-kala (past), vartamanakala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trinikrama avatara; and the third of the five elements (panchatanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra.

Eight—as a referent to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, $2^3$. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra employed for this yantra is: "Om Shree Ganeshaya Namah."198 (APR, DS, JN, LC, LC II, TR, RG, HJ, SH)
Plate 36 -- Ganesha Yantra (II)
(APR, fig. 116; DS, JN)
The Ganesha Yantra (III) is essentially a variation of the Ganesha Yantra (I & II). It is made up of a sacred enclosure (bhupura) of two steps within which rests a circle. This circle encompasses an eight petal lotus (ashta-dala padma), oriented to the cardinal and intercardinal points of the compass. The lotus surrounds a second circle within which is an equilateral triangle (trikonta) with its apex pointing upwards—masculine and linga. Within this triangle is a six pointed star (shatkona) oriented vertically. Secure within the center of this shatkona is the point (bindu), the locus of sacred power and the manifested deity.

The numerals two, three, six and eight appear to hold some significance. Two—referring to the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. The sacred three—as referent to the trikona—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Saraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), varatamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avtar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—as a referent to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3.

It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra employed for this yantra is: "Om Hareeng Shareeng Gato Gang Ganapatiya Var Vard Sarojanam Me Vashmanaye Svaha" or "Om Gang Ganapatiya Namah" or "Om Shree Ganeshaya Namah." (APR, DS, JN, LC, LC II, TR, RG, HJ, SH)
Plate 37 -- Ganesha Yantra (III)
(HJ, Pl. 3; p. 74)
The Gayatri Yantra, a Shakti yantra, is, indeed, a yantra of unusual complexity when compared to a number of other yantras. Unlike the other yantras it is presented without a bhupura. Each angle, both concave and convex is labeled with a bijakshara referring to the appropriate guardians. Within the bhupura is a complex star-form (ashtakona), the line of which is unending, symbolizing infinity, and revolves around a variation on an eight-pointed star—amounting to sixteen acute-angled points. The variation angles from one point to the next (starting from the uppermost point) are three then two, etc.—amounting to sixteen points and eight sets of the variation three and two. Additionally, the ‘star’ consists of twenty-four convex angles and sixteen concave angles, all together amounting to forty angles. At the center of this endless form is the sacred bijakshara of the goddess Gayatri.

Two, eight, sixteen, twenty-four and forty are numerals which appear to be of some importance. Two—referring to the twofold variation—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left, and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated cosmologically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Eight—as referent to the ashtakona—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(2^3\). It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-niddhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being; akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated cosmologically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Sixteen—referring to the eight sets of two points—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose \(\sqrt{4}\). It is exemplified in: the Sixteen kalás of Chandra; and a mandala of sixteen pada called Mahapitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. Twenty-four—referring to the twenty-four convex angles—connotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6). Forty—as a referent to the total angles—denotes perfection and completion. This numeral is related to the Pleiades disappearance. As a compound number it is associated cosmologically with the planet Rahu (the ascending node of the moon) (4).

Gayatri is a goddess of some importance who, along with Savitri and Saraswati, was one of the three goddesses called upon during the thrice-daily chanting of the Gayatri mantra. She presides over the morning prayer and rules over the garhapatya fire. The mantra recited is: "Om Bhur Bhuvah Svah Tat Savitur Varenyam Bhargo Devasya Dheemahi Dhiyo Yo Nah Prachodayat." (JN, SH, TR, HJ, HKS, MS)
Hanumat (Hanuman) Yantra (I)

Hanumat or Hanuman, a demi-deity/hero who figures prominently in the Ramayana as a faithful companion of Ramavatara and Sita. The gods gave Hanuman, who appears in the form of a monkey, invincibility against weapons. After Sita had been abducted by the fierce and treacherous demon, Ravana, Ramavatara and Hanuman met and the latter became the former’s close companion and warrior/servant. His valorous exploits in the war against Ravana’s forces are numerous. After the death of Ramavatara, Hanuman spent the rest of his life guarding the Kadali forest. As a deity, he represents trustworthiness and the selflessness of true friendship.103

The Hanumat (Hanuman) yantra (I), a Vaishnava yantra, is one of the simpler yantras to be considered in this brief study. It consists of a single stepped sacred enclosure (bhupura) within which is an eight-petaled lotus (ashta-dala padma) in the dynamic, feminine orientation. Unlike the majority of eight petaled lotus, it is not oriented to the points of the compass, but its orientation indicates its dynamic character (see: p. 24). Within these petals is a circle and at the center is a bindu.

Two numbers are of some interest here: one and eight. One—referring to the single-stepped bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. This number is generally considered neither an odd nor an even number. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandal (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Eight—as a referent to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Mundaka Mandala.

The mantra recited is: “Om Hareeng Hanumat Namaha.”104 (ARP, DS), JN, SH, TR, HJ, HKS, MS)
Plate 39 -- Hanumat (Hanuman) Yantra (I)

(ARP, fig. 122, DS)
The Hanumat (Hanuman) yantra (II), a Vaishnava yantra, and is a variation on Hanumat (Hanuman) yantra (I). This yantra is centered around power, authority and vigor and the various guardian deities are noted. It underlines the simplicity of the previous yantra. The Hanumat (Hanuman) yantra (II) consists of a single-stepped sacred enclosure (bhupura) within which are two concentric circles (dvivalya). Within the inner circle is an eight-petaled lotus (ashta-dala padma) oriented to the points of the compass. Within these petals is a circle and at the center is a bindu.

Three numbers are of some interest here: one, two and eight. One—referring to the single-stepped bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Two—referring to the double circle (dvivalya)—denotes duality, contrast, polarity and diversity. This integer is a material number, as opposed to a divine number, and when applied to either the Arabic or Roman alphabet, it is considered as the number of creation, and the mother principle. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; as an even number, a female symbol: night, dark, left; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Eight—as a referent to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra associated with this yantra is: "Om Om Hoom Haspraim Kafrain Hasoum Hanumantay Namah." (LC II)
Plate 40 -- Hanumat (Hanuman) Yantra (II)
(L.C II, p, 271)
Hayagriva Yantra

Hayagriva or Hayashirsha is an interesting form of the Lord Vishnu. A form, but neither is he one of the Dashavatara (Ten [major] Avatars), nor is he considered to be one of the fourteen minor avatars. Nonetheless, he is a deity of some popularity and is frequently depicted. His form—the body of a man and the head of a horse—was assumed by the Lord Vishnu to destroy a mettlesome deity(s): Madhu and Kaitabha in some accounts and the rakshasha Hayagriva in other accounts. Further Hayagriva is equated with the goddess Sarasvati as he, like she, represents learning. In addition is looked upon as the preserver of the Vedas.

The Hayagriva yantra, a Vaishnava yantra, involves a sacred enclosure (bhupura) of four steps. Within this sacred enclosure is to be found an eight petaled lotus (ashta-dala padma) in the dynamic, feminine orientation. The center of this lotus is a small circle with a number of dots (bindu?).

This yantra is quite similar to the: Balarama (avatar) Yantra (Plate 15), Kalki Yantra (Plate 46), Krishna Yantra (Plate 49), Maha-Lakshmi Yantra (Plate 55), Shitala Yantra (Plate 75), and the Varaha (avatar) Yantra (Plate 100), all of which are similar to the Vishnu Yantra (I) (Plate 103). The divine shelter (bhupura) of Hayagriva’s yantra is composed of four levels, equal to that of Balarama. In fact the two are identical.

As with the Balarama (avatar) Yantra, two numbers are of apparent importance—four and eight. Four—referring to the four level bhupura—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose √ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-appamannaya); the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-iddhipada); the four Vedas; the four Pradharthas being; dharma (virtue), artha (purpose), kama (pleasure), moksha (liberation); the four streams of milk from the heavenly udder creating the four sacred rivers; the chakrasudarshana (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: Lokapala); the fourth of five elements (pancha-tanmatras)—water (ap); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet Rahu (the ascending node of the moon). Additionally, it is symbolized by the Muladhara Chakra and the Pechaka Mandala made up of four pada. Eight—referring to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being; akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

There are no mantras noted to this deity in the sources. (DS, SPS, TR, RG, SH)

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No deity inspires more controversy than the enigmatic Kali, especially outside the Hindu faith. The representation of a fierce goddess, dark in color, dishevelled hair, nude ('sky clad' [digambara]), wearing an apron of severed arms, carrying a freshly severed head and a blood-dripping chopper creates this controversy. Within the newer world religions, particularly Christianity, which are used to 'sweet,' positive representations of the deity this distinctly negative representation is antithetical.107

The Kali yantra (I), a Shakti yantra, comprises a single leveled, sacred enclosure (bhupura). Within these precincts is an eight petaled lotus (ashta-dala padma). Three descending radius circles (trivaya) rest within the ashta-dala padma. They surround five triangles (trikona), one within the other which are in the dynamic, feminine orientation. These equilateral triangles are all oriented downwards—feminine and yoni. Within the center of this trikona—nest is the bindu, the manifestation of the deity.

One, three, five and eight are four numbers which appear significant. One—referring to the bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vayu), and the Sakala Mandalal (I pada). It is associated astronomically with the Sun (Ravi or Surya). Three—a referent to the three circular band—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati; trishula; the Three Regions or the Three Worlds (Indic: triloka); the Three Cities (Indic: tri pura); the Three Times (kala); the Three Forces (guna); the trivarga (objects of human pursuit); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Five—referring to the nested trikonas—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or panchatanmatras); the Five Failings or Weaknesses; the Five Sense Particulars (Indic: panchabhutas or mahabhutas); the Five Truths (Indic: pancha-tattva); the five "M's" (Panchamakara) of the vamanachara Tantra; the five skandhas; the Five Evolutes of Maya (pancha-kanchukas); the Five-Headed Hanuman (Indic: Panchamukha Hanuman); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (pancha-tanmatras)—earth (kliti, prithvi). It is associated astronomically with the planet Mercury (Budha). Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 128. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashtamatrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, aprakshti, sativa, rajas, and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra recited is: "Om Kareeng Kalikaya Namah, Om Kapalinyai Namah."108 (LC, LC II, SH, TR, RG, HJ, MS, PR, HKS, AM)
Plate 42 -- Kali Yantra (I)
(I.C. fig. 2,3; LC II, p. 33)
Kali Yantra (II)

Kali is certainly the most important fierce manifestation of Devi (Shri) in the Hindu tradition. She commands a particularly high position in the south of India amongst the Tamils. She is both an important representative of the Shakti sect—some say proceeding from Durga (Devi)—as well as the Shiva sect—as a consort-lover of the Lord Shiva. But since she is always represented as a dark goddess, her association with the night (feminine) and the moon (feminine) is apparent.

The Kali yantra (II), a Shakti yantra, significantly different from the Kali yantra (I), consists of a single level divine precinct which encloses an isosceles triangle (trikona)—indicating its dynamic aspect—pointing downwards—feminine and yoni. This trikona’s apex touches the center of the yantra and its top plane (inverted base) rests on the upper part of a circle. This circle encloses an eight-petaled lotus (ashta-dala padma) which, in turn, surrounds three, decreasing radius circles. In the innermost circle are three triangles (trikona) of decreasing size, one within the next, all of the apexes are pointed downward—again, feminine and yoni. The total number of feminine triangles is four. At the center of all rests Kali in the form of a bindu.

Three numbers appear to be significant: one, three and eight. One—referring to the bhupura, the isosceles triangle and the single large circle—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vayu); and the Sakala Mandala (1 pada). It is associated cosmologically with the Sun (Ravi or Surya). Three—as a referent by the three circles (trikula) and the three nested trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), vartamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated cosmologically with the planet Jupiter (Brihaspati or Guru). Finally, eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated cosmologically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

Kali’s representation by four ascending triangles iconically finds its genesis in arcane mysticism related to the Lord Shiva. The mantra recited for this yantra is: "Om Kareeng Kalekaya Namah" or "Om Kapalinaye Namah."109 (APR, DS, LC, LC II, SH, TR, RG, HJ, MS, PR, HKS, AM)
Plate 43 -- Kali Yantra (II)
(APR, fig. 123; DS, LC II)
The Kali yantra (III), a Shakti yantra, is a variation on the Kali yantra (I). It comprises a double leveled, sacred enclosure (bhupura). Within the bhupura is an eight petaled lotus (ashta-dala padma). Three descending radius circles (trikalya) rest within the ashta-dala padma. They surround five triangles (trikona), one within the other. These equilateral triangles are all oriented downwards—feminine and yoni. Within the center of this trikona-nest is the bindu, the manifestation of the deity.

Two, three, five and eight are four numbers which appear significant. Two—referring to the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—a referent to the three circular bands (trikalya)—symbolizes denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), varmanama-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Varaha-Varakrama avatar, and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Five—referring to the nested trikonas—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or panchatanmatras) being: shabda (sound), sparsha (touch), rupa (form), rasa (flavor) & gandha (odor); the Five Failings or Weaknesses being: ahanka (pride), moha (illusion), lobha (greed), kama (passion), krodha (anger); the Five Sense Particulars (Indic: panchabhutas or mahabhutas) being: akasha (ether), vayu (air), tejas (fire), apas (water) & prithivi (earth); the Five Truths (Indic: pancha-tattva); the five “M’s” (Panchamukha) of the vamanachakra Tantra being: madya (wine), mamsa (meat), matsya (fish), mudra (chapped grain), maithuna (sexual congress); the five skandhas being: rupa, vidana, sanini, sanskara, avidya; the Five Evolutes of Maya (pancha-kanchukas); the Five-Headed Hanuman (Indic: Panchamukha Hanuman); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (pancha-tanmatras)—earth (kshiti, prithvi). It is associated astronomically with the planet Mercury (Budha). Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, $2^3$. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squares (pada) that makes up the Manduka Mandala. (AM, APR, DS, LC, LC II, SH, TR, RG, HJ, MS, PR, HKS)
Plate 44 -- Kali Yantra (III)

(AM, p. 179)
Kali Yantra (IV)

The Kali yantra (IV), a Shakti yantra, significantly different from the other Kali yantra (I, II & III). It bears a resemblance, somewhat, to the Kali Yantra (II), but the symbols are inverted. First, this yantra is comprised of a two-stepped bhupura. An isosceles triangle is a major deviation. Its apex rests at the center of the yantra and its base is to be found at the bottom of the ashtha-dala padma—masculine and linga. The source for this yantra is the Shakti Pramod and this triangle is said to symbolize the "Cosmic Mother." As mentioned, an ashtha-dala padma is centered in the bhupura. Within this lotus appears three concentric circles (trivalya). These circles enclose three trikonas oriented also upwards—masculine and linga. At the center is a bindu.

Four numbers appear to be significant: one, two, three and eight. One—referring to the isosceles triangle—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Two—as referent to the two-stepped bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—as a referent by the three circles (trivalya) and the three nested trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic; triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic; tripura); the Three Times (kala) being: bhuta-kala (past), wartamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattva, rajas, tamas; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatara; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Finally, eight—referring to the ashtha-dala padma—symbolizes denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra utilized for this yantra is: "Kring Kring Kring Hring Hring Dakshine Kalike Kring Kring Kring Kring Hring Hring Hring Svaha," (H, J, AM, APR, DS, LC, LC II, SH, TR, RG, MS, PR, HKS)
Plate 45 -- Kali Yantra (IV)

(HJ, PI. 6, p., 94)
Kalki Yantra

Kalki is the last of the ten major avatars of the Lord Vishnu. He is the avatar-to-be, whereas the other nine avatars have been. He will appear at the close of this present yuga, riding a blazing white horse and wielding a sword with which he will destroy all those enemies of the Law (Dharma).

The Kalki yantra, a Vaishnava yantra, is initially composed of a four level sacred enclosure within which is to be found an eight petaled lotus (ashta-dala padma) in the dynamic, feminine orientation. This yantra is quite similar to the: Balarama (avatar) Yantra (Plate 15), Hayagriva Yantra (Plate 41), Krishna Yantra (I) (Plate 49), Maha-Lakshmi Yantra (I) (Plate 55), Shitala Yantra (Plate 75), and the Varaha (avatar) Yantra (Plate 100), all of which are similar to the Vishnu Yantra (I) (Plate 103). Similar with the Balarama and Hayagriva yantras there are radiant lines proceeding from the central circle pointing in all directions. At the center is a circle which displays a number of dots (bindu?).

Two numbers are of apparent importance—four and eight. Four—referring to the four level bhupura—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose √ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-appamannaya); the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-iddhipada); the four Vedas; the four Pradharthas being: dharma (virtue), artha (purpose), kama (pleasure), moksha (liberation); the four streams of milk from the heavenly udder creating the four sacred rivers; the chakrasudarshana (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: Lokapala); the fourth of five elements (pancha-lanmatras)—water (ap); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet Rahu (the ascending node of the moon). Additionally, it is symbolized by the Muladhara Chakra and the Pechaka Mandala made up of four pada.

Eight—referring to the ashta-dala padma—symbolizes denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. (DS, SPS, SH, TR, RG, MS)
Plate 46 -- Kalki Yantra
(DS, #9, SPS, Pl. 5)
Kamala, another name for Lakshmi, is one of ten aspects of Maha-Kali, known as the Dasha-Mahavidyas. The Mahavidya Kamala, called 'one who is clad in water,' reigns over the consciousness of self, the power that wealth brings and the night of splendor. She is the opposite in every way of Dhumavati (Alakshmi).

The Kamala (Kamalatmika) Yantra (I), a Shakti yantra, is made up of a single stepped bhupura. Within this divine precinct is an eight petaled lotus (ashta-dala padma). The petals are oriented to the cardinal and intercardinal points of the compass. Within this lotus is a six pointed star (shatkona), made up of a triangle oriented upwards and one downwards. At the center of all is a bindu representing the goddess.

The numbers one, six and eight appear to be worthy of consideration. One—referring to the single-stepped bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Six—as referent to the shatkona—symbolizes denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Swadishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Swadhisthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra recited for the Kamala Yantra (I) is: "Aum Aing Hing/Shring Kling Hassau/Jagatprasutaye Namah."\(^1\)\(^2\) (APR, DS, LC II, LC, TR, RG, MS, SH)
Plate 47 -- Kamala Yantra (I)
(APR, fig. 132, DS)
Kamala Yantra (II)

The Kamala Yantra (II), a Shakti yantra, is essentially a variation on Kamala Yantra (II). It is made up of a two-stepped bhupura. Within this precinct is an eight petaled lotus (ashta-dala padma). The petals are oriented to the cardinal and intercardinal points of the compass. Within this lotus is a six pointed star (shatkona), made up of a triangle oriented upwards and one downwards. At the center of all is a bindu representing the goddess.

The numbers two, six and eight appear to be worthy of consideration. Two—referring to the double-stepped bhupura—denotes duality, contrast, polarity and diversity. This integer is a material number, as opposed to a divine number, and when applied to either the Arabic or Roman alphabet, it is considered as the number of creation, and the mother principle. It is exemplified in: right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; as an even number, a female symbol: night, dark, left; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Six—as referent to the shatkona—symbolizes denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being; Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

As with the previous yantra, the mantra recited for the Kamala Yantra (II) is: "Aum Aing Hing/Shring Kling Hassau/Jagatprasutayet Namah."113 (APR, DS, LC II, LC, TR, RG, MS, SH)
Plate 48 – Kamala Yantra (II)
(HJ, Pl. 15 & p. 122)
Krishna (avatar) Yantra (I)

Krishna is of major importance within the Vaishnava sect. Called "the black one" or "the dark one," Krishnaavatar is one of the Dashavatras of the Lord Vishnu. This avatar is so popular in India that some devotees look upon Krishna as the Supreme Lord. He is the son of Vasudeva and Devaki and was taken to Nanda and Yashoda, servants, by his father to hide him from King Kansa, Vasudeva's evil brother-in-law. Krishna embodies the supreme statesman, warrior, hero, philosopher and teacher. His exploits are recounted in many sources, including: the Hariyamshya; the Shrimad-Bhagavata, and the Vishnu-Purana. A number of tales recount the numerous amorous adventures of this deity. His discussion with Arjuna prior to the great battle of Kurukshetra is the Bhagwat-Gita.

The Krishna yantra (I), a Vaishnava yantra, is quite similar to the: Balarama (avatar) Yantra (Plate 15), Hayagriva Yantra (Plate 41), Kalki Yantra (Plate 46), Maha-Lakshmi Yantra (Plate 55), Shitala Yantra (Plate 75), and the Varaha (avatar) Yantra (Plate 100), all of which are similar to the Vishnu Yantra (I) (Plate 103). Similarly, there are radiating lines proceeding from the central circle point in all directions. Even though the apparent likeness, there would be a major, obvious difference in the fact that the mantra recited for the Krishna yantra is different from that employed to create Parashurama's yantra.

The numbers three and eight assume importance. Three—referring to the triple-stepped bhupura—represents perfection, the deity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Saraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: triputra); the Three Times (kāla) being: bhuta-kāla (past), vartamana-kāla (present), bavishya-kāla (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yamana-Trivikrama avatar; and the third of the five elements (pancha-tattwāras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—a referent to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number.\(^2\) It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-middhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra recited for this yantra is: "Om Sri Krishnaya Namah."\(^{14}\) (DS, SPS, TR, RG, HS, MS, JN, MB, VM)
Plate 49 -- Krishna (avatara) Yantra (I)
(DS, 26; SPS, Pl. 1)
Krishna (Gopala) Yantra (II)

The Krishna Yantra (II), a Vaishnava yantra, is considerably different from the Krishna Yantra (I). It is composed of a triple-stepped sacred enclosure (bhupura). Within this precinct is an eight-petaled lotus (ashta-dala padma) which, in the source and here, is neither oriented to the cardinal nor the intercardinal points of the compass, but rotated slightly so as to make both the points of the petals and the space between the petals fall short of true orientation. Encircled by the ashta-dala padma is a six-pointed star (shatkona) This shatkona is composed of two triangles—one with its apex pointing to the right and the other to the left in the dynamic, feminine orientation. In the center of the whole is a bindu.

The numbers three, six and ten appear to be of some consequence. Three—referring to the triple-stepped bhupura—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Saraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), vartama-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vanama-Trivikrama avatar, and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—as referent to the shatkona which so oriented represents its dynamic elements—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Ten—referring to the ashta-dala padma—denotes perfection or completeness, success, and cosmic wisdom, as well as karma. It further represents unity emerging from multiplicity. It is the first compound number. It is exemplified in: the Ten Avatars of the Lord Vishnu (Indic: dashavatara); the dasha-vahini-kala (ten powers of the vital fire); the dasha-yonis or dasha-shaktis; the Ten Sense Powers (Indic: indriyas); the Tenfold Knowledge (Indic: dasha-nanam); the Ten Directions which are: the cardinal points, the intercardinal points, the nadir and the zenith; the ten books of the Rig-Veda; Dasha-Mahavidyas; and ten fingers and ten toes. As a compound number it is associated astronomically with: the Sun (Ravi or Surya). Additionally, it represents by the Manipuraka Chakra.

The mantra employed with this yantra is: "Bhajo Radhe Govinda / Gopala Tera Pyara Namah Hai / Gopala Tera Pyara Namah Hai / Nandala Tera Pyara Namah Hai" and "Om Namo Bhagavate Vasudeva."
Plate 50 -- Krishna (Gopala) Yantra (II)

(JN, p. 47)
Kurma (avatar) Yantra

Called "the one who is the tortoise," Kurma (avatar) is one of the ten main avatars (dashavatar) of the Lord Vishnu. In Vedic times, the tortoise was associated with the creator. The Hindu Vedic deities were frequently in battle with the demons (Asuras) who had performed severe austere practices and had received blessings from the gods. The Asuras then turned against the gods. The gods begged the Lord Vishnu to help them. He advised the gods to make peace with the Asuras and join them in churning the oceans to obtain the nectar of immortality (amrita). This the gods did. They collected all kinds of plants and herbs, threw them into the ocean, and used the great Mandara mountain as a stirring rod. But, the weight of the mountain was too much and the earth began to sink. The Lord Vishnu turned himself into a tortoise, crawled beneath the Mandara mountain to support it. As a result, the nectar (amrita) that the ocean brought forth brought power and immortality to the gods.

The Kurma Yantra, a Vaishnava yantra, comprises a single level divine precinct within which is a simple lotus made up of eight petals (ashta-dala padma) in the dynamic, feminine orientation. Unlike the related Balarama (avatar) Yantra (Plate 15), Hayagriva Yantra (Plate 41), Kalki yantra (Plate 46), Krishna yantra (I) (Plate 49), Maha-Lakshmi yantra (I) (Plate 55) and the Shiitala yantra (Plate 75), this yantra does not possess a central circle even though Kurma, as the others noted above, is associated with the Lord Vishnu.

Two numbers appear to be of some importance—one and eight. One—referring to the single-stepped bhupura—represents the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (panchatanmatras)—ether (akasha, tetraon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, satva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. (DS, SPS, SH, TR, RG)
Plate 51 -- Kurma (avatara) Yantra
(DS, #12, SPS, PL 7)
Maha-Ganapati Yantra (I)

Ganapati (aka Ganesha), of course, is a deity which in the Hindu tradition transcends sectarian boundaries. He is frequently worshipped as an independent deity. T.A.G. Rao devotes an entire section to Ganapati, separate from those of Vishnu, Shiva and Devi, as has been stated. He is seen by some as related to The Lord Shiva and his divine consort Parvati. Virtually every Hindu temple possesses a shrine to this deity and there are numerous temples dedicated specifically to him.

The Maha-Ganapati yantra (I) is represented by a triple-stepped sacred enclosure (bhupura). Within this bhupura is an eight petaled lotus (ashta-dala padma). The orientation of the petals in this yantra is towards the cardinal and intercardinal points of the compass. Within this padma is a circle upon which is inscribed a six point star (shatkona). It is made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Within this shatkona is a triangle (trikona) with its apex oriented upwards—masculine and linga. In the center of all is a bindu.

The numerals three, six and eight appear to be of importance. Three—referring to the three-stepped bhupura and the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kāla) being: bhuta-kāla (past), vardamana-kāla (present), bavishyakāla (future); the Three Forces (guna) being: sattwaguna, rajaguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—as referent to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane; justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidāhi) of Kubera; the Eight Mothers (ashta-mātrikas); the Octave of Prakṛiti (the elemental nature) being: akasha, vāyu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantras for this yantra are: "Om Shree Ganeshaya Namah" or "Om Hareeng Shareeng Galo Gang Ganapatyaya Var Vard Sarvjanam Me Vashmanaye Svaha" or "Om Hareeng Shareeng Galo Gang Ganapatyaya Var Vard Sarvjanam Me Vashmanaye Thah Thah." (LC, LC II, TR, RG, MS, SH, VM, HKS)
Maha-Ganapati Yantra (II)

The Maha-Ganapati yantra (II) is a variation on the Maha-Ganapati yantra (I). One of the difference is that the Maha-Ganapati yantra (II) is represented by a single level sacred enclosure (bhupura). Within this bhupura is an eight petal lotus (ashta-dala padma). The orientation of the petals in this yantra is towards the cardinal and intercardinal points of the compass. Within this ashta-dala padma is a circle upon which is inscribed a six point star (shatkona). This shatkona is made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Within this shatkona is a triangle with its apex oriented downwards—feminine and yoni—the second difference. At the center of the whole is a bindu.

The numerals one, three, six and eight appear to be of importance. One—as referent to the single-stepped bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (panchatanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—referring to the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parwati or Maha-Saraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), vartamanakala (present), bavishya-kala (future); the Three Forces (guna) being: sattvagni, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vanvana-Trivikrama avatar; and the third of the five elements (panchatanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—as referent to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra.

Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-middhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. (DS, LC, LC II, TR, RG, MS, SH, VM, HKS)
Plate 53 -- Maha-Ganapati Yantra (II)

(DS, #3)
Maha-Ganapati Yantra (III)

The Maha-Ganapati yantra (III) is essentially identical to the Maha-Ganapati yantra (I). The difference is that the Maha-Ganapati yantra (III) is represented by a two-stepped sacred enclosure (bhupura). Within this bhupura is an eight-petaled lotus (ashta-dala padma). The orientation of the petals in this yantra is towards the cardinal and intercardinal points of the compass. Within this ashta-dala padma is a circle upon which is inscribed a six-point star (shatkona). This shatkona is made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Centered in this shatkona is a triangle with its apex oriented upwards—masculine linga. At the center of the whole is a bindu.

Four numerals appear to be of importance: two, three, six and eight. Two—as a referent to the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandri). Additionally, it represents the Ajna Chakra. Three—referring to the three-stepped bhupura and the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parnavi or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: trioka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: triputra); the Three Times (kala) being: bhuta-kala (past), sartamana-kala (present), bavishyakala (future); the Three Forces (guna) being: sattvacarya, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—as referent to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—referring to the ashtadala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, $2^3$. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantras associated with this yantra may be any one of thirty-three that are noted by Johari.\textsuperscript{119}
Plate 54 -- Maha-Ganapati Yantra (III)

(H), pl. 3
**Maha-Lakshmi Yantra (I)**

*Maha-Lakshmi* is admittedly a most important deity-goddess within the Hindu tradition. She not only is the consort of the Lord Vishnu (Vaishnava sect), she also is a goddess of no mean position within the Shakti (Devi) sect. Her association with the Lord Vishnu would account for the visual relationship of the yantra’s central form. This yantra is virtually identical to the: Balarama (avatara) Yantra (Plate 15), Hayagriva Yantra (Plate 41), Kalki Yantra (Plate 46), Krishna Yantra (I) (Plate 49), Shitala Yantra (Plate 75), and the Varaha (avatara) Yantra (Plate 100), all of which are similar to the Vishnu Yantra (I) (Plate 103). The fact that Lakshmi is the consort of the Lord Vishnu is not lost in this visual association.

The *Maha-Lakshmi* yantra (I), a *Shakti* yantra, embodies a single level sacred enclosure (*bhupura*). Within this *bhupura* is to be found an eight petaled lotus (*ashta-dala padma*) in the dynamic, feminine orientation. The central element of the *ashta-dala padma* is a circle filled with dots (*bindu*).

Two numbers appear to be of significance—one and eight. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha, vymoh*), and the *Sakala Mandala* (I *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Eight—as a referent to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

A *mantra* that is often repeated in conjunction with Lakshmi is: “*Om Srim Maha-Lakshmyai Namah*.”

(DS, SPS, JN, VM, TR, RG, LC, LC II, SH, HKS)
Plate 55 -- Maha-Lakshmi Yantra (I)
(DS, #4; SPS, Pl. 13)
Maha-Lakshmi Yantra (II)

The Maha-Lakshmi Yantra (II), a Shakti yantra, sometimes called the Kamala Yantra, represents a single level sacred enclosure (bhupura). Within this bhupura is to be found an eight petaled lotus (ashta-dala-padma). Within this ashta-dala-padma is a six pointed star (shatkona) composed of two triangles—one oriented upwards and the other downwards. This shatkona is not constructed of equilateral triangles, but of isosceles triangles, placing emphasis upon the dynamic elements of this iconic device. Centered is the bijakshara, the syllable "Shreeng."

One, six and eight are three numbers which assume some importance in this yantra. One—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (panchatanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Six—as a referent to the shatkona—symbolizes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra employed for this yantra of this most auspicious goddess is: "Om Shree Mahalakshmiya Namaha."¹²¹ (LC, LC II, DS, SPS, JN, VM, TR, RG, SH, HKS)
Plate 56 -- Maha-Lakshmi Yantra (II)
(LC, fig. 3.17)
The Maha-Lakshmi Yantra (III), a Shakti yantra, is essentially a variation on the Maha-Lakshmi Yantra (II). It represents a three-stepped sacred enclosure (bhupura). Within this bhupura is to be found an eight petaled lotus (ashta-dala-padma). Surrounded by this ashta-dala-padma is a six pointed star (shatkonam) composed of two triangles—one oriented upwards and the other downwards. Centered is the bijakshara, the syllable "Shreeng."

Three, six and eight are three numbers which assume some importance in this yantra. Three—referring to the bhupura—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmá, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati; Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kāla) being: bhuta-kāla (past), vurtamana-kāla (present), bavishya-kāla (future); the Three Forces (guna) being: sattvagnana, rajognana, tamognana; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vasana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—as a referent to the shatkonam—symbolizes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkonam-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhisthana Chakra. Eight—referring to the ashta-dala-padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Mundaka Mandala.

The mantra employed for this yantra of this most auspicious goddess is the same as that used for the previous yantra: "Om Shree Mahalakshmiya Namaha"²² or "Shareeng Hareeng Kaleeng Om Aeeng Svaha."²³ (LC, LC II, DS, SPS, JN, VM, TR, RG, SH, HKS)
Plate 57 -- Maha-Lakshmi Yantra (III)
(L.C II, p. 224)
Maha-Lakshmi Yantra (IV)

The Maha-Lakshmi yantra (IV), a Shakti yantra, is visibly the most complex of the Lakshmi yantras. It recalls the Shri Chakra yantra (See: Plates VI & LXXX-LXXXVII) in form and composition and certainly underlines the importance of this goddess. It consists of a three stepped sacred enclosure (bhu pura). Within the bhu pura is found a triple circle. These three circles, in turn enclose a lotus of sixteen petals (shodasha-dala padma). This shodasha-dala padma encloses a second padma of eight petals (ashta-dala padma). The two lotus together total twenty-four petals. This inner ring encompasses a circle within which is a series of six overlapping triangles. Three of the triangles are oriented upwards-masculine and linga—while three are downwards—feminine and yoni. These overlapping triangles form an additional thirty triangles—thirty-six including the original six. At the center of the yantra is a bindu, the manifestation of the goddess.

Three, six, eight, sixteen, twenty-four and thirty-six are six numbers that appear to assume some importance. Three—referring to the bhu pura—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati; trishūla; the Three Regions or the Three Worlds (Indic: trikōta); the Three Cities (Indic: tri pura); the Three Times (kāla); the Three Forces (guna); the trīyargā objects of human pursuit; the three steps taken by the Lord Vishnu in his Vamana-Triśaṃskāra avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). Six—referring to the elemental trikonas of the center—symbolizes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is the product of the first male and female numbers signifying universal attraction. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras; and in nature the bee’s comb, petals of a flower, snowflake. Additionally, it is represented by the Svadhiṣṭhāna Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, $2^3$. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-mūrdha) of Kubera; the Eight Mothers (ashta-mātrikās); the Octave of Prakriti (the elemental nature); and the sacred eight petal lotus. Sixteen—referring to the shodasha-dala padma—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{4}$ is 4 . It is exemplified in: the Sixteen kālas of Chandra; and a mandala of sixteen pada—called Mahapitha Mandalas. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Twenty-four—referring to the total number of petals in both padma—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number and is considered a lucky number. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6). Thirty-six—referring to the total trikonas—represents a number which represents macrocosmic completeness and whose $\sqrt{6}$ is 6. It is exemplified in the thirty-six tatvas of Kashmiri Shaivism. It is also the number of pada in an Ugrapitha Mandalas. As a compound number it is associated astronomically with the planet Jupiter (Brihaspati or Guru) (3) and the planet Venus (Shukra). When reduced it produces nine and, therefore, the planet Mars (Mangala, Kuja or Angaraka) (9).

The mantra recited for this yantra is: "Om Aam Hareem Siareem Kaleem Shom Maha Lakshmi Namah."¹²⁴ (LC II, LC, DS, SPS, JN, VM, TR, RG, SH, HKS)
Plate 58 -- Maha-Lakshmi Yantra (IV)
(I.C.II, p. 272)
The **Maha-Lakshmi Yantra (V)**, a Shakti yantra, also indicates a yantra of some complexity. It consists of a single stepped sacred enclosure (bhupura). Within this bhupura is a sixteen-petaled lotus (shodasha-dala padma) in the dynamic, feminine orientation. This shodasha-dala padma encompasses a circle within which is a sacred eight-petaled lotus (ashta-dala padma). This ashta-dala padma, again surrounds a circle within which is a four-petaled lotus (chatur-dala padma). The three bands of lotus petals amount to twenty-eight in all. Finally, within the chatur-dala padma is an inner circle holding a triangle (trikona) of which the apex is oriented downwards—feminine and yoni.

Five numbers assume apparent importance: one, four, eight, sixteen and twenty-eight. One—referring to the bhupura and the inner trikona—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vayu), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Four—as a referent to the chatur-dala padma—connotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose √ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-appamanna; the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-iddhipada); the four Vedas; the four Pradharthas; the four streams of milk from the heavenly udder creating the four sacred rivers; the chakrasudarshana (disc) of the Lord Vishnu; the Four Guardians of the Quadrants (Indic: Lokapala); the fourth of five elements (pancha-tanmatras)—water (ap); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet Rahu (the ascending node of the moon). Additionally, it is symbolized by the Muladhara Chakra and the Pechaka Mandala made up of four pada. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattra, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Sixteen—referring to the shodasha-dala padma—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the Sixteen kalas of Chandra; and a mandala of sixteen pada called Mahapitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. Twenty-eight—referring to the combined number of petals—is an auspicious number, this numeral represents a number that is associated with the moon's cycle—twenty-eight days. It is a perfect number arrived at by the addition of its divisors. It is exemplified in the number of ''mansions'' in the moon. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Saturn (Shani) (8). When reduced it produces one and, therefore, the Sun (Ravi or Surya) (1).

Although this yantra is not quite as complex as the Maha-Lakshmi yantra (III), it does emphasize the feminine principle in a most definite manner. (APR, LC II, LC, DS, SPS, JN, VM, TR, RG, SH, HKS)
Plate 59 -- Maha-Lakshmi Yantra (V)
(APR. fig. 121)
Maha-Mritanje (Shiva) Yantra

Maha-Mritanje, a Shaiva yantra, is the one who conquers death, brings good fortune, protects one from dreadful diseases and dispels all evil. This deity is considered to be a form of the Lord Shiva who, in this capacity, assumes a sustaining role generally associated with the Lord Vishnu.\(^1\)

The Maha-Mritanje (Shiva) Yantra, a Shaiva yantra, is composed of a two stepped sacred enclosure (bhupura). Within the bhupura is a lotus of eight petals (ashta-dala padma). The petals encircle a six pointed star (shatkona) composed of a triangle with its apex oriented upwards and a triangle pointed downwards. Within the shatkona is a circle enclosing a triangle with its apex oriented upwards—masculine and linga. At the center of the inner triangle is a bindu.

Two, three, six and eight are four numbers which may be seen to assume some importance in this yantra. Two—referring to the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tammatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—as a referent to the trikona—symbolizes denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: trikola) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: triputra); the Three Times (kāla) being: bhuta-kāla (past), vartamanakāla (present), bāvishya-kāla (future); the Three Forces (guna) being: sattva-guna, rajo-guna, tamo-guna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yamana-Trivikrama avatāra; and the third of the five elements (pancha-tammatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadishthana Chakra. Eight—as a referent to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(^2\). It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra recited is: "Om Hoong Joong Om Bhoorbhava svah / Om Tryamakam Yajamaha Saugangdhim / Pushittivardhanam diyoyona Parchodyat / Urvuurukmev Bandhananmrityomu mamrismat Seoha / Bhoo va Bhooh om Sah joon Hoong Om."\(^2\) (LC, LC II)
Plate 60-- Maha-Mritanje (Shiva) Yantra
(LC, fig. 3.18; LC II, p. 25)
Mangala (Hanuman) Yantra

Whereas a majority of the yantras considered herein are dedicated to the worship of specific deities and, secondarily, to their realms of influence. This yantra is far more specific and may be ranked with those Tantric yantras that are of the Shanti Karan variety. As a yantra of pacification, one prays to Mangala to rid one of debts, high blood pressure and rashes. Even though this yantra is ascribed to Mangala (Mars) it is also attributed to Hanuman.

The Mangala (a Navagraha) Yantra is composed of a series of triangles (trikona), twenty-one in all, set in five rows: seven in the bottom row, five in the second and third rows, three in the fourth row and one in the top row. Unlike other deity yantras this yantra is not enclosed within a sacred enclosure (bhupura). Within each of the triangles is inscribed a different name of Mangala, they are not shown here.

One, three, five, seven and twenty-one are five numbers which can be seen as assuming some significance in this yantra. One—referring to the single, large trikona—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vyom), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—as a referent to the row of three trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati; trishula; the Three Worlds (Indic: triloka); the Three Cities (Indic: tripura); the Three Times (kala); the Three Forces (guna); the triloka (objects of human pursuit); the three steps taken by the Lord Vishnu in his Yamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). Five—referring to the five rows and the two rows of five trikona—symbolizes magical properties, mental activity, intelligence, and the natural elements both positive and negative. This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or panchatannmatras); the Five Sense Particulars (Indic: panchabhumas or mahabhutas); the Five Truths (Indic: pancha-tattva); the five "M's" (Panchamakara) of the vamanachara Tantra; the five skandhas; the Five Evolutes of Maya (pancha-kanchukas); the Five-Headed Hanuman (Indic: Panchamukha Hanuman); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (pancha-tanmatras)—earth (kshiti, prithvi). Seven—referring to the row of seven trikona—denotes the sacred, the mystic being made up of the spiritual three (masculine) plus the practical four (feminine), is often considered as the number of creation and perfection, as well as natural law. It is exemplified in: the seven Hindu planets; the seven days of the week; the phases of the moon; the Seven Mothers (Indic: Saptamatrikas); the sapta-dhatu; the Seven Factors of Enlightenment (Indic: satta-bojjangha); within the Vedas: the seven wives (sisters) of Agni, his seven tongues; the seven streams of soma; the sapta-rishis; and the mytho-geographic: sapta-loka (seven worlds), sapta-para (seven cities), sapta-dwipa (seven sacred islands), sapta-aranya (seven deserts), and sapta-samudra (seven holy seas). Twenty-one—referring to the total number of trikona—denotes perfection, and success. It is related to the cycles of the moon. As a compound number it is associated with: the Moon (Chandra or Soma) (2) and the Sun (Ravi or Surya) (1). When reduced it produces three and, therefore, the planet Jupiter (Brihaspati or Guru) (3).

The mantra employed for the Mangala (Hanuman) yantra is: "Om Karang Kareeng Karoong sah Bhoomaya Namaha" or "Om Karang Kareeng Karoong sah Bhoomaya Namaha sah Karoong Kareeng Karang Om." 128 (LC)
Plate 61 -- Mangala (Hanuman) Yantra

(L.C. fig. 2.8)

Isosceles variation
Matangi Yantra (I)

Matangi (aka Chandali) thought by some to be an aspect of Sarasvati, hence, she is associated with speech. This goddess is one of Dasha-Mahavidyas of Maha-Kali. Called 'the cow elephant,' this eminent goddess, a Tantric Shakti, represents one of the ten aspects of divine night. Matangi's realm is the power of domination, the night of delusion and the power to dominate. She is also an advisor to Lalita (Tripura-Sundari).

The Matangi Yantra (I), a Shakti yantra, here comprises a single level sacred enclosure (bhupura) of an interlocking design. Within the bhupura is an eight petals (ashta-dala padma) with darkened centers. The ashta-dala padma is oriented to the cardinal and intercardinal points. This padma encircles a six pointed star (shatkona) made up of two isosceles triangles, one oriented upwards, the other downwards. The corners of the shatkona are anchored towards the dark centers of the lotus petals. This shatkona composed of isosceles triangles symbolizes the dynamic element of the icon. At the center of the yana is bindu.

One, six and eight are three numbers which appear to bear significance. One—referring to the bhupura—represents the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (panchatanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Six—as a referent to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers (2 x 3 = 6) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Swadhisthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhiti) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number which squared that makes up the Manduka Mandala.

The mantra recited is: "Om Hareeng Matangaya Namaha" or "Aum Hring Kling Hum Matangaiye Phat Svaha." (APR, LC, SPS, PR, AM, LC, LC II, HJ)

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Plate 62 -- Matangi Yantra (I)
(APR, fig. 131; LC, fig. 3.16; SPS, Pl. 11)
Mantangi Yantra (II)

*Mantangi* is the goddess who possesses the power of dominion. She, the embodiment of emotional frenzy, exhibits here a yantra that is far more complex than *Mantangi yantra* (I).

The *Mantangi yantra* (II), a Shakti yantra, comprises a three level sacred enclosure (*bhupura*). This *bhupura* encloses three bands of lotus (*padma*). The outer band possesses but four large enfolding petals (*chatur-dala padma*). The middle band is made up of sixteen petals (*shodasha-dala padma*). Finally, the inner band has eight petals (*ashta-dala padma*) in adynamic orientation. The three petals total twenty-eight petals. These three bands encircles a five pointed star (*panchakona*) within which is a triangle (*trikona*) with its apex oriented downwards--feminine and *yoni*. At the very center is a dot (*bindu*).

One, three, four, five, eight sixteen and twenty-eight are seven numbers which merit consideration. One--referring to the single panchakona and *trikona*--denotes the source, the monad, the first principle, unity, The Absolute One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)--ether (*akasha*, *vayu*); the Sakala Mandala (1 pada). Three--as a referent to the *trikona*--denotes perfection, the trinity, the divine family (father, mother, child). It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of Sarasvati, Lakshmi, Parvati; *trishula*; the Three Worlds (*Indic: triloka*); the Three Cities (*Indic: tripura*); the Three Times (*kalpa*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit); and the third of the five elements (*pancha-tanmatras*)--fire (*tejas*, *agni*). Four--referring to the *chatur-dala padma*--denotes completeness, perfection, the practical element. It is exemplified in: the Four Fundamental or Sublime Meditations (*Indic: chatur-appamannaya*); the Four Psychic Powers (*Indic: chatur-iddhipada*); the four *Vedas*; the four Pradhantas; the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord *Vishnu*; the Four Guardians of the Quarter (*Indic: Lokapala*); the fourth of five elements (*pancha-tanmatras*)--water (*ap*); the cardinal directions; and the four phases of the moon. Five as a referent to the *panchakona*--denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (*Indic: tanmatras* or *panchatanmatras*); the Five Sense Particulars (*Indic: panchabhatas* or *mahabhatas*); the Five Truths (*Indic: pancha-tattva*); the five "M's" (*Panchamakara*); the five *skandhas*; the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body--head, arms and legs; and the fifth of the five elements (*pancha-tanmatras*)--earth (*kshiti*, *prithvi*). Eight--referring to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature); and the sacred eight petal lotus. Sixteen--represented by the *shodasha-dala padma*--denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites--the Sun and Venus. It is exemplified in: the Sixteen *kalås* of *Chandra*; and a *mandala* of sixteen pada--called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Finally, twenty-eight--referring to the total petals--is an auspicious number, this numeral represents a number that is associated with the moon's cycle--twenty-eight days. It is exemplified in the number of "mansions" in the moon. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet Saturn (*Shani*) (8). When reduced it produces one and, therefore, the Sun (*Ravi* or *Surya*) (1). (DS, APR, LC, SPS, PR, AM, LC, LC II)
The Mantangi Yantra (III), a Shakti yantra, is essentially identical to the Mantangi Yantra (II). It comprises a double level sacred enclosure (bhupura) and within the bhupura is an eight petals (ashtadala padma). The ashtadala padma is oriented to the cardinal and intercardinal points. This padma encircles a shatkona made up of two equilateral triangles, one oriented upwards, the other downwards. At the center of the yantra is bindu.

Two, six and eight are three numbers which appear to bear significance. Two—referring to the bhupura—represents duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Six—as a referent to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Swadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Swadhishthana Chakra. Eight—referring to the ashtadala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra associated with this yantra is: "Om Hareng Matangaya Namaha" or "Aum Hring Kling Hum Matangaiye Phat Soaha." (HJ, APR, LC, SPS, PR, AM, LC, LC II)
Plate 64 -- Mantangi Yantra (III)
(HJ, Pl. 14 & p. 119)
Matsya (avatar) Yantra

Matsya is one of the five early Dashavatara of the Lord Vishnu. He is known variously as the "fish incarnation" or the "fish-man," and is associated with the great flood, which seems to be similar to the flood from the Book of Genesis. The flood was decreed due to the depravity of man. As Matsya, the Lord Vishnu appeared and carried Manu, the father of the new human race, to safety. Thus he fulfills the role of preserver.

The Matsya Yantra, a Vaishnava yantra, embodies a sacred enclosure (bhupura) of a single level. It is one of the more complex yantras associated with the Dashavatara. The inner precinct is made up of seven lotus one superimposed over the other: a lotus of eight petals (ashta-dala padma) in the outer band, sixteen (shodasha-dala padma) in the second band, fourteen (chaturdasha-dala padma) in the third band and eight petals in the fourth band. These first four lotus—i.e., those with eight, sixteen, fourteen and eight petals—are not oriented to the cardinal points of the compass, thereby underlining their dynamic qualities. There are seven in the fifth band oriented to the points of the compass and four in the sixth band not oriented to the points of the compass. The inner lotus possesses a six petal lotus (shash-dala padma) oriented to the points of the compass. At the center is a bindu.

One, four, six, seven, eight, fourteen and sixteen are seven important numbers in this yantra. One—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day; bright; the right (hand); the first of the first elements (pancha-tannmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Four—referring to the chaturdasha-dala padma—symbolizes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{4}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-upamannaya); the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-iddhipada); the four Vedas; the four Pradharthas; the four streams of milk from the heavenly udder creating the four sacred rivers; the chakrasudarshana (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: Lokapala); the fourth of five elements (pancha-tannmatras)—water (ap); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet Rahu (the ascending node of the moon). Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2$^3$. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashtamatrikas); the Octave of Prakriti (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Fourteen—referring to the chaturdasha-dala padma—denotes involution, transmutation and relates to sexual relations. It is exemplified in the full moon, two of the moon’s four cycles (waxing and waning); the Fourteen Principle nasad; the Fourteen bhuvanas; and the Chaturdasha-dala trikona (Sarva Jivabhaga-Dayaka Chakra of the Shri Chakra). As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces five and, therefore, the planet Mercury (Budha) (5). Sixteen—referring to the sixteen-petalled lotus—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{4}$ is 4. It is exemplified in: the Sixteen kalâs of Chandra; and a mandala of sixteen pada called Mahepitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). (DS, SPS, RG, TR, MS, SH, VM)
Mrit-Sanjivani Yantra

Mrit-Sanjivani is one of the companions of the Ashvini-Devatas. The Ashvini-devatas (aka Ashvinikumaras) are twin deities who were important Devas during the Vedic period. They are the personification of heaven and earth and are the heavenly physicians. Since the employment of the Mrit-Sanjivani Yantra is for the protection from disease, the use of this demi-deity Mrit-Sanjivani, the personification of the herb, is an appropriate intercessor. The herb mritasanjivani is said to restore life and is to be found on Mt. Meru.

The Mrit-Sanjivani Yantra, a Shanti Karan yantra, consists of a simple one step sacred enclosure (bhupura). Within this precinct is a circle which encloses eight leaf-forms with ragged centers—an icon of mritasanjivani—oriented to the cardinal points of the compass. These six leaf-forms surround a circle within which is a five pointed star (panchakona). Within the center pentagonal area of this star is a triangle (trikona) with its apex oriented upwards—masculine and linga. At the center is a bindu.

One, three, five and eight are the four numbers which appear to be of some importance in this yantra. One—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, ayumon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—as a referent to the trikona—signifies perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati; trishula; the Three Worlds (Indic: trilok); the Three Cities (Indic: tripura); the Three Times (kala); the Three Forces (guna); the trivarga (objects of human pursuit); the three steps taken by the Lord Vishnu in his Vanmana-Trivikrama avatara; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Five—referring to the pentagram—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative. This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or panchatanmatras); the Five Failings or Weaknesses; the Five Sense Particulars (Indic: panchabhutas or mahabhutas); the Five Truths (Indic: pancha-tattvas); the five "M's" (Panchamakara); the five skandhas being: rupa, vidana, sanini, sanskara, vidya; the Five Evolutes of Maya (pancha-kanchukas); the Five-Headed Hanuman (Indic: Panchamukha Hanuman); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (pancha-tanmatras)—earth (kshiti, prthivi). It is associated astronomically with the planet Mercury (Budha). Finally, eight—referring to the eight-leaved form—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (asha-nudhith) of Kubera; the Eight Mothers (asha-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, satta, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra employed for the Mrit-Sanjivani yantra is: "Om Joom Sath Ma Palay, Palay." (LC, HKS, VM)

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Plate 66 -- Mrit-Sanjivani Yantra

(I.C., fig. 27)
Narasimha (avatar) Yantra

Narasimha is one of the five early Dashavataraś of the Lord Vishnu. He is known as the man-lion. The Lord Vishnu took the form of Narasimha to annihilate the demon Hrianyakasipu (brother of Hrianyaksha) who was tormenting the gods. In this avatar, the Lord Vishnu is displayed in an unusual fierce, destructive role. Although, in destroying Hrianyakasipu, he "sustains" the celestial status quo.

The Narasimha Yantra, a Vaishnava yantra, consists of a sacred enclosure (bhupura) of a single level. Within this precinct is to be found three lotus. All three lotus contain eight petals each (ashta-dala padma). Together, the petals total twenty-four. However, the outer and the inner ashta-dala padma are in the dynamic, feminine orientation. The outer lotus as well as the inner lotus are not orientated to the cardinal points of the compass, thereby underlining their dynamic quality. The middle lotus is oriented to the cardinal points. At the very center is a bindu, the axis of the yantra.

One, eight and twenty-four are numbers of some consequence in this yantra. One--referring to the bhupura--denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (panchatanmatras)--ether (akasha, vyom), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Eight--signified by the ashta-dala padma--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-niddhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Twenty-four--referring to the total petals--denotes totality and the combination of two opposites--i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six (2 + 4 = 6) and, therefore, the planet Venus (Shukra) (6). (DS, SPS, RG, TR, VM, MS, SH)
Plate 67 -- Narasimha (avatara) Yantra
(DS, #21; SPS, Pl. 2)
Navagraha Yantra (Magic Squares)

The Navagrahas do possess a position of some importance and one may find shrines dedicated to them in numerous temples. This is particularly evident in temples in the south of India and in areas populated by the Tamils. The normal arrangement of the Navagrahas is with the Sun in the middle and the other eight arrayed around at the cardinal and intercardinal points.

The Navagraha yantras, of the astrological yantra variety and the puja type, consist of magic squares of nine sections each. They are a type of yantra, different from the Shakti, Vaishnava or Shaiva yantras in that they do not possess a bhupura. The magic square is an object/ form that is not unique to India, but is to be found in a number of cultures. As a yantra form, the (magic) square is not unusual, but is used in many forms of supplication and also for a number of deities. Additionally, it is a form that is employed in the basic plan of sacred temples and shrines within the Hindu tradition, even unto today.

The numbers within the magic circles are consecutive numbers of nine integers—beginning with one (1-9) for Sun, two (2-10) Moon, three (3-11) for Mars, four (4-12) for Mercury, five (5-13) for Jupiter, six (6-14) for Venus, seven (7-15) for Saturn, eight (8-16) for Rahu and nine (9-17) for Ketu. The numbers are all arranged in the same, precise manner—beginning with the west square, then the northeast, then the south, then the southeast, then the center, then the northwest, then the north, then the southwest and finally the east. Additionally, the magical quality of this arrangement is to be found in the fact that if any rank or file of numbers and the two sets of diagonals within a single square, when added together produce the same sum.

Those sums and the particular mantra for the deities are: Surya which produces fifteen, the mantra is "Om Oang Rang Raviya Namaha;" Chandra which gives eighteen, the mantra is "Om Oang Soong Somaya Namaha;" Mangala which yields twenty-one, the mantra is "Om Oang Bhaung Bhoumaya Namaha;" Budha which provides twenty-four, the mantra is "Om Oang Hrang Hreueng Bung Budhaya Namaha;" Brihaspati or Guru which produces twenty-seven, the mantra is "Om Oang Gung Gruuaya Namaha;" Shukra which gives thirty, the mantra is "Om Oang Sung Sukraya Namaha;" Shani which yields thirty-three, the mantra is "Om Oang Eang Hareeng Shreeng Shani Charya Namaha;" Rahu which provides thirty-six, the mantra is "Om Oang Rang Rahuaya Namaha;" and Ketu which produces thirty-nine, the mantra is "Om Oang Bhung Ketuaya Namaha;".

Eleven numbers have certain significance—three, nine, fifteen, eighteen, twenty-one, twenty-four, twenty-seven, thirty, thirty-three, thirty-six and thirty-nine. Three—referring to any rank or file of the magic squares—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvatī, Lakshmi, Parvati or Maha-Sarasvatī, Maha-Lakshmi, Maha-Kali; triśulā; the Three Regions or the Three Worlds (Indic: triloka) being; arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: triśat); the Three Times (kāla) being; bhuta-kāla (past), vartamāna-kāla (present), bhavishya-kāla (future); the Three Forces (guna) being; sattvaguna, rajoguna, tamoguna; the trīṣṭrāga (objects of human pursuit) being; dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar, and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Nine—referring to the numbers of pada in the magic square—symbolizes completion, perfection, force, wisdom and silence. A number whose $\sqrt{3}$ is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being; the number of pada in the smallest magic square; the Navagrahas; the Nava-Durgas; nava-nadis; the Nine Classes of Yoginis; the
Plate 68 -- Navagraha Yantra (Magic Squares)
(LC, figs. 2.9, 2.9A)

Sun (Surya)

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Moon (Chandra)

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Mars (Mangala)

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Mercury (Budha)

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Jupiter (Brihaspati)

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Venus (Shukra)

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Saturn (Shani)

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Rahu

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Ketu

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Navagraha Yantra (Magic Squares) (Continued)

Nine Jewels (Indic: navaratna) being: pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; and the Pitha Mandala made up of nine pada. It is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka). Fifteen—the sum of Surya's yantra—denotes cosmic completeness, destiny. This number is considered to be a fatal number associated with chance. Fifteen is also auspicious in its make up. It is exemplified in: the fifteen world planes being: six in Kamaloka, five in Rupaloka and four in Arupaloka, and is the sum of the various directions in a nine pada magic square of Surya. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Mercury (Budha) (5). When reduced it produces six (1 + 5 = 6) and, therefore, the planet Venus (Shukra) (6). Eighteen—the sum of Chandra's yantra—denotes completeness (9 + 9 = 18), it can also denote chaos, deadlock and a spiritual hinderance. It is exemplified in: the eighteen parvas of the Mahabharata; the eighteen chapters of the Bhagavadgita; and sunset (the eighteenth hour or 6:00 P.M.). As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Saturn (Shani) (8). When reduced it produces nine (1 + 8 = 9) and, therefore, the planet Mars (Mangala, Kuja or Angaraka) (9), three aggressive "planets." Twenty-one—the sum of Mangala's yantra—denotes perfection, and success (1 + 2 + 3 + 4 + 5 + 6 = 21, 3 x 7 = 21). It is related to the cycles of the moon, 3 x 7 = 21 in this instance all three numbers are masculine. As a compound number it is associated with: the Moon (Chandra or Soma) (2) and the Sun (Ravi or Surya) (1). When reduced it produces three (2 + 1 = 3) and, therefore, the planet Jupiter (Brihaspati or Guru) (3). Twenty-four—the sum of Budha's yantra—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents (6 x 4 = 24, 3 x 8 = 24, 12 + 12 = 24, 1 x 2 x 3 x 4 = 24) a cosmic number, being 12 + 12 = 24, and is considered a lucky number as 2 + 4 = 6. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with: the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six (2 + 4 = 6) and, therefore, the planet Venus (Shukra) (6). Twenty-seven—the sum of Brihaspati or Guru's yantra—denotes sacredness as 3 x 9 = 27 and energy as in the union of two opposites. This integer represents the first masculine cube (3^3). It is exemplified in: the number of beads in a Sunirmi Mala, the number of planets or stars which are used to determine the length of a Hindu temple; and is the number of nights in which the moon is visible. As a compound number it is associated with: the Moon (Soma or Chandra) (2) and the planet Ketu (the descending node of the moon) (7). When reduced it produces nine (2 + 7 = 9) and, therefore, the planet Mars (Mangala, Kuja or Angaraka) (9). Thirty—the sum of Shukra's yantra—denotes a psychic numeral and is auspicious in its make up (10 + 10 + 10 = 30, 3 x 10 = 30). It is exemplified in: the classes of beings in the three spheres—i.e., ten in Kamaloka, sixteen in Rupaloka, and four in Arupaloka; Lord Krishna assumed 64 vidyas in thirty days, the days in a solar month; and 1/12 of a circle (30 x 12 = 360°). As a compound number it is associated with: the planet Jupiter (Brihaspati or Guru) (3[0]). Thirty-three—the sum of Shani's yantra—denotes perfection (two three's) (3\3), or 3 x 11 = 33, and completion. It is exemplified in: the thirty-three deities of the Vedd--eight Vasus, eleven Rudras, twelve Adityas, Indra and Prajapati, and the number of vertebrae in the spinal column. As a compound number, it is related to: the planet Jupiter (Brihaspati or Guru) (3). When reduced it produces six (3 x 3 = 6) and, therefore, the planet Venus (Shukra) (6). Thirty-six—the sum of Rahu's yantra—denotes a number which represents macrocosm completeness (3\6, 6 x 6 = 36, 4 x 9 = 36, 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 = 36), and whose \ is 6. This numeral, as any compound number has an opposite effect and may be considered as inauspicious. It is exemplified in the thirty-six tattvas of Kashmiri Shaivism. It is also the number of pada in an Ugrapitha Mandala. As a compound number it is associated astronomically with the planet Jupiter (Brihaspati or Guru) (3) and the planet Venus (Shukra). When reduced it produces nine (3 + 6 = 9) and, therefore, the planet Mars (Mangala, Kuja or Angaraka) (9). Thirty-nine—the sum of Ketu's yantra—denotes
a numeral that is auspicious in its makeup: being the perfect three and the magnified perfect nine (3\9), reflecting these two sacred numbers. As a compound number it is associated astronomically with the planet Jupiter (Brihaspati or Guru) (3) and the planet Mars (Mangala, Kuja or Angaraka). When reduced it produces nine (3 + 9 = 12 = 3) and, therefore, the planet Jupiter (Brihaspati or Guru) (3).

The individual *mantras* of these nine magic squares are noted above. (LC, LC II, TR, RG, MS, VM, SH, PR)
Navagraha Yantra (Combined)

This yantra (magic square) represents the combined form of the Navagrahas. Navagrahas refer to the nine Hindu gods who represent planetary or astrological forms. The Navagrahas are believed to influence not only individual lives, but also the course of nations. They generally assembled in their shrines with Surya (Sun) in the center and the other eight arrayed around the sun, at the cardinal and intercardinal points, but in such a manner that they do not face each other.

This yantra represents the combined form of the Navagrahas. Each square contains the bijakshara syllable for each of the nine planets: "Bu" for Budha, "Shu" for Shukra, "Chā" for Chandra, "Vri" ("Bri") for Guru (Brihaspati), "Ra" for Rahu, "Ke" for Ketu, "Ma" for Mangala, "Sha" for Shani and "Su" for Surya. The mantra recited for the combined form is: "Om Suryee Namaha, Chanderye Namaha, Budhae Namaha, Brihaspatye Namaha, Mangale Namaha, Shukrach Namaha, Shanae Namaha, Rahuae Namaha, Ketuee Namaha, Nav Grahae Namaha." The arrangement of the combined Navagrahas is as shown immediately below.

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<tr>
<th>Budha</th>
<th>Shukra</th>
<th>Chandra</th>
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<tbody>
<tr>
<td>Brihaspati</td>
<td>Rahu</td>
<td>Ketu</td>
</tr>
<tr>
<td>Mangala</td>
<td>Shani</td>
<td>Surya</td>
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It is to be noted that both the individual forms noted previously, and the combined form illustrated opposite, Surya is not displayed in the central position—being shown first in the individual magic squares (yantras) and last in the combined yantra. Normally, the Navagrahas are so arranged, as noted above, with Surya in the center and the other eight surrounding him. This 'normal arrangement is shown immediately below. (LC, RG, LC II, TR, MS, VM, SH, PR)
Parashurama (avatar) Yantra

The Parashurama (Rama with a battle axe [parshu]), one of the latter five Dashavatara of the Lord Vishnu was born out of the need to subjugate the Kshatriya (soldier/warrior) caste by the Brahmmins. Parashurama, the son of the priest Jamadagni and his consort Renuka, attained through battle, the supremacy of the priestly caste. To redeem himself of all the killing, he expiated his sin, gave the world to the Brahmmins, and spent the rest of his life in the mountains in meditation as a hermit.

The Parashurama Yantra, a Vishnu yantra, is made up of a two level sacred enclosure (bhupura). Within this hallowed locale is to be found six rings of lotus: sixteen (sashti-dala padma) in the outer band dynamically oriented, twelve (dasa-dala padma) in the second band, ten (dasa-dala padma) in the third band, eight (ashta-dala padma) in the fourth band dynamically oriented. The fifth lotus of six petals (shat-dala padma) is oriented dynamically, however, neither to the cardinal nor the intercardinal points of the compass. The sixth lotus with four petals (chatur-dala padma), within the inner circle, is oriented dynamically. At the center of the yantra is a bindu.

The numbers two, four, six, eight, sixteen and fifty-six appear to be closer attention. Two—referring to the bhupura—represents power principle, right, dark, left, and the moon. It is exemplified in the concept of Shakti-Shukla, right-left, heaven-hell, day-night; two eyes, nostrils, breasts and testes; the second of the five elements (pancha-tattvamasya) air or wind (vayu, marut). It is associated with the Moon (Soma or Chandri). Additionally, it represents the Aja Chakra. Four—referring to the chatur-dala padma—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soil of the universe. This numeral is the perfect number of a higher plane, a number whose n is 2. It is exemplified in: the Four Trances (Indic: chatur-jumna); the Four Psychic Sublime Meditations (Indic: chatur-appanamayya); the four Vedas; the four Pradhara; the four of five elements (pancha-tattva); water (ap), the cardinal directions; and the four phases of the moon. Additionally, it is symbolized astronomically with the planet Rahu (the ascending node of the moon). Additional to the chatur-dala padma—denotes perfection, divinity; and balance. It is exemplified in: the shatam-karma of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras; the six acts (shat-karma); and in nature the bee’s comb, petals of a flower, snowflake. It is associated cosmically with the planet Venus (Shukra). Additionally, it is represented on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and cube of 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-murikas); the Octave of Prakriti the elemental nature; and the sacred eight petal lotus. It is associated dynamically with the planet Saturn (Shani). Sixteen—referring to the shashti-dala padma—denotes divine destruction, the fall of man and the visible world.

As a compound number it is associated with the Sun (Rati or Surya) and the planet Venus (Shukra). When reduced it produces seven and, therefore, the planet Ketu (the descending node) and the Malapitaka Mandala (7). Additionally, it represents the Vishuddha Chakra. Finally, fifty-six is a cosmic number related to the moon being made up of twice twenty-eight. As a compound number it is related to Mercury (Budha) (2), (DS, SPS, LC, RG, LC II, TR, MS, VM, SH, PR)
Plate 70 -- Parashurama (avatara) Yantra
(DS. #13; SPS, Pl. 7)
Rama (avatar) Yantra (I)

The deity Rama, avatar of the Lord Vishnu, was born as the son of the King of Ayodhya, Dasharatha. One of the accounts describes Rama meeting Parashurama and absorbing the latter's power, making Rama an aveshavatara (an incarnation by temporary possession). Rama is one of the most popular of the Hindu deities. He typifies the ideal man, the ultimate hero along with his consort Sita, who symbolizes the ideal consort/wife.

The Rama yantra (I), a Vaishnava yantra, constitutes a divine precinct of three levels (bhupura). Within this enclosure is to be found five lotus of varying numbers of petals surrounding an inner circle. The outer lotus possesses thirty-two petals (dvatrimshati-dala padma), while the next contains sixteen (shodasha-dala padma), and the third lotus possesses twelve petals (dvidasha-dala padma). The first three lotus are dynamically oriented. The subsequent two lotus, separated from the outer three by a triple-stepped circle (trivalya), contain eight petals each (ashta-dala padma). The central circle encloses a six pointed star (shatkona) made up of an equilateral triangle with its apex oriented upwards and a triangle with its apex oriented downwards. At the center of all is a bindu.

Six numbers--i.e., three, six, eight, twelve, sixteen and thirty-two--assume some importance. Three--referring to the bhupura and the triple-ringed circle--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati; trishula; the Three Worlds (Indic: triloka); the Three Cities (Indic: tripura); the Three Times (kala); the Three Forces (guna); the trivarga (objects of human pursuit); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras) -- fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six--referring to the shatkona--denotes the macrocosmic--the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Eight--referring to the ashta-dala padma--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Sixteen--referring to the shodasha-dala padma--symbolizes denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites--the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the Sixteen kalas of Chandra; and a mandala of sixteen pada called Mahapitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. Thirty-two--referring to the largest lotus--is a numeral is considered by some to be a perfect number being. It is exemplified in: the thirty-two points of the compass--e.g., south, south-southwest, southeast south-southeast, etc.--and the thirty-two characteristics of human physiology. As a compound number it is associated with the planet Jupiter (Brihaspati or Guru) (3) and the Moon (Soma or Chandra) (2). When reduced it produces five (3 + 2 = 5) and, therefore, the planet Mercury (Budha) (5). (DS, SPS, LC, RG, LC II, TR, MS, VM, SH, PR)
Plate 71 -- Rama (avatara) Yantra (I)
(DS, #23; SPS, Pl. 3)
Rama (avatara) Yantra (II)

The story of Rama (avatara), related in the Ramayana, is one of the major Indian epics. The combination of fate, human frailty and a heroic propensity that Ramayana exhibits acts as a parallel to the Greek epic heroes.

The Rama Yantra (II), a Vaishnava yantra, is somewhat simpler in makeup than the previous yantra. It is composed primarily of a single-stepped divine precinct (bhupura). Within this bhupura is a sacred eight-petaled lotus (ashta-dala padma). This lotus is oriented to the cardinal and intercardinal points of the compass. Within the eight petals is a circle containing a six-pointed star (shatkona). It is made up of two equilateral triangles, one oriented upwards, the other downwards. At the center of the whole is a bindu.

One, six and eight are three numbers which appear to be of some import. The number one—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Six—as a referent to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(2^3\). It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-niddhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra recited for this yantra is: “Om Shree Ramaya Namah.”\(^{142}\) (JN, DS, SPS, LC, RG, LC II, TR, MS, VM, SH, PR)
Sarasvati Yantra

Sarasvati called "the flowing one," in the Vedic period, the was a goddess of some importance, related to a heaven sent river and water in general. She cleanses all with her waters. She was said to be present in the creation of the earth, the atmosphere and the heavenly spheres. Supplications are offered her for wealth, children, sustenance and the giver of sons. Later, her nature changes and she becomes a goddess of culture, learning and speech. Sarasvati is a form or manifestation of the deity Devi and related to the Vaishnavas and the Shakti sect. As a solitary deity, she is frequently the consort of the Lord Brahmā. She was created by the Lord Brahmā who became so enamored with her that when she circled him a new face appeared, thereby, giving the Lord Brahmā his five heads.

The Sarasvati Yantra is composed of a sacred enclosure (bhupura) of a single step. Within are two lotus, one superimposed over the other. The outer lotus contains sixteen petals (shodasha-dala padma). The inner lotus has eight petals (ashta-dala padma). The two lotus together total twenty-four petals. Within these lotus is a circle containing a six pointed star (shatkona) comprising an isosceles triangle oriented upwards and one with the apex pointed downwards. The isosceles triangle indicates the dynamic aspect. At the center is the goddess in the form of a bindu.

One, six, eight, sixteen and twenty-four are five numerals which appear to assume some importance in this yantra. One--referring to the bhupura--represents the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vyom), and the Sakala Mandalā (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Six--as a referent to the shatkona--denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Swadhisthana Chakra.

Eight--referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Sixteen--referring to the shodasha-dala padma—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the sixteen kalās of Chandra; and a mandala of sixteen pada called Mahapitha Mandalā. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. Finally, twenty-four--referring to the total number of petals—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6).

The mantra employed for the Sarasvati yantra is: "Om Shree Vidya Dayeni, Sarasvatiya Namah." (LC, JN, DS, SPS, RG, LC II, TR, MS, VM, SH, PR)
Plate 73 -- Sarasvati Yantra

(L.C. fig. 2.5)
Sharabha Yantra

Sharabha is a mythical creature whose composite form some assert was assumed by the Lord Shiva—while others say Virabhadra—to defeat Narasimhamurti (Narasimhavatara). Sharabha is a mythical composite being made up of part bird and part lion. Composite beings are not unusual within the Hindu faith—e.g., Makara, Narasimhavatara, Kurmavatara, etc. He is further described “as having eight legs, three eyes, long nails, two hands and a body glowing like fire… (with) a lion’s face and two wings…” The reason for this manifestation was to subdue Narasimhamurti (Narasimhavatara) who, after the destruction of Hiranyakashipu is said to have continued his destructive campaign. The Lord Shiva was supposedly called upon to neutralize this apparent menace. This story is seen as one of the attempts of the Shaivas to impose superiority over the Vaishnavas.

The Sharabha Yantra comprises a single stepped sacred enclosure (bhupura). Within the bhupura floats a pentagon, its point oriented downwards indicating its dynamic nature. Within this pentagon is a heptagon dynamically oriented. This seven-sided shape encloses a form which is based upon a nine-sided figure. In turn this form enircles a twelve-petaled lotus (dvitikshata-dala padma). The dvitikshata-dala padma, in turn contains a two petal lotus (dvitikshata-dala padma, one petal pointing to the right while the other points left. The total number of petals of the two lotus forms is fourteen. The representation of a double-petaled lotus is indeed unusual, more so than the seven or nine-sided figures. Finally central element is a downward pointing triangle (trikona)—feminine and yoni—with a bindu at its center.

One, two, three, five, seven, eight, nine, twelve and fourteen are nine numbers which are of some interest. One—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vyom), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Two—referring to the two petal lotus (dvitikshata-dala padma)—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (tvag, maruti). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—referring to the trikonas—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmá, Vishnu, Shiva; the trinity of Sarasvatí, Lakshmi, Parvati or Maha-Sarasvatí, Maha-Lakshmi, Maha-Kali; trishula; the three Regions or the Three Worlds (Indic: triloka) being; arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kála) being; bhuta-kála (past), vartamana-kála (present), bavishya-kála (future); the Three Forces (guna) being; sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dhihna (virtue), artha (purpose), káma (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatara; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Five—referring to the pentagon—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or panchatanmatras) being: shabda (sound), sparsha (touch), rupa (form), rasa (flavor) & gandha (odor); the Five Failings or Weaknesses being: ahmkara (pride), moha (illusion), lobha (greed), kama (passion), krodha (anger); the Five Sense Particulars (Indic: panchabhutas
Plate 74 -- Sharabha Yantra

(DS #50; SPS, Pl. 14)
or mahabhutas) being: akasha (ether), vayu (air), tejas (fire), apas (water) & prithvi (earth); the Five Truths (Indic: pancha-tattva); the five "M's" (Panchamakara) of the vamanachara Tantra being: madya (wine), mamsa (meat), matsya (fish), mudra (parched grain), maithuna (sexual congress); the five skandhas being: rupa, vidana, sanini, sanskara, vidyan; the Five Evolutes of Maya (pancha-kanchukas); the Five-Headed Hanuman (Indic: Panchamukha Hanuman); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body--head, arms and legs; and the fifth of the five elements (panchatanmatras)--earth (kshiti, prithvi). It is associated astronomically with the planet Mercury (Budha). Seven--referring to the heptagon--denotes the sacred, the mystic being made up of the spiritual three (masculine) plus the practical four (feminine), is often considered as the number of creation and perfection, as well as natural law. It is exemplified in: the seven Hindu planets; the seven days of the week; the phases of the moon; the Seven Mothers (Indic: Saptamatrikas); the sapta-dhatu being: rasa, rakta, masa, majja, sati, meda, sukra; the Seven Factors of Enlightenment (Indic: satia-bojjhang) within the Vedas: the seven wives (sisters) of Agni, his seven tongues, the seven horses which pull Surya's chariot and the seven streams of soma; the sapta-rishi; an the mytho-geographic: sapta-loka (seven worlds), sapta-para (seven cities), sapta-dwipa (seven sacred islands), sapta-aranya (seven deserts), and sapta-samudra (seven holy seas). It is associated astronomically with the planet Ketu (the descending node of the moon). Eight--referring to the ashta-dala padma--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Nine--referring to the nine-sided figure--denotes completions, perfection, force, wisdom and silence. A number whose square root is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being; the number of pada in the smallest magic square; the Navagratas; the Nava-Durgas; nava-nadis; the Nine Classes of Yoginis; the Nine Jewels (Indic: navaratna) being: pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; and the Pitha Mandala made up of nine pada. It is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka). Twelve--referring to the dvitasha-dala padma--denotes sacrifice and is related to immortality. This numeral is: a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in: the Barahmaha poetry being based on twelve; the twelve signs of the Zodiac; the twelve hours of the day as well as the twelve hours of the night; and the twelve months of the solar year. As a compound number it is associated astronomically with: the Sun (Ravi or Surya) (1) and the Moon (Soma or Chandra) (2). When reduced it produces three and, therefore, the planet Jupiter (Brihaspati or Guru) (3). Additionally, it represents the Anahata Chakra. Finally, fourteen--referring to the total number of petals of the two lotus forms--denotes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning); the Fourteen Principle Yoga nadi being: alambusha-nadi, kuhu-nadi, viswodara-nadi, varana-nadi, hastijiva-nadi, yashovati-nadi, payasvini-nadi, gandhari-nadi, pusha-nadi, shankhini-nadi, sarasvati-nadi, ida-nadi, pingala-nadi, sushumana-nadi; the Fourteen bhuvanas; and the Chaturdasha-dala trikona (Sarva Saubhagya-Dayaka Chakra of the Shri Chakra). As a compound number it is associated with

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the Sun (Ravi or Surya) (1) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces five and, therefore, the planet Mercury (Budha) (5).

The sources do not indicate a mantra for this unusual yantra. (DS, SPS, SH, VM, HKS)
Shitala Yantra

Shitala (aka Shitaladevi or Marika) is a village deity popular in south India particularly in the Telugu and Canarese districts and amongst the Tamils where she is also known as Mariamman. She is a rather fierce Tantric deity whose realm is smallpox, and, like Kali, often appears nude (digambara) riding an ass. In other parts of southeast Asia Mariamman (Shitala) assumes a more benevolent mien.

Of additional interest is the fact that the Shitala Yantra is similar to the: Balarama (avatara) Yantra (Plate 15), Hayagriva Yantra (Plate 41), Kalki Yantra (Plate 46), Krishna Yantra (I) (Plate 49), Maha-Lakshmi Yantra (I) (Plate 55), and the Varaha (avatara) Yantra (Plate 100), all of which are similar to the Vishnu Yantra (I) (Plate 103). Shitala is frequently associated with the Shakti sect, additionally, however, she is more akin to the Shaivas than the Vaishnavas.

The Shitala Yantra is composed of three level sacred enclosure (bhrupura). An eight petaled lotus (ashta-dala padma) occupies the central position. This lotus is dynamically oriented. There are radiant lines proceeding from the central circular area of the lotus, pointing in all directions. The central circle consists of a number of dots similar to the bindu that is to be found in a number of the other yantras.

Two numbers appear to be of some importance—three and eight. Three—referring to the bhupura—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, tudpadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), varatamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trisarog (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yavamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-niddhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

(DS, SPS, VM, SH, HKS, MS)
Plate 75 -- Shitala Yantra
(DS, #6; SPS, Pl. 10)
Shiva Yantra (I)

The Lord Shiva is one of the three most powerful deities within the Hindu trinity’s pantheon. He is the Destroyer and stands as a theological equal with the Lord Brahma and Vishnu. In practice, the Lord Shiva vies with the Lord Vishnu for prominence of place within the Hindu faith.

The Shiva Yantra (I) possesses a sacred enclosure (bhupura) of three levels. Within the inner precincts is to be found three superimposed lotus made up of eight petals each (ashta-dala padma). These three lotus are not oriented to the cardinal points of the compass, thereby, underlining their dynamic quality. The three lotus total twenty-four petals. These surround a central circle from which proceed short radiating lines. A bindu is at the center of all.

Three, eight and twenty-four are numbers of some significance in this yantra. Three—referring to the bhupura and the three ashta-dala padma—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kāla) being: bhuta-kāla (past), vartamana-kāla (present), bāvishya-kāla (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vanamah-Trivikrama avatār; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—referring to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(2^3\). It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vāyu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Finally, twenty-four—as a referent to the total number of lotus petals—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6).

The mantra connected with this yantra is: "Om Namah Shivaya."168 (IN, DS, SPS, VM, RG, TR, MS, PR)
The Shiva Yantra (II) is some what different from the majority of yantra shown within this brief study. It consists of six vertical and six horizontal lines, intersecting, forming twenty-five squares. The ends of each line terminate in twenty-four trident (trishula). Within the twenty-five squares are the five sounds (panchakshara) of the mantra: na/mah Shi/va/yah repeated five times. The panchakshara has special significance to the Shaivasa—i.e., 'na' represents his feet, 'ma' signifies his navel, 'Shi' denotes his shoulders, 'va' connotes his face and 'yah' represents his head. I is also invoked to remove fear from danger and to bring prosperity.

There are three numbers which appear of some importance—five, twenty-four and twenty-five. Five—referring to the five syllables and the pada along each side—symbolizes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tammatras or panchatanmatras) being: shabda (sound), sparsha (touch), rupa (form), rasa (flavor) & gandha (odor); the Five Failings or Weaknesses being: ahmkaara (pride), moha (lullusion), lobha (greed), kama (passion), krodha (anger); the Five Sense Particulairs (Indic: panchabhubutas or mahabhubutas) being: akasha (ether), vayu (air), tejas (fire), apas (water) & prithvi (earth); the Five Truths (Indic: paanchatattva); the five "M's" (Panchamakara) of the vanamahara Tantra being: madya (wine), mamsa (meat), matsya (fish), mudra (parched grain), maithuna (sexual congress); the five skandhas being: rupa, vidana, sanini, sanskara, vidyana; the Five Evolutes of Maya (puncha-kanchukas); the Five-Headed Hanuman (Indic: Panchamukha Hanuman); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (pancha-tanmatras)—earth (kshiti, prithvi). It is associated astronomically with the planet Mercury (Budha). Twenty-four—referring to the trishula—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6). Twenty-five—referring to the spaces (pada) which contain the syllables—symbolizes sacred and mystical magic as well as order and harmony. This numeral is an auspicious masculine integer, a number whose √ is 5, and the sum of mystic male numbers in succession. It is exemplified in the twenty-five tattvas of the Samkhya school. As a compound number it is associated with the Moon (Chandra or Soma) (2) and Mercury (Budha) (5). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents pada for a mandala, the Upapitha Mandala.

The mantra (na/mah Shi/va/yah) may be read a number of different ways—e.g., completely, it can be read diagonally from upper left to lower right and vertically in the central file from bottom to top. It appears that the variations are generally vertical (linga)—e.g., the middle vertical file; the first left file starts at the top then jumps to the bottom, the second file from the left starts in the middle proceeds upwards then jumps to the bottom, the fourth file begins second from the top reads upwards then jumps to the bottom, and the fifth file begins second from the bottom proceeds upwards and jumps to the bottom to finish. The horizontal ranks do not follow any such progression. The mantra connected with this yantra is: "Om Namah Shivaya.‖49 (JN, DS, SPS, VM, RG, TR, MS, PR)
Plate 77 -- Shiva Yantra (II)
(JN. p. 43)
Shodashi (Tripura-Sundari) Yantra (I)

Shodashi—called 'she who is sixteen'—(aka Tripura-Sundari—called 'the beautiful maid of the three worlds') is a Mahavidya of considerable import. She is a young deity of perfection. She is one of the ten eminent goddesses, Tantric Shaktis which represent ten aspects of divine night and of the goddess Maha-Kali.

The Shodashi Yantra (I) is composed of a triple level sacred enclosure (bhupura). Within this bhupura is a triple circle. These three circles (trivalya) enclose two lotus. The outer lotus contains sixteen petals (shodasa-dala padma), while the inner lotus holds eight petals (ashta-dala padma). They are dynamically oriented, underlying their feminine component. The two lotus comprise a total of twenty-four petals. Within these two lotus is a two leveled circle. The inner circle contains six equilateral triangles—three offset facing the right and three offset oriented left—making up three overlapping shatkona. The orientation of the shatkona emphasizes their dynamic, feminine quality. At the center is a bindu.

There are five numbers which appear to assume some importance—two, three, six, eight and twenty-four. Two—referring to the inner double circle—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakti; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—as a referent to the triple circle (trivalya) and the three overlapping shatkona—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati; trishula; the Three Regions or the Three Worlds (Indic: triloka); the Three Cities (Indic: tripura); the Three Times (kāla); the Three Forces (guna); the trivarga (objects of human pursuit); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatara; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru).

Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhisthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, satva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani).

Additionally, it represents the number when squared that makes up the Mandukya Mandala. Twenty-four—as a referent to the total petals—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number as 2 + 4 = 6. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6). (DS, SPS, HJ, PR, LC, LCII)
The Shodashi Yantra (II) (aka Tripura-Sundari), a variation on Shodashi yantra (I), is composed of a triple level sacred enclosure (bhupura). Within this bhupura is a triple circle (trivalya). These three circles enclose a lotus of twenty-four petals (chaturvimshati-dala padma) which is dynamically oriented. Within this lotus is a second triple level circle. The inner circle contains six equilateral triangles—three oriented upwards as masculine, and linga, and three oriented downwards as feminine and yoni—making up three overlapping shatkona oriented upwards. At the center is a bindu.

The numbers three, six and twenty-four are of some interest in this yantra. Three—as a referent to the two triple circles (trivalya) and the three overlapping shatkona—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Mahasarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kāla) being: bhutakāla (past), vartamanakāla (present), havishya-kāla (future); the Three Forces (guna) being: sattvaguna, rajeguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yamana-Trivikrama avatar; and the third of the five elements (pancha-lanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishtana Chakra. Twenty-four—as a referent to the petals of the lotus—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, being, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6).

The mantra assigned to this yantra is: "Hring Ka Ae Ee La Hring Ha Sa Ka Ha La Hring Sa Ka La Hring."150 (HJ, ARP, DS, SPS, PR, LC, LCII)
Shodashi (Tripura-Sundari) Yantra (III)

As an important Mahavidya, one tale relates how Shodashi (aka Tripura-Sundari) achieves the Soma Chakra and unites ritually and joyfully with Kameshvari (Shiva). Yet another tells of her pedestal composed of Brahmá, Vishnu, Rudra, Indra and Sadashiva upon which reclines Mahakala with whom Shodashi performs divine intercourse (yuganaddha).

The Shodashi Yantra (III), a variation on Shodashi Yantra (II), is composed of a two level sacred enclosure (bhupura). Within this bhupura is a triple circle (trivalya). These three circles enclose a lotus of twenty-four petals. Within this lotus is a second triple level circle (trivalya). The inner circle contains six isoceles triangles—three oriented upwards as masculine, and linga, and three oriented downwards as feminine and yoni—making up three shatkona oriented upwards, but dynamic. The isoceles character of the shatkona emphasizes their dynamic quality. Resting on the innermost shatkona as a linga which seems to relate to Shodashi’s association with either Shiva or Mahakala. At the center is a bindu.

The numbers one, two, three, six and twenty-four are of some interest to this yantra. One—referring to the linga—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Two—referring to the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—as a referent to the two triple circles (trivalya) and the three overlapping shatkona—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus duality which equals perfection. It is exemplified in: the trinity of Brahmá, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati; trishula; the Three Regions or the Three Worlds (Indic: triloka); the Three Cities (Indic: triputra); the Three Times (kála); the Three Forces (guna); the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatara; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Twenty-four—as a referent to the petals of the lotus—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandra) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6).

The mantra assigned to this yantra is: “Hring Ka Ae Ee La Hring Ha Sa Ka Ha La Hring Sa Ka La Hring.” (HJ, ARP, DS, SPS, PR, LC,LCII)
Plate 80 -- Shodashi (Tripura-Sundari) Yantra (III)
(HJ, Pl. 8, p. 101)
Shri-chakram Yantra

Shri or Devi is the major Hindu goddess and is the focus of the Shakti sect. The Shri-chakram Yantra is the most popular and oft represented yantra. Within Hindu theology God (Brahma as opposed to Bhuma) can be conceived as either with (saguna) or without (nirguna) attributes. Within the concept of saguna, the Prime Deity (God) can be conceived of as either male or female—God, He . . . or God, She . . . Without attributes, the Prime Deity (God) is referred to as 'It' (the neuter Brahma). Therefore, Devi (Saguna) as God, She (saguna) becomes a unique concept in the major religions of the world. The mantra recited is: "Om Shreeng / Hareeng, Kaleeng / Hareeng, Shri Mahalakshmaiya Namah" or "Om Shreeng Hareeng Shareeng Kamalaye Prased -- Prased Shareeng Hareeng Shareeng Om Mahalakshimaye Namaha." The following six variations are shown in order to indicate not only the importance of this yantra, but also its preeminence within the yantra tradition. The iconography of the Shri-chakram Yantra has been dealt with above.

The Shri-chakram Yantra (I) is made up of: a three-stepped bhupura; three descending radius circles (trivala); two descending radius, superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (trikona)—five oriented downwards (yoni) and four oriented upwards (linga)—and at the center a bindu.

The Shri-chakram Yantra (II) is made up of: a three-stepped bhupura; four descending radius circles; a lotus of sixteen petals not oriented to the cardinal points of the compass, emphasizing its dynamic quality; two additional descending radius circles; a lotus of eight petals not oriented to the cardinal points of the compass, emphasizing its dynamic quality; and nine interlocking triangles (trikona)—five oriented downwards (yoni) and four oriented upwards (linga)—and at the center a bindu.

The Shri-chakram Yantra (III) is made up of: a three-stepped bhupura; three descending radius circles (trivala); two superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (trikona)—five oriented downwards (yoni) and four oriented upwards (linga)—and at the center a bindu.

The Shri-chakram Yantra (IV) is made up of: a three-stepped bhupura; three superimposed lotus of forty-eight petals, sixteen petals and eight petals each; and nine interlocking triangles (trikona)—five oriented downwards (yoni) and four oriented upwards (linga)—and at the center a bindu.

The Shri-chakram Yantra (V) is made up of: a three-stepped bhupura; two superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (trikona)—five oriented downwards (yoni) and four oriented upwards (linga)—and at the center a bindu.

The Shri-chakram Yantra (VI) is made up of: a two-stepped bhupura; two superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (trikona)—five oriented downwards (yoni) and four oriented upwards (linga)—and at the center a bindu.

The Shri-chakram Yantra (VII) is made up of: a two-stepped bhupura; two superimposed lotus of sixteen petals oriented to the cardinal points of the compass and sixteen petals not oriented to the cardinal points; and nine interlocking triangles (trikona)—five oriented downwards (yoni) and four oriented upwards (linga)—and at the center a bindu.

The Shri-chakram Yantra (VIII) is made up of: a two-stepped bhupura; two descending radius circles; two superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (trikona)—five oriented downwards (yoni) and four oriented upwards (linga). This is the only yantra illustrated that indicated a dark inner circle upon which the nine overlapping triangles are placed. At the center of all is a bindu. (AM, DS, PR, LC, LC II, TR, ERJ, HJ, RG, VM, HKS)

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Plate 81 -- Shri-chakram Yantra (I)

(LC, fig. 2.1; JN, p. 38; TR, Pl. XC VIII; ER), p. 10)
Plate 82 – Shri-chakram Yantra (II)

(DS, #31)
Plate 83 -- Shri-chakram Yantra (III)
(TR, Pl. XCVII, LC II, p. 21)
Plate 84 -- Shri-chakram Yantra (IV)
(ERJ, p. 1)
Plate 85 -- Shri-chakram Yantra (V)

(OS, #2)
Plate 86 -- Shri-chakram Yantra (VI)
(H), Plate 5 & p. 84)
Plate 87 -- Shri-chakram Yantra (VII)
(PR fig. 56)
Plate 88 -- Shri-chakram Yantra (VIII)

(AM, p. 57; FR, fig. 34)
Shyama (Kali) Yantra

Shyama (Kali), 'the black one,' a Maha-Vidya of major import, is a deity with a number of yantra variations. None are as unique as the Shyama (Kali) Yantra.

This yantra is composed of a bhupura of a single step, which in itself is not unusual. Within this sacred enclosure is a lotus of sixteen petals (shodasha-dala padma). This, too, is not unusual, however, normalcy stops here! Encircled by the shodasha-dala padma is an ashta-dala padma with an orientation that appears unprecedented. This padma is unlike virtually all of the other representations of the ashta-dala padma in its orientation—i.e., those in which the petals are oriented to the cardinal or intercardinal points of the compass (as is seen below, left), or, the space between the petals are oriented to the cardinal or intercardinal points of the compass (as is seen below, right). There are other symbols which are not all oriented in the same way in every yantra—such as the shatkona. Below, left, is the usual representation, oriented 'vertically.' However, the right shatkona, oriented as it is, like the upper right ashta-dala padma, indicates the dynamic aspect of both the symbols. The ashta-dala padma which encloses a panchakona, which, intern holds a trikona, all of which are askew!

Could this yantra be the product of a neophyte, someone uninitiated? The commissioning and construction of a yantra is not a task that is to be undertaken lightly. There are very specific procedures. Esoteric and arcane as they may be, if these specific and detailed procedures and practices are not assiduously followed, dire consequences are thought to result. The making of a yantra is a religious exercise and to tamper with any of its elements is to tempt the Deity, an act few if any believers would attempt.

As such the Shyama (Kali) Yantra is constructed of a single-stepped bhupura. Within this sacred enclosure is sixteen-petaled lotus (shodasha-dala padma) which is oriented to the cardinal and intercardinal points of the compass. Within this lotus is an eight-petaled lotus (ashta-dala padma) which is oriented to neither the cardinal nor the intercardinal points. The total number of petals between the
Shyama (Kali) Yantra (Concluded)

two lotus is twenty-four. Within the ashta-dala padma is a pentagram (panchakona) which is oriented to neither the cardinal nor the intercardinal points of the compass, but is oriented similarly to the ashta-dala padma. Within the central, pentagonal area of the panchakona is a trikona with its apex oriented to the right. At the center is a bindu.

Six numbers appear to be of some import—one, three, five, eight, sixteen and twenty-four. One—referring to the bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—referring to the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati; trishula; the Three Regions or the Three Worlds (Indic: triloka); the Three Cities (Indic: tripura); the Three Times (kāla); the Three Forces (guna); the trītīrāga (objects of human pursuit); the three steps taken by the Lord Vishnu in his Yamana-Triovikrama avatār; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Five—referring to the panchakona—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, many represent loves, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or panchatanmatras); the Five Failings or Weaknesses being: ahmāra (pride), moha (illusion), lobha (greed), kama (passion), krodha (anger); the Five Sense Particulars (Indic: panchabhutas or mahabhutas); the Five Truths (Indic: panchatattva); the five "M's" (Panchamakara) of the vamanachara Tantra; the five skandhas; the Five Evolutes of Maya (pancha-kanchukas); the Five-Headed Hanuman (Indic: Panchamukha Hanuman); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (pancha-tanmatras)—earth (kṣhiti, prthvī). It is associated astronomically with the planet Mercury (Budha). Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhī) of Kuber; the Eight Mothers (ashta-matrikas); the Octave of Prakṛti (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Sixteen—referring to the shodasha-dala padma—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the Sixteen kalās of Chandra; and a mandala of sixteen pada called Mahapitha Mandalā. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. Twenty-four—referring to the total number of petals—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes Rahu. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (Soma or Chandrā) (2) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (Shukra) (6). (AM, PR, LC, LC II, KS, HJ)
Plate 89 -- Shyama (Kali) Yantra

(AM, p. 35)

The Surya Yantra (II) is composed of a single-stepped sacred enclosure (bhupura). Within the bhupura is an eight-petaled, sacred lotus (ashta-dala padma). The petals are oriented to the cardinal and intercardinal points of the compass. Within this padma are two circles, one within the other. The inner circle encloses a square, which, in turn, encloses another circle. This third circle surrounds a triangle (trikona) oriented upwards--masculine and linga. Finally, a fourth, inner circle is to be found within the trikona. At the center of the whole is a bindu.

One, two, three, four and eight are five numbers which appear to bear further consideration. One—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Two—referring to the double outer two circles—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Apna Chakra. Three—referring to the trikona—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Saraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tri pura); the Three Times (kala) being: bhuta-kala (past); vartaman-kala (present); bavishya-kala (future); the Three Forces (guna) being: sattvacguna, rajaguna, tamoguna; the trivirga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Four—as a referent to the square as well as the four total circles—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose √ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-appamannya); the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-idhipada); the four Vedas; the four Pradharthas being: dharma (virtue), artha (purpose), kama (pleasure), moksha (liberation); the four streams of milk from the heavenly udder creating the four sacred rivers; the chakrasudarshana (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: Lokapala); the fourth of five elements (pancha-tanmatras)—water (ap); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet Rahu (the ascending node of the moon). Additionally, it is symbolized by the Muladhara Chakra and the Pechaka Mandala made up of four pada. Finally, eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane; justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number which squared that makes up the Manduka Mandala. (HKS, DS, SPS, LC, LC II, RG, TR, MS, VM)
Plate 91 -- Surya Yantra (II)
(HKS, p. 239)
Tara Yantra (I)

Tara is one of ten aspects of Maha-Kali, and is known as one of the Dasha-Mahavidyas also called "the one who is the savior." As a fierce and terrifying goddess, she represents one of the ten aspects of divine night. The Mahavidya Tara's realm is the void and the night of anger. She is the power of creation and is shown with a swollen belly, standing upon the corpse of the Lord Shiva. Tara is associated with water and is often supplicated for a safe voyage.

The Tara Yantra (I), the simplest, yet considered as one of the most powerful of the Mahavidyas' yantras, consists of a two step divine precinct (bhupura). Within this enclosure is a single eight-petaled lotus (ashta-dala padma) in the dynamic orientation emphasizing the feminine quality. It encircles an equilateral triangle (trikona), the apex of which is oriented downwards—feminine and yoni. At the center of all is a bindu.

Three numerals appear significant—two, three and eight. Two—represented by the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—referring to the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kāla) being: bhuta-kala (past), vartamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Finally, eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane; justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-mahidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra recited for this yantra is: "Om Streeng Taraye Namaha."1⁶ (DS, LC, LC II, VM, RG, TR, MS)
Tara Yantra (II)

The Tara Yantra (II) is a variation on the Tara Yantra (I). It is reversed—i.e., rotated 180°—being composed of a two-stepped sacred enclosure (bhupura) within which is an eight-petaled sacred lotus (ashta-dala padma). The petals are oriented to the cardinal and intercardinal points of the compass. Within this lotus is an equilateral triangle (trikona), the apex of which is oriented upwards—masculine and linga. At the center of this star is a bindu.

As with the previous yantra, two, three and eight are three numerals which appear significant. Two—represented by the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Three—referring to the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Saraswati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhathu, rupadhathu, kamadhathu; the Three Cities (Indic: tripura); the Three Times (kāla) being: bhuta-kāla (past), vartamana-kāla (present), bavishya-kāla (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Finally, eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-middhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Munduka Mandala.

The mantra for this yantra is: "Om Streeng Taraye Namaha" or "Aieng Om Hareeng Kareeng Houng Phut."[162] (LC II, DS, LC, VM, RG, TR, MS)
Tara Yantra (III)

The Tara Yantra (III) is essentially different from the Tara Yantras (I & II). It is composed of a two-stepped sacred enclosure (bhupura). Within the bhupura is an eight-petaled sacred lotus (ashta-dala padma). The petals encompass a circle which contains a six pointed star (shatkona). This star, as many of the others noted in this study is made up of two triangles, however, here isosceles in nature denoting the dynamic elements of the symbol, one apex of which is oriented upwards, the other downwards. At the center of this star is a bindu.

Two, six and eight are three numbers which appear worthy of further consideration. Two—referring to the bhupura—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of Shakti-Shakti; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. Six—as a referent to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Mulahara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manikya Mandala.

The mantra for this yantra is: “Om Streeng Taraye Namaha” or “Aieng Om Hareeng Kareeng Houn Phut.”163 (LC II, DS, LC, VM, RG, TR, MS)
Tripurantaka-Bhairavi Yantra (I)

Tripurantaka-Bhairavi (aka Tripura-Bhairavi) is one of ten aspects of Maha-Kali, known as the Dasha-Mahavidyas. She represents one of the ten aspects of divine night. This Mahavidya’s realm is the power of death and the night of death. Tripurantaka-Bhairavi is the deity who destroys the nine impediments of the mind. She is the counterpart of Tripurantaka-Bhairava, a form of the Lord Shiva, one of the fierce forms assumed by the deity to defeat the three sons of Andhaka, King of Demons, who are: Vidyunnanali, Tarakash and Kamalaksha.

The Tripurantaka-Bhairavi Yantra (I) is made up of a sacred enclosure (bhupura) of a single step. Within this enclosure as an eight-petaled lotus (ashta-data padma). The petals of this lotus is oriented to the cardinal and intercardinal points of the compass. Within the ashta-data padma are nine descending equilateral triangles, the apex of each is oriented downwards–feminine and yoni. Centered in the whole yantra is a bindu, the deity herself.

Four numbers appear worthy of consideration—one, three, eight and nine. One—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tannatras)—ether (akasha, cypress), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—referring to the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahna, Vishnu, Shiva; the trinity of Saraswati, Lakshmi, Parvati or Maha-Saraswati, Maha-Lakshini, Maha-Kali; trishulla; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripora); the Three Times (kala) being: bhuta-kala (past), vartamana-kala (present), bavishya-kala (future); the Three Forces (guna) being: sattavaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Varaha-Nrusimha avatars, and the third of the five elements (pancha-tannatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—as a referent to the ashta-data padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, $2^3$. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being; akasha, vaayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Mandala Mandala. Nine—referring to the nine trikona—denotes completion, perfection, force, wisdom and silence. A number whose $\sqrt[n]{n}$ is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being; the number of pada in the smallest magic square; the Navagrahas; the Nava-Durgas; nava-nadis; the Nine Classes of Yoginis; the Nine Jewels (Indic: navaratnas) being; pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; and the Piha Mandala made up of nine pada. It is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka). (APR, HJ, LC, LC II, PR)
Plate 95 -- Tripura(ntaka)-Bhairavi Yantra (I)

(APR, fig. 127)
The Tripurantaka-Bhairavi (aka Tripura-Bhairavi) Yantra (II), a variation of Tripurantaka-Bhairavi Yantra (I), is made up of a sacred enclosure (bhupura) of a single step. Within the bhupura as a single eight-petaled lotus (ashta-dala padma) oriented to the cardinal and intercardinal points of the compass. This lotus enfolds nine descending equilateral triangles (trikona), the apex of each is oriented to the left. As with the Tripurantaka-Bhairavi Yantra (I), the nine trikona refers to the nine impediments of the mind which she destroys. However, in this yantra the orientation has been shifted 90°; the apices of the triangles are oriented to the left, the feminine direction. This shift—as with the utilization of, for example, an isosceles triangle instead of an equilateral shown here—underlines the dynamic elements of the symbol. At the center of the whole is a bindu.

As in Tripurantaka-Bhairavi Yantra (I), one, three, eight and nine are important numbers. One—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (puncha-tanmatras)—ether (akasha, vyoma), and the Sukha Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—referring to the trikona which are oriented to the left underlining their dynamic quality—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmá, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: triputra); the Three Times (kāla) being: bhuta-kāla (past), vartamana-kāla (present), baviśyā-kāla (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharm (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Yamana-Trivikrama avatar; and the third of the five elements (puncha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—as a referent to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhī) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshi, sattv, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Nine—referring to the nine trikona—denotes completion, perfection, force, wisdom and silence. A number whose 3 is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being; the number of pada in the smallest magic square; the Navagralah; the Nav-Durgas, nav-nadi; the Nine Classes of Yoginis; the Nine Jewels (Indic: navaratna) being: pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; and the Pitha Mandala made up of nine pada. It is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka). (SPS, APR, HJ, LC, LC II, PR)
Plate 96 -- Tripura(bntaka)-Bhairavi Yantra (II)
(SPS, Pl. 12)
The Tripurantaka-Bhairavi (aka Tripura-Bhairavi) Yantra (III) is made up of a sacred enclosure (bhupura) of a single step. It is one of the few that L. Chawdhri presents with a dark bhupura. Within this enclosure as a single lotus of eight petals (dasu-dala padma) oriented to the cardinal and intercardinal points of the compass. This lotus encompass a circle within which are three triangles (trikona). One, an equilateral triangle oriented downwards with its three points touching the side of the circle. The second, a dynamic isosceles triangle, oriented with its apex touching the uppermost point of the circle and its base resting on the horizontal center of the yantra. The third, also an isosceles triangle, its apex pointed upwards and touching the inverted base of the other equilateral triangle and the two base points resting on the arc of the surrounding circle. The three intersecting triangles form eleven smaller triangles, or fourteen (including the three primary triangles en toto).

Four numbers appear to be of some significance: one, three, eight and fourteen. One—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vyoman), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Three—as a referent to the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: triputa); the Three Times (kāla) being: bhuta-kāla (past), varhama-kāla (present), bavishya-kāla (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vanama-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(2^3\). It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nādhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vāyu, tejas, ap, kshiti, saitva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Fourteen—as a referent to the fourteen triangles—denotes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning); the Fourteen Principle Yoga nadis being: alambusha-nadi, kuku-nadi, vishvedara-nadi, varana-nadi, hastijhova-nadi, yashwoati-nadi, payasvini-nadi, gandhari-nadi, pusha-nadi, shankhini-nadi, sarasvati-nadi, ida-nadi, pingala-nadi, sushumana-nadi; the Fourteen bhuhvanas; and the Chaturdasha-dala trikona (Sara Soubhagyavatya Chakra of the Shri Chakra). As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces five (\(1 + 4 = 5\)) and, therefore, the planet Mercury (Budha) (5). (LC II, SPS, APR, HJ, LC, PR, AM)
Plate 97-- Tripura(ntaka)-Bhairavi Yantra (III)
(I.C.II. p 198)
The Tripurantaka-Bhairavi (aka Tripura-Bhairavi) Yantra (IV) is essentially a variation on the Tripurantaka-Bhairavi Yantra (I). It is composed of a two-stepped bhupura which encloses an eight-petaled lotus (ashta-dala padma) oriented to the cardinal and intercardinal points of the compass. Within the circular field of the lotus are nine equilateral triangles (trikona), each smaller than the one before, with their apices pointed downward—feminine and yoni. At the center of all is a bindu.

Four numbers appear worthy of consideration—two, three, eight and nine. Two—referring to the bhupura—denotes duality, contrast, polarity and diversity. This integer is a material number, as opposed to a divine number, and when applied to either the Arabic or Roman alphabet, it is considered as the number of creation, and the mother principle. It is exemplified in: the concept of Shakti-Shakta; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; as an even number, a female symbol: night, dark, left; and the second of the five elements (pancha-tanmatras)—air or wind (vayu, marut). It is associated astronomically with the Moon (Soma or Chandra). Additionally, it represents the Ajna Chakra. It is visually represented by two points (usually connected by a line) or is visually represented in yantra by the two petal lotus. Three—referring to the trikona—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvatī, Lakshmi, Parvati or Maha-Sarasvatī, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kāla) being: bhuta-kala (past), vartamana-kala (present), bavage-kāla (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—as a referent to the ashta-dala padma—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-niddhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, khshti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Nine—referring to the nine trikona—denotes completion, perfection, force, wisdom and silence. A number whose v is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being; the number of pada in the smallest magic square; the Navagrahas; the Nava-Durgas; nava-nadis; the Nine Classes of Yoginis; the Nine Jewels (Indic: navaratna) being: pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; and the Pitha Mandala made up of nine pada. It is associated astronomically with the planet Mars (Mangala, Kuja or Angaraka).

The mantra for this yantra is: "Hasain Haskaring Hasain."³² (HJ, APR, LC, LC II, PR, AM)
Vamana (avatara) Yantra

Vamana is one of the five early Dashavatara avatars of the Lord Vishnu, which assumes both human and animal characteristics. The first five combined forms are opposed to the latter five which are totally human in aspect. In this form he overcame Bali, the grandson of the demon Prahlada. There are two forms related to this avatar: Vamana, a dwarflike person and the gigantic Trivikrama.

The Vamana Yantra consists initially of a three stepped sacred enclosure (bhupura). The inner precinct of the yantra is made up of five superimposed lotus: an eight-petaled lotus (ashta-dala padma) in the outer band, a twelve-petaled lotus (divadasha-dala padma) in the second band, a second eight-petaled lotus in the third band, a sixteen-petaled lotus (shodasha-dala padma) in the fourth band, and a third eight-petaled lotus in within the inner circle. All five lotus are not oriented to the cardinal points of the compass, thereby emphasizing their dynamic qualities. There are a total of fifty-two petals in the five lotus. A small dot (bindu) is found at the very center.

Three, eight, twelve, sixteen and fifty-two are five numbers which appear to be of importance. Three—referring to the bhupura—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, and Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kala) being: bhuta-kala (past), vartamana-kala (present), bavishyakala (future); the Three Forces (guna) being: sattvaguna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatara; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—as a referent to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashtadih) of Kubera; the Eight Mothers (ashtamatrikas); the Octave of Prakriti (the elemental nature) being: akasha, vyu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Twelve—referring to the divadasha-dala padma—denotes sacrifice and is related to immortality. This numeral is: a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in: the Purushasuya poetry being based on twelve; the twelve signs of the Zodiac; the twelve hours of the day as well as the twelve hours of the night; and the twelve months of the solar year. As a compound number it is associated astronomically with: the Sun (Ravi or Surya) (1) and the Moon (Soma or Chandra) (2). When reduced it produces three and, therefore, the planet Jupiter (Brihaspati or Guru) (3). Additionally, it represents the Anahata Chakra. Sixteen—referring to the shodasha-dala padma—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose √ is 4. It is exemplified in: the Sixteen kalas of Chandra; and a mandala of sixteen pada called Mahapitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. Finally, fifty-two—referring to the total number of petals—denotes the transitory. As a compound number it is associated astronomically with the planet Mercury (Budha) (5) and the Moon (Soma or Chandra) (2). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). (DS, SPS)
Plate 99 — Vamana (avatara) Yantra
(DS, #15; SPS, Pl. 6)
**Varaha (avatara) Yantra**

*Varaha* is one of the early five, part human, *Dashavatara* of the Lord *Vishnu*. Varaha has the body and limbs of a human and the head of a boar. A story relates how after the primal creation, the earth was submerged in the primordial sea. The *Varahavatara* was created to raise it out of the waters. Yet, another tale relates that during the Great Flood, the Lord *Vishnu* took the form of a great boar to save *Prithvi*, the Earth Goddess from the clutches of the demon *Hiranyaksha*. He dove into the rising floods, slew the demon, thereby saving the earth.

The *Varaha Yantra* is made up of a sacred enclosure (*bhupura*) of a single step. Within this enclosure is a circle surrounded by radiating lines which peaks in the cardinal and intercardinal points of the compass creating eight 'points.' Within this circle is an eight-petaled lotus (*ashta-dala padma*), each petal with radiating lines. The petals of this lotus are in the dynamic orientation emphasizing the feminine quality. In the center of the lotus is a circle filled with a number of dots (bindu). This yantra is virtually identical to the: *Balarama (avatara) Yantra* (Plate 15), *Hayagriva Yantra* (Plate 41), *Kalki Yantra* (Plate 46), *Krishna Yantra* (I) (Plate 49), *Maha-Lakshmi Yantra* (I) (Plate 55), and the *Shitala Yantra* (Plate 75), all of which are similar to the *Vishnu Yantra* (I) (Plate 103).

One and eight appear to possess some significance in this *yantra*. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha, vayu*), and the *Sakala Mandala* (1 pada). It is associated astronomically with the Sun (*Ravi or Surya*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, $2^3$. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha, vayu, tejas, ap, kshiti, sattva, rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet *Saturn (Shani)*. Additionally, it represents the number when squared that makes up the *Manduka Mandala* (DS, SPS, RG, TR, SH, MS, VM, HKS)
Plate 100 -- Varaha (avatara) Yantra
(DS, # 20, SPS, Pl. 2)
The goddess Vartali (aka Varahi, Krodhamukhi) although not a deity of the first rank is, nonetheless, of some importance. She is a goddess of fierce mien and the minister of defense for Lalitamahatripursundari, who herself is associated with the Shri Chakra Yantra.

The Vartali Yantra consists of a three stepped sacred enclosure (bhupura). Within this divine precinct is a circle divided into eight sections. The division lines are aligned to the cardinal and intercardinal points of the compass. Inside this encircling band is a narrower strip made of a multitude of small petal-like forms, they may represent a thousand-petaled lotus (sahasra-dala padma). This encloses a lotus consisting of eight petals (ashta-dala padma) in the dynamic orientation emphasizing the feminine quality. This lotus encloses a six pointed star (shatkona) made up of an equilateral triangle with its apex oriented upwards and one with its apex oriented downwards. At the center of the six pointed star is a five pointed star, and at its center is a triangle (trikona) with its apex pointed downwards. Centered in this triangle is a bindu.

There are five numbers which to bear consideration—three, five, six, eight and one-thousand. The number three—referring to the trikona—refers perfection, the trinity, the divine family (father, mother; child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahma, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati; trishula; the Three Worlds (Indic: triloka); the Three Cities (Indic: tripura); the Three Times (kala); the Three Forces (guna); the trivarga (objects of human pursuit); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatar; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Five—referring to the pentagram—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: tanmatras or panchatanmatras); the Five Sense Particulars (Indic: panchabhusas or mahabhutas); the Five Truths (Indic: pancha-tattva); the five "M's" (Panchamakara) of the vamanachara Tantra; the five skandhas; the Five Evolutes of Maya (pancha-kanchukas); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (pancha-tanmatras)—earth (kshiti, prithivi). It is associated astronomically with the planet Mercury (Budha). Six—referring to the shatkona—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Finally, one-thousand—referring to the sahasra-dala padma—represents endlessness. It is exemplified in: the thousand names of Vishnu (Indic.: Vishnusahasranama); and the thousand names of Parvati (Indic.: Parvatishahasranama). Additionally, it is represented by the Sahasra Dala Kamala, beyond the Ajna Chakra. It is associated astronomically with the Sun (Ravi or Surya) (1). (DS)
Plate 101 -- Vartali Yantra

(DS, #24)
Vighnaraja refers to Ganapati as Lord (raja) over obstacles (vighnas). He is worshipped as and independent deity as well as a deity who is closely associated with the Lord Shiva and Parvati.\(^{171}\)

The Vighnaraja Yantra embodies a three stepped sacred enclosure (bhupura). Within this enclosure is an eight-petaled lotus (ashta-dala padma) with a darkened central dot (bindu) in the dynamic orientation emphasizing the feminine quality. This yantra is quite similar to the: Balarama (avatara) Yantra (Plate XIV), Hayagriva Yantra (Plate XL), Kalki Yantra (Plate XLV), Krishna Yantra (I) (Plate XLVIII), Mahalakshmi Yantra (I) (Plate LIV) and the Shitala Yantra (Plate LXXV), all of which are similar to the Vishnu Yantra (I) (Plate CI).

Three and eight are two numbers which appear to be of some significance. Three—referring to the bhupura—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of Brahmā, Vishnu, Shiva; the trinity of Sarasvati, Lakshmi, Parvati or Maha-Sarasvati, Maha-Lakshmi, Maha-Kali; trishula; the Three Regions or the Three Worlds (Indic: triloka) being: arupadhatu, rupadhatu, kamadhatu; the Three Cities (Indic: tripura); the Three Times (kāla) being: bhuta-kāla (past), varlamana-kāla (present), bavishya-kāla (future); the Three Forces (guna) being: sattva-guna, rajoguna, tamoguna; the trivarga (objects of human pursuit) being: dharma (virtue), artha (purpose), kama (pleasure); the three steps taken by the Lord Vishnu in his Vamana-Trivikrama avatara; and the third of the five elements (pancha-tanmatras)—fire (tejas, agni). It is associated astronomically with the planet Jupiter (Brihaspati or Guru). Eight—as a referent to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, \(^{23}\). It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. (DS, SPS, APR, DS, JN, LC, LC II, TR, RC, HJ, SH)
Plate 102 -- Vighnaraja Yantra

(DS, #10; SPS, Pl. 4)
The Lord Vishnu is one of the three most powerful deities within the Hindu pantheon's trinity (Trimurti) along with the Lords Brahma and Shiva. He is the One Who Sustains as well as the locus of the Vaishnava sect. However, whereas the Shri-chakram Yantra, with its emphasis upon the Shakti sect, is so very popular throughout the Hindu world, yantras dedicated to either the Lords Vishnu or Shiva are relatively fewer in number and generally less complicated in form. The Tantric nature of yantra tends to center around the Shakti sect accounting for this fact.

The Vishnu Yantra (I) is represented by a sacred enclosure (bhupura) of four levels which in itself is unusual and underlines this deity's importance. Within this divine domain is a sacred eight-petaled lotus (ashta-dala padma) not oriented to the cardinal and intercardinal points of the compass. This underlines the dynamic quality of the iconic device. Each petal possesses a series of radiating lines proceeding from the center. At the center is a small circle, containing numerous dots (bindu).

Four and eight are two numbers which appear to be of some significance in this yantra. Four--referring to the bhupura--denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: chatur-appamannaya); the Four Trances (Indic: chatur-jhana); the Four Psychic Powers (Indic: chatur-iddhipada); the four Vedas; the four Pudharthas being: dharma (virtue), artha (purpose), kama (pleasure), moksha (liberation); the four streams of milk from the heavenly udder creating the four sacred rivers; the chakrasudarshana (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: Lokapala); the fourth of five elements (pancha-tanmatras)--water (ap); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet Rahu (the ascending node of the moon). Additionally, it is symbolized by the Muladhara Chakra and the Pechaka Mandala made up of four pada. Eight--as a referent to the ashta-dala padma--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, saitva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The Vishnu yantra seems to set a standard for the yantra of other deities who are related to the Lord Vishnu--e.g., the Balarama (avatara) Yantra (Plate 15), Hayagriva Yantra (Plate 41), Kalki Yantra (Plate 46), Krishna Yantra (I) (Plate 49), Maha-Laksmi Yantra (I) (Plate 55), Shitala Yantra (Plate 75), and the Varaha (avatara) Yantra (Plate 100), all of which are similar. (DS, SPS, RG, TR, SH, VM, FR, HKS, LC, LC II)
The Vishnu Yantra (II), by far the simplest of the four yantra included in this brief study dedicated to this important deity, consists of a single-stepped divine precinct (bhupura). Within this divine enclosure is a single eight-petaled lotus (ashta-dala padma). The source indicates this lotus without the central 'vein' on the petals and without a bindu. By its simplicity, it stands out amongst the other yantra.

Two numerals would appear to assume some importance—one and eight. One—referring to the single-stepped bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, vymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). While eight—referring to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, $2^3$. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-niddhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala.

The mantra associated with this yantra is: "Om Shareeng Narayana Namah / Hareeng Dhoong Hareeng." (APR)
Plate 104 -- Vishnu Yantra (II)
(APR, p. 164)
Vishnu Yantra (III)

The Vishnu Yantra (III) consists of a single-stepped divine precinct (bhupura). Within the bhupura is a twelve-petaled lotus (dvidasha-dala padma) oriented to the cardinal points of the compass. This lotus encompasses a circle within which is a sacred, eight-petaled lotus (ashta-dala padma) also oriented to the cardinal points of the compass. The petals of the two lotus total twenty. The ashta-dala padma, in turn, surrounds a circle within which is a six pointed star (saatkona) made up of two equilateral triangles, one oriented upwards, the other downwards. At the center of the yantra is a bindu.

There are five numbers which appear to be of significance: one, six, eight, twelve and twenty. One—referring to the bhupura—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akasha, taymon), and the Sakala Mandala (1 pada). It is associated astronomically with the Sun (Ravi or Surya). Six—referring to the saatkona—symbolizes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the saatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishthana Chakra. Eight—as a referent to the ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-nidhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Manduka Mandala. Twelve—referring to the dvidasha-dala padma—denotes sacrifice and is related to immortality. This numeral is: a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in: the Barhamasa poetry being based on twelve; the twelve signs of the Zodiac; the twelve hours of the day as well as the twelve hours of the night; and the twelve months of the solar year. As a compound number it is associated astronomically with: the Sun (Ravi or Surya) (1) and the Moon (Soma or Chandra) (2). When reduced it produces three and, therefore, the planet Jupiter (Brihaspati or Guru) (3). Additionally, it represents the Anahata Chakra. Finally, twenty—referring to the total number of petals—denotes, as double ten, perfection or completeness, success, and cosmic wisdom. This number is auspicious in its make up and represents renewal. It is exemplified in: the total number of fingers and toes (a limit of counting), the number of nails on the fingers and toes and one of the important numbers is the proportions of a stupa. As a compound number it is associated with the Moon (Soma or Chandra) (2).

The mantra for this yantra is: "Om Namo Narayanaya."²²³ (JN, SPS, RG, TR, SH, VM, PR, HKS, LC, LC II)
Plate 105 -- Vishnu Yantra (III)
(IN, p. 41)
The Vishnu Yantra (IV) also known as Sudarshana Mahachakra is the most complex of the Vishnu yantras is composed of a single-stepped divine enclosure (bhupura) within which are five lotus one superimposed over the other. The first is a lotus of thirty-two petals (dvatrimshati-dala padma). This lotus encircles one of sixteen petals (shodasha-dala padma). The third lotus possesses twelve petals (dvidasha-dala padma). The three preceding lotus are not oriented to the cardinal and intercardinal points of the compass, thereby underlining their dynamic quality. The fourth lotus has eight petals (ashta-dala padma) and is oriented to the cardinal and intercardinal points of the compass. The fifth lotus of six petals (shash-dala padma), too, is oriented to the cardinal and intercardinal points of the compass. The total number of petals amounts to seventy-four. In the center of an inner circle, the center of the whole is a bindu.

One, six, eight, twelve, sixteen, thirty-two and seventy-four are numbers which appear to possess some significance in this yantra. One—referring to the bhupura—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (pancha-tanmatras)—ether (akash, vymon), and the Sakala Mandala (1 vara). It is associated astronomically with the Sun (Ravi or Surya). Six—as a referent for the shodasha-dala padma—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the shatkona-chakra of the Lord Vishnu; the Six Insights (Indic: darshana); the six Chakras being: Muladhara, Swadhisthana, Manipura, Anahata, Vishuddha, Ajna; and in nature the bee’s comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (Shukra). Additionally, it is represented by the Svadhishtana Chakra. Eight—referring to ashta-dala padma—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number. It is exemplified in: the eight forms of the Lord Shiva; the Eight Treasures (ashta-miyddhi) of Kubera; the Eight Mothers (ashta-matrikas); the Octave of Prakriti (the elemental nature) being: akasha, vayu, tejas, ap, kshiti, sattva, rajas and tamas; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (Shani). Additionally, it represents the number when squared that makes up the Mundaka Mandala. Twelve—as a referent for dvadasha-dala padma—denotes sacrifice and is related to immortality. This numeral is: a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in: the Barahmasa poetry being based on twelve; the twelve signs of the Zodiac; the twelve hours of the day as well as the twelve hours of the night; and the twelve months of the solar year. As a compound number it is associated astronomically with: the Sun (Ravi or Surya) (1) and the Moon (Soma or Chandra) (2). When reduced it produces three and, therefore, the planet Jupiter (Brihaspati or Guru) (3). Additionally, it represents the Anahata Chakra. Sixteen—as a referent for the shodasha-dala padma—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose 4 is 4 . It is exemplified in: the Sixteen kalas of Chandra; and a mandala of sixteen pada called Mahapitha Mandala. As a compound number it is associated with the Sun (Ravi or Surya) (1) and the planet Venus (Shukra) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7). Additionally, it represents the Vishudha Chakra. Thirty-two—referring to thirty-two-petalled lotus of the yantra—This numeral is considered by some to be a perfect number. It is exemplified in: the
Plate 106-- Vishnu Yantra (IV)
(JN, p. 40)
thirty-two points of the compass—e.g., south, south south-southeast, southeast south-southeast, etc.—and the thirty-two characteristics of human physiology. As a compound number it is associated with the planet Jupiter (Brihaspati or Guru) (3) and the Moon (Soma or Chandra) (2). When reduced it produces five and, therefore, the planet Mercury (Budha) (5). Seventy-four—as a referent for the total petals—is as a compound number, associated astronomically with: the planet Ketu (the descending node of the moon) (7) and the planet Rahu (the ascending node of the moon) (4). When reduced it produces two and, therefore, the Moon (Soma or Chandra) (2).

The mantra associated with this yantra is: "Om Namo Narayanaya."174 (JN, SPS, RG, TR, SH, VM, PR, HKS, LC, LC II)
Postscriptum

There are a number of conclusions as well as observations that can be made when considering the deity centered yantras presented in this brief study. Conclusions and observations that would lead one, possibly, into other paths of study.

It is obvious to note that a majority of the yantra in this study are to be associated with the Shakti sect—i.e., sixty (60) yantras. Yantras and their employment are admittedly associated with Tantric practice. Tantra, itself, is deeply rooted in, and associated with Shakti considerations. Therefore, this association seems quite natural and understandable.

The complexity of a geometric yantra, or lack of complexity, for that matter, does not appear to have a significant relationship to the importance of the deity which it represents within the Hindu tradition. The yantra of the Lord Vishnu (Plate 104), for example, is remarkably simple, deceptively modest for a deity of such power and position. An answer may be posited that: this may be an attempt to indicate the perceived subordinate position of a male deity within a Shakti milieu. On the other hand, the Matsya (avatara) Yantra (Plate 65) is quite complex for one of the early, and admittedly less important dasavataraas of the Lord Vishnu. This is further underlined when the Matsya yantra is compared with the two illustrated yantras devoted to the important and highly popular Lord Krishna (Plates 49 & 50). Further, to say that the less important or popular deities are regaled with complicated yantras is, also, not altogether true. The Shri-chakram Yantra (Plates 81-88) are quite similar in their complexity. The inner, overlapping triangles are essentially identical, their variations appearing in the outer and varied manifestations—e.g., the bhupura, circular enclosures and surrounding lotus petals. Likewise, one yantra dedicated to the Lord Vishnu is rather intricate (Plate 106). Similarly, the yantra illustrated in Plate 77, dedicated to the Lord Shiva, although not resembling, in form, the geometric yantra, possesses a degree of convolution that must be considered more than simple.

The various levels of the bhupura do not necessarily relate to the position and/or importance of the deity in the Hindu pantheon. Single, double and triple level bhupura appear to be relatively equal in occurrence, although there are more single level enclosures in this study—i.e., single level bhupura (33), two level bhupura (23), and three level bhupura (26). It must be noted, moreover, that a single stepped bhupura is not employed in the representations of the powerful Shri-chakram Yantra. Mayhaps, from a Shakti point of view, a single stepped bhupura infers lesser prestige. Interestingly, a four stepped bhupura are significantly less in number—i.e., six examples in the 106 yantras presented—and it is not employed in any of the representations of the Shri-chakram Yantra.

Feminine/masculine numbers, forms and position also appear to be employed in what may be considered an arbitrary manner. With the possible exception of one (1), odd numbers are seen as being masculine and even numbers are considered to be feminine. Yet, the application of these iconic, numerical forms do not appear to be applied consistently to either feminine or masculine deities. The representation of even number lotus petals in an encircling band, with a few exceptions—e.g., the Matsya Yantra (Plate 65)—is always even in number. This is not seen to possess any notable significance. However, the number of levels in the bhupuras of the yantra dedicated to Shri-chakram Yantra are of interest. Five of the representations possess three—i.e., a masculine number—steps, three have two—i.e., a feminine number—steps, and as noted above, none hold four steps. A number of the masculine
deities indicate a two--i.e., a feminine number--stepped bhupura and numerous female deities possess three--i.e., a masculine number--stepped bhupuras. The Kali Yantra (Plates 42 & 44) indicates five receding trikona, Plates 43 and 45 show three trikona each; and the Shodashi (Tripura-Sundari) Yantra (Plates 78-80) display three overlapping shatkona each. On the other hand numerous male deities are depicted with shatkona--six pointed stars.

The orientation of forms, both geometric and 'natural,' and the variation of forms--e.g., from an equilateral triangle to an isosceles--may be indicative of either feminine or masculine orientation. An ashta-dala-padma, for example, is masculine when a petal is oriented upwards, but feminine when the space between two petals is oriented upwards (See: p. 28).

The upward oriented trikona is a decidedly and admitted masculine iconic device--i.e., linga--while the trikona with its apex pointing downward is considered feminine--i.e., yoni. Numerous Shakti yantras possess feminine trikona--e.g., Bagla Mukhi Yantra (Plate 11) or Sharabha Yantra (Plate 74)--and frequently Shaiva or Vaishnava yantras indicate masculine trikona--e.g., Bhairon Yantra (Plate 20) or Surya Yantra (Plate 91). However, the Annapurna Yantra (Plate 9), the Bagla Mukhi Yantra (Plate 14), the Durga Yantra (Plate 33), the Kali Yantra (Plate 45), and the Tara Yantra (Plate 93), all indicate the masculine trikona--i.e., linga. Similarly, the Bhairon yantra (Plate 19), the Ganesha Yantra (Plate 36), and the Mahaganapati Yantra (Plate 53) display feminine trikona prominently. A trikona with its apex oriented to the right is considered masculine, also; whereas, one pointed to the left is feminine. Yet, the Shyama (Kali) Yantra (Plate 89) Indicates a trikona which is oriented towards the masculine right. The orientation of other forms also indicate feminine or masculine influence. Shakonas, lotus or pentagrams which are oriented upwards (vertically) are masculine--e.g., Ganesha Yantra (Plate 35) or Mrit-Sanjivani Yantra (Plate 56), while the horizontal orientations are feminine--e.g., the Bhuvaneshvari Yantra (Plate 21) or the Shodashi (Tripura-Sundari) Yantra (Plate 78). However, there are feminine deities whose yantras indicate masculine oriented forms--e.g., the Bhuvaneshvari Yantra (Plate 22), the Gayatri Yantra (Plate 38), or the Matangi Yantra (Plate 63)--as well as male deities which indicate feminine oriented forms--e.g., the Krishna (Gopala) Yantra (Plate 50) or Narasimha (avatar) Yantra (Plate 67).

The indication of either trikona or shatkona which are composed of isosceles triangle(s) indicates a dynamic element, and, therefore, are considered feminine. It is to be noted that a large number of these dynamic elements are attributes of feminine deities. Shakonas which are oriented upwards (masculine) assume feminine characteristics when composed of isosceles two. This is also true of a trikona which may be considered as masculine when pointing up, but assumes the feminine when isosceles in form--e.g., Durga Yantra (Plate 32), Matangi Yantra (I) (Plate 62), Saraswati Yantra (Plate 73), Shodashi (Tripura-Sundari) Yantra (Plate 80), Tara Yantra (Plate 94), and Tripura(ka)-Bhairavi Yantra (Plate 97).

Are the variations of these gender-oriented symbols merely the product of an unschooled or in-adept guru or possible misalignment in the printing process? Let us consider the Ganesha Yantra (II) (Plate 36) and the Ganesha Yantra (III) (Plate 37). They are essentially identical except that in the Ganesha Yantra (II) the trikona is oriented downwards, while in the Ganesha Yantra (III) it is oriented upwards. Similarly, in the Kali Yantra (II) (Plate 43) displays three nested trikonaZ oriented in the feminine direction while in the Kali Yantra (IV) (Plate 45) shows the same three but in that yantra they are oriented in the masculine direction. These variations are not isolated to a single source, but are duplicated in other sources as well, causing one to assume that these variants shown are accurate.

What then are the interpretations of these variations? Does the feminine orientation in the Ganesha Yantra (II) (Plate 36) indicate the assigning of this yantra as a Shakti yantra? Even though Ganesha is a deity that is honored by all sects, he is generally considered to be associated with the Shaktis, the son
of the Lord Shiva and his consort, Parvati. Although, a number of stories dealing with Ganesha's genesis directly involve the important goddess Parvati (Devi) as his sole creator and, therefore, the direct connection with the Shakti sect. Kali, similarly, is associated with both sects. She is considered to be the consort of the Lord Shiva. Numerous stories connect her, erotically, with the Lord Shiva. On the other hand, her genesis is also seen to have been directly associated with Devi. Perhaps these yantras indicate both stories, both sources, much in the same way as a coin has two faces.

Iconic devices frequently possess opposite interpretations, depending upon their use. In western iconography, a red rose, when associated with the Virgin Mary, indicates her spiritual passion (sorrow) involving the death of her son, the Lord Jesus Christ. On the other hand, when it is associated with Venus, it clearly indicates physical passion and desire. Similarly, a pink is symbolic of the brevity of life and/or beauty, but when held in the hand of the obviously beautiful, 50+ year old Diane de Poitiers, in the 16th century portrait by François Clouet, it assumes the opposite interpretation. It is presumed that the same applies to these yantras, as well.

Of the various geometric forms that appear within the yantras under consideration, three forms are important—i.e., the circle, the trikona and the shatkona. The circle appears 117 times, either singly or nested; the trikona's appearance is by far the most numerous—i.e., 182+; and the shatkona is found 39 times. When isolating the trikona's into feminine and masculine orientation, it is found that feminine oriented trikonas exceed 110, while masculine are over 72. Clearly, the feminine oriented trikona predominates. The circle, representative of the earth—as opposed to the square which represents the higher celestial spheres and exemplified in the bhupura—is also seen as a feminine symbol—i.e., yoni and/or vaginal. When combined with the feminine oriented trikona, one becomes immediately aware that the female principle monopolizes, iconographically, the yantra under consideration. Since, as has been stated, yantra are basically tantric, this, then, is not unusual.

There are other interesting comparisons. Two numbers appear more frequently than any of the other numerals—i.e., the masculine three and the feminine eight. When considering the nine planets, the Navagrahas, the masculine Sun and the feminine Moon appear, or are referred to more frequently than the others; although the Sun predominates slightly.

A number of the deities represented in this study possess more than one yantra or variations. Of these, the ten Mahavidyas, display, as a group, the greatest number—i.e., thirty-one in all. Singly, the Shri-chakram Yantra possesses the most with eight variations, while Ganesha and/or Maha-Ganapati is represented with six variations—three for each form. The Lord Vishnu possesses four yantra-variations, while two of his avatars—i.e., Krishna and Rama—have two each.

To say that the symbols and forms employed in the various yantra are arbitrary would be foolishly. Not only are forms—e.g., the circle, trikona, shatkona, etc.—iconographically relevant; the numerical representations would also appear to be of prime importance. The repetition of certain numbers and/or forms—e.g., three as in the trikona, trirekha and trivritta; or, eight as in the ashta-dala padma—appear with such obvious regularity and in such combinations that to dismiss them would be senseless.

For virtually every major religion, numbers have played an important role. This role is underlined in the Hindu yantra.
Notes

Abbreviations

1 The drawings by Deepak Singh were sent to me through the kind offices of Susheel K. Mittal, Sri Kunj, Bali Nagar, New Delhi.
2 The J.B. Khanna & Co. illustrations are full color reproductions of deities, produced for this company by contemporary artists/illustrators and sold throughout south and southeast Asia. Although the individual works appear to be artistically, technically proficient, they are obviously meant for the mass market as the facial features of the deities are, frankly, rather kitch. Nonetheless, the icons employed are accurate.

Introduction

3 LC, p. 3.
4 The mantras reproduced in this section are taken from LC, pp. 14-47, 75-117, as well as from HJ, pp. 39-42, 57 & 129-133.
5 TR, p. 331.
6 LC, pp. 12-13, lists: Vashit Karan, Shanti Karan, Stanah, Videshan, Uchchatan and Maran; and then notes that these divisions apply also to mantras and tantrases.
7 Ibid., pp. 55-58.
8 LCII, pp. 4-6.
9 Unfortunately, the source was from an old, and fragmented publication, kindly supplied to the author by the publisher in photocopy form. The publication is out of print. So, the reason for this depiction could not be verified. The author assumes that it was a misprint.
10 HJ, pp. 70; see also: p. 00 of this study.

Numbers

12 The use of the symbol 'V' indicates that the number is also made up of two integers in this case 12 is made up of 1 (one) and 2 (two). Each integer has its own mystic value which in a combined form may shift somewhat. Within Hindu and Buddhist Numerology the individual integers of a compound number are considered individually as well as their sum. Frequently they are opposite to their single number counterpart.

Yantra Construction, Variations and Application

13 HJ, pp. 65-69.
Notes (Continued)

18. Ibid., p. 70.
16. Ibid., p. 52.
17. HJ, p. 114.
18. For one trained in the technique of the visual arts, these descriptive terms are not only imprecise, but they are often misleading and certainly confusing. Even within the professional world of the visual arts, until two decades ago, certain terms were employed that tended to be descriptive—e.g., 'earth green'—or source oriented—e.g., 'burnt Sienna'—and these colors could and did vary considerably from manufacturer to manufacturer. Finally, the 'industry' and the 'profession' agreed upon a set of terms and numerical designations to standardize color. The terms to be employed in this section are technically correct.
19. AM, p. 65, reproduces this "mandala" and identifies it as: "A contemporary ground-plan of a temple based on a mandala. Gouache on paper." Origin is not noted, whether or not it was actually produced within the Hindu or Buddhist tradition, is, here, irrelevant. It does, however, indicate the iconographic basis of the bhupura as a fort or protecting area.
20. The Mayuranadam (BD, pp. 37-49) enumerates the various diagrams (mandalas) which are applicable for design purposes. It is stated that the Manduka Mandala (64 pada) and the Paramasayika Mandala (81 pada) are the acceptable diagrams for the design of a temple.
21. AM, p. 113, and listed as: "Astronomical computation, based on the Sastatrabhadra yantra, composed of nine fields, each of which represents an aspect of the universe. Kangra, Himachal Pradesh, c. 18th century. Ink and gouache on paper." Sastatrabhadra is not identified as such by PR, Fig. 127, p. 151, but is identified as: "127 Diagram for computing astronomical periods, used for meditation. Kangra, 18th century. Ink and colour on paper 11 x 8 (28 x 20)." However, there is reference to a deity Sastatrabhadra in the Karma-Purana in the list of the Parvati-sashtramana (KP, GT, DD) and called "the one surrounded by welfare."
22. PR, p. 152.
23. There are two 'modes' employed in the construction of a yantra: 1) a two dimensional mode employing line and color, and 2) a three dimensional mode in which the yantra is presented either in bas relief or by incised or engraved lines in a solid material typically metal or stone.
24. AM, p. 39, merely illustrates this yantra and makes no reference to it in the text. Janana is one of the Vrishnisahasranama (EE, MB, AD, HB) and it assumes that the title-name Janana refers to Janana. The other possibility, more remote indeed, is Janana: one of the Paravatisahasranama (KP, GT, DD). However related, this possibility is rejected in favor of Janana as the 'progenitor of living creatures.' Further, the iconography suits this deity's name-form and underlines the concept of yoni-linga, shakti-shakti, yin-yang—the union of the feminine and masculine—as a state to be fervently sought as well as an important Shakti principle.
25. The yantras of: Bhairon (I), D(h)anda, Ganesha (II), Mahadevanapati (II), Mangala (Hanuman) and Sharanabha, all employ downward pointing triangles. Since yantras are Tantric devices, and a strong element of Tantra is rooted in the Shakti sect and the Aghuna, the employment of this form as applied to a masculine divinity would not appear to be antithetical.
26. The term mandala is used by AM, p. 89, rather than yantra. The reproduction, gouache on paper, is closer in concept to a yantra than a mandala. Since the reproduction in black and white, the value relationships are shown in Plate 4, however, the original was doubtlessly in color.
27. AM, pp. 89-90.
28. This yantra, as with the Janana Yantra, is also not referred to in the text and which is reproduced: AM p. 50.
29. The use of a multi-stepped-bhupura frequently denotes a deity of major proportion. See the following yantras: Bagala (I), Balarama (avataara), Chinnamasta (I), Durga (I), Shri Chakram (I-III), Vanana (avataara) and Vishnu (I) in which three and four-stepped bhupura are employed. However, it must be noted that there are major deities whose yantras employ a single step, but they are not as common.
30. Like AM, PR presents a reproduction of this interesting 'Tanka with Nine Mandala-Yantras' (in the collection of Jean Claude Ciancimino, London), but fails in providing any textual explication other than: '55 Tanka painted with nine mandala-yantras, which are meditated on in series to produce a special condition of consciousness. Nepal, c. 19th century. Ink and colour on paper 22 x 22 (56 x 56)," p. 75.
31. Ibid, p. 89. It is of interest to note the shift of terms from one source to another. HJ refers to that area beyond the sixteen-petaled lotus as the bhupura and only incidentally names it as the Trailoky-Mohana Chakra; pp. 89-90. SR, on the other hand, refers to the three squares as the suktarasra, the central part as the bhupura, the three inner circles as triratna and refers to these three part area as the Trailoky-Mohana Chakra; pp. 40-4. SR, finally, does not employ the term 'bhupura' at all, but refers to the three outer square sections as the tri-rekha and the three inner circles as tri-tritva, and the whole as the Trailoky-Mohana Chakra; p. 27. Doubtless, these 'shifts' are due to the different 'traditions' or Tantric schools; cf. n. 13 below. The various traditions are not delineated in this study.
Notes (Continued)

32 HJ, pp. 89-90; SR, pp. 27-29; AM, pp 59-61.
33 The three rings are common to the Samaya Mat tradition. The Kaul Mat tradition, on the other hand, employs but two. HJ, p. 89. SR cites different traditions—e.g., the Hayagriva tradition, the Ananda-Bhairava tradition and the Dakshinamurti tradition; pp. 29-30.
34 Ibid.; SS, pp. 40-41.
35 SS, p. 41; SR, p. 29.
36 SS, Ibid.; HJ, loc. cit.
37 HJ, p. 89.
38 SR, p. 30; SS, p. 82.
40 HJ, pp. 88-89.
41 SR, pp. 30-31; SS, pp. 57 & 83.
42 SS, p. 41; HJ, p. 88; SR, p. 31.
43 HJ, p. 88; SR, pp. 31-32; SS, pp. 57 & 83.
44 HJ, p. 88; SR, pp. 32-33; SS, p. 42.
45 HJ, Ibid.; SR, p. 32.
46 HJ, pp. 87-88; SR, p. 33; SS, p. 42.
47 HJ, Ibid.; SR, Ibid.
48 HJ, p. 87; SR, pp. 33-34; SS, p. 42.
49 HJ, Ibid.; SR, Ibid.
51 The alternate names are found in: HJ, SR, SS, LC, LC II and TR.

Deity Yantras

52 LC II, p. 199.
53 HJ, p. 114, states that Bagla is a transformation of the name Vagla who is a Vedic deity, her name meaning: 'the Powerful One.'
54 The pointing of the trikona to the right, although not unusual, would appear to refer to dakshina. The term dakshina refers to the right, the right side. As in most religions and ethnic groups the right hand or side is considered the most auspicious or favorable. The elder or more prominent person stands to the right of the younger or less important. The right side should be turned towards an important image, one circumambulates (pradakshinapatha) clockwise so that the right side is towards the shrine. The right is associated with the male. Many male oriented symbols, except those of destruction, are carried in the right hand. Generally, if there are male and female attendants to a deity, the male attendants will be placed to the right of the deity, while the females will be placed to the left. Dakshina is masculine, associated with light and the idea principle. It is opposed to the left (nava). There are two, esoteric Tantric approaches or practices—dakshinachara (the right hand practice) and vamachara (the left hand practice associated with magic of a none too positive nature. Refer to: Preem Saran, Tantra: Hedonism in Indian Culture, New Delhi: 1998.
55 LC II, p. 29.
56 HJ, p. 57.
57 LC II, loc. cit.
58 SH, p. 108.
59 PR, p. 130.
60 HJ, p. 117.
61 Ibid., p. 57.
62 LC II, p. 29.
63 The representations or variations of the Bagla yantras present a conundrum. Two yantra are decidedly masculine in their central icon—i.e., yantra (I) & (V). Icons are meaningful and immutable. A number of Brahmin Priests who were consulted were unable to shed any light on this problem. There are, of course, three possibilities: first, the Brahmin Priests were unversed in this aspect of the religion and could not have recognized any error. Secondly, these representations are correct. The representations in the sources from which these yantra were drawn were incorrect (misprinted, incorrectly aligned). Also, a fact that is apparent in any number of Indian publications.
64 These yantra are all to be found in: Pratap Sinh Sah Dev (Maharaja of Nepal), Shri Purushcharanmata of His Majesty Shri Pratap Sinh Sah Dev King of Nepal, repr. Delhi: n.d. (1997).
65 Ibid.
66 HKS, p. 222, in which the yantra is not illustrated but described in clear and precise terms.
67 AM, p. 90, merely identifies this yantra as: 'Bala Yantra. Rajasthan, c. 18th century. Gouache on paper.' There is no description in the text.
68 SR, p. 72.
69 The bhupura indicated in this yantra is unlike any other that is included within this brief study, but is shown here as it is illustrated in SR, p. 96, and described on pp. 73-74. The two stepped enclosure is intersected by a square rotated 45° and centered on the bhupura, forming the 'gates.'
70 SR, p. 72.
71 LC, p. 17.
72 Ibid.
73 HJ, p. 102.
74 This may be only a stylistic device. However, in both Hindu and Buddhist iconography there are several types of lotus: pundarika (white), raktapadma (red) and nilotpal (blue). Whether these dark centers refer to a lotus other than a white (pundarika) is impossible to tell.
75 LC, pp. 43-44.
76 HJ, p. 57.
77 LC, loc. cit.
78 Ibid., HJ, loc. cit.
79 Ibid.
80 The closest parallel with any of the other major world religions—i.e., Judaism, Buddhism, Christianity and Islam—is the role or position of the Virgin Mary within the Roman Catholic segment of Christianity. Even during the height of the Marian cults—from their earliest strength in the 12th & 13th centuries CE to the promulgation of the dogma of the Immaculate Conception—her role was acknowledged as a major intercessor and the mother of Christ Jesus. Hymns of praise and devotional liturgy were assigned to her, but in no way was she elevated to the god-head as equal to God, The Father, and certainly not as the Supreme One.
81 LC II, p. 34.
82 Ibid.
83 The other two being the; Durga Yantra (II) and Tripura-Bhairavi Yantra. The reason for this presentation may be only stylistic, but this 'style' appears nowhere else in Chawdhri's two works cited.
84 LC II, p. 291.
85 HJ, pp. 111-114.
86 Ibid., p. 57; LC II, p. 197.
87 Ibid.
88 LC II, p. 114.
89 The other two being the; Dhanada Yantra and Tripura-Bhairavi Yantra. The reason for this presentation, as has been noted, may be only stylistic, but this 'style' appears nowhere else in the two Chawdhri works cited.
90 LC II, p. 194
91 There are a number of yantras which employ this type of element. It cannot be considered merely a decoration, but must be seen as an iconic element. Possibly, here, the padma of three petals may be a referent to the Shakti trinity, or as a further guardian of the inner precincts. In the Shiva Yantra (II), the trishula shape terminates the vertical and horizontal lines of this interesting yantra. Of course, the trishula is one of the important icons of that deity.
92 Ibid., p. 274.
93 The concept of being 'divinely inspired' is akin to the concept of the Christian Bible and essentially opposite to the Islamic concept of the origins of the Koran—i.e., The Word of Allah, which had always been and always will be. Therefore, the mere recitation of parts of the Koran is considered to be a holy act as the words are, themselves, holy being the revealed Words of Allah.
94 The author of Mantra Kirtana Yantra and Tantra, Swami Jyotir Maya Nanda, "the genius of yoga," may well have presented this yantra, as well as the several others of those in his book of which no other source exists, from his 'divine inspiration.' He is called saintly, intuitive, reflective, brilliant, etc. (JN, inside back cover page). It must also be noted that in the illustration of this yantra, the names of the guardian deities are noted in the appropriate areas. They are not indicated in the illustration in this study.
95 JN, p. 30.
97 LC, p. 19.
Notes (Continued)

98 JN, p. 28; APR, p. 162.
99 LC, loc. cit.; in addition, HJ lists thirty-three other mantra used in the worship of Ganesha, pp. 129-133.
100 APR, loc. cit.
101 There is, however, a 'decorative' double line surrounding this yantra, one which does not appear in any of the other yantras in this source. The author has taken the liberty of interpreting this as a two-stepped bhupura.
102 JN, p. 30.
103 He may be equated with Johnathan of Old Testament fame.
104 APR, p. 170.
105 LC II, p. 271; it is also to be noted that as with many yantras, the presiding deity is noted in the various areas within the source consulted. However, for a yantra to be efficacious, the names of these presiding deities need not be included in the construction (writing) of the yantra.
106 Ibid., p. 272.
107 This controversy is a matter of ignorance or misunderstanding. Is it any different from the representations of the beaten and bleeding Christ crucified, or representations of the 'sacred heart'? A line from the popular film 'Ghandi' delivered by an apparently uneducated Hindu Indian, also appears relevant here: 'I know a Christian. She drinks blood every Sunday.'
108 LC II, p. 33.
109 Ibid., p. 32.
110 HJ, p. 93. A number of statements through this study would seem to imply that Johari is a Shiva oriented Tantric practitioner. This may account for the source which he uses and the orientation of the trikona.
111 Ibid., p. 57.
112 HJ, p. 57.
113 Ibid.
114 JN, p. 33.
115 Ibid., pp. 13 and 29.
116 Ibid., p. 28.
117 LC, p. 19.
118 This feminine trikona may be an influence of the Shakti sect.
119 HJ, pp. 129-133.
120 JN, p. 29.
121 LC, p. 46.
122 Ibid.
123 LC II, p. 224.
124 Ibid., p. 272.
125 Maha-Mritanjoe as a form of the Lord Shiva, noted by LC, pp. 46-47 and LC II, pp. 25-26; possesses curative powers against all 'dreadful' diseases, not unlike Mrit-Samjivini (See: p. 162) who is associated with the Ashvini-Devatas.
126 LC II, p. 25.
127 LC, p. 32; also displays a series of yantras dedicated to the Navagrahas on the next page which take the form of magic squares. It is to be further noted that, generally, the Navagrahas are represented by magic squares and not yantras similar to the other deity yantras indicated in this study.
128 LC, p. 20.
129 HJ, pp. 117-120.
130 See: fn. 69.
131 LC, p. 45.
132 HJ, p. 57.
133 LC, loc. cit.
134 HJ, loc. cit.
135 HKS, p. 259; mritisamjivini, a medicinal herb, in the form of Mritisamjivini, along with three others accompany the Ashvini-devatas, Nasalya and Dasa, who are patrons of medicine. As a companion of the Ashvini-devatas, she is referred to as a 'fan bearer,' BD, Vol. II, p. 861.
136 LC, pp. 19-20.
137 Magic squares are to be found in China earlier than they apparently appeared in India, and are not unknown within the Islamic faith.
138 Equally subdivided squares of various total internal squares (pada), ranging from one pada per side (sakala
mandala) to thirty-two padas per side (indrakanta mandala). These “mandalas” are the basis for various types of construction.

LC, p. 22.

Ibid.

RG, p. 185.

JN, p. 45.

LC, p. 18.

HKS, pp. 147-148

It is also interesting to note that one of the sources for this story and the yantra, Shri Pratap Sinh Saha Dev (SPS), who displays both the yantras of the Dashaatara and the Dasha-Mahaviryas with apparent equanimity also provides both image and yantra of this being.

HKS, p. 224.

The Shri Mariamman temple, Kuala Lumpur Malaysia, presents the image of this deity which is decidedly benevolent and maternal.

JN, p. 29.

Ibid.

HJ, p. 57.


PR, pp. 125-126.

HJ, loc. cit.


LC II, p. 21.


See: Kali Yantra (I).

This yantra is reproduced in PR, p. 35, and bears the description: “Shyāma (Kāli) Yantra. Rajasthan, 18th century. Gouache on paper.” Even if the reproduction was not aligned properly, there is no orientation of the yantra which would produce an orientation that would be anything but “unusual.”

For a thorough description of the process, refer to: HJ, pp. 45-71; LC, pp. 3-13; LC II, pp. 1-18; and KS, pp. 1-12.

LC, p. 22.

LC II, p. 96.

HJ, p. 57.

LC II, loc. cit.

Tripurantaka-Bhairavi is looked upon as akin to Tripura-Sundari, who is the primordial desire and seeking union. Tripurantaka-Bhairavi, on the other hand, is the dormant kundalini who destroys impediments to union.

The nine impediments are: sickness, incompetence, doubt, delusion, sloth, nonabstention, erroneous conception, nonattainment of any yogic state, and the inability to stay in a yogic state,” HJ, p. 103.


LC states that Gāyatri is the goddess of this yantra, yet entitles it as Tripura-Bhairavi, LC II, p. 198.

The other two being: Durga Yantra (II) (Plate 32), and D(h)anda Yantra (Plate 28).

L. Chawdri does not indicate a bindu in this yantra.

HJ, p. 57.

See also: Ganesha yantra, Plates 35-37; and Maha-Ganapati yantra, Plates 52-54.

APR, p. 163.

JN, pp. 6 and 28.

Ibid., p. 28.
Bibliography

The bibliography that follows reflects the major sources which were employed in the preparation of this compilation. In many cases, there were duplicate materials from one source to another. This "Bibliography" reflects all the sources consulted. A great number of which appear within the citation parentheses.


Jai Dev Shastri, Pt. *Interview.* Hoshiarpur, Punjab (6-8-99)


Vashisthu Dutt Mohila, Pt. Interview. New Delhi (22-11-94 & 8-8-99)


Iconic Distribution

The following tables indicate the distribution of the various iconic devices that are to be found within the yantras under consideration.
<table>
<thead>
<tr>
<th>Yantra</th>
<th>Bhupura</th>
<th>Lotus: number of petals</th>
<th>Internal Forms</th>
<th>Other</th>
<th>Deity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Shtika</td>
<td>Vaishnava</td>
<td>Shakti 1 2 3 4</td>
<td>circle 1 (2^*)</td>
<td>* this form is unusual, bhupura not noted</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1 1 1</td>
<td>1 1 1</td>
<td>Amba Matta</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1 3 1</td>
<td>1 1 1</td>
<td>* oriented to the right</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1 1</td>
<td>1 1</td>
<td>* oriented downward</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1* 1 1* 1** 1*</td>
<td>28 total petals</td>
<td></td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1 1 1</td>
<td>1 1 1</td>
<td>* not oriented to points of compass, oriented downward</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1 1* 1** 1*</td>
<td>1 1</td>
<td>* not oriented to points of compass, masculine orientation, oriented right &amp; left</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1* 1 1</td>
<td>1 1</td>
<td>* not oriented to points, feminine orientation</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1 1</td>
<td>1 1</td>
<td>* within shatkona</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1 1</td>
<td>1 1</td>
<td>* not 'usual' form, overlapping with added line forming 9 konas, one square rotated 90°</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1 1</td>
<td>1 1</td>
<td>* two forming shatkona &amp;</td>
</tr>
<tr>
<td></td>
<td>X</td>
<td>X</td>
<td>1 1 1 1* 11* 1*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Amba Matta
* Annapurna
* Bagla (Mukhi) (I)
* Bagla (Mukhi) (II)
* Bagla (Mukhi) (III)
* Bagla (Mukhi) (IV)
* Bagla (Mukhi) (V)
* Balarama (avatara)
* Bala-Shakti (I)
* Bala-Shakti (II)
* Bala-tripura
* Bhairon (I)
<table>
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<th>Other</th>
<th>Deity</th>
</tr>
</thead>
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<tr>
<td>Shakti</td>
<td>Vaishnav</td>
<td>1 2 3 4 2 4 6 7 8 10 12 14 16 24 32 48</td>
<td>circle</td>
<td>triangle</td>
<td>2*1**</td>
</tr>
<tr>
<td></td>
<td>Shaiva</td>
<td>1</td>
<td></td>
<td></td>
<td>* double circle around shatkona, ** masculine oriented</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td>* oriented left &amp; right</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td>* made of isosceles triangles</td>
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<td>* trivalya within the 1st trikona, protecting 2nd trikona, ** feminine oriented</td>
</tr>
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<td>* trivalya within the 1st trikona, protecting 2nd trikona, ** isosceles &amp; feminine oriented</td>
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<td>* trivalya within the 1st trikona, protecting 2nd trikona, ** feminine oriented, X: total is black with white lines</td>
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<td>feminine oriented with 3-petal forms at each angle</td>
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<td>X**</td>
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- Bhairon (I)
- Bhairon (II)
- Bhuvaneswari (I)
- Bhuvaneswari (II)
- Bhuvaneswari (III)
- Chinnamasta (I)
- Chinnamasta (II)
- Chinnamasta (III)
- Devi
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<tr>
<th>Yantra</th>
<th>Bhupura</th>
<th>Lotus: number of petals</th>
<th>Internal Forms</th>
<th>Other</th>
<th>Deity</th>
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<td>Devi</td>
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<td>* 3 overlapping forming 14</td>
<td>Dhanda</td>
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<td>* trivalya around central area,</td>
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<td>1</td>
<td>* 3 overlapping forming 14</td>
<td>Durga (II)</td>
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<td>1</td>
<td>* 3-petal forms at each petal tip,</td>
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<td></td>
<td>X</td>
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<td>1</td>
<td>* 4 overlapping forming 14</td>
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</tr>
<tr>
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<td>1</td>
<td>* 24 outer, 8 inner</td>
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<td>* masculine oriented, inside shatkona</td>
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<td>* infinity figure, ** bijakshara</td>
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|          |        | 1  2  3  4   | 2  4  6  7   | 8  10 12 14  | 16 24 32 48 |       |

* indicates the presence of specific forms or features within the yantra or bhupura design.
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<th>Yantra</th>
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<th>Lotus: number of petals</th>
<th>Internal Forms</th>
<th>Other</th>
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<td>1* 3** 6*</td>
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</table>

* radiating lines, central circle w/ many dots
* oriented left & right
* no orientation
** oriented left & right
* not oriented to points of compass,
* masculine oriented, within shatkona
* feminine oriented, within shatkona
* masculine oriented, encloses shatkona
* radiating lines, central circle w/ many dots
* isosceles,
** bijakshara
* bijakshara
* not oriented to compass 8 inner, 16 outer,
** trivalya encircles all,
* 3 fem., 3 masc.,
<table>
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<tr>
<th>Yantra</th>
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<td>Internal Forms</td>
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</table>

**Other**

- * 4 not oriented, 8 oriented, 16, 8, 12 & 8 not oriented
- * inner to outer 8 & 8 oriented, 12, 16 & 32 not oriented
- ** tritya between 2nd & 3rd lotus (inner to outer)
- ** inner to outer 8 oriented, 16 not oriented,
- **isosceles
- * not oriented to points of compass,
- ** feminine oriented,
- 9-sided figure
- * radiating lines, central circle w/ many dots

**Deity**

- Narasimha (avatar)
- Navagraha
- Navagraha (combined)
- Parashurama (avatar)
- Rama (avatar) (I)
- Rama (avatar) (II)
- Sarasvati
- Sharabha
- Shitala
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* not oriented to points of compass.
** central circle w/ radiating lines.
* 5 pada grid w/ trishula ends, 25 pada with 5 syllable name repeated 5 times.
* 8 inner & 16 outer not oriented to compass.
** 3 overlapping, oriented left to right.
* 2 trivalya -- 1 encloses lotus, 2nd encloses triple trikona,
** 3 overlapping.
* 2 trivalya -- 1 encloses lotus, 2nd encloses triple trikona,
** 3 overlapping isosceles.
* linga resting on inner base.
* encircles the lotus,
** 4 masc., 5 fem.
* not oriented to the compass.
** 4 encircles the lotus (16), 2 encircles the lotus (8).

<p>| Shiva (I) |
| Shiva (II) |
| Shodhasti (Tripura-Sundari) (I) |
| Shodhasti (Tripura-Sundari) (II) |
| Shodhasti (Tripura-Sundari) (III) |
| Shri Chakram (I) |
| Shri Chakram (II) |</p>
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<td>9*</td>
<td>* outer oriented, inner not, 4 masc., 5 fem.</td>
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<td>2</td>
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<td>1*</td>
<td>* no orientation, 4 masc., 5 fem.</td>
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<td>* 2 inside lotus, square, 1 circle, triangle (masc.), 1 circle</td>
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<td>1*</td>
<td>* not oriented to compass, feminine oriented</td>
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</table>

- * masculine oriented
- * isosceles
- * descending, feminine oriented
- * descending, oriented left
- * 2 masc, 1 fem., overlapping, oriented left, 14 total konas
- * descending, feminine oriented
- * not oriented to compass, (inner to outer) 8, 16, 8, 12, 8
- * radiating lines, central circle w/ many dots,
- * radiating lines extending towards cardinal & intercardinal points
- * not oriented to compass
- ** 1000 petal lotus
- ** outermost, 8 sections
- ** feminine oriented
- * not oriented to compass

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* not oriented to compass.
The index that follows reflects the major entries within this study. Each Indic entry is followed by the Indic transliteration in parentheses.


Bhaga-Malini (Bhagā-Māliṇī): 49
Bhagavadgīta (Bhagavadgīta): 9, 134, 174
Bhairon (Bhairon): 74
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- Buddhist Textile of Laos, Lan Na and the Isan — The Iconography of Design Elements.
- A Dictionary of Buddhist and Hindu Iconography.
- An Encyclopaedia of Buddhist Deities, Demigods, Godlings, Saints and Demons (2 vols.).
- An Encyclopaedia of Hindu Deities, Demigods, Godlings, Demons and Heroes (3 vols.).
- Islamic Tombs in India — The Iconographical and Genesis of their Design.
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- The Mosques of the Indian Subcontinent — Their Development and Iconography.
- Mudrils in Buddhist and Hindu Practices — An Iconographic Consideration.
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- Royal Palaces, Residences and Pavilions of India — An Iconographic Consideration.
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