

TANTRIC HIEROGLYPHICS – III

by

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1. MATRKAS

Matrka is a fundamental conception of profound significance in Indian culture implying the basic matrix, the Mother, metre and measure. It represents the *Sri bija*. *Ma* stands for measure or limit, *tr* means to cross and *ka* to shine, according to *Varivasya-Rahasya*. One who knows the secret of the *Aksara* crosses over the sea of Samsara and shines in heaven. Sri Mata is Maya who limits or binds and also releases and illuminates. According to the Padma Purana, Mata is the presiding goddess of *Kayavarohana Ksetra* where Siva entered a dead body and manifested himself as Lakulesvara and taught the Pasupata system. Esoterically it means a rejuvenation of the dormant self and a transcending of the physical world. As Šankara says, Šiva without Šakti is quiescent like a *šava* or dead body and only when united with Sakti of the Ksetra (body), he is capable of *spandana* or vibration starting the process of creation. Hence Sound or vibration is at the root of both obscuration as well as evolution (*āvarana* and *viksepa*). In the Šaiva philosophy, the *tattvas* and *bhuvanas* of Sadhadvas are arranged under three broad headings – Šuddha, Šuddhāšuddha and Ašuddha or Šiva, Vidyā and Ātma tattvas.

Siva tattva	Siva Tattva – Umnani Sakti	Para Samvit —	Sakti Tattva – Samani Sakti	Suddha
	Mantra Mahesvara	Aham Idam	Sadakhya, Nada Sakti	
	Mantresvara	Aham Idam	Isvara Tattva, Bindu Sakti	
Vidya Tattva	Mantras and 8 Vidyasvaras	Aham Idam Vijnana Kalas Maya and its sheaths include Pralayakalas	Sadvidya Tattva	Suddhasuddha
	Aham – Purusa		Prakriti - Idam	
		Sakalas from Brahma downwards – Amuktas		
Atma Tattva			• Tattvas from Buddhi to Prthvi	Asuddha

The Samaya marga has accepted the 36 tattvas of Saivism as steps leading to the Ananda bindu pitha in the centre of the Sri cakra where recline Kamesvara and Kamesvari. The tattvas and bhuvanas of Saivism are:

	<i>Kala</i>		<i>Tattva</i>	<i>Bhuvanas</i>
I	Santyatita	A. Suddha	1. Siva (in two classes Sakta, Nadordhva)	10
			2. Sakti	5
				15
II	Santi		3. Sadasiva	-1
			4. Isvara	8
			5. Suddha Vidya	9
				18
III	Vidya	B. Suddhasuddha	6. Maya	8
			7. Kala	2
			8. Kala	2
			9. Vidya	2
			10. Niyati	2
			11. Raga	5
			12. Purusa	6
				27
IV	Pratistha	C. Asuddha	13. Prakriti	8
			14. Buddhi	8
			15. Ahankara	1
			16. Mana	
			17. Srotra	
			18. Tvak	
			19. Caksu	
			20. Jihva	
			21. Nasa	1
			22. Vak	
			23. Pani	
			24. Pada	
			25. Payu	
			26. Upastha	1
			27. Sabda	
			28. Sparsa	
			29. Rupa	
			30. Rasa	
			31. Gandha	5
			32. Akasa	8
			33. Vayu	8
			34. Teja	8
			35. Jala	8
				56
V	Nivrtti		36. Prthvi	108
		5 Kalas	36 Tattvas	224 Bhuvanas

According to the Kailasa Prastara of Sri Cakra all the aksaras form her body. She bears a garland of letters as mundas, or as a rosary in her hands, the aksamala being the alphabet *a* to *ksa*. *Aksamala* is also explained as "bearing resemblance to the wheel" (*aksa*-wheel, *ma*-resemblance, *la*-bearing). The mystery of the Sabda and Matrka had engaged the minds of Indian thinkers from the earliest times and as early as the Rg Veda and find Vak as a supreme deity creating the universe. Aksara and the Pranava figure in the Rgveda. The Aksara and its power are of course the basic notions behind the *mantras*, as explained in the other Vedas, Brahmanas, Upanisads, etc. These explanations are dismissed as puerile speculations by the so-called philologists as they do not correspond to their notions of language ; but the esoteric significance has escaped them as it requires a different discipline altogether.

The Matrka represents Sakti and the concrete representation of the letter pictorially shows the form of the limb of the Goddess. Samkara in his Prapancasara (I. 1) has identified the letters of the Samskrit alphabet with Sarada:

*A Ka Ca Ta Pa Yadyais saptabhir varna vargair –
Viracita mukha bahu pada madhyakhya hrta;*

In the third chapter he divides the *aksaras* into three groups - Lunar (Saumya); Solar (Saura) and Fiery (Agneya), corresponding to the three divisions in the *cakras* and *Pancadasi* mantra. The sixteen vowels are lunar corresponding to the *Nityas* of the *tithis* of a fortnight; but of these *e*, *ai*, *i* and *au* may be omitted, as they are combinations. The remaining twelve fall into two groups-short and long vowels. Among the short vowels *a*, *i*, *u*, *m* are male; *r*, *lr* are neuter; and among the long vowels *ā*, *ī*, *h* are female and *u*, *ru*, *lru* are neuter.

In the Solar group all the *sparsas* (except the *vyapaka*) stand for the 24 *tattvas* (*Ka* to *Bha*). *Ma* is the *bindu* or the sun, the *atma* of *aksaras*. In the Agneya group are the *Vyapakas*, so called because they combine the other three. These are divided into two classes-*Ya*, *Ra*, *La*, *Va*, *Sa*; and *ša*, *Sa*, *Ha*, *La*, *Ksa*. There are altogether 38 *Kalas* from the aksaras-16 from vowels, 12 from the 24 Saura and 10 from the *Vyapakas*:

Saumya:

A-Amrta-Pratipath ; *Ā*-Manada, Dvitiya; *I*-Pusa, Trtiya; *Ī*-Tusti, Caturthi; *U*-Pusti, Panchami;
Û-Rati, Sasthi ; *R*-Dhrti, Saptami ; *Ru*-Sasini, Astami ; *Lr*-Can- drika, Navami; *Lru*-Kanti;

Dasami; *E*-Jyotsna, Ekadasi, *Ai*-Sri, Dvadasi; *O*-Priti, Trayodasi; *Au*-Angada, Caturdsi; *M*-Purna, Purnima ; *H*-Purnamrta Sadakhya.

Saura:

Ka-Bha Tapini, *Kha-Ba* Tapini ; *Ga-Pha* Dhumra ; *Gha-Pa* Marici; *Na-Na* Jvalini; *Ca-Dha*, Ruci ; *Cha-Da*; Susumna; *Ja-Tha* Bhogada; *Jha-Ta* Visva ; *N-Na* Bodhini (Rodhini according to Tantra Raja) ; *Ta-Dha*-Dharini; *Tha-Da* Ksama.

Agneya:

Ya-Dhumra, *Ra*-Arci, *La*-Usma: *Va*-Jvalini, *Sa*-Jvalini, *Ha*-Visphulingini, *Sa*-Susri, *Ha*-Surupa, *La* -Kapila, *Ksa*-Havya-Kavya.

From the Pranava the Gayatri, Pancadasi mantras as well as the fifty letters originate. The fifty divided according to the five elements give rise to the Saktis, osadhis and matras of Visnu and Rudra.

From A:

Brahma, srsti arise: Srsti, Rddhi, Smrti, Medha, Kanti, Laksmi, Dhrti, Sthira, Sthiti, Siddhi. In the *Tantra Raja* the *Ka-Ca* varga kalas are the same except Dyuti for Dhrti and Medha is the second and Rddhi fourth.

From U:

Visnu, Sthiti arise: Jara, Palini, Santi, Aisvari, Rati, Kamika, Varada, Hladini, Priti, Dirgha. In *Tantra Raja* there are *Ta-Ta* varga kalas.

From M:

Mahesvara, Samhara: Tiksna, Raudri, Bhaya, Nidra, Tandri, Ksut, Krodhani, Kriya, Utkari, Mrtyu (Ksut-Trsna in *Tantra Raja*). *Pa-Ya* varga kalas.

From Bindu:

Pita, Sveta, Aruna, Asita. *Sa* varga kalas born from Isvara's tirodhana sakti.

From Nada:

Nivrtti, Pratistha, Vidya, Santi, Indhika, Dipika, Recika, Mocika, Para, Paraparayana, Suksma, Amrta, Apyayani, Vyapini, Vyoma rupa, Ananta (*Tantra Raja* has Jnana after Amrta, and omits Paraparayana), These are both of Anugraha sakti.

Thus altogether 50 kalas spring from Pranava. Fifty stands for fifty-one as explained by Haradiksita. For each of these 16 vowels and 35 consonants there are Visnu's and Rudra's murtis and Saktis:

<i>Vowel</i>	<i>Visnumurti</i>	<i>Sakti</i>	<i>Rudramurti</i>	<i>Sakti</i>
A	Kesava	Kirti	Srikantha	Purnodari
A	Narayana	Kanti	Ananta	Viraja
I	Madhava	Tusti	Suksma	Salmali
U	Visnu	Dhrti	Amaresvara	Vartulaksi
U	Madhusudhana	Ksanti	Arghisa	Dirgahgona
R	Trivikrama	Kriya	Bhavabhuti	Sudhirgamukhi
Ru	Vamana	Daya	Tithisa	Gomukhi
Lr	Sridhara	Medha	Sthanu	Dirghajihva
Lru	Hrsikesa	Harsa	Hara	Kundodari
E	Padmanabha	Sraddha	Jhintisa	Urdhvakesi
Ai	Damodara	Lajja	Bhautika	Vikrtamukhi
O	Vasudeva	Laksmi	Sadyojata	Jvalamukhi
Au	Samkarsana	Sarasvati	Anugrahesa	Ulkamukhi
Am	Pradyumna	Priti	Akrura	Srimukhi
Ah	Aniruddha	Rati	Mahasena	Vidyamukhi
Ka	Cakri	Jaya	Krodhisa	Mahakali
Kha	Gadi	Durga	Candesa	Sarasvati
Ga	Sarngi	Prabha	Pancantaka	Sarvasiddhi
Gha	Khadgi	Satya	Sivottama	Gauri
Na	Samkhi	Canda	Ekarudra	Trailokyavidya
Ca	Hali	Vani	Kumara	Mantratma
Cha	Musali	Vilasini	Ekanetra	Bhutamata
Ja	Suli	Viraja	Caturanana	Lambodari
Jha	Pasi	Vijaya	Ajesa	Dravini
Na	Amkusi	Visva	Sarva	Nagari
Ta	Mukunda	Vinada	Somesvara	Vaikhari
Tha	Nandaja	Sulada	Langali	Maujari
Da	Nandi	Smrti	Daruka	Rupini
Dha	Nara	Rddhi	Ardhanarisa	Virini
Na	Narakajit	Samrddhi	Umakanta	Kotari
Ta	Hari	Suddhi	Asadhi	Putana
Tha	Krsna	Bhukti	Dandi	Bhadrakali
Da	Satya	Mukti	Adri	Yogini
Dha	Satvata	Mati	Mina	Samkhini
Na	Sauri	Ksama	Mesa	Garjani
Pa	Sura	Rama	Lohita	Kalaratri
Pha	Janardana	Uma	Sikhi	Kurdini

Ba	Budhara	Kledani	Chagalanda	Kapardhini
Bha	Visvamurti	Klinna	Dviranda	Mhavraja
Ma	Vaikuntha	Vasuda	Mahakala	Jaya
Ya	Purusottama	Vasudha	Kapali	Sumukhesvari
Ra	Bali	Para	Bhujangesa	Revati
La	Balanuja	Paraparayana	Pinaki	Madhavi
Va	Bala	Suksma	Khadgisa	Varuni
Sa	Vrsaghna	Sandhya	Vaka	Vayavi
Sa	Vrsa	Prajna	Sveta	Raksopadharini
Ha	Varaha	Nisa	Nakuli	Laksmi
La	Vimala	Amogha	Siva	Vyapini
Ksa	Narasimha	Vidyuta	Samvartaka	Maya

The fifty osadhis corresponding to the aksaras are candana, agaru, karptra, etc.

Varna : The aksaras are called Varnas as they have distinctive colours. According to the *Sanatkumarasamhita* and *Pancasati*, the sixteen vowels are dhumra; *Ka* to *Da*-13 are red; nine from *Dha* to *Pha* are yellow-white (gaura) ; *Ba* to *Ra* (la) crimson; from *La* (Va) to *Sa* golden; *Ha* to *Ksa* of lightning colour. Some Tantras make all vowels of crystal colour, the twenty-five, *Ka* to *Ma* coral; nine from *Ya* to *Ha* yellow; and *Ksa* is crimson. Others make all letters white. But Lolla says that the first view alone is correct. (Idam evasmanmatam, Bhagavatpadaryanamapi sammatam.)

All the vowels are Sakti and the consonants Siva, according to *Sutasamhita* (IV.4. 21-22). Madhava-Mantri in his commentary explains that every letter has two aspects-Siva form is Srikantha and Sakti form is Purnodari for *A*, etc. Bhaskara Raya in his *Saubhagyasudhodaya* has dealt with the origin of letters through the Iccha Sakti of Siva in his Anuttara aspect, *Matrka-viveka* (Ch. VI) deals with the letters of the Sri Cakra. *Sanandanasamhita* which is the authority for Kailasa Prastara, deals with the Dhyana of fifty-one letters. Kailasa is Sahasrara and Kula (Cakras from adhara to ajna), and the seat of Siva (Akula) in the Bindu according to Tripurasara. The *Devi-bhagavatha* (Ch. 3) says that the numberless names of, the Devi are obtained by the different combinations of the vowels and consonants. *Kadimata* gives the rules for the repetitions of the names in five different

ways according to the day, week, fortnight, month and year. *Laghustuti*, of Dharmacarya says that all the matrkas *A* to *Ksa* are Devi's names.

The first letter *A* is of supreme significance. Among the vowels *A* alone is reckoned as one, because of its primary importance. *A* is Srikantha, half of all other letters. The Sruti says that *A* is all speech assuming different forms when combined with sparsas, usmas, etc. *A* is Para Vak (*Sutasamhita*, IV.47-59). Parasakti is half of Siva; or the Devi is half and Srikantha completes the other half. (*Sutasamhita*, IV. 47. 60.) Sakti, called Iccha or Kama is in the stomach of Siva. Therefore in Matrka nyasa Saivas fill half of their body with Purnodari and other Saktis and the other half by Siva Saktis. Bhaskara Raya says that when we write the letter *A* (Srikantha), half of it is like Kama Kala (probably it refers to Brahmi *A* but more accurately to the later Nagari *A* in its non-Bengali or southern form).

The letters *A* and *Ha* are said to originate Srividya. *A* is Prakasa and *Ha* is vimarsa. *A-ham* is the Mula Prakriti from which all creation proceeds. Mula Prakriti is nirguna and has no Prakriti. She is Sarasvati, the mother of creation. In the *pancaratragama*, siva says therefore that the Mother of the Universe is Sarasvati and that he is her son, born from the categories Mahat, etc. *A* is Avyakta, the first manifestation of Maya, called pradhana, prakriti, etc. in Samkhya. In Samkhya, Avyakta or Tamas is the first evolute, endowed with three gunas. Then Mahat, Ahamkara evolve, as the second and third. Ahamkara with three gunas objectively assumes three forms Vaikarika, Taijasa and Tamasa; the tanmatras from Taijasa and Tamasa and the elements from the fourth creation. The fifth creation is the aggregate of the eleven senses born, of Vaikarika-Taijasa. In the sixth creation are Dik, Vata, Arka, Praceta, Asvins, etc. from Taijasa as the presiding deities of the fourth and fifth creations

The Vedic Pratisakhyas give the number of varnas in the Samskrit alphabet variously. The *Katyayana Pratisakhya* (VIII) gives 65, according to Prayatna. The *Taittiriya Pratisakhya* is not explicit, but according to Somarya's *Tribhasyaratna* 60, and according to Gargya Gopala Yajvan 59, and 53 according to Mahiseya. Among the Siksas, *Sambhu Siksa* (*Rahasya*) gives 63 or 64; the *Kalanirnaya* according to time measures 73; *Laksmi-Kanta Siksa* 108; *Aranya Siksa* 65. The *Vajasaneyi Pratisakhya* gives two different lists of sounds in Ch. I. 33 ff and viii. 1. Chapter viii places plutas also in the alphabet; secondly, it has *E*, *O*,

Ai, Au, instead of *E, Ai, O, Au*. Further the visarga, jihvamuliya, anusvara, upadhmaniya, nasikya and yamas are placed after sibilants. Thus there are 65 instead of the usual 49.

Trayovimsatir ucyante svarah sabdarthacintakaih

Dvatrimsat vyanjananyetavan varnasamgrahah (Ch. VIII. 43).

But it adds (Ch. VIII 45, 46) that the Madhyandinas have not *La, Lha*, jihvamuliya, upadhmaniya, nasikya and *Lr-kara* and *plutas* are also absent in some cases.

Svaras 15, Sandhyaksars 8; Vyanjanas-Sparsas 20, Antasthas 4, Usmanas 4, Yogavihas 9; altogether 65 (Pancasasti varnah Brahmarasir Atma ca, Yat kincit vanmayam loke sarvam atra prayujyate). Katyayana further uses Aksara to mean only svaras (I. 99. an adhikara sutra not a mere pari-bhasa sutra).

The deities of the letters according to the *Suklayajus Prati sakhya* (Ch. VIII) :

Kanthya-Agni, Jihvamuliya-Nirrti; Talavya-Soma

Dautya-Rudra ; Osthya-Asvina ; Murdhanya-Vayu ; Nasikya-Visvedevah.

For the classes of Padas, the Gotras and Deities are :

Nama-Bhargava, Vayu ; Akhyata-Bharadvaja, Saumya;

Upasarga-Vasistha, Agneya ; Nipata-Kasyapa, Varuna.

In the *Suklayajurveda*. (Ch. 23. Asvamedha) "How many are the Vistas (foods); how many the aksaras ?" (Katyasya vistah katyaksarani) it is said that there are six kinds of food according to the rasas and hundred aksaras. This is arrived at by combining the matras of the metres first and the last, second and penultimate, and so on:

Gayatri	24	and	Atidhrti	76 - 100
Usnik	28	and	Dhrti	72 - 100
Anustup	32	and	Atyasti	68 - 100
Brhati	36	and	Asti	64 - 100
Pankti	40	and	Atisakvari	60 - 100
Tristup	44	and	Sakvari	56 - 100
Jagati	48	and	Atijagati	52 - 100
	252			448 = 700

The *Aiteraya Brahmana* (I.2; I.5) deals with the significance of the aksaras and grammar, and in the *Aiteraya Aranyaka* (II.2.4) we have the equation with the year.

Tad va idam Brhati sampannam; tasya vd etasya Brhati-

sahasrasya sampannasya sat trimsad aksaranam sahasrani

*bhavanti ; tavanti tatasamvatsarasasyahnam sahasrani bhavanti;
vyanjanaireva ratir apnuvanti, svarair ahani.*

One aksara of *Rgveda* represents one day. One thousand Brhatis are equal to 36000, which are the days in a hundred years. By vyanjanas the nights and by the vowels the day times are indicated. The *Satapatha* gives the number of letters in the *Rgveda* as 4,32000, i.e., 12 times the number of days in 100 years. There the *Rgveda* represented 1200 years and the *Yajurveda* its two-thirds and the *Samaveda* one third of the *Rgveda*.

*Samvatsaro vai Prajapatir Agnih..... Sa rco vyohat dvadasa
brhati sahasranyetavatyo harco yah prajapatistah (23).
Athetarau vedau vyauhat. Dvadasaiva brhati sahasrni astau*

yajusam

catvari samnam; etavad vai tayor vedayar yat prajapatistam

(24). Satapatha Br. X.

The three Vedas together have 10,800 Pankti-yugmas, equal to so many muhurtas of year (30 by 360). The connection between Matrka and metre (Chanda) has been very close even from the dawn of the Vedic age. Chandas implies cosering or the Avarana Sakti of Maya, and therefore is the measure of all things in the universe. It is also an armour for protection and hence in the Tantras also for kavaca, raksa, etc. aksaras and metres are used.

Sa chandobhis channas tasmacchandamsi ityaksate ;

Te chandobhir atma samacchadayan, yadebhir acchadayan

tacchandasam chandatvam

Chadayantihava enam chandamsi papat karmanah

The astronomical implication of the syllables and metres is as evident in the Vedic as in the Tantrik literature. The Chandoma days of Gavamayana, the Chandas bricks in the agnicayana, etc. have been arranged on a regular plan to represent the cosmos. The Caturuttara series of metres is connected with the divisions of the ecliptic and the movements of the sun and moon. When we divide 360 by 15, we get 24 Gayatri; by 12 6/7-28, Usnik; by 11 1/4-32, Anustup; by 10-36 Brhati; by 9-40 Pankti; by 82/11-44 Tristup; by 71/2-48 Jagati. These degrees mark the limits of the Winter and Summer solsfices and form seven mandalas.

Agner Gayatryabhavat sayugvosnihaya Savita sambabhuva
Anustubha Soma ukthair mahasvan brhaspater Brhati vacamavat
Viran Mitravarunayor abhisrih Indrasya tristubiha bhago ahnah
Visvan devan jagaryavivesa tena caklpa rsayo manusyah

From Agni-Krttika, 26.7 to 40	was born	Gayatri	24
From Savita-Hasta, 160 to 173.3	was born	Usnik	28
From Soma-Mrgasira, 53 to 66.7	was born	Anustup	32
From Brhaspati, Pusya, 93.3 to 106.7	was born	Brhati	36
From Mitravaruna, (Satabhisa 306.7 to 320)	was born	Virat	Pankti 40?
From Indra (Citra 173.3-186.6, or Jyestha 226.7 to 240)	was born	Tristup	44
From Visvedeva (Uttarasadha 266.7-280)	was born	Jagati	48

Virat of 40 syllables is mentioned in the *Satapatha Brahmana* (XIII. 6.6-1, 2).

Mesa, Vrsabha, Kataka, Simha, Kanya or Tula or Vrschika, Makara, Kumbha rasis are indicated. Mesa-Tula and Kataka-Makara mark the equinoxes and solstices of the present calendar. The older date of about B.C. 3000 is indicated by the vernal equinox in Krttika.

In the *Nidana Sutras* and *Pingala Chandas Sutras* these seven metres are further subdivided into eight groups (first four in *Nidana Sutras* and four added by *Pingala*) thus:

	Syllables	Gayatri	Usnik	Anustup	Brhati	Pankti	Tristup	Jagati
1	Daivi	1	2	3	4	5	6	7
2	Asuri	15	14	13	12	11	10	9
3	Prajapatya	8	12	16	20	24	28	32
4	Arsa	24	28	32	36	40	44	48
5	Yajusi	6	7	8	9	10	11	12
6	Samni	12	14	16	18	20	22	24
7	Arci	18	21	24	27	30	33	36
8	Brahmi	36	42	48	54	60	66	72

Thus there are 56 broad classes. In each, further subdivisions are made. For example in Gayatri, starting from one syllabled Gayatri, we have :

(1) Daivi, (2) Daivi Bhurik, (3) Daivi Svarat, (4) Yajusi virat (5) Yajusi nicrt, (6) Yajusi, (7) Yajusi bhurik or Praja-patya nicrt, (8) Prajapatya, (9) Prajapatya (?), (10) Prajapatya svarat (Samni virat), (11) Samni nicrt, (12) Samni, (13) Samni Bhurik (Asuri virat), (14) Samni svarat nicrt, (15) Asuri, (16) Asuri bhurik (Arci svarat), (17) Asuri svarat (Arci nicrt) , (18) Arci , (19) Arci bhurik, (20) Arci svarat, (21) Pada nicrt (22) Arci virat, (23) Arci nicrt, (24) Arci, (25) Arci bhurik, (26) Arci svarat..... (34) Brahmi virat, (35) Brahmi nicrt, (36) Biehmi Gayatri, (37) Brahmi bhurik, (38) Brihrni svarat Gayatri, and so on for Usnik, etc.

In the Tantras the matrkas and metres are intimately associated with astronomical data. Samkara in Prapancasara (Ch. IV) shows how from the Bhuvanesvari bija *Hrim* the varnas, tattvas, time divisions, etc. originate. Hrim is *H, R, I, M*. From *Ha* which is Prana, *a, u* and six urmis are derived. From *Ra-R, Ru, Lr, Lru*, and the four (colour, touch, taste and smell. From *I-i, i, u, e, ai*, from *M*-the bindu, visarga (with four gunas), karana, manas, buddhi, ahamkara, citta, forming the samghata (Body) and cetana (karyartha karanagata cidabhasa). From the vowels the consonants are derived (*KA* to *Ksa*). The Bhuvaneswari Bija with seven parts represents the seven planets. Surya is Svava as the lord of the planets represents all the vowels.

Sun-Vowels ; Kuja-*Ka* varga (*Ha*); Sukra-*Ca* varga (*Ra*) ; Budha-*Ta* varga (*I*); Guru-*Ta* varga (*M* nada); Sani-*Pa* varga (Bindu); Candra -*Ya* varga (Sakti).

The zodiac also originates from Bhuvanesvari :

Bhu Cakra-two sets of rasis, inner and outer : Mesa Ikaranta, Vrsa rkaranta, Mithuna Ukaranta, Kataka Ekaranta, Okaranta, Kanya Am and Sa varga, Tula to Mina Ka, Ca, Ta, Ta, Pa vargas and Ya, Ra, La, Va respectively and Ksa is in Mina. Their duration is:

Mesa – 4 ¼ nalika	Simha – 5 ¼ nalika	Dhanu – 5 ½
Vrsa – 4 ¾ nalika	Kanya – 5 nalika	Makara – 5 ¼
Mithuna – 5 ¼ nalika	Tula – 5 nalika	Kumba – 4 ¾
Kataka – 5 ½ nalika	Vrscika – 5 ¼ nalika	Mina – 4 ¼

Bhuvar Cakra – the twelve rasis are of the Pitrs and in the Svar Cakra of the devas. In the *Naksatravedha* the twenty naksatras are distributed among the twelve rasis and the letters ;

A, A – Asvini, Bharani, Krttika ; I, Ī, U, Ü - Rohini ; E Ai-Mrga, Ardra; O, Au-PUnarvasu; Am, Ah-Revati; Ka-, Tisya ; Kha-Ga Aslesa; Gha, N-Makha; Ca-Purva Phalguni; Cha, Ja-Uttara Phalguni; Jha, N-Hasta; Ta, Tha-Citra; Da-Svati; Dha, Na-Visakha; Ta, Tha-Anuradha; Da-Jyestha; Dha, Na, Pa, Pha-Mula; Ba-Purvasadha; Bha-Uttarasadha; Ma-Sravana; Ya, Ra-Sravistha: La-Satabhisa; Va, Sa-Purva and Uttara Prosthapadas; Sa, Sa, Am, Ah-Revati.

In the *Masabhedayantra* the houses of the zodiac are identified with the twelve adityas and forms of Visnu:

Rasi	Graha	Gunas	Colour	Cakra	Visnu form	Aditya	Jati	Lord
Mesa	Vayu	3	Red	8 patra	Kesava	Dhatr	Ksatriya	Kuja
Vrsabha	Vayu	6	Yellow	12 patra	Narayana	Aryama	Sudra	Sukra
Mithuna	Vayu	9	White	“(2 nd)”	Madhava	Mitra	Vaisya	Budha
Kataka	Vayu	3	Red	8 patra	Govinda	Varuna	Brahmana	Candra
Simha	Bhu	6	Yellow	12 patra	Visnu	Amsuman	Ksatriya	Surya
Kanya	Bhu	9	White	“(2 nd)”	Madhusudhana	Bhaga	Sudra	Budha
Tula	Bhu	3	Red	8 patra	Trivikrama	Vivasvan	Vaisva	Sukra
Vrscika	Bhu	6	Yellow	12 patra	Vamana	Indra	Brahmana	Kuja
Dhanus	Vayu-Bhu	9	White	“(2 nd)”	Sridhara	Pusa	Ksatriya	Guru
Makara	Vayu-Bhu	3	Red	8 patra	Hrsikesa	Parjanya	Sudra	Sani
Kumbha	Vayu-Bhu	6	Yellow	12 patra	Padmanabha	Tvastr	Vaisya	Sani
Mina	Vayu-Bhu	9	White	12 (2 nd)	Damodara	Visnu	Brahmana	Guru

Dhanus is Devalagna. (Dhanus tu devalagnatvat samasat lagnam ucyate) Rasi vedhas are Dhanus-Mesa; Simha-Makara; Vrsabha-Kanyaka; Kumbha-Mithuna; Tula-Mina; Vrscika-Kataka.

Grahas and Naksatras are important in Nyasa. The *Nityasodasikarnava* and *Tantraraja* (Ch. II. 88-98) describe the Mother as the embodiment of Ganesa, Graha, Naksatra, Yoginis, Rasis, Mantras and Pitas.

*Ganesa graha-naksatra-yoginim rasi-rupinim
Devim mantramayim naumi Matrkam pitha-rupinim,*

*A ka Cadi Ta Tonnadha Pa Ya Saksara varginim,
Jyesthanga bahu hrt prstha kati pada nivesinim
Tam Ikaraksaroddharam saratsaram paratparam
Pranmami Mahadevim paramanandarupinim*

*Vande tam aksayya matrkaksararupinim
Devim kulakalollolaprollasantim param Sivam*

*Varganukrama yogena yasya matrastakam stitham
Vande tam astavargottha mahasiddhyastakesvarim*

*Kamapurnajakaradya Sripithantarnivasinim
Caturajnakosabhutam naumi Sri-Tripuram aham.*

The Kularnava (Ch. IV) deals elaborately with *Mahasodanyasa* for prasada para Mantra. The six nyasas are Prapanca, Bhuvana, Murti, Mantra, Devata and Matr.

Prapanca nyasa: The sixteen vowels are identified with dvipas, samudras, giris, pattanas, pithas, ksetras, vana, asramas, guhas, nadis, catvarakas (udbhijja, svedaja, andaja, jarayuja). Their saktis are respectively Sri, Maya, Kamala, Visnuvallabha, Padmadharini, Samudratanaya, Lokamata, Kamalavasini, Indira, Ma, Rama, (Indivara), Padma, (Lakshmi), Narayana-priya, Siddalakshmi, Rajya Laksmi and Maha Laksmi.

To be continued in Tantric Hieroglyphics – IV