

Chakrabja Mandala
Blessings from Sri Satyatma Tirtha (Pontiff of the Uttaradi Mutt)
SRI DIGVIJAYARAMO VIJAYATHE

8.4.1999

Sri Madhvacharya in his Tantrasara has explained "Poojyascha Bhagavan nityam chakraabjamandale"

Worshipping the Lord with Chakrabja Mandala as peetha (pedestal) is specially rewarding. The omnipresent Supreme being can be visualised through this ChakrabjaMandala, which is designed as a frame work suitable for meditation. The Supreme being is present in all the tattvas, respective Abhimani devatas and Rashis and Stars.

Except the Purusha Sukta, the remaining seven Maha Mantras and forms of the Lord to be meditated through them are depicted in the Mandala. Worshipping the Lord through this holy medium without desire for returns is an excellent means for realising the Supreme Being within oneself. Sri Madhvacharya has mentioned this Mandala briefly. Sri Vijayadasaru in his Kankanakaara Suladi has given elaborate details. Based on this, Sri G Gurusvaminatha has given a beautiful and well researched explanation. The design of the Mandala as printed in pictorial form has been well scrutinised from ancient designs.

M S Ananda Rao, M Madhu Rao and H V Ranganath have made great efforts in this regard as a special service to the Lord. We pray to Sri Moola Digvijaya Rama, Sri Vedavyasa that He may bestow, Jnana, Bhakthi and Vairagya for all devotees who have done this service and give them ability to perform such service in future also.

SRI SATYATMA TIRTHA SRIPADANGALAVARU

FOREWORD BY PROF. K T PANDURANGI

21.5.1999

Chakrabja Mandala is a unique sacred chart utilised for the mediation of God designated Ghruni (the name meaning most compassionate) - He is mediated as most compassionate.

The chart has seven Avaranas i.e, boundaries. In the last Aavarana, the forms of the God conveyed by 51 symbols Am, Aam are present. In other Aavaranas, the presiding forms of stars, planets, years, months, days etc are present. .

Two most important aspects of this chart are

i. Presence of the Keshava etc twenty four forms of the supreme God. ii. Presence of Eight Mahamanthras.

The Supreme God Ghruni is in the central circle which is in a triangle. This triangle is surrounded by Sulyamandala, Chandramandala and Agnimandala. Every Sathvika soul has to have a vision i.e., Aparoksha Jnana of his Bimbaroopa. This chart helps to have such vision.

K. T.PANDURANGI

FOREWORD

My prostrations to the Lord DHYEYA MURTHI of CHAKRABJA MANDALA. My Salutations to Aparoksha gnani Sri Vijayadasaru, the author of KANKANAKARA SULADI, and Srimad Uttaradi Mutt Mathadheesha Poojya Sri Sri Satyatma Tirtha Sripadangalavaru.

At the outset I gratefully acknowledge and respectfully thank Nyaya Vedanta Ratna Vidwan Sri Guruvenkaracharya, M.A., ofPoomaPragna Vidyapeetha, for the guidance in presenting a Chakrabja Mandala Chart with a narrative explanation in consonance with the Kankanakara Suladi, in a booklet form in Kannada Language.

Utilising the computer technology and expertise an attempt has been made to explain the intricacies of drawing the Chakrabjamandala and the reasons there of, through Audio-Visual presentation. Sri Guruvenkatacharya's narrative explanation in a score of programmes organised voluntarily by individuals and organisations was well received by the devotees, so much so that we are compelled to bring out the second Edition of the colourful chart and booklet, of course, incorporating certain improvements.

Several organisations and many enthusiastic Devotees have suggested that the chart be made available in 'Sanskrit' (Devanagari), with an explanatory write up in English for the benefit of Non- Kannadigas. In order to meet this genuine requirement, we are glad to present to the Devotees, the Sanskrit version of the chart and a booklet in English. We hope the very same enthusiasm and encouragement as shown for the Kannada version will prevail now also.

I am a firm believer of the fact that human beings are mere tools in the hands of Almighty and without -His blessings and grace, nothing could be achieved. By the grace of Lord Vedavyasa Maharishi, a worm was enthroned as a king of a big empire. Perhaps few of us are the right example to quote.

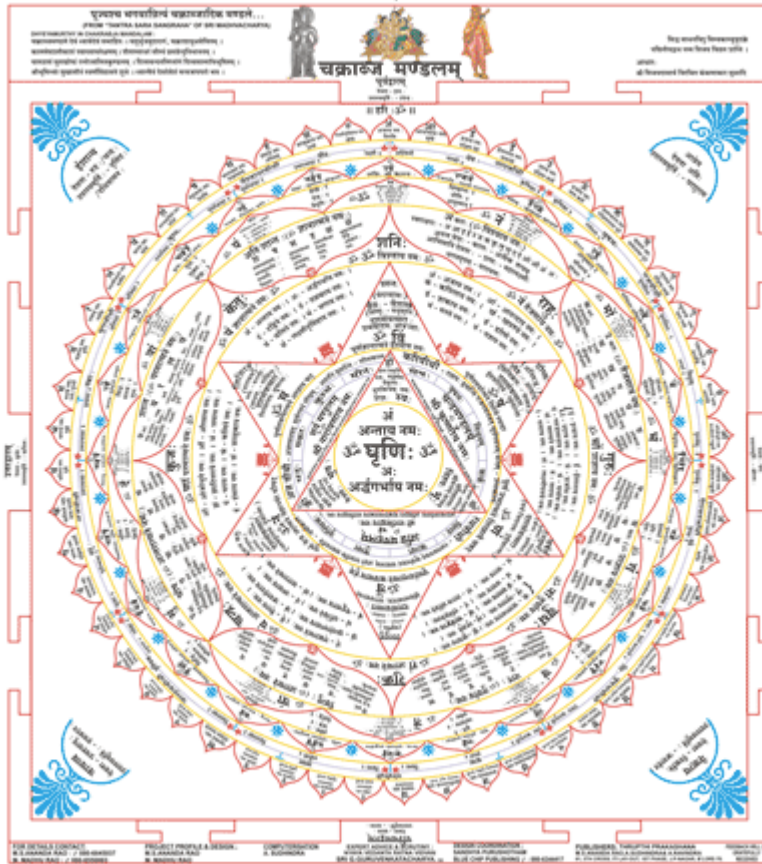
I pray Almighty to give me many more such opportunities to serve His devotees. I humbly seek His grace and Blessings.

I take this opportunity to sincerely thank Sri M. Madhu Rao, Smt. Sandhya Purushotham, Sri A. Sudhindra, Smt. Kalpana Ramesh and other friends for their valuable contribution and support in the completion of this project of enunciative thesis of Chakrabjamandala through this booklet and chart to the devotees

Date :18.11.1999

M.s. ANANDA RAO

Explanation of Chakrabja Mandala



Chakra(wheel) Abja(Lotus) Mandala(frame work) has its origin in Tantrasarasangraha of Sri MadhwaCharyas, the profounder of Madhwa Philosophy. The frame consists of 7 Major spaces(Valayas) and additional houses between the lotus petals/triangular frames of main valayas. The entire frame is systematically filled in with anatomical details of 7 Mahamantras namely the Pranava, Yahruthi,Vishnu Shadakshara,Narayana Ashtakshara, Vasudeva Dvadeshakshara, Gayathri with 24 syllables and the Matrukas with 51 syllables. Added to this are the details of Brahma Gayathri, the constituent parts of Kaala(for example -Samvathsara Ritu Masa etc) included in meaningful patterns.

The details like the above themselves would render the entire mandala a prosaic jugglery of letters, without relevance to worship, let alone Upasana, but what makes the Mandala a tailor made means of Bimbopasana (communication with lord within) is the well defined link that established amongst all the spiritual details in the entire figure. It is for this aspect that all sadhakas should ever be grateful to Sri Vijayadasaru, who blew up the sutra like brief mention by Sri Madhwacharya into an elaborate Vyakhyana in the form of suladi-name correctly as Kankannakaara Suladi, Considering that no other detailed write up was available before Sri Vijayadasaru, It is a great boon from him.

Shastharas tell us that Upasana should start from within from the Prama chetana and proceed outward covering the Bhagavad Roopas, Parivara roopas, Chith Prakruthi, Tatvabhimani etc and end up with Jada aspects like Kaala, Pancha Bhutas, Mantrukas etc., The same pattern is followed in the Mandala. It starts with the capsulised vedic essence-Omkara written on left and right sides of the centre. The centre stage is occupied by GHRUNI or most compassionate Lord. The last two Swaraaksharas, Amand Aha are written at the top and bottom of GhRUNI within the circle.

First Valaya

The First Valaya is circumscribed by a triangle, creating three houses or spaces within the triangle but outside the circle. Here are the details.
Right corner of the base: shreem-Shree roopa of Mahalakshmi, Bhoo the first part of Vyahruthi, Icchaa Shakti, Vishnu roopa (Vishava form)

Left corner of the base: kleem Bhoo roopa of Mahalakshmi, Kriya Shakti, brahma roopa of the lord, Bhuvah the second part of Vyahruti (Taijasa form)

Top (Eastern) Corner: Hreem-Durga roopa of Mahalakshmi, Jnana Shakti, Rudra roopa of Lord Hari, the third part of Vyahruthi – Swaha (Praajna form of the Lord)

Second Valaya

This is formed by drawing a circumscribing circle on the triangle previously drawn giving rise to three segmental areas. Surya mandala on the North

eastern side, Chandra mandala on the south eastern side and Agni mandala at the western side(bottom) of the triangle.

The Bhagavadroopas prescribed for Upasanas in the above are:

Surya mandala Narayana represented by Lam

Chandra Mandala –Krishna represented by Ram

Agni Mandala –Narasimha represented by Yam

In this Valaya, three veethis or pathways are marked in the clockwise direction. These represents the speeds of the movement of sund through the twelve constellations(Rashis) as below:

Chandra mandala –Kari(Elephant) Veethi covering Mesha to Makara Rashis-slow movement of Sun resulting in longer duration of days(summer)

Adni Mandla –Ratha(chariot) Veethi covering Simha, Kanya,

Tulaa and Vrishchika Rashis - Uniform movement of Sun resulting in equal duration of day and nights.

Surya Mandala - Aja (Goat) Veethi covering Dhanus, Makara, Kumbha and Meena Rashis. Fast Movement of the Sun resulting in longer nights (winter).

THIRDVALAYA:

Over the second Valaya, two triangles, one erect and the other inverted, are drawn giving rise to six triangular spaces (Shatkona Valaya); Inside the top triangle (Eastern) the Bhagavad roopa which governs the Vasanta Ritu (Veda Vyasa), the months Chaitra and Vaishakha and the Bhagavad roopa in charge of these months (Vishnu and Madhusudana) and ten years (Prabhava to Dhathru) are marked. The first syllable of Vishnu Shadakshara Mantra Vi is converted into Beejakshara by adding Anuswara and written as Vim in the top triangle. Also marked Om Vim Poorna gnanaathmane Hrudayaaya namaha"

Continuations of the above details are marked in the other five triangles, in clockwise direction as per details in the chart. By going round the Shatkona Mandala the Upasana of Vishnu Shadakshara, the Bhagavad roopas of all Rashis, Masas and Samvathsaras will be completed. Also the Anganyasa prescribed for Vishnu Shadakshakara mantra will be performed.

Next a cricle is drawn circumscribing the tops of the six triangles. This gives rise to six spaces of houses enclosed within the sides of each of the triangles and the circles.

The following details are entered in these six spaces. Sixteen Swaraaksharas and the balance thirty five Vyanjanaaksharas are arranged in four rows. These signify the fifty one Bhagavad roopas namely Aja, Aananda etc up to Lakshminarasimha. These fifty one Bhagavad roopas are controlling dieties of the Rashis, Months and Samvathsaras which are mentioned within the respective triangles, Thus, there is definitely a link amongst the details mentioned in the Mandala.

FOURTH VALAYA:

This consists of eight petalled Lotus over the third Valaya. Each Lotus petal consists of one each of the eight planets and each of the syllables in the Narayana Ashtakshara Mantra (for ex. The top petal (eastern) includes the name of Saturn, OM, am vishvaaya namah). Similar details are entered in the remaining petals in clockwise direction thus providing continuity.

Another circle is drawn touching the tops of the eight petals. This gives rise to eight houses in between the Lotus petals and the circle.

The details as below are entered in these houses:

The Bhagavad roopas representing the eight constituents of Omkara (A, U, Ma, Nada, Bindu, Ghosha, Shantha, Atishsanta). The Bhagavd roopas Vishva, Taijasa, Prajna, Turya, Aatma, Antaraatma, Paramaatma, and Jnanaatma. This signifies Pranavopasana.

In addition to the Bhagavad roopas, Thtvaabhimaani devatas are meditated upon and also their Adhistanas like Pancha Bhutas, Pancha Jnanendriyas, . Pancha Karmendriyas Tanmaatras etc.

FIFTH VALAYA:

The fifth Valaya consists of Lotus with twelve petals. Here Dwadashaakshara Mantra is prescribed for Dhyana. The twelve Bhagavad roopas in charge of twelve rashis (Mesha, Vrishabha etc) and the fifty one Bhagavad roopas of Matrukanyasa are entered in the twelve petals.

A circle is drawn touching the tops of the twelve petals. The twelve spaces between the petals include twenty seven years. The 108 Padas of 27 yogas are equally distributed amongst the 12 houses.

SIXTH VALAYA:

The sixth Valaya consists of Lotus with twenty four petals. The twenty four Bhagavad roopas represented by the syllables of the Gayatri Mantra are to be meditated in this Valaya. The twenty four (Chaturvimshati) Bhagavad roopas (Keshava, Narayana etc) along with corresponding roopas of

Mahalakshmi and the respective Abhimani devatas (Agni for Ta etc) of these twenty four syllables are also included for Dhyana. Above this sixth Valaya, the details of Nine Pathways (Veethis) are marked. - Naga Veethi, Airavatha Veethi, Vrishabha Veethi, Go Veethi, Jaradgava Veethi, Aja Veethi, Mruga Veethi and Vyshvaanara Veethi, twelve Rashis and 108 Padas of the twenty seven Nakshathras, are distributed equally around the circle.

SEVENTH VALAYA

Finally the seventh Valaya in the form of a Lotus with 51 petals is drawn. This Valaya is meant for the Matraka Mantra consisting of the, 51 syllables. The Bhagavad roopas represented by them are to be meditated in the respective locations in the human body - for instance, the first petal consists of A, Aja and the location in the human body is the head (Shiras) and so on. This completes the Mandala and details therein.

In conclusion it should be noted that the Chakrabja Mandala is not just a figure or a design (like Rangavalli) for the purpose of keeping Pratima or Salagrama for worshipping. It is mainly meant for Dhyanoopasana meditation of the large innumeral Bhagavad roopas which control and regulate the Kaala, the Tatvas etc of the universe, meditated through the media of Seven Mahamantras.

For the advanced Sadhakas, specially for Devatas, these details mean actual visualising of the respective Bhagavad roopas in the Samadhi state of mind. No wonder, therefore, Sri Vijayadasaru has declared in no uncertain terms, that this Chakrabja Mandala is a Siddha Sadhana (Ready means) for Bimba Aparosksha.

SRIKRISHNARPANAMASTHU