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# INTRODUCTION TO TANTRA SHASTRA

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# INTRODUCTION TO TANTRA SHASTRA

BY  
SIR JOHN WOODROFFE

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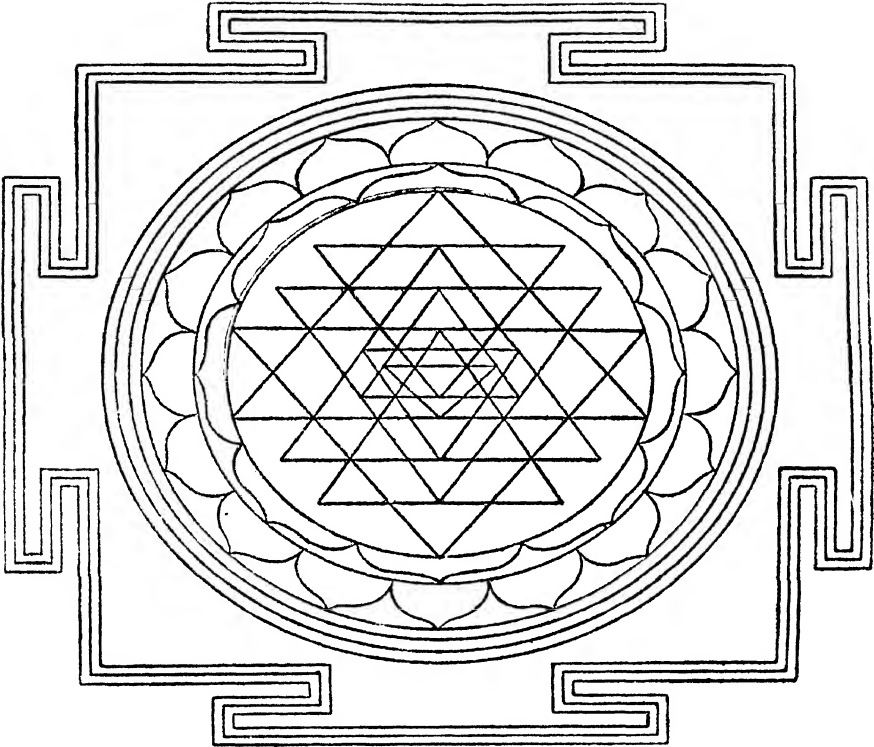
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This book is the "Introduction" to Great Liberation (Mahanirvana Tantra), frequently referred to in Sir John Woodroffe's "Principles of Tantra" and his other works. . . . A key to the fuller understanding of all Tantrik literature.



SIRI YANTRA

## MOUNT KAILĀSA

THE scene of the revelation of Mahānirvāna Tantra is laid in Himālaya, the "Abode of Snow," a holy land weighted with the traditions of the Āryan race. Here in these lofty uplands, encircled with everlasting snows, rose the great mountain of the north, the Sapta Kula Parvata. Hence the race itself came, and there its early legends have their setting. There are still shown at Bhimudiyar the caves where the sons of Pandu and Draupadi rested, as did Rāma and his faithful wife at the point where the Kosi joins the Sitā in the grove of Asoka trees. In these mountains Munis and Rishis lived. Here also is the *Kshetra* of Shiva Mahādeva, where His Spouse Pārvatī, the daughter of the Mountain King, was born, and where Mother Ganges also has her source. From time immemorial pilgrims have toiled through these mountains to visit the three great shrines at Gangotri,<sup>1</sup> Kedarnath,<sup>2</sup> and Badrinath.<sup>3</sup> At Kangri, further north, the pilgrims make the *parikrama* of Mount Kailāsa (Kang Rinpoche), where Shiva is said to dwell. This nobly towering

<sup>1</sup> Source of the Ganges.

<sup>2</sup> A *matha* and temple dedicated to Shri Sadāshiva in charge of the Shaiva ascetics called Jangama. The Devatā is also worshipped at four other places along the Himālayan chain—Tungnath, Rudranath, Madhmaheshwar, and Kalpeshwar. These and the first-named form the "Panchkedar."

<sup>3</sup> A celebrated temple dedicated to an incarnation of the Deva Vishnu, who from Kurmmachala is said to have descended in his Kurmma form. As to Badārika see Mahābhārata c. 92 Aranyaparvan.

## 2 INTRODUCTION TO TANTRA SHASTRA

peak rises to the north-west of the sacred Mansarowar Lake (Mapham Yum-tso) from amidst the purple ranges of the lower Kangri Mountains. The paradise of Shiva is a summerland of both lasting sunshine and cool shade, musical with the song of birds and bright with undying flowers. The air, scented with the sweet fragrance of Mandāra chaplets, resounds with the music and song of celestial singers and players. The Mount is *Gana Parvata*, thronged with trains of Spirits (*devayoni*), of which the opening Chapter of Mahānirvāna Tantra speaks.

And in the regions beyond rises Mount Meru, centre of the world-lotus. Its heights, peopled with spirits, are hung with clusters of stars as with wreaths of Mālati flowers. In short, it is written :<sup>1</sup> "He who thinks of Himāchala, though he should not behold him, is greater than he who performs all worship in Kāshi (Benares). In a hundred ages of the Devas I could not tell thee of the glories of Himāchala. As the dew is dried up by the morning sun, so are the sins of mankind by the sight of Himāchala."

It is not, however, necessary to go to the Himālayan Kailāsa to find Shiva. He dwells wheresoever his worshippers, versed in Kulatattva, abide,<sup>2</sup> and His mystic mount is to be sought in the thousand-petalled lotus<sup>3</sup> (*sahasrārapadma*) in the body of every human *jīva*, hence called Shivasthāna, to which all, wheresoever situate, may repair when they have learned how to achieve the way thither.

Shiva promulgates His teaching in the world below in the works known as Yāmala, Dāmara, Shiva Sūtra,<sup>4</sup> and in the Tantras which exist in the form of Dialogues between

<sup>1</sup> Skanda Purāna.

<sup>2</sup> Kulārnavā Tantra (chap. ix).

<sup>3</sup> See Tripurāsāra, cited in Bhāskararāya's Commentary on Lalitāsahasranāma, verse 17. *Guroh sthānam hi Kailāsam* as the Yoginī Tantra (chap. i) says.

<sup>4</sup> Of which the Shiva Sūtra Vimarshini is a Commentary.

the Devatā and his Shakti, the Devī in Her form as Pārvatī. According to the Gāyatrī Tantra,<sup>1</sup> the Deva Ganesha first preached the Tantra to the *Devayoni* on Mount Kailāsa, after he had himself received them from the mouth of Shiva.

After a description of the mountain, the Dialogue opens with a question from Pārvatī<sup>2</sup> in answer to which and those which succeed it, Shiva unfolds His doctrine on the subjects with which Mahānirvāna Tantra deals.

<sup>1</sup> Chapter X.

<sup>2</sup> As the Devī is here, the *sis̥hya*, this Tantra is in the form called Āgama,

## SHIVA AND SHAKTI

THAT eternal immutable existence which transcends the *tūriya* and all other states is the unconditioned Absolute, the supreme Brahman or Para-brahman, without Prakriti (*nishkala*) or Her attributes (*nir-guna*), which, as being the inner self and knowing subject, can never be the object of cognition, and is to be apprehended only through *yoga* by the realization of the Self (*ātmajnāna*), which It is. For as it is said, "Spirit can alone know Spirit." Being beyond mind, speech, and without name, the Brahman was called "*Tat*," "That," and then "*Tat Sat*," "That which is." For the sun, moon, and stars, and all visible things, what are they but a glimpse of light caught from "That" (*Tat*) ?

*Brahman* is both *nishkala* and *sakala*. *Kalā* is Prakriti. The *nishkala* Brahman or Para-brahman is the *Tat*, when thought of as without Prakriti (*prakriteranya*). It is called *sakala* when with Prakriti.<sup>1</sup> As the substance of Prakriti is the three *gunas* It is then *sa-guna*, as in the previous state It was *nir-guna*. Though in the latter state It is thought of as without Shakti, yet (making accommodation to human speech) in It potentially exists Shakti, Its power and the whole universe produced by It. To say, however, that the Shakti exists in the Brahman is but a form of speech, since It and Shakti are, in fact, one, and Shakti is eternal (*Anādi-rūpā*).<sup>2</sup> She is *Brahma-rūpā* and

<sup>1</sup> Sārādātīlakam (chap. i), and chap. i of Shāktānandataranginī ("Waves of Bliss for Shāktas"), both Tāntrika works of great authority.

<sup>2</sup> *Pranamyā prakṛtiṅ nityāṅ paramātmāsvārūpīṅ* (loc. cit., Shāktānandataranginī.)

both *vi-gunā* (*nir-gunā*) and *sa-gunā*; the *Chaitanyarūpinī-Devī*, who manifests all *bhūta*. She is the *Ānandarūpinī-Devī*, by whom the Brahman manifests Itself,<sup>1</sup> and who, to use the words of the *Sāradā*, pervades the universe as does oil the sesamum seed.

In the beginning the *Nishkala* Brahman alone existed. In the beginning there was the One. It willed and became many. *Aham bahu syām*—"may I be many." In such manifestation of Shakti the Brahman is known as the lower (*apara*) or manifested Brahman, who, as the subject of worship, is meditated upon with attributes. And, in fact, to the mind and sense of the embodied spirit (*jīva*) the Brahman has body and form. It is embodied in the forms of all *Devas* and *Devīs*, and in the worshipper himself. Its form is that of the universe, and of all things and beings therein.

As *Shruti* says: "He saw" (*Sa aikshata, aham bahu syām prajāyeyā*). "He thought to Himself may I be many." "*Sa aikshata*" was itself a manifestation of Shakti, the *Paramāpūrva-nirvāna shakti*, or Brahman as Shakti.<sup>2</sup> From the Brahman, with Shakti (*Parashakti-maya*) issued *Nāda* (Shiva-Shakti as the "Word" or "Sound"), and from *Nāda*, *Vindu* appeared. *Kālicharana*<sup>3</sup> in his commentary on the *Shatchakra-nirūpana* says that Shiva and *Nirvāna Shakti* bound by a mayik bond and covering, should be thought of as existing in the form of *Parang Vindu*.

The *Sāradā*<sup>4</sup> says: *Sachchidānanda vibhavāt sakalāt parameshvarāt āsichehaktistato nādo, nādād vīndusamudbhavah* ("From Parameshvara vested with the wealth of

<sup>1</sup> *Kubjikā Tantra*, 1st *Patala*.

<sup>2</sup> *Shat-chakranirūpana*. Commentary on verse 49, "Serpent Power."

<sup>3</sup> *Ibid.*, verse 87.

<sup>4</sup> *Sāradatilaka* (chap. i).

sachchidānanda and with Prakṛiti (*sakala*) issued Shakti ; from Shakti came Nāda and from Nāda was born Vindu "). The state of subtle body which is known as Kāma-kalā is the *mūla* of *mantra*. The term *mūla-mantrātmikā*, when applied to the Devī, refers to this subtle body of Hers known as the Kāma-kalā.<sup>1</sup> The Tantra also speaks of three Vindus, namely Shivamaya, Shakti-maya, and Shiva-shakti-maya.<sup>2</sup>

The parang-vindu is represented as a circle, the centre of which is the *brahma-pada*, or place of Brahman, wherein are Prakṛiti-Purusha, the circumference of which is encircling *māyā*.<sup>3</sup> It is on the crescent of *nirvāna-kalā*, the seventeenth, which is again in that of *amā-kalā*, the sixteenth digit (referred to in the text) of the moon-circle (*Chandramandala*), which circle is situate above the Sun-Circle (*Sūryyamandala*), the *Guru* and the *hangsah*, which are in the pericarp of the thousand-petalled lotus (*sahasrārapadma*). Next to the Vindu is the fiery Bodhinī, or Nibodhikā (v. *post*). The Vindu, with the Nirvāna-kalā, Nibodhikā, and Amā-kalā, are situated in the lightning-like inverted triangle<sup>4</sup> known as "A, Ka, Tha," and which is so called because at its apex is A ; at its right base is Ka ; and at its left base Tha. It is made up of forty-eight letters (*mātrikā*): the sixteen vowels running from A to Ka ; sixteen consonants of the *kavarga* and other groups running from Ka to Tha ; and the remaining sixteen from Tha to A.

<sup>1</sup> See Bhāskararāya's Commentary on the Lalitāsahasranāma, verse 86.

<sup>2</sup> Prāna-toshinī (p. 8).

<sup>3</sup> *Māyābandhanāchchhāditapṛakṛitipurusha parang vinduh*, Commentary to verse 49 of the *Shat-chakrā-nirūpana*.

<sup>4</sup> The Devī Purāna says that Kundalinī is so called because She has the *shringātaka* or triangle form, the three angles being the *ichchhā*, *jnāna*, and *kriyā shaktis* (see also Yoginihrīdaya).

Inside are the remaining letters (*mātrikā*), *ha*, *la* (second), and *ksha*.<sup>1</sup> As the substance of Devī is *mātrika* (*mātrikā-māyī*) the triangle represents the "Word" of all that exists. The triangle is itself encircled by the *Chandramandala*. The Vindu is symbolically described as being like a grain of gram (*chanaka*), which under its encircling sheath contains a divided seed. This *Parang-vindu* is *prakriti-Purusha*, Shiva-Shakti.<sup>2</sup> It is known as the Shabda-Brahman (the Sound Brahman), or Aparabrahman.<sup>3</sup> A polarization of the two Shiva and Shakti *Tattvas* then takes place in *Parashaktimaya*. The Devī becomes *Unmukhī*. Her face turns towards Shiva. There is an unfolding which bursts the encircling shell of *Māyā*, and creation then takes place by division of Shiva and Shakti or of "Hang" and "Sah."<sup>4</sup> The *Sāradā* says: "The *Devatāparashaktimaya* is again Itself divided, such divisions being known as Vindu, *Vīja*, and *Nāda*.<sup>5</sup> Vindu is of the nature of *Nāda* of Shiva, and *Vīja* of Shakti, and *Nāda* has been said to be the relation of these two by those who are versed in all the *Āgamas*."<sup>6</sup> The *Sāradā* says that before the bursting of the shell enclosing the *brahma-pada*, which, together with its defining circumference, constitute the Shabda-brahman, an

<sup>1</sup> *Shat-chakranirūpana*.

<sup>2</sup> *Shat-chakranirūpana*, Commentary, verse 49.

<sup>3</sup> *Sāradātilaka*, (chap. i.):

*Bhidyamānāt parād vindor avyavaktāt māravo'bhdvat.  
Shabda-brahmeti tam prāhuh.*

"From the unfolding Parangvindu arose an indistinct sound. This Vindu is called the Shabda-brahman."

<sup>4</sup> *Shatchakra nirupana*, verse 49.

<sup>5</sup> That is, these are three different aspects of It.

<sup>6</sup> Chapter I:

*Parashakti mayah sūkshāt tridhāsau bhidyate punah  
Vindurnādo vijam iti tasya bhedāh samirītāh  
Vindunādātmake vijang shaktirnādatajormithah  
Samavāyah samākhyatāh sarvāgamavishāradaih.*

indistinct sound arose (*avyaktātmaravobhavat*). This *avyaktanāda* is both the first and the last state of Nāda, according as it is viewed from the standpoint of evolution or involution. For Nāda, as Rāghava-bhaṭṭa<sup>1</sup> says, exists in three states. In Nāda are the *guna* (*sattva*, *rajas*, and *tamas*), which form the substance of Prakriti, which with Shiva It is. When *tamo-guna* predominates Nāda is merely an indistinct or unmanifested (*dhvanyāt-mako'-vyktanādah*<sup>2</sup>) sound in the nature of *dhvani*. In this state, in which it is a phase of *Avyaktanāda*, it is called Nibodhikā, or Bodhini. It is Nāda when *rajoguna* is in the ascendant, when there is a sound in which there is something like a connected or combined disposition of the letters.<sup>3</sup> When the *sattva-guna* preponderates Nāda assumes the form of *Vindu*.<sup>4</sup> The action of *rajas* on *tamas* is to veil. Its own independent action effects an arrangement which is only perfected by the emergence of the essentially manifesting *sāttvika guna* set into play by it. Nāda, *Vindu*, and Nibodhikā, and the Shakti, of which they are the specific manifestation, are said to be in the form of Sun, Moon, and Fire respectively.<sup>5</sup> *Jnāna* (spiritual wisdom<sup>6</sup>) is spoken of as fire as it burns up all actions, and the *tamoguna* is associated with it. For when the effect of cause and effect of action are really known, then action

<sup>1</sup> See Commentary on verse 48 of the *Shat-chakranirūpana*.

<sup>2</sup> *Tamogunādhikyena kevala-dhvanyāt-mako'-vyakta-nādah*. *Avyakta* is *lit.*, unspoken, hidden, unmanifest, etc.

<sup>3</sup> *Raja'adhikyena kinchidvarna-baddha-nyāsāt-mākah*.

<sup>4</sup> *Sattvādhikyena vindurūpah*.

<sup>5</sup> *Tatashcha nāda-vindu-nibodhikāh arkenduvahnirūpāh* (*Shat-chakra*, verse 49, note). See also the *Sāradā* (chap. i), which says *te* (that is, *Raudri*, *Jyeshthā*, and *Vāmā*) *jnanechchhākriyātmāno vahnīndvarka-svarūpīnah*.

<sup>6</sup> *Jnānā* is that knowledge which gives liberation. All other knowledge is called *vijnāna*.

ceases. *Ichchhā* is the Moon. The Moon contains the sixteenth digit, the *Amā-kalā* with its nectar, which neither increases nor decays, and *Ichchhā*, or will, is the eternal precursor of creation. *Kriyā* is like the Sun, for as the Sun by its light makes all things visible, so unless there is action and striving there cannot be realization or manifestation. As the *Gītā* says: "As one Sun makes manifest all the *loka*."

The *Shabda-Brahman* manifests Itself in a triad of energies—knowledge (*jñānashakti*), will (*ichchhā-shakti*), and action (*kriyā-shakti*), associated with the three *gunas* of *Prakṛiti*, *tamas*, *sattva*, and *rajas*. From the *Parang-Vindu*, who is both *vīndvāt-maka* and *kalātma*—i.e., *Shakti*—issued *Raudrī*, *Rudra* and his *Shakti*, whose forms are fire (*vaṃśī*), and whose activity is knowledge (*ināna*; *Vāmā*, and *Vishnu* and his *Shakti*, whose form is the sun, and whose activity is *kriyā* (action): and *Jyeshthā* and *Brahmā* and his *Shakti*, whose form is the Moon, and whose activity is desire. The *Vāmakeshvara Tantra* says that *Tri-purā* is threecfold, as *Brahmā*, *Vishnu*, and *Isha*; and as the energies desire, wisdom, and action; <sup>1</sup> the energy of will when *Brahman* would create; the energy of wisdom when She reminds Him, saying "Let this be thus"; and when, thus knowing, He acts, She becomes the energy of action. The *Devī* is thus *Ichchhā-shakti-jñāna-shakti-kriyā-shakti-svarūpinī*.<sup>2</sup>

*Para-shiva* exists as a septenary under the form, firstly, of *Shambhu*, who is the associate of time (*kāla-bandhu*). From Him issues *Sadā-shiva*, Who pervades and manifests all things, and then come *Īshāna* and the triad, *Rudra*, *Vishnu*, and *Brahmā*, each with their respective *Shakti*

<sup>1</sup> See *Prāna-toshinī* (pp. 8, 9). *Goraksha Sanghitā* and *Bhūta-shuddhi Tantra*. See also *Yoginī Tantra*, Part I, chap. x.

<sup>2</sup> *Lalitā*, verse 180 (see *Bhāskararāya's Commentary*).

(without whom they avail nothing<sup>1</sup>) separately and particularly associated with the *gunas*, *tamas*, *sattva* and *rajas*. Of these Devas, the last triad, together with Īshāna and Sadā-shiva, are the five Shivas who are collectively known as the *Mahā-preta*, whose *vīja* is “*Hsauh*.” Of the *Mahā-preta*, it is said that the last four form the support, and the fifth the seat, of the bed on which the Devī is united with Parama-shiva, in the room of *chintāmani* stone,<sup>2</sup> on the jewelled island clad with clumps of *kadamba* and heavenly trees set in the ocean of Ambrosia.<sup>3</sup>

Shiva is variously addressed in this work as Shambhu, Sadā-shiva, Shankara, Maheshvara, etc., names which indicate particular states, qualities, and manifestations of the One in its descent towards the many; for there are many Rudras. Thus Sadā-shiva indicates the predominance of the *sattva-guna*. His names are many, 1,008 being given in the sixty-ninth chapter of the Shiva Purāna, and in the seventeenth chapter of the Anushāsana Parvan of the Mahābhārata.<sup>4</sup>

Shakti is both *māyā*, that by which the Brahman creating the universe is able to make Itself appear to be

<sup>1</sup> And so the Kubjikā Tantra (chap. i) says: “Not Brahmā, Vishnu, Rudra create, maintain, or destroy; but Brāhmī, Vaishnavī, Rudrānī. Their husbands are but as dead bodies.”

<sup>2</sup> The “stone which grants all desires” is described in the Rudrayāmala and Brahmānda Purāna. It is the place of origin of all those Mantras which bestow all desired objects (*chintita*).

<sup>3</sup> See Ānandalahari of Shangkarāchāryya, (verse 8), and Rudrayāmala. According to the Bahurūpāshṭaka and Bhairavayāmala, the bed is Shiva, the pillow Maheshāna, the matting Sadāshiva, and the four supports Brahmā, Hari, Rudra, and Īshāna. Hence Devī is called *Pancha-preta-manchādhihāyini* (verse 174), Lalitāsahasranāma.

<sup>4</sup> See also the Agni, Padma, Bhavishyottara, Varāha, Kūrma, Vāmana, Purānas, and in particular, the Linga Purāna and the Kāshikhanda of the Skanda Purāna.

different from what It really is,<sup>1</sup> and *mula-prakriti*, or the unmanifested (*avyakta*) state of that which, when manifest, is the universe of name and form. It is the primary so called "material cause," consisting of the equipoise of the triad of *guna* or "qualities" which are *sattva* (that which manifests) *rajas* (that which acts), *tamas* (that which veils and produces inertia). The three *gunas* represent Nature as the revelation of spirit, Nature as the passage of descent from spirit to matter, or of ascent from matter to spirit, and Nature as the dense veil of spirit.<sup>3</sup> The Devī is thus *guna-nidhi*<sup>3</sup> ("treasure-house of *guna*"). *Mula-prakriti* is the womb into which Brahman casts the seed from which all things are born.<sup>4</sup> The womb thrills to the movement of the essentially active *rajo-guna*. The equilibrium of the triad is destroyed, and the *guna*, now in varied combinations, evolve under the illumination of Shiva (*chit*), the universe which is ruled by Maheshvara and Maheshvari. The dual principles of Shiva and Shakti, which are in such dual form the product of the polarity manifested in *Parashakti-maya*, pervade the whole universe, and are present in man in the Svayambhū-Linga of the *mūlādhāra* and the Devī Kundalinī, who, in serpent form, encircles it. The Shabda-Brahman assumes in the body of man the form of the Devī Kundalinī, and as such is in all *prānī* (breathing creatures), and in the shape of letters appears in prose and verse. *Kundala* means coiled.

<sup>1</sup> The Devī Purāna (chap. xlv), speaking of this power of the Supreme, says: "That which is of various cause and effect; the giver of unthought-of fruit which in this world seems like magic or a dream: that is called *māyā*":

*Vichitra-kāryyakāranāchintitaphalaprādā*  
*Svapnendrajavalaloke māyā tena prakīrtitā.*

<sup>2</sup> See post *sub voc.*, "*Guna*."

<sup>3</sup> *Lalitā-sahasrā-nama*, (verse 121). For though the *guna* are specifically three, they have endless modifications.

<sup>4</sup> *Bhāgavad-gītā*, (chap. xiv).

Hence Kundalinī, whose form is that of a coiled serpent, means that which is coiled. She is the luminous vital energy (*jīva-shakti*) which manifests as *prāna*, She sleeps in the *mūlādhāra*, and has three and a half coils corresponding in number with the three and a half *vinḍus* of which the Kubjikā Tantra speaks. When after closing the ears the sound of Her hissing is not heard death approaches.

From the first *avyakta* creation issued the second *mahat*, with its three *guna* distinctly manifested. Thence sprung the third creation *ahangkāra* (selfhood), which is of threefold form—*vaikārika*, or pure *sāttvika ahangkāra*; the *taijasa*, or *rājasika ahangkāra*; and the *tāmasika*, or *bhūtādika ahangkāra*. The latter is the origin of the subtle essences (*tan-mātrā*) of the *Tattvas*, ether, air, fire, water, earth, associated with sound, touch, sight, taste and smell, and with the colours—pure transparency, shyāma, red, white, and yellow. There is some difference in the schools as to that which each of the three forms produces, but from such threefold form of *Ahankāra* issue the *indriya* ("senses"), and the Devas *Dik*, *Vāta*, *Arka*, *Prachetas*, *Vahni*, *Indra*, *Upendra*, *Mitra*, and the *Ashvins*. The *vaikārika*, *taijasa*, and *bhūtādika* are the fourth, fifth, and sixth creations, which are known as *prākṛita*, or appertaining to *Prakṛiti*. The rest, which are products of these, such as the vegetable world with its upward life current, animals with horizontal life current, and *bhūta*, *preta* and the like, whose life current tends downward, constitute the *vaikṛita* creation, the two being known as the *kaumāra* creation.

The Goddess (*Devī*) is the great *Shakti*. She is *Māyā*, for of Her the *māyā* which produces the *sangsāra* is. As Lord of *māyā* She is *Mahāmāyā*.<sup>1</sup> *Devī* is *a-vidyā* (nescience)

<sup>1</sup> *Mahāmāyā* without *māyā* is *nir-gunā*, and with *māyā*, *Sa-gunā* *Shāktānanda-taranginī*, (chap. i).

because She binds and *vidyā* (knowledge) because She liberates and destroys the *sangsāra*.<sup>1</sup> She is Prakriti,<sup>2</sup> and as existing before creation is the *Ādyā* (primordial) Shakti. Devī is the *vāchaka-shakti*, the manifestation of *Chit* in Prakriti, and the *vāchya-shakti*, or *Chit* itself. The *Ātmā* should be contemplated as Devī.<sup>3</sup> Shakti or Devī is thus the Brahman revealed in Its mother aspect (*shri-mātā*)<sup>4</sup> as Creatrix and Nourisher of the worlds. Kālī says of Herself in Yogini Tantra<sup>5</sup>: “*Sachchidānanda-rūpāham brahmai-vāham sphurat-prabham.*” So the Devī is described with attributes both of the qualified<sup>6</sup> Brahman; and (since that Brahman is but the manifestation of the Absolute) She is also addressed with epithets, which denote the unconditioned Brahman.<sup>7</sup> She is the great Mother (*Ambikā*) sprung from the sacrificial hearth of the fire of the Grand Consciousness (*chit*); decked with the Sun and Moon; Lalitā, “She who plays”; whose play is world-play; whose eyes playing like fish in the beauteous waters of her Divine face, open and shut with the appearance and disappearance of countless worlds now illuminated by her light, now wrapped in her terrible darkness.<sup>8</sup>

The Devī, as Para-brahman, is beyond all form and *guna*. The forms of the Mother of the Universe are

<sup>1</sup> Shāktānanda-taranginī, (chap. i).

<sup>2</sup> Brahma-vaivarta Purāna (chap. i). *Prakritikhanda*. Nāradya Purāna.

<sup>3</sup> See chap. ii of Devī-bhāgavata.

<sup>4</sup> Devī is worshipped on account of Her soft heart (*komalāntah-karanam*), Shāktānanda-taranginī (chap. iii).

<sup>5</sup> Part I, Chapter X.

<sup>6</sup> Such as Mukunda an aspect of Vishnu. Lalitā-sahasra-nāma, verse 838.

<sup>7</sup> *Ibid.*, verse 153, and Commentator's note to Chapter II, where Devī is addressed as Supreme Light (*parang-jyotih*), Supreme Abode (*parangdhāma*), Supreme of Supreme (*parātparā*).

<sup>8</sup> See the Lalitā-sahasra-nāma.

threefold. There is first the Supreme (*para*) form, of which, as the *Vishnu-yāmala* says,<sup>1</sup> “none know.” There is next her subtle (*sūkshma*) form, which consists of *mantra*. But as the mind cannot easily settle itself upon that which is formless,<sup>2</sup> She appears as the subject of contemplation in Her third, or gross (*sthūla*), or physical form, with hands and feet and the like as celebrated in the *Devī-stotra* of the *Purānas* and *Tantras*. *Devī*, who as *Prakṛiti* is the source of *Brahmā*, *Vishnu*, and *Maheshvara*,<sup>3</sup> has both male and female forms.<sup>4</sup> But it is in Her female forms that She is chiefly contemplated. For though existing in all things, in a peculiar sense female beings are parts of Her.<sup>5</sup> The Great Mother, who exists in the form of all *Tantras* and all *Yantras*,<sup>6</sup> is, as the *Lalitā* says, the “unsullied treasure-house of beauty”; the *Sapphire Devī*,<sup>7</sup> whose slender waist,<sup>8</sup> bending beneath

<sup>1</sup> *Mātastvat-parama-rūpam tanna jānāti kashchana* (see chap. iii of *Shāktānanda-taranginī*.)

<sup>2</sup> *Amūrtauchit-sthīro na syāt tato mūrting vichintayet* (*ibid.* chap. i, as was explained to Himavat by *Devī* in the *Kūrma Purāna*.)

<sup>3</sup> *Ibid.*, and as such is called *Tri-purū* (see *Bhāskara-rāya*'s Commentary on *Lalitā*, verse 125).

<sup>4</sup> *Ibid.*, chap. iii, which also says that there is no eunuch form of God.

<sup>5</sup> So in the *Chandī* (*Mārkaṇḍeya Purāna*) it is said :

*Vidyāh samastāstava devī bhedāh*  
*Strīyah samastāh sakalā jagatsu.*

See Author's “Hymns to the Goddess.” The *Tāntrika* more than all men, recognizes the divinity of woman, as was observed centuries past by the Author of the *Dabīstān*. The *Linga Purāna* also after describing *Arundhatī*, *Anasūyā*, and *Shachī* to be each the manifestation of *Devī*, concludes: “All things indicated by words in the feminine gender are manifestations of *Devī*.” Similarly the *Brahma-vaivarta Purāna*.

<sup>6</sup> *Sarva-tantra-rūpā Sarva-yantrātmikā* (see *Lalitā*, verse 53).

<sup>7</sup> *Padma Purāna* says “*Vishnu* ever worships the *Sapphire Devī*.”

<sup>8</sup> *Āpīvara-stana-tating tanurimadhyām* (*Bhuvaneshvaristotra*), “*tanūmadhyā*” (*Lalitā*, verse 79) *Krishodarī* (*Ādyakālīsvarūpa-stotra*, *Mahā-nirvāna Tantra*, seventh *Ullāsa*),

the burden of the ripe fruit of her breasts,<sup>1</sup> swells into jewelled hips heavy<sup>2</sup> with the promise of infinite maternities.<sup>3</sup>

As the Mahādevī<sup>4</sup> She exists in all forms as Sarasvatī, Lakshmi, Gāyatrī, Durgā, Tripurā-sundarī, Anna-pūrnā, and all the Devī who are *avatāra* of the Brahman.<sup>5</sup>

Devī, as Satī, Umā, Pārvatī, and Gaurī, is spouse of Shiva. It was as Satī prior to Daksha's sacrifice (*dakshayajna*) that the Devī manifested Herself to Shiva<sup>6</sup> in the ten celebrated forms known as the *dasha-mahāvidyā* referred to in the text—Kālī, Bagalā, Chhinna-mastā, Bhuvaneshvari, Mātangi, *Shodashi*, Dhūmāvati, Tripurā-sundarī, Tārā, and Bhairavī. When, at the Dakshayajna She yielded up her life in shame and sorrow at the treatment accorded by her father to Her Husband, Shiva took away the body, and, ever bearing it with Him, remained, wholly distraught and spent with grief. To save the world from the forces of evil which arose and

<sup>1</sup> *Pinā-stanādye*, in Karpūrādistotra; *pīnomata-payodharām*, in Durgādhyāna of Devī Purāna; *bakshoja-kumbhāntarī*, in Anna-pūrnā-stava; *āpīvara-stana-tatīm*, in Bhuvaneshvarīstotra; which weight her limbs *hucha-bhara-namītāngim*, in Sarasvatī-dhyāna; *annapradāna-nīratāng-stana-bhāra-namrām*, in Anna-pūrnā stava.

<sup>2</sup> So it is said in the tenth *shloka* of the Karpūrākhyastava—*saman-tādā pīnastana-jaghanadhrikyauvanavati*. Shangkarāchārya, in his Tri-purā-sundarī-stotra, speaks of Her *nītamba* (*nītamba-jīta-bhūdhārām*) as excelling the mountain in greatness.

<sup>3</sup> The physical characteristics of the Devī in Her swelling breasts and hips are emblematic of Her great Motherhood for She is *Shri-mātū* (see as to Her litanies, "Hymns to the Goddess," by A. and E. Avalon).

<sup>4</sup> She whose body is, as the Devī Purāna says, immeasurable.

<sup>5</sup> *Shāktānanda-taranginī* (chap. iii).

<sup>6</sup> In order to display Her power to Her husband, who had not granted, at her request, His permission that She might attend at Daksha's sacrifice. See my edition of the "Tantra-tattva," (Principles of Tantra) and for an account of the *dasha-mahā-vidyā*, their *yantra* and *mantra*—the *Dasha-mahā-vidyā-upāsanā-rahasya* of Prasanna-Kumāra Shāstri. 01

grew with the withdrawal of His Divine control, *Vishnu* with His discus (*chakra*) cut the dead body of *Sati*, which *Shiva* bore, into fifty-one<sup>1</sup> fragments, which fell to earth at the places thereafter known as the fifty-one *mahā-pitha-sthāna* (referred to in the text), where *Devī*, with Her *Bhairava*, is worshipped under various names.

Besides the forms of the *Devī* in the *brahmānda* there is Her subtle form called *Kundalinī* in the body (*pindānda*). These are but some only of Her endless forms. She is seen as one and as many, as it were, but one moon reflected in countless waters.<sup>2</sup> She exists, too, in all animals and inorganic things, since the universe with all its beauties is, as the *Devī Purāna* says, but a part of Her. All this diversity of form is but the infinite manifestations of the flowering beauty of the One Supreme Life,<sup>3</sup> a doctrine which is nowhere else taught with greater wealth of illustration than in the *Shākta Shāstras*, and *Tantras*. The great *Bharga* in the bright Sun and all *Devatās*, and, indeed, all life and being, are wonderful, and are worshipful, but only as Her manifestations. And he who worships them otherwise is, in the words of the great *Devī-bhāgavata*,<sup>4</sup> "like unto a man who, with the light of a clear lamp in his hands, yet falls into some waterless and terrible well." The highest worship for which the *sādhaka* is qualified (*adhikārī*) only after external worship<sup>5</sup> and that internal form known

<sup>1</sup> The number is variously given as 50, 51, and 52.

<sup>2</sup> *Brahma-vindu Upanishad*, 12.

<sup>3</sup> See the Third Chapter of the *Shāktānanda-taranginī*, where it is said: "The Para-brahman, *Devī*, *Shiva*, and all other *Deva* and *Devī*, are but one, and he who thinks them different from one another goes to Hell."

<sup>4</sup> Hymn to *Jagad-ambikā* in Chapter XIX.

<sup>5</sup> *Sūta-sanghitā*, i. 5, 3, which divides such worship into Vedic and *Tāntrik* (see *Bhāskara-rāya's Commentary on Lalitā*, verse 48).

as *sādhāra*,<sup>1</sup> is described as *nirādhārā*. Therein Pure Intelligence is the Supreme Shakti who is worshipped as the Very Self, the Witness freed of the glamour of the manifold Universe. By one's own direct experience of Maheshvari as the Self She is with reverence made the object of that worship which leads to liberation.<sup>2</sup>

<sup>1</sup> In which Devī is worshipped in the form made up of sacred syllables according to the instructions of the Guru.

<sup>2</sup> See Introduction to Author's "Hymns to the Goddess,"

## GUNA

It cannot be said that current explanations give a clear understanding of this subject. Yet such is necessary, both as affording one of the chief keys to Indian Philosophy and to the principles which govern *Sādhana*. The term *guna* is generally translated "quality," a word which is only accepted for default of a better. For it must not be overlooked that the three *guna* (*Sattva*, *rajas*, and *tamas*), which are of Prakriti, constitute Her very substance. This being so, all Nature which issues from Her, the *Mahākāraṇa-svarūpā*, is called *tri-gunātmaka*, and is composed of the same *guna* in different states of relation to one another. The functions of *sattva*, *rajas*, and *tamas* are to reveal, to make active, and to suppress respectively. *Rajas* is the dynamic, as *sattva* and *tamas* are static principles. That is to say, *sattva* and *tamas* can neither reveal nor suppress without being first rendered active by *rajas*. These *gunas* work by mutual suppression.

The unrevealed Prakriti (*avyakta-prakriti*) or Devī is the state of stable equilibrium of these three *guna*. When this state is disturbed the manifested universe appears, in every object of which one or other of the three *guna* is in the ascendant. Thus in Devas, as in those who approach the *divya* state, *sattva* predominates, and *rajas* and *tamas* are very much reduced. That is, their independent manifestation is reduced. They are in one sense still there, for where *rajas* is not independently active it is operating on *sattva* to suppress *tamas*, which appears or disappears

secondary sense, *sat* is also used to denote the "good." And commonly (thought such use obscures the original meaning), the word *sattva guna* is rendered "good quality." It is, however, "good" in the sense that it is productive of good and happiness. In such case, however, stress is laid rather on a necessary quality or effect (in the ethical sense) of "*sat*" than upon its original meaning. In the primary sense *sat* is that which *reveals*. Nature is a revelation of spirit (*sat*). Where Nature is such a revelation of spirit there it manifests as *sattva guna*. It is the shining forth from under the veil of the hidden spiritual substance (*sat*). And that quality in things which reveals this is *sattva guna*. So of a pregnant woman it is said that she is *antahsattva*, or instinct with *sattva*; she in whom *sattva* as *jiva* (whose characteristic *guna* is *sattva*) is living in an hidden state.

But Nature not only reveals, but is also a dense covering or veil of spirit, at times so dense that the ignorant fail to discern the spirit which it veils. Where Nature is a veil of spirit there it appears in its quality of *tamoguna*.

In this case the *tamoguna* is currently spoken of as representative of inertia, because that is the effect of the nature which veils. This quality, again, when translated into the moral sphere, becomes ignorance, sloth, etc.

In a third sense nature is a bridge between spirit which reveals and matter which veils. Where Nature is a bridge of descent from spirit to matter, or of ascent from matter to spirit, there it manifests itself as *rajoguna*. This is generally referred to as the quality of activity, and when transferred to the sphere of feeling it shows itself as passion. Each thing in Nature then contains that in which spirit is manifested or reflected as in a mirror or *sattvaguna*; that by which spirit is covered, as it were, by a veil of darkness or *tamoguna*, and that which is the

vehicle for the descent into matter or the return to spirit or *rajoguna*. Thus *sattva* is the light of Nature, as *tamas* is its *shade*. *Rajas* is, as it were, a blended tint oscillating between each of the extremes constituted by the other *guna*.

The object of Tāntrik *sādhana* is to bring out and make preponderant the *sattva guna* by the aid of *rajas*, which operates to make the former *guna* active. The subtle body (*lingaśarīra*) of the *jīvātmā* comprises in it *buddhi*, *aṅgkāra*, *manas*, and the ten senses. This subtle body creates for itself gross bodies suited to the spiritual state of the *jīvātmā*. Under the influence of *prārabdha karma*, *buddhi* becomes *tāmasik*, *rājasik*, or *sāttvik*. In the first case the *jīvātmā* assumes inanimate bodies; in the second, active passionate bodies, and in the third, *sāttvik* bodies of varying degrees of spiritual excellence, ranging from man to the Deva. The gross body is also *triguṇātmaka*. This body conveys impressions to the *jīvātmā* through the subtle body and the *buddhi* in particular. When *sattva* is made active impressions of happiness result, and when *rajas* or *tamas* are active the impressions are those of sorrow and delusion. These impressions are the result of the predominance of these respective *guna*. The action of *rajas* on *sattva* produces happiness, as its own independent activity or operation on *tamas* produce sorrow and delusion respectively. Where *sattva* or happiness is predominant, there sorrow and delusion are suppressed. Where *rajas* or sorrow is predominant, there happiness and delusion are suppressed. And where *tamas* or delusion predominates there, as in the case of the inorganic world, both happiness and sorrow are suppressed. All objects share these three states in different proportions. There is, however, always in the *jīvātmā* an admixture of sorrow with happiness,

due to the operation of *rajas*. For happiness, which is the fruit of righteous acts done to attain happiness, is after all only a *vikāra*. The natural state of the *jīvātmā*—that is, the state of its own true nature—is that bliss (*ānanda*) which arises from the pure knowledge of the Self, in which both happiness and sorrow are equally objects of indifference. The worldly enjoyment of a person involves pain to self or others. This is the result of the pursuit of happiness, whether by righteous or unrighteous acts. As spiritual progress is made, the gross body becomes more and more refined. In inanimate bodies *karma* operates to the production of pure delusion. On the exhaustion of such *karma* the *jīvātmā* assumes animate bodies for the operation of such forms of *karma* as lead to sorrow and happiness mixed with delusion. In the vegetable world *sattva* is but little active, with a corresponding lack of discrimination, for discrimination is the effect of *sattva* in *buddhi*, and from discrimination arises the recognition of pleasure and pain, conceptions of right and wrong, of the transitory and intransitory, and so forth, which are the fruit of a high degree of discrimination, or of activity of *sattva*. In the lower animal *sattva* in *buddhi* is not sufficiently active to lead to any degree of development of these conceptions. In man, however, the *sattva* in *buddhi* is considerably active, and in consequence these conceptions are natural in him. For this reason the human birth is, for spiritual purposes, so important. All men, however, are not capable of forming such conceptions in an equal degree. The degree of activity in an individual's *buddhi* depends on his *prārabdha karma*. However bad such *karma* may be in any particular case, the individual is yet gifted with that amount<sup>1</sup> of discrimination

<sup>1</sup> Corresponding to the theological doctrine of "sufficiency of grace."

which, if properly aroused and aided, will enable him to better his spiritual condition by inducing the *rajo-guna* in him to give more and more activity to the *sattva-guna* in his *buddhi*.

On this account proper guidance and spiritual direction are necessary. A good *guru*, by reason of his own nature and spiritual attainment and disinterested wisdom, will both mark out for the *śishya* the path which is proper for him, and aid him to follow it by the infusion of the *tejas* which is in the Guru himself. Whilst *sādhanā* is, as stated, a process for the stimulation of the *sattva-guna*, it is evident that one form of it is not suitable to all. It must be adapted to the spiritual condition of the *śishya*, otherwise it will cause injury instead of good. Therefore it is that the adoption of certain forms of *sādhanā* by persons who are not competent (*adhikārī*), may not only be fruitless of any good result, but may even lead to evils which *sādhanā* as a general principle is designed to prevent. Therefore also is it said that it is better to follow one's own *dharma* than that, however exalted it be, of another.

## THE WORLDS (LOKA)

THIS earth, which is the object of the physical senses and of the knowledge based thereon, is but one of fourteen worlds or regions placed "above" and "below" it, of which (as the *sūtra* says<sup>1</sup>) knowledge may be obtained by meditation on the solar "nerve" (*nādī*) *sushumnā* in the *merudanda*. On this *nādī* six of the upper worlds are threaded, the seventh and highest overhanging it in the *Sahasrāra Padma*, the thousand-petalled lotus. The sphere of earth (*Bhūvaloka*), with its continents, their mountains and rivers, and with its oceans, is the seventh or lowest of the upper worlds. Beneath it are the Hells and Nether Worlds, the names of which are given below. Above the terrestrial sphere is *Bhūvarloka*, or the atmospheric sphere known as the *antarīksha*, extending "from the earth to the sun," in which the Siddhas and other celestial beings (*devayoni*) of the upper air dwell. "From the sun to the pole star" (*dhruva*) is *svarloka*, or the heavenly sphere. Heaven (*svarga*) is that which delights the mind, as hell (*naraka*) is that which gives it pain.<sup>2</sup> In the former is the abode of the *Deva* and the blest.

<sup>1</sup> *Bhuvanajñānaṅg sūryye sangyamāt*, Patanjali Yoga Sutra (chap. iii, 26). An account of the *loka* is given in Vyāsa's Commentary on the *sūtra*, in the Vishnu Purāna (Bk. II., chaps. v.-vii.): and in the Bhāgavata, Padma, Vāyu, and other Purānas.

<sup>2</sup> Vishnu Purāna (Bk. II., chap. vi.). Virtue is heaven and vice is hell, *ibid.* *Narakamināti* = *kleshang prāpayati*, or giving pain.

These three spheres are the region of the consequences of work, and are termed transitory as compared with the three highest spheres, and the fourth, which of a mixed character. When the *jīva* has received his reward he is reborn again on earth. For it is not good action, but the knowledge of the *Ātmā* which procures Liberation (*moksha*). Above *Svarloka* is *Maharloka*, and above it the three ascending regions known as the *janarloka*, *tapoloka*, and *satyaloka*, each inhabited by various forms of celestial intelligence of higher and higher degree. Below the earth (*Bhūh*) and above<sup>1</sup> the nether worlds are the Hells (commencing with *Avīchi*), and of which, according to popular theology, there are thirty-four,<sup>2</sup> though it is elsewhere said<sup>3</sup> there are as many hells as there are offences for which particular punishments are meted out. Of these, six are known as the great hells. Hinduism, however, even when popular, knows nothing of a hell of eternal torment. To it nothing is eternal but the Brahman. Issuing from the Hells the *jīva* is again reborn to make its future. Below the Hells are the seven nether worlds, *Sutala*, *Vitala*, *Talātala*, *Mahātala*, *Rasātala*, *Atala*, and *Pātāla*, where, according to the *Purānas*, dwell the *Nāga* serpent divinities, brilliant with jewels, and where, too, the lovely daughters of the *Daityas* and *Dānavas* wander, fascinating even the most austere. Yet below *Pātāla* is the form of *Vishnu* proceeding from the dark quality (*tamogunah*), known as the *Sesha* serpent or *Ananta* bearing the entire world as a diadem, attended by his *Shakti Vārūnī*,<sup>4</sup> his own embodied radiance.

<sup>1</sup> Ganabhedā of *Vahni Purāna*.

<sup>2</sup> *Devī Purāna*.

<sup>3</sup> *Vishnu Purāna*.

<sup>4</sup> Not "the Goddess of Wine," as Wilson (*Vishnu Pr.*) has it.

## INHABITANTS OF THE WORLDS

THE worlds are inhabited by countless grades of beings, ranging from the highest Devas (of whom there are many classes and degrees) to the lowest animal life. The scale of beings runs from the shining manifestations to spirit of those in which it is so veiled that it would seem almost to have disappeared in its material covering. There is but one Light, one Spirit, whose manifestations are many. A flame enclosed in a clear glass loses but little of its brilliancy. If we substitute for the glass, paper, or some other more opaque yet transparent substance, the light is dimmer. A covering of metal may be so dense as to exclude from sight the rays of light which yet burns within with an equal brilliancy. As a fact, all such veiling forms are *māyā*. They are none the less true for those who live in and are themselves part of the mayik world. Deva, or “heavenly and shining one”—for spirit is light and self-manifestation—is applicable to those descending yet high manifestations of the Brahman, such as the seven Shivas, including the Trinity (*trimūrtti*), Brahmā, Vishnu, and Rudra. Devī, again, is the title of the Supreme Mother Herself, and is again applied to the manifold forms assumed by the one only *Māyā*, such as Kālī, Sarasvatī, Lakshmi, Gaurī, Gāyatrī, Sandhyā, and others. In the sense also in which it is said,<sup>1</sup> “Verily, in the beginning there was the Brahman. It created the

<sup>1</sup> *Bṛihadāraṇyaka* Up. (ix. 2-8-2).

Devas," the latter term also includes lofty intelligencies belonging to the created world intermediate between Īshvara (Himself a *Purusha*) and man, who in the person of the Brāhmana is known as Earth-deva (*bhūdeva*<sup>1</sup>). These spirits are of varying degrees. For there are no breaks in the creation which represents an apparent descent of the Brahman in gradually lowered forms. Throughout these forms play the divine currents of *pravritti* and *nivritti*, the latter drawing to Itself that which the former has sent forth.<sup>2</sup>

*Deva*, *jīva* and *jara* (inorganic matter) are, in their real, as opposed to their phenomenal and illusory, being, the one Brahman, which appears thus to be other than Itself through its connection with the *upadhi* or limiting conditions with which ignorance (*avidyā*) invests it. Therefore all beings which are the object of worship are each of them but the Brahman seen through the veil of *avidyā*. Though the worshippers of Devas may not know it, their worship is in reality the worship of the Brahman, and hence the Mahā-nirvāna Tantra says<sup>3</sup> that, "as all streams flow to the ocean, so the worship given to any Deva is received by the Brahman." On the other hand, those who, knowing this, worship the Devas, do so as manifestations of the Brahman, and

<sup>1</sup> In like manner the priest of the Church on earth is called by Malachi (ii. 7) "angel," which is as Pseudo-Dionysius Areopagita says: "From his announcement of the truth and from his desire and office of purifying, illuminating, and perfecting those committed to his charge"; the brahmanical office, in fact, when properly understood and given effect to.

<sup>2</sup> The hierarchies have also their reason and uses in Christian theology: "Totus conatus omnium spirituum est referee Deum. Deus in primis potenter assimilatur quod vicina sunt ei; assimilata deinceps assimilant. Ita pergit derivatio deitatis ab ordine in ordinem et ab hierarchia in hierarchiam et a melioribus creaturis in deteriores pro capacitate cujusque in deificationem omnium." ("Coetus de Cœlesti Hierarchia Dionysii Areopagitæ," cap. iii).

<sup>3</sup> Chapter II, verse 50, a common statement which appears in the Bhagavadgītā and elsewhere.

thus worship It mediately. The sun, the most glorious symbol in the physical world, is the mayik vesture of Her who is "clothed with the sun."

In the lower ranks of the celestial hierarchy are the Devayonis, some of whom are mentioned in the opening verses of the first chapter of the text. The Devas are of two classes: "unborn" (*ajāta*)—that is, those which have not, and those which have (*sādhyā*) evolved from humanity as in the case of King Nahūsha, who became Indra. Opposed to the divine hosts are the Asura, Dānava, Daitya, Rākshasa, who, with other spirits, represent the tāmasik or demonic element in creation. All Devas, from the highest downwards, are subordinate to both time and *karma*. So it is said, "Salutation to Karma, over which not even Vidhi (Brahmā) prevail" (*Namastat karmmahyovidhirapi na yebhyah prabhavati*<sup>1</sup>). The rendering of the term "Deva" by "God"<sup>2</sup> has led to a misapprehension of Hindu thought. The use of the term "angel" may also mislead, for though the world of Devas has in some respects analogy to the angelic choirs,<sup>3</sup> the Christian conception of these Beings,

<sup>1</sup> And again :

*Ye samastā jagatsrishtisthitisanghāra kārīnah*

*Te'pi kāleshu līyante kālohi balavattarah.*

(Even all those who are the cause of the creation, maintenance, and destruction of the world disappear in time because time is more strong than they.)

<sup>2</sup> Though, also, as Coletus says ("De Coelesta Dionysii Hierarchia," chap. xii. 7) the Angels have been called "Gods": "Quod autem angeli Dii vocantur testatur illud geneseos dictum Jacob a viro luctatore," etc.

<sup>3</sup> Particularly, as I have elsewhere shown, with such conception of the celestial hierarchies as is presented by the work of the Pseudo-Dionysius on that subject written under the influence of Eastern thought (Stephen Bar Sudaili and others). As to the Christian doctrine on the Angels, see Suarez' "De Angelis." The patristic doctrine is summarized by Petavius "De Angelis," Dogm. tom., III. The cabalistic names of the nine orders as given by Archangelus at p. 728 of his "Interpretationes in artis Cabalistiche scriptores" (1587).

their origin and functions, does not include, but in fact excludes, other ideas connoted by the Sanskrit term.

The *pitris*, or "Fathers," are a creation (according to some) separate from the predecessors of humanity, and are, according to others, the lunar ancestry who are addressed in prayer with the *Devas*. From *Brahmā*, who is known as the "Grandfather" *Pitā Maha* of the human race, issued *Marīchi*, *Atri*, and others, his "mental sons": the *Agnishvāttvāh*, *Saumnyah*, *Havishmantah*, *Ushmapāh*, and other classes of *Pitris*, numbering, according to the *Mārkanḍeya Purāna*, thirty-one. *Tarpanam*, or oblation, is daily offered to these *pitris*. The term is also applied to the human ancestors of the worshipper generally up to the seventh generation to whom in *shrāddha* (the obsequial rites) *pinda* and water are offered with the mantra "*svadhā*."

The *Rishi* are seers who know, and by their knowledge are the makers of *shāstra* and "see" all mantras. The word comes from the root *rish* ' *Rishati-prāpnoti sarvvang mantrang jnānena pashyati sangsārapāranguvā*, etc. The seven great *Rishi* or *saptarshi* of the first *manvantara* are *Marīchi*, *Atri*, *Angiras*, *Pulaha*, *Kratu*, *Pulastya*, and *Vashishtha*. In other *manvantara* there are other *saptarshi*. In the present *manvantara* the seven are *Kāshyapa* *Atri*, *Vashishtha*, *Vishvāmitra*, *Gautama*, *Jamadagni*, *Bharadvāja*. To the *Rishi* the *Vedas* were revealed. *Vyāsa* taught the *Rigveda* so revealed to *Paila*, the *Yajurveda* to *Vaishampāyana*, the *Sāmaveda* to *Jaimini*, *Atharvaveda* to *Samantu*, and *Itihāsa* and *Purāna* to *Sūta*. The three chief classes of *Rishi* are the *Brahmarshi*, born of the mind of *Brahmā*, the *Devarshi* of lower rank, and *Rājarshi* or Kings who became *Rishis* through their knowledge and austerities, such as *Janaka*, *Ritapārna*, etc. The *Shrutarshi* are makers of *Shāstras*,

<sup>1</sup> *Shabdakalpadruma. Sub voc.*

as Sushruta. The *Kandarshi* are of the Karmakānda, such as Jaimini.

The *Muni*, who may be a *Rishi*, is a sage. Muni is so called on account of his *mananam* (*mananāt muniruchyate*.) *Mananam* is that thought, investigation, and discussion which marks the independent thinking mind. First there is *shravanam* listening; then *mananam*, which is the thinking or understanding, discussion upon, and testing of what is heard as opposed to the mere acceptance on trust of the lower intelligence. There two are followed by *nididhyāsanam*, which is attention and profound meditation on the conclusions (*siddhānta*) drawn from what is so heard and reasoned upon. As the Mahābhārata says, "The Veda differ, and so do the *Smriti*. No one is a *muni* who has no independent opinion of his own (*nāsau muniryasya matangna bhinnam*).

The human being is called *jīva*<sup>1</sup>—that is, the embodied *Ātmā* possessed by egoism and of the notion that it directs the *puryashtaka*, namely, the five organs of action (*karmendriya*), the five organs of perception (*īnanendriya*), the fourfold *antahkarana* or mental self *Manas*, *Buddhi*, *Ahankāra*, *Chitta*), the five vital airs (*Prāna*), the five elements, *Kāma* (desire), *Karma* (action and its results), and *Avidyā* (illusion). When these false notions are destroyed, the embodiment is destroyed, and the wearer of the mayik garment attains *nirvāna*. When the *jīva* is absorbed in Brahman, there is no longer any *jīva* remaining *as such*.

<sup>1</sup> That is specially so, as all embodiments, whether human or not of the Paramātmā are *jīva*.

## VARNA

ORDINARILY there are four chief divisions or castes (*varna*) of Hindu society—viz.: *Brāhmana* (priesthood ; teaching) ; *Kshattriya* (warrior) ; *Vaishya* (merchant) ; *Shūdra* (servile)—said to have sprung respectively from the mouth, arm, thigh, and foot of Brahmā. A man of the first three classes becomes in investiture, during the *upanayana* ceremony of the sacred thread, twice-born (*dvīja*). It is said that by birth one is *shūdra*, by *sangskāra* (*upanayana*), *dvīja* (twice-born) ; by study of the Vedas one attains the state of a *vipra* ; and that he who has knowledge of the Brahman is a *Brāhmana*.<sup>1</sup> The present Tantra, however, speaks of a fifth or hybrid class (*sāmānya*), resulting from intermixture between the others. It is a peculiarity of Tantra that its worship is largely free of Vaidik exclusiveness, whether based on caste, sex or otherwise. As the Gautiamiya Tantra says, “The Tantra is for all men, of whatever caste, and for all women” (*Sarvvavarnādhikāraschcha nārināṅ yogyā eva cha*).

<sup>1</sup> *Janmanā jayate shūdrah  
Sangskārād dvīja uchyate  
Veda-pāthāt bhavet viprah  
Brahma jānāti brāhmanah,*

## ĀSHRAMA

THE four stages, conditions, or periods in the life of a Brahman are : First, that of the chaste student, or *brahmachārī* ; second, the period of secular life as a married householder, or *grihastha* ; third, that of the recluse, or *vānaprastha*, when there is retirement from the world ; and lastly, that of the beggar, or *bhikshu*, who begs his single daily meal, and meditates upon the Supreme Spirit to which he is about to return. For the *Kshattriya* there are the first three Āshramas ; for the *Vaisha*, the first two ; and for the *Shūdra*, the *grihastha* Āshrama only.<sup>1</sup> This Tantra<sup>2</sup> states that in the *Kali* age there are only two Āshrama. The second *gārhashtya* and the last *bhikshuka* or *avadhūta*. Neither the conditions of life, nor the character, capacity, and powers of the people of this age allow of the first and third. The two *ashramas* prescribed for the *Kali* age are open to all castes indiscriminately.<sup>3</sup>

There are, it is now commonly said, two main divisions of *avadhūta*—namely, *Shaivāvadhūta* and *Brahmāvadhūta*—of each of which there are, again, three divisions.<sup>4</sup> Of the first class the divisions are firstly *Shaivāvadhūta*, who

<sup>1</sup> Yogī Yājñavalkya (chap. i.)

<sup>2</sup> Chapter VIII, verse 8.

<sup>3</sup> *Ibid.*, verse 12.

<sup>4</sup> This Tantra deals with the *avadhūta* (those who have relinquished the world) in Chapter XIV, verse 142, *et seq.* The *Bhairavadāmarā* classes the *avadhūta* into (1) *Kulāvadhūta*, (2) *Shaivāvadhūta*, (3) *Brāhmāvadhūta*, and (4) *Hangsāvadhūta*, following, in the main, the distinctions made in this Tantra.

is *āpūrna* (imperfect). Though an ascetic, he is also a householder and like Shiva. Hence his name. The second is the wandering stage of the *Shaiva* (or the *parivrājaka*), who has now left the world, and passes his time doing *pūjā*, *japa*, etc., visiting the *tirtha* and *pitha*, or places of pilgrimage. In this stage, which, though higher, is still imperfect, the *uvadhūta* is competent for ordinary *sādhana* with a *shakti*. The third is the perfect stage of a Shaiva. Wearing only the *kaupīna*,<sup>1</sup> he renounces all things and all rites, though within certain limits he may practise some *yoga*, and is permitted to meet the request of a woman who makes it of him.<sup>2</sup> Of the second class the three divisions are, firstly, the *Brahmāvadhūta*, who, like the *Shaivāvadhūta*, is imperfect (*āpūrna*) and householder. He is not permitted, however, to have a *Shaiva Shakti*, and is restricted to *svīyashakti*. The second-class *Brahmaparivrājaka* is similar to the *Shaiva* of the same class, except that ordinarily he is not permitted to have anything to do with any woman, though he may, under the guidance of his *Guru*, practise *yoga* accompanied by *Shakti*. The third or highest class—*Hangsāvadhūta* is similar to the third *Shaiva* degree, except that he must under no circumstances touch a woman or metals, nor may he practise any rites or keep any observances.

<sup>1</sup> The exiguous loin cloth of ascetics covering only the genitals. See the *Kaupīnapanchakam* of Shangkarāchāryya, where the *Kaupīnavān* is described as the fortunate one living on the handful of rice got by begging; ever pondering upon the words of the Vedānta, whose senses are in repose, who ever enjoys the Brahman in the thought *Ahambrahmāsmi*.

<sup>2</sup> This is not, however, as some may suppose, a peculiarly "Tantrik" precept, for it is said in *Shruti* "*talpāgatāng na pariharet*" (she who comes to your bed is not to be refused), for the rule of chastity which is binding on him yields to such an advance on the part of woman. Shankarāchāryya says that *talpāgatāng* is *samāgamarthinim*, adding that this is the doctrine of Rishi Vāmadeva.

## MACROCOSM AND MICROCOSM

THE universe consists of a *Mahābrahmānda*, or grand Kosmos, and of numerous *Brihatbrahmānda*, or macrocosms evolved from it. As is said by the Nirvāna Tantra, all which is in the first is in the second. In the latter are heavenly bodies and beings, which are microcosms reflecting on a minor scale the greater worlds which evolve them. "As above, so below." This mystical maxim of the West is stated in the Vishvasāra Tantra as follows: "What is here is elsewhere; what is not here is nowhere" (*yadihāsti tadanyatra yannehāsti natatkvacchit*). The macrocosm has its *meru*, or vertebral column, extending from top to bottom. There are fourteen regions descending from *Satyaloka*, the highest. These are the seven upper and the seven nether worlds (*vide ante*). The *meru* of the human body is the spinal column, and within it are the *chakra*, in which the worlds are said to dwell. In the words of the Shāktānanda-Taranginī, they are *pindamadhyesthitā*. *Satya* has been said to be in the *sahasrāra*, and *Tapah*, *Janah*, *Mahah*, *Svah*, *Bhuvah*, *Bhūh* in the *ājñā*, *vishuddha*, *anāhata*, *manipūra*, *svādishthāna*, and *mūlādhāra* lotuses respectively. Below *mūlādhāra* and in the joints, sides, *anus*, and organs of generation are the nether worlds. The bones near the spinal column are the *kula-parvata*.<sup>1</sup> Such are

<sup>1</sup> The seven main chains of mountains in Bhārata (see *Vishnu Purāna*, Bk. II, chap. iii).

the correspondences as to earth. Then as to water. The *nādī* are the rivers. The seven substances of the body (*dhātu*)<sup>1</sup> are the seven islands. Sweat, tears, and the like are the oceans. Fire exists in the *mūlādhāra*, *sushumnā*, navel, and elsewhere.<sup>2</sup> As the worlds are supported by the *pravahana* and other *vāyu* ("airs"), so is the body supported by the ten *vāyu prāna*, etc. There is the same *ākāsha* (ether) in both.<sup>3</sup> The witness within is the *purusha* without, for the personal soul of the microcosm corresponds to the cosmic soul (*hiranyagarbha*) in the macrocosm.

<sup>1</sup> Skin, blood, muscle, tendon, bone, fat, semen.

<sup>2</sup> The *kāmāgni* in *mūlādhāra*, *badala* in the bones; in *sushumnā*, the fire of lightning, and in the navel earthly fire.

<sup>3</sup> As to distribution of elements in the *chakra*, see chap. iv, *Bhūta-shuddhi Tantra*.

## THE AGES

THE passage of time within a *mahā-yuga* influences for the worse man and the world in which he lives. This passage is marked by the four ages (*yuga*), called Satya, Tretā, Dvāpara, and Kali-yuga, the last being that in which it is generally supposed the world now is. The *yuga*<sup>1</sup> is a fraction of a *kalpa*, or day of Brahmā of 4,320,000,000 years. The *kalpa* is divided into fourteen *manvantara*, which are again subdivided into seventy-one *mahā-yuga*; the length of each of which is 4,320,000 human years. The *mahā-yuga* (great age) is itself composed of four *yuga* (ages)—(a) Satya, (b) Tretā, (c) Dvāpara, (d) Kali. Official science teaches that man appeared on the earth in an imperfect state, from which he has since been gradually, though continually, raising himself. Such teaching is, however, in conflict with the traditions of all peoples—Jew, Babylonian, Egyptian, Hindu, Greek, Roman, and Christian—which speak of an age when man was both innocent and happy. From this state of primal perfection he fell, continuing his descent until such time as the great *Āvatāra*, Christ and others, descended to save his race and enable it to regain the righteous path. The Garden of Eden is the emblem of the paradisiacal body of man. There man was one with Nature. He was himself paradise, a privileged enclosure in a garden of delight<sup>2</sup>—*gan bc Eden. Et eruditus est Moyse*

<sup>1</sup> See Bentley, "Hindu Astronomy" (1828), p. 10.

<sup>2</sup> Genesis ii. 8: Paradise is commonly confused with Eden, but the two are different. Paradise is in Eden.

*omni sapientia Ægyptiorum.* The Satya Yuga is, according to Hindu belief, the Golden Age of righteousness, free of sin, marked by longevity, physical strength, beauty, and stature. "There were giants in those days" whose moral, mental, and physical strength enabled them to undergo long *brahmacharyya* (continence) and *tapas* (austerities). Longevity permitted lengthy spiritual exercises. Life then depended on the marrow, and lasted a *lakh* of years,<sup>1</sup> men dying when they willed. Their stature was 21 cubits.

To this age belong the Avatāra or incarnations of *Vishnu*, *Matsya*, *Kūrma*, *Varāha*, *Nri-singha*, and *Vāmana*. Its duration is computed to be 4,800 Divine years, which, when multiplied by 360 (a year of the *Devas* being equal to 360 human years) are the equivalent of 1,728,000 of the years of man. (b) The second age, or *Tretā* (three-fourth) Yuga, is that in which righteousness (*dharmma*) decreased by one-fourth. The duration was 3,600 Divine years, or 1,296,000 human years. Longevity, strength, and stature decreased. Life was in the bone, and lasted 10,000 years. Man's stature was 14 cubits. Of sin there appeared one-quarter, and of virtue there remained three-quarters. Men were still attached to pious and charitable acts, penances, sacrifice, and pilgrimage, of which the chief was that to *Naimishāranya*. In this period appeared the *avatāra* of *Vishnu* as *Parashurāma* and *Rāma*. (c) The third, or *Dvāpara* (one-half) Yuga, is that in which righteousness decreased by one-half, and the duration of which was 2,400 Divine, or 864,000 human, years. A further decrease in longevity and strength, and increase of weakness and disease, mark this age. Life which lasted 1,000 years was centred

<sup>1</sup> Cf. the Biblical account of the long-lived patriarchs, Methuselah and others: and for more favourable modern estimates of the "Primitives," see M. A. Leblond, "L'Idéal du dix-neuvième siècle," and Elie Reclus' celebrated work on the Primitives (1888).

in the blood. Stature was 7 cubits. Sin and virtue were of equal force. Men became restless, and though eager to acquire knowledge, were deceitful, and followed both good and evil pursuits. The principal place of pilgrimage was *Kuruks̥etra*. To this age belongs (according to Vyāsa, Anu-*sh̥tubhāchārya* and *Jaya-deva*) the *avatāra* of Vishnu as *Bala-rāma*, the elder brother of Krishna, who, according to other accounts, takes his place. In the *sandhyā*, or intervening period of 1,000 years between this and the next *yuga* the Tantra was revealed, as it will be revealed at the dawn of every *Kali-yuga*. (*d*) *Kali-yuga* is the alleged present age, in which righteousness exists to the extent of one-fourth only, the duration of which is 1,200 Divine, or 432,000 human, years. According to some, this age commenced in 3120 B.C. on the date of *Vishnu*'s return to heaven after the eighth incarnation. This is the period which, according to the *Purānas* and *Tantras*, is characterized by the prevalence of viciousness, weakness, disease, and the general decline of all that is good. Human life, which lasts at most 120, or, as some say, 100, years, is dependent on food. Stature is  $3\frac{1}{2}$  cubits. The chief pilgrimage is now to the Ganges. In this age has appeared the Buddha *Avatāra*. The last, or *Kalki Avatāra*, the Destroyer of sin, has yet to come. It is He who will destroy iniquity and restore the age of righteousness. The *Kalki Purāna* speaks of Him as One whose body is blue like that of the rain-charged cloud, who with sword in hand rides, as does the rider of the *Apocalypse*, a white horse swift as the wind, the Cherisher of the people, Destroyer of the race of the *Kali-yuga*, the Source of true religion. And *Jayadeva*, in his *Ode to the Incarnations*, addresses Him thus: "For the destruction of all the impure thou drawest thy cimeter like a blazing comet. O how tremendous! Oh, *Keshava*, assuming the body

of Kalki! Be victorious. O Hari, Lord of the Universe!" With the Satya-yuga a new *mahā-yuga* will commence, and the ages will continue to revolve with their rising and descending races until the close of the *kalpa* or day of Brahmā. Then a night of dissolution (*pralaya*) of equal duration follows, the Lord reposing in *yoga-nidrā* (*yoga* sleep in *pralaya*) on the Serpent Shesha, the Endless One, till day break, when the universe is created anew and the next *kalpa* follows.

## THE SCRIPTURES OF THE AGES

EACH of these Ages has its appropriate *Shāstra* or Scripture, designed to meet the characteristics and needs of the men who live in them.<sup>1</sup> The Hindu *Shāstra* are classed into: (1) *Shruti*, which commonly includes the four Veda (Rik, Yajuh, Sāma, Atharva, and the Upanishads), the doctrine of which is philosophically exposed in the *Vedānta-Darshana*. (2) *Smriti*, such as the Dharma-shāstra of Manu and other works on family and social duty prescribing for *pravritti-dharma*, as the Upanishads had revealed the *nivritti-dharma*. (3) The Purānas,<sup>2</sup> of which, according to the Brahma-vaivartta Purāna, there were originally four lakhs, and of which eighteen are now regarded as the principal. (4) The Tantra.

For each of these ages a suitable *Shāstra* is given. The Veda is the root of all *Shāstra* (*mūla-shāstra*). All others are based on it. The Tantra is spoken of as a fifth Veda. Kulluka-Bhatta, the celebrated Commentator on Manu, says that *Shruti* is of two kinds, Vaidik and Tantrik (*vaidikī-tāntrikī chaiva dvi-vidhā shrutih-kṛttitā*). The

<sup>1</sup> On the subject matter of this paragraph see my Introduction to "The Principles of Tantra" (Tantra-tattva), where it is dealt with in greater detail.

<sup>2</sup> These are referred to in Chapter I, verses 34-36 *post*, as *Sanghitā* (collection), which term includes amongst other things *Dharma-Shāstra*, *Smriti*, *Shrutijīvika*, Purānas, Upa-purānas, Itihāsa (history), the books of Vashishtha, Vālmīki, and others. See *Shabda-ratnāvali*, and Brahma-vaivartta Purāna, Jnāna-Kānda, chap. cxxxii.

various *Shāstras*, however, are different presentments of *shruti* appropriate to the humanity of the age for which they are given. Thus the Tantra is that presentment of *shruti* which is modelled as regards its ritual to meet the characteristics and infirmities of the Kali-yuga. As men have no longer the capacity, longevity, and moral strength necessary for the application of the *Vaidika Karma-kānda*, the Tantra prescribes a special *sādhana*, or means or practice of its own, for the attainment of that which is the ultimate and common end of all *Shāstra*. The Kulārṇava Tantra says<sup>1</sup> that in the Satya or Kṛita age the *Shāstra* is *Shruti* (in the sense of the Veda and Upanishads); in Treta-yuga, *Smṛiti* (in the sense of the *Dharma-Shāstra* and *Shruti-jīvika*, etc.); in Dvāpara Yuga the Purāna; and in the last or Kali-yuga the Tantra, which should now be followed by all orthodox Hindu worshippers. The Mahā-nirvāna<sup>2</sup> and other Tantras and Tāntrik works<sup>3</sup> lay down the same rule. The Tantra is also said to contain the very core of the Veda to which, it is described to bear the relation of the *Paramātmā* to the *Jīvātmā*. In a similar way, *Kaulāchāra* is the central informing life of the gross body called *vedāchāra*, each of the *āchāra* which follow it up to *kaulāchāra* being more and more subtle sheaths.

<sup>1</sup> *Kṛite shrutyukta āchārastretāyām smṛiti-sambhavaḥ,  
Dvāpare tu purānoktang, kalau āgama kevalam.*

<sup>2</sup> Chapter I, verses 23 *et seq. post.*

<sup>3</sup> So the Tārā-pradīpa (chap. i) says that in the Kali-yuga the Tāntrika and not the Vaidika Dharmma is to be followed (see as to the Shastras, my Introduction to "Principles of Tantra," Tantra-tattva).

## THE HUMAN BODY

THE human body is *Brahma-pura*, the city of Brahman. Ishvara Himself enters into the universe as *jīva*. Wherefore the *mahā-vākya* "That thou art" means that the *ego* (which is regarded as *jīva* only from the standpoint of an *upādhi*<sup>1</sup>) is Brahman.

### THE FIVE SHEATHS

In the body there are five *kosha* or sheaths—*anna-maya*, *prāna-maya*, *mano-maya*, *vijnāna-maya*, *ānanda-maya*, or the physical and vital bodies, the two mental bodies, and the body of bliss.<sup>2</sup> In the first the Lord is self-conscious as being dark or fair, short or tall, old or youthful. In the vital body He feels alive, hungry, and thirsty. In the mental bodies He thinks and understands. And in the body of Bliss He resides in happiness. Thus garmented with the five garments, the Lord, though all pervading, appears as though He were limited by them.<sup>3</sup>

<sup>1</sup> An apparently conditioning limitation of the Absolute.

<sup>2</sup> According to "Theosophic" teaching, the first two sheaths are apparently the physical body in its dense (*Anna-maya*) and etheric (*Prāna-maya*) forms. *Mano-maya* represents the astral (*Kāma*) and lower mental body; *Vijnāna-maya* the higher mental or (theosophical) causal body, and the highest the *Ātmik* body.

<sup>3</sup> *Mānasollāsa* of Sureshvarāchārya, Commentary on third *shloka* of the *Dakshinā-mūrti-stotra*.

ANNA-MAYA KOSHA

In the material body, which is called the "sheath of food" (*anna-maya kosha*), reign the elements earth, water, and fire, which are those presiding in the lowest *Chakra*, the *Mūlādhāra*, *Svādhishtāna*, and *mani-pūra* centres. The two former produce food and drink, which is assimilated by the fire of digestion, and converted into the body of food. The *indriya* are both the faculty and organs of sense. There are in this body the material organs, as distinguished from the faculty of sense.

In the gross body (*sharīra-kosha*) there are<sup>1</sup> six eternal *kosha*—*viz.*, hair, blood, flesh, which come from the mother, and bone, muscle, marrow, from the father.

The organs of sense (*indriya*) are of two kinds—*viz.*: *jnānendriya*, or organs of sensation, through which knowledge of the external world is obtained (ear, skin, eyes, tongue, nose); and *karmendriya*, or organs of action—mouth, arms, legs, anus, penis, the functions of which are speech, holding, walking, excretion, and procreation.

PRĀNA-MAYA KOSHA

The second sheath is the *prāna-maya-kosha*, or sheath of "breath" (*prāna*), which manifests itself in air and ether, the presiding elements in the *Anāhata* and *Vishuddha chakra*.

There are ten *vāyu* (airs), or inner vital forces, of which the first five<sup>2</sup> are the principal—namely, the sapphire *prāna*; *apāna*, the colour of an evening cloud; the silver *vyāna*; *udāna*, the colour of fire; and the milky *samāna*.<sup>3</sup>

<sup>1</sup> The Prapancha-sāra (chap. ii) gives *shukra* (semen) instead of *māṅsa* (flesh).

<sup>2</sup> See Sārādā-tilaka. The minor *vāyu* are *nāga*, *kūrmma*, *krikara*, *deva-datta*, *dhananjaya*, producing hiccup, closing and opening eyes, assistance to digestion, yawning, and distension, "which leaves not even the corpse."

These are all aspects of the action of the one Prāna-devatā. Kundalinī is the Mother of *prāna*, which She the Mula-Prakriti, illumined by the light of the Supreme *Ātmā*, generates. *Prāna* is *vāyu*, or the universal force of activity, divided on entering each individual into five-fold function. Specifically considered, *prāna* is inspiration, which with expiration is from and to a distance of eight and twelve inches respectively. *Udāna* is the ascending *vāyu*. *Apāna* is the downward *vāyu*, expelling wind, excrement, urine, and semen. The *samāna*, or collective *vāyu*, kindles the bodily fire, "conducting equally the food, etc., throughout the body." *Vyāna* is the separate *vāyu*, effecting division and diffusion. These forces cause respiration, excretion, digestion, circulation.

#### MANO-MAYA, VIJNĀNA- AND ĀNANDA-MAYA KOSHA

The next two sheaths are the *mano-maya* and *vijnāna kosha*. These constitute the *antah-karana*, which is four-fold—namely, mind in its twofold aspect of *buddhi* and *manas*, self-hood (*ahankāra*), and *chitta*.<sup>1</sup> The function of the first is doubt *sangkalpa-vikalpātmaka*, (uncertainty, certainty); of the second, determination (*nishchaya-kārinī*); of the third (egoity), consciousness (*abhimāna*). *Manas* automatically registers the facts which the senses perceive. *Buddhi*, on attending to such registration, discriminates, determines, and cognizes the object registered, which is set over and against the subjective self by *Ahangkāra*. The function of *chitta* is contemplation (*chintā*), the faculty<sup>2</sup> whereby the mind in its widest sense raises for

<sup>1</sup> According to Sāṅkhya, *chitta* is included in *buddhi*. The above is the Vedantic classification.

<sup>2</sup> The most important from the point of view of worship on account of *mantra-smarana* and *devatā-smarana*, etc.

itself the subject of its thought and dwells thereon. For whilst *buddhi* has but three moments in which it is born, exists, and dies, *chitta* endures.

The *antah-karana* is master of the ten senses, which are the outer doors through which it looks forth upon the external world. The faculties, as opposed to the organs or instruments of sense, reside here. The centres of the powers inherent in the last two sheaths are in the *Ājñā Chakra* and the region above this and below the *sahasrāra* lotus. In the latter the *Ātmā* of the last sheath of bliss resides. The physical or gross body is called *sthūla-sharīra*. The subtle body (*sūkshma-sharīra*, also called *linga-sharīra* and *kāraṇa-sharīra*) comprises the ten *indriya*, *manas*, *aṅgkāra*, *buddhi*, and the five functions of *prāna*. This subtle body contains in itself the cause of rebirth into the gross body when the period of reincarnation arrives.

The *ātmā*, by its association with the *upādhis*, has three states of consciousness—namely, the *jāgrat*, or waking state, when through the sense organs are perceived objects of sense through the operation of *manas* and *buddhi*. It is explained in the *Īshvara-pratyā-bhijñā* as follows—“the waking state dear to all is the source of external action through the activity of the senses.” The *jīva* is called *jāgari*—that is, he who takes upon himself the gross body called *Vīshva*. The second is *svapna*, the dream state, when, the sense organs being withdrawn, *Ātmā* is conscious of mental images generated by the impressions of *jāgrat* experience. Here *manas* ceases to record fresh sense impressions, and it and *buddhi* work on that which *manas* has registered in the waking state. The explanation of this state is also given in the work last cited. “The state of *svapna* is the objectification of visions perceived in the mind, due to the perception of ideas there latent.” *Jīva* in the state of *svapna* is termed *taijasa*. Its individuality

is merged in the subtle body. *Hiranya-garbha* is the collective form of these *jīva*, as *Vaisvānara* is such form of the *jīva* in the waking state. The third state is that of *sushupti*, or dreamless sleep, when *manas* itself is withdrawn, and *buddhi*, dominated by *tamas*, preserves only the notion: "Happily I slept; I was not conscious of anything" (Pātanjala-yoga-sūtra). In the Macrocosm the *upādhi* of these states are also called *Virāt*, *Hiranya-garbha*, and *Avyakta*. The description of the state of sleep is given in the Shiva-sūtra as that in which there is incapacity of discrimination or illusion. By the saying cited from the *Pātanjala-sūtra* three modifications of *avidyā* are indicated—*viz.*, ignorance, egoism, and happiness. Sound sleep is that state in which these three exist. The person in that state is termed *prājna*, his individuality being merged in the causal body (*kāraṇa*). Since in the sleeping state the *prājna* becomes Brahman, he is no longer *jīva* as before; but the *jīva* is then not the supreme one (*Paramātmā*), because the state is associated with *avidyā*. Hence, because the vehicle in the *jīva* in the sleeping state is *Kāraṇa*, the vehicle of the *jīva* in the fourth is declared to be *mahā-kāraṇa*. *Ishvara* is the collective form of the *prājna jīva*.

Beyond *sushupti* is the *turīya*, and beyond *turīya* the transcendent fifth state without name. In the fourth state *shuddha-vidyā* is acquired, and this is the only realistic one for the *yogī* which he attains through *samādhi-yoga*. *Jīva* in *turīya* is merged in the great causal body (*mahā-kāraṇa*). The fifth state arises from firmness in the fourth. He who is in this state becomes equal to Shiva, or, more strictly, tends to a close equality; for it is only beyond that, that "the spotless one attains the highest equality," which is unity. Hence even in the fourth and fifth states there is an absence of that full perfection which constitutes

the Supreme. Bhāskara-rāya, in his Commentary on the Lalitā, when pointing out that the Tāntrik theory adds the fourth and fifth states to the first three adopted by the followers of the Upanishads, says that the latter states are not separately enumerated by them owing to the absence in those two states of the full perfection of Jīva or of Shiva.

NĀDĪ

It is said<sup>1</sup> that there are 3½ crores of *nādī* in the human body, of which some are gross and some are subtle. *Nādī* means a nerve or artery in the ordinary sense; but all the *nādīs* of which the books on *Yoga*<sup>2</sup> speak are not of this physical character, but are subtle channels of energy. Of these *nādī*, the principal are fourteen; and of these fourteen, *idā*, *pingalā*, and *sushumnā* are the chief; and, again, of these three *sushumnā* is the greatest, and to it all others are subordinate. *Sushumnā* is in the hollow of the *meru* in the cerebro-spinal axis.<sup>3</sup> It extends from the *Mūlādhāra* lotus, the Tattvik earth centre,<sup>4</sup> to the cerebral region. *Sūshumnā* is in the form of Fire (*vahni-svarūpā*), and has within it the *vajrinī-nādī* in the form of the sun (*sūrya-svarūpā*). Within the latter is the pale nectar-dropping

<sup>1</sup> *Nādī-vijnāna* (chap. i, verses 4 and 5).

<sup>2</sup> *Shat-chakra-nirūpana* (Commentary on verse 1), quoting from *Bhūta-shuddhi Tantra*, speaks of 72,000 *nādī* (see also *Niruttara Tantra*, *Prāna-toshinī*, p. 35), and the *Shiva-sanghitā* (2, 13) of three lacs and 50,000.

<sup>3</sup> It has been thought, on the authority of the *Tantra-chūdā-māni*, that *sushumnā* is outside *meru*; but this is not so, as the Author of the *Shat-chakra-nirūpana* points out (verse 2). *Idā* and *Pingalā* are outside the *meru*; the quoted passage in *Nigama-tattva-sāra* referring to *sushumnā*, *vajrā*, and *chitrinī*.

<sup>4</sup> The Tattvas of "earth," "water," "fire," "air," and "ether," are not to be identified with the so-called popular "elements" of those names.

*chitrā* or *chitrinī-nādī*, which is also called *Brāhma-nādī*, in the form of the moon (*chandra-svarūpā*). *Sushumnā* is thus *trigunā*. The various lotuses in the different *Chakra* of the body (*vide post*) are all suspended from the *chitrā-nādī*, the *chakra* being described as knots in the *nādī*, which is as thin as the thousandth part of a hair. Outside the *meru*<sup>1</sup> and on each side of *sushumnā* are the *nādī idā* and *pingalā*. *Idā* is on the left side, and, coiling round *sushumnā*, has its exit in the left nostril. *Pingalā* is on the right, and, similarly coiling, enters the right nostril. The *sushumnā*, interlacing *idā* and *pingalā* and the *ājñā-chakra* round which they pass, thus forms a representation of the caduceus of Mercury. *Idā* is of a pale colour, is moon-like (*chandra-svarūpā*), and contains nectar. *Pingalā* is red, and is sun-like<sup>2</sup> (*sūryya-svarūpā*), containing "venom," the fluid of mortality. These three "rivers," which are united at the *ājñā-chakra*, flow separately from that point, and for this reason the *ājñā-chakra* is called *muktā trivenī*. The *mūlādhāra* is called *Yuktā* (united)-*tri-venī*, since it is the meeting-place of the three *nādī*, which are also called *Gangā* (*Idā*), *Yamunā* (*Pingalā*), and *Sarasvatī* (*sushumnā*), after the three sacred rivers of India. The opening at the end of the *sushumnā* in the *mūlādhāra* is called *brahma-dvāra*, which is closed by the coils of the sleeping *Devī Kundalinī*.

### CHAKRA

There are six *chakra*, or dynamic *Tattvik* centres, in the body—*viz.*, the *mūlādhāra*, *svādhishthāna*, *manī-pūra*, *anāhata*, *vishuddha*, and *ājñā*—which are described in the following notes. Over all there is the thousand-petalled lotus (*sahasrāra-padma*).

<sup>1</sup> See note (4) on page 47.

<sup>2</sup> See note (8) on page 47.

## MŪLĀDHĀRA

*Mūlādhāra*<sup>1</sup> is a triangular space in the midmost portion of the body, with the apex turned downwards like a young girl's *yoni*. It is described as a red lotus of four petals, situate between the base of the sexual organ and the anus. "Earth" evolved from "water" is the Tattva of this *chakra*. On the four petals are the four golden *varnas*—"vang" (वं), "shang" (शं), "shang" (षं) and "sang" (सं).<sup>2</sup> In the four petals pointed towards the four directions (*Īshāna*, etc.) are the four forms of bliss—*yogānanda* (yoga bliss), *paramānanda* (supreme bliss), *sahajānanda* (natural bliss), and *vīrānanda* (vīra bliss). In the centre of this lotus is *Svayambhū-linga*, ruddy brown, like the colour of a young leaf. *Chitrinī-nadī* is figured as a tube, and the opening at its end at the base of the *linga* is called the door of Brahman (*brahma-dvāra*), through which the *Devī* ascends.<sup>3</sup> The lotus, *linga* and *brahma-dvāra*, hang downwards. The *Devī Kundalinī*, more subtle than the fibre of the lotus, and luminous as lightning, lies asleep coiled like a serpent around the *linga*, and closes with Her body the door of Brahman. The *Devī* has forms in the *brahmānda*. Her subtlest form in the *pindānda*, or body, is called *Kundalinī*, a form of *Prakṛiti* pervading, supporting, and expressed in the form of, the

<sup>1</sup> *Mūla*, the root; *ādhāra*, support; for the *mūlādhāra* is the root of *Sushumnā* and that on which *Kundalinī* rests.

<sup>2</sup> It need hardly be said that it is not supposed that there are any actual lotuses or letters engraved thereon. These and other terms are employed to represent realities of yoga experience. Thus the lotus is a plexus of *nadis*, the disposition of the latter at the particular *chakra* in question determining the number of the petals.

<sup>3</sup> Hence She is called in the *Lalitā-sahasra-nāma* (verse 106), *Mūlādhārāmbujārūdhā*.

whole universe; “the Glittering Dancer” (as the *Sāradā-tilaka* calls Her) “in the lotus-like head of the yogī.” When awakened, it is She who gives birth to the world made of *mantra*.<sup>1</sup> A red fiery triangle surrounds *svayambhū-linga*, and within the triangle is the red *Kandarpa-vāyu*, or air, of *Kāma*, a form of the *apāna vāyu*, for here is the seat of creative desire. Outside the triangle is a yellow square, called the *prithivī*-(earth)-*mandala*, to which is attached the “eight thunders” (*ashta-vajra*). Here is the *vīja* “lang” (ॐ), and with it *prithivī* on the back of an elephant. Here also are *Brahmā* and *Sāvitrī*,<sup>2</sup> and the red four-handed *Shakti Dākini*.<sup>3</sup>

#### SVĀDHISHTHĀNA

*Svādhishthāna* is a six-petalled lotus at the base of the sexual organ, above *mūlādhāra* and below the navel. Its pericarp is red, and its petals are like lightning. “Water” evolved from “fire” is the Tattva of this *chakra*. The *varnas* on the petals are “bang” (बं), “bhang” (भं), “mang” (मं), “yang” (यं), “rang” (रं), and “lang” (ॐ). In the six petals are also the *vritti* (states, qualities, functions or inclinations)—namely, *prashraya* (credulity), *a-vishvāsa* (suspicion, mistrust), *avajñā* (disdain), *mārchchhā* (delusion, or, as some say, disinclination), *sarvva-nāsha* (false knowledge,<sup>4</sup> and *krūratā* (pitilessness). Within a semicircular

<sup>1</sup> See *Prāna-toshini*, p. 45.

<sup>2</sup> The *Devī* is *Sāvitrī* as wife of the Creator, who is called *Savitā* because He creates beings.

<sup>3</sup> Who, according to the *Sammohana Tantra* (chap. ii), acts as keeper of the door.

<sup>4</sup> Lit. “destruction of everything,” which false knowledge leads to.

space in the pericarp are the Devatā, the dark blue Mahā-vishnu, Mahālakshmi, and Sarasvatī. In front is the blue four-handed Rākini Shakti, and the *vījā* of Varuna, Lord of water or “vang” (वं). Inside the *vīja* there is the region of Varuna, of the shape of an half-moon, and in it is Varuna himself seated on a white alligator (*makara*).

### MANI-PŪRA

*Mani-pūra-chakra*<sup>1</sup> is a ten-petalled golden lotus, situate above the last in the region of the navel. “Fire” evolved from “air” is the Tattva of the *chakra*. The ten petals are of the colour of a cloud, and on them are the blue *varnas*—“*dang*” (दं), “*dhang*” (ढं), “*nang*” (णं), “*tang*” (तं), “*thang*” (थं), “*dang*” (डं), “*dhang*” (ढं), “*nang*” (णं), “*pang*” (पं), “*phang*” (फं),—and the ten *vritti* (*vide ante*), namely, *lajjā* (shame), *pishunatā* (fickleness), *īrshā* (jealousy), *trishnā* (desire), *sushupti* (laziness),<sup>2</sup> *vishāda* (sadness), *kashāya* (dullness), *moha* (ignorance), *ghrinā* (aversion, disgust), *bhaya* (fear). Within the pericarp is the *vīja* of fire रं (“*rang*”), and a triangular figure (*mandala*) of Agni, Lord of Fire, to each side of which figure are attached three auspicious signs or *svastika*. Agni, red, four-handed, and seated on a ram, is within the figure. In front of him are Rudra and his Shakti Bhadra-kālī. Rudra is of the colour of vermilion, and is old. His body is smeared with ashes. He has three eyes and two hands. With one of these he makes

<sup>1</sup> So called, it is said by some, because during *samaya* worship the Devī is (*pūra*) with gems (*manī*): see Bhāskara-rāya's Commentary on *Lalitā-sahasra-nāma*, verses 37 and 38. By others it is so called because (due to the presence of fire) it is like a gem.

<sup>2</sup> Deeply so, with complete disinclination to action: absence of all energy.

the sign which grants boons and blessings, and with the other that which dispels fear. Near him is the four-armed Lākinī Shakti, of the colour of molten gold (*tapta-kānchana*), wearing yellow raiments and ornaments. Her mind is maddened with passion (*mada-matta-chittā*). Above the lotus is the abode and region of Sūryya. The solar region drinks the nectar which drops from the region of the Moon.

### ANĀHATA

*Anāhata-chakra* is a deep red lotus of twelve petals, situate above the last and in the region of the heart, which is to be distinguished from the heart-lotus facing upwards of eight petals, spoken of in the text, where the patron deity (*Ishta-devata*) is meditated upon. "Air" evolved from "ether" is the Tattva of the former lotus. On the twelve petals are the vermilion *varnas*—"Kang" (कं), "Khang" (खं), "Gang" (गं), "Ghang" (घं), "ngang" (ङं), "chang" (चं), "Chhang" (छं), "Jang" (जं), "Jhang" (झं), "Nyang" (ञं), "Tang" (टं), "Thang" (ठं), and the twelve *vritti* (*vide ante*)—namely, *ashā* (hope), *chintā* (care, anxiety), *cheshtā* (endeavour), *mamata* (sense of mineness),<sup>1</sup> *dambha* (arrogance or hypocrisy), *vikalatā* (languor), *ahang-kāra* (conceit), *viveka* (discrimination), *lolatā* (covetousness), *kapatatā* (duplicity) *vitarka* (indecision), *anutāpa* (regret). A triangular *mandala* within the pericarp of this lotus of the lustre of lightning is known as the *Tri-kona Shakti*. Within this *mandala* is a red *vāna-linga*, called Nārāyana or Hiranya-garbha, and near it Ishvara and His Shakti Bhuvaneshvari. Ishvara, who is the Overlord of the first three *chakra*, is of the colour of molten gold, and with His

<sup>1</sup> Resulting in attachment.

two hands grants blessings and dispels fear. Near him is the three-eyed Kākinī Shakti, lustrous as lightning, with four hands holding the noose and drinking-cup, and making the sign of blessing, and that which dispels fear. She wears a garland of human bones. She is excited, and her heart is softened with wine. Here, also, are several other *Shakti*, such as Kāla-rātri, as also the *vīja* of air (*vāyu*) or “*yang*” (यं). Inside the lotus is a six-cornered smoke-coloured *mandala*, and the circular region of smoke-coloured *Vāyu*, who is seated on a black antelope. Here, too, is the embodied *ātmā* (*jīvātmā*), like the tapering flame of a lamp.

#### VISHUDDHA

*Vishudda chakra* or *Bhāratīsthāna*, abode of the Devi of speech, is above the last and at the lower end of the throat (*kantha-mūla*). The Tattva of this *chakra* is “ether.” The lotus is of a smoky colour, or the colour of fire seen through smoke. It has sixteen petals, which carry the red vowels—“*ang*” (अं), “*āng*” (आं), “*ing*” (इं), “*īng*” (ईं), “*ung*” (उं), “*ūng*” (ऊं), “*ring*” (ऋं), “*rīng*” (ॠं), “*lring*” (ऌं), “*lrīng*” (ॡं), “*eng*” (एं) “*aing*” (ऐं), “*ong*” (ओं), “*aung*” (औं), “*ang*” (अं), “*ah*” (अः); the seven musical notes (*nishāda*, *rishabha*, *gāndhāra*, *shādaja*, *madhyama*, *dhaivata* and *panchama*): “venom” (in the eighth petal); the *vīja* “*hūng*,” “*phat*,” “*vaushat*,” “*vashat*,” “*svadhā*,” “*svāhā*,” “*namah*,” and in the sixteenth petal nectar (*amrita*). In the pericarp is a triangular region, within which is the androgyne Shiva, known as *Ardhanārīshvara*. There also are the region of the full moon and ether, with its *vīja* “*hang*” (हं). The *ākāsha-mandala* is transparent and round in shape. *Ākāsha* himself is here dressed in white, and mounted on a white elephant. He has four

hands, which hold the noose<sup>1</sup> (*pāsha*), the elephant-hook<sup>2</sup> (*angkusha*), and with the other he makes the *mudrā* which grant blessing and dispel fear. Shiva is white, with five faces, three eyes, ten arms, and is dressed in tiger skins. Near Him is the white Shakti Shākini, dressed in yellow raiments, holding in Her four hands the bow, the arrow, the noose, and the hook.

Above the *chakra*, at the root of the palate (*tālumūla*) is a concealed *chakra*, called *Lalanā* and, in some Tantras, *Kalā-chakra*. It is a red lotus with twelve petals, bearing the following *vritti*—*shraddhā* (faith), *santosha* (contentment), *aparādha* (sense of error), *damā* (self-command), *māna*<sup>3</sup> (anger), *sneha* (affection)<sup>4</sup>, *shoka* (sorrow, grief), *kheda* (dejection), *shuddhatā* (purity), *arati* (detachment), *sambhrama* (agitation),<sup>5</sup> *Urmni* (appetite, desire).

### ĀJNA

Ājnā *chakra* is also called *parama-kula* and *mukta-trivenī*, since it is from here that the three *nadīs*—*Īdā*, *Pīngalā* and *Sushumnā*—go their separate ways. It is a two-petalled lotus, situate between the two eyebrows. In this *Chakra* there is no gross *Tattva*, but the subtle *Tattva* mind is here. *Hakārārdha*, or half the letter *Ha*, is also there. On its two petals are the red *varnas* “*hang*” and “*kshang*.”

<sup>1</sup> The Devī herself holds the noose of desire. Desire is the *vāsanā* form and the noose is the gross form (see next note).

<sup>2</sup> The Vāmakeshvara Tantra says: “The noose and the elephant-hook of Her are spoken of as desire and anger. But the *Yoginī-hridaya* i. 53 says: “The noose is *ichchhāshakti*, the goad *jnāna-shakti*, and the bow and arrows *kriya-shakti*.”

<sup>3</sup> Generally applied to the case of anger between two persons who are attached to one another, as in the case of man and wife.

<sup>4</sup> Towards those younger or lower than oneself.

<sup>5</sup> Through respect.

In the pericarp is concealed the *vija* "ong." In the two petals and the pericarp there are the three *guna*—*sattva*, *rajas*, and *tamas*. Within the triangular *mandala* in the pericarp there is the lustrous (*tejō-maya*) *linga* in the form of the *pranava* (*pranavakṛiti*), which is called *Itara*. Para-Shiva in the form of *hangsa* (*hangsa-rūpa*) is also there with his Shakti—Siddha-Kālī. In the three corners of the triangle are Brahmā, Vishnu, and Maheshvara, respectively. In this *chakra* there is the white Hākinī-Shakti, with six heads and four hands, in which are *jñāna-mudra*,<sup>1</sup> a skull, a drum (*damaru*), and a rosary.

#### SAHASRĀRA PADMA

Above the *ājna-chakra* there is another secret *chakra*, called *manas-chakra*. It is a lotus of six petals, on which are *shabda-jñāna*, *sparsha-jñāna*, *rupa-jñāna*, *aghranopalabdhi*, *rasopabhoga*, and *svapna*, or the faculties of hearing, touch, sight, smell, taste, and sleep, or the absence of these. Above this, again, there is another secret *chakra*, called *Soma-chakra*. It is a lotus of sixteen petals, which are also called sixteen *Kalā*.<sup>2</sup> These *Kalā* are called *kṛipā* (mercy), *mṛidutā* (gentleness), *dhairyya* (patience, composure), *vairāgya* (dispassion), *dhṛiti* (constancy), *sampat* (prosperity),<sup>3</sup> *hasya* (cheerfulness), *romāncha* (rapture, thrill), *vinaya* (sense of propriety, humility), *dhyāna* (meditation), *susthiratā* (quietude, restfulness) *gāmbhīrya* (gravity),<sup>4</sup> *udyama* (enterprise, effort), *akshobha* (emotionlessness),<sup>5</sup> *audārya* (magnanimity), and *ekāgratā* (concentration).

<sup>1</sup> The gesture in which the first finger is uplifted and the others closed. <sup>2</sup> *Kalā*—a part, also a digit of the moon.

<sup>3</sup> That is, spiritual prosperity.

<sup>4</sup> Of demeanour evidencing a grave nature.

<sup>5</sup> The state of being undisturbed by one's emotions.

Above this last *chakra* is "the house without support" (*nirālamba-purī*), where yogis see the radiant, *Ishvara*. Above this is the *pranava* shining like a flame, and above *pranava* the white crescent *Nāda*, and above this last the point *Vindu*. There is then a white lotus of twelve petals with its head upwards, and over this lotus there is the ocean of nectar (*sudhā-sāgara*), the island of gems (*mani-dvīpa*), the altar of gems (*mani-pītha*), the forked lightning-like lines *a*, *ka*, *tha*, and therein *Nāda* and *Vindu*. On *Nāda* and *Vindu*, as an altar, there is the *Paramahangsa*, and the latter serves as an altar for the feet of the *Guru*; there the *Guru* of all should be meditated. The body of the *Hangsa* on which the feet of the *Guru* rest is *jnāna-māyā*, the wings *Āgama* and *Nigama*, the two feet *Shiva* and *Shakti*, the beak *Pranava*, the eyes and throat *Kāma-Kalā*.

Close to the thousand-petalled lotus is the sixteenth digit of the moon, which is called *amā-kalā*, which is pure red and lustrous like lightning, as fine as a fibre of the lotus, hanging downwards, receptacle of the lunar nectar. In it is the crescent *nirvāna-kalā*, luminous as the Sun, and finer than the thousandth part of a hair. This is the *Ishta-devatā* of all. Near *nirvāna-kalā* is *parama-nirvāna-Shakti*, infinitely subtle, lustrous as the Sun, creatrix of *tattva-jnāna*. Above it are *Vindu* and *Visarga-Shakti*, root and abode of all bliss.

*Sahasrāra-padma*—or thousand petalled lotus of all colours—hangs with its head downwards from the *brahma-randhra* above all the *chakra*. This is the region of the first cause (*Brahma-lōka*), the cause of the six preceding causes. It is the great Sun both cosmically and individually, in whose effulgence *Parama-Shiva* and *Ādyā-Shakti* reside. The power is the *vāchaka-Shakti* or *saguna-brahman*, holding potentially within itself, the *gunas*

*powers*, and *planes*. Parama-Shiva is in the form of the Great Ether (*paramākāsha-rūpī*), the Supreme Spirit (*paramātma*), the Sun of the darkness of ignorance. In each of the petals of the lotus are placed all the letters of the alphabet; and whatever there is in the lower *chakra* or in the universe (*brahmānda*) exist here in potential state (*avyakta-bhāva*). Shaivas call this place *Shiva-sthāna*, Vaishnavas, *Parama-purusha*, *Shaktas*, *Devī-sthāna*, the Sāṅkhya sages *Prakriti-purusha-sthāna*. Others call it by other names, such as *Hari-hara-sthāna*, *Shakti-sthāna*, *Parama-Brahma*, *Parama-hangsa*, *Parama-jyotiḥ*, *Kula-sthāna*, and *Parama-Shiva-Ākula*. But whatever the name, all speak of the same.

## THE THREE TEMPERAMENTS

THE Tantras speak of three temperaments, dispositions, characters (*bhāva*), or classes of men—namely, the *pashu-bhāva* (animal), *vīra-bhāva* (heroic), and *divya-bhāva* (deva-like or divine). These divisions are based on various modifications of the *guna* (v. *ante*) as they manifest in man (*jīva*). It has been pointed out<sup>1</sup> that the analogous Gnostic classification of men as material, psychical and spiritual, correspond to the three *guna* of the *Sāṅkhya-darshana*. In the *pashu* the *rajo-guna* operates chiefly on *tamas*, producing such dark characteristics as error (*bhrānti*), drowsiness (*tandrā*), and sloth (*ālasya*). It is however, an error to suppose that the *pashu* is as such a bad man; on the contrary, a *jīva* of this class may prove superior to a *jīva* of the next. If the former, who is greatly bound by matter, lacks enlightenment, the latter may abuse the greater freedom he has won. There are also numerous kinds of *pashu*, some more some less *tāmasik* than others. Some there are at the lowest end of the scale, which marks the first advance upon the higher forms of animal life. Others approach and gradually merge into the *vīra* class. The term *pashu* comes from the root *pash*, “to bind.” The *pashu* is, in fact, the man who is bound by the bonds (*pāsha*), of which the *Kulārṇava Tantra* enumerates eight—namely, pity (*dayā*), ignorance and delusion (*moha*), fear (*bhaya*), shame (*lajja*), disgust (*ghrinā*),

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<sup>1</sup> Richard Garbe, “Philosophy of Ancient India,” p. 48, as also before him, Baur.

family (*kula*), custom (*shīla*), and caste (*varna*). Other enumerations are given of the afflictions which, according to some, are sixty-two, but all such larger divisions are merely elaborations of the simpler enumerations. The *pashu* is also the worldly man, in ignorance and bondage, as opposed to the *yogī*, and the *tattva-jñāni*. Three divisions of *pashu* are also spoken of—namely, *sakala*, who are bound by the three *pasha*, called *anu* (want of knowledge or erroneous knowledge of the self), *bheda* (the division also induced by *māyā* of the one self into many), and *karma* (action and its product). These are the three impurities (*mala*) called *ānava-mala*, *māyā-mala*, and *Karma-mala*. *Pratayakala* are those bound by the first and last, and *Vijnāna-kevala* are those bound by *ānava-mala* only. He who frees himself of the remaining impurity of *anu* becomes Shiva Himself. The Devi bears the *pāsha*, and is the cause of them, but She, too, is *pashupāsha-vimochinī*,<sup>1</sup> Liberatrix of the *pashu* from his bondage.

What has been stated gives the root notion of the term *pashu*. Men of this class are also described in Tantra by exterior traits, which are manifestations of the interior disposition. So the Kubjikā Tantra<sup>2</sup> says: "Those who belong to *pashu-bhāva* are simply *pashu*. A *pashu* does not touch a *yantra*, nor make *japa* of *mantra* at night. He entertains doubt about sacrifices and Tantra; regards a *mantra* as being merely letters only.<sup>3</sup> He lacks faith in the *guru*, and thinks that the image is but a block of stone. He distinguishes one Deva from another,<sup>4</sup> and worships without flesh and fish. He is always bathing,

<sup>1</sup> Lalitā-sahasra-nāma (verse 78).

<sup>2</sup> Chapter VII.

<sup>3</sup> Instead of being *Devatā*. Similarly the Nityā Tantra (see *Prāna-toshinī*, 547 *et seq.*).

<sup>4</sup> Not recognizing that all are but plural manifestations of the One.

owing to his ignorance,<sup>1</sup> and talks ill of others.<sup>2</sup> Such an one is called *pashu*, and he is the worst kind of man."<sup>3</sup> Similarly the Nityā Tantra<sup>4</sup> describes the *pashu* as—"He who does not worship at night, nor in the evening, nor in the latter part of the day;<sup>5</sup> who avoids sexual intercourse, except on the fifth day after the appearance of the courses<sup>6</sup> (*ritu-kālang vinā devi vamanang parivarjayet*); who do not eat meat, etc., even on the five auspicious days (*pārvvana*)"; in short, those who, following Vedāchāra, Vaishnavāchāra, and Shaivāchāra, are bound by the Vaidik rules which govern all *pashus*.

In the case of *vīra-bhāva*, *rajas* more largely works on *sattva*, yet also largely (though in lessening degrees, until the highest stage of *divya-bhāva* is reached) works independently towards the production of acts in which sorrow inheres. There are several classes of *vīra*.

The third, or highest, class of man is he of the *divya-bhāva* (of which, again, there are several degrees—some but a stage in advance of the highest form of *vīra-bhāva*, others completely realizing the deva-nature), in which *rajas* operate on *sattva-guna* to the confirmed preponderance of the latter.

<sup>1</sup> That is, he only thinks of external and ceremonial impurity, not of internal purity of mind, etc.

<sup>2</sup> That is, decrying as sectarian-minded *Vaishnavas* do, all other forms of worship than their own; a common fault of the *pashu* the world over. In fact, the Pichchhilā Tantra (chap. xx) says that the *Vaishnava* must worship Parameshvara like a *pashu*.

<sup>3</sup> All the Tantras describe the *pashu* as the lowest form of the three temperaments. See Nityā Tantra, and chap. x of Pichchhilā Tantra, where *pashu-bhāva* is described.

<sup>4</sup> See *Prāna-toshinī*, p. 547.

<sup>5</sup> As *Tantrikū vīra* do.

<sup>6</sup> Taking their usual duration to be four days. This is a Vaidik injunction, as to which see *post*. The *Vīra* and *divya* are not so bound to *maithuna* on the fifth day only; that is as to *maithuna* as a part of *vīrāchāra*.

The Nityā Tantra <sup>1</sup> says that of the *bhāva* the *divya* is the best, the *vīra* the next best, and the *pashu* the lowest ; and that *devatā-bhāva* must be awakened through *vīra-bhāva*. The Pichchhilā Tantra <sup>2</sup> says that the only difference between the *vīra* and *divya* men is that the former are very *uddhata*, by which is probably meant excitable, through the greater prevalence of the independent working of the *rajo-guna* in them than in the calmer *sāttvik* temperament. It is obvious that such statements must not be read with legal accuracy. There may be, in fact, a considerable difference between a low type of *vīra* and the highest type of *divya*, though it seems to be true that this quality of *uddhata* which is referred to is the cause of such differences, whether great or small.

The Kubjikā Tantra <sup>3</sup> describes the marks of the *divya* as he “ who daily does ablutions, *sandhyā* ; and wearing clean cloth, the *tripundara* mark in ashes, or red sandal, and ornaments of *rudrāksha* beads, performs *japa* and *archchanā*. He gives charity daily also. His faith is strong in Veda, *Shāstra*, *guru*, and *Deva*. He worships the *Pitri* and *Deva*, and performs all the daily rites. He has a great knowledge of *mantra*. He avoids all food, except that which his *guru* offers him, and all cruelty and other bad actions, regarding both friend and foe as one and the same. He himself ever speaks the truth, and avoids the company of those who decry the *Devatā*. He worships thrice daily, and meditates upon his *guru* daily, and, as a *Bhairava*, worships Parameshvari with *divya-bhāva*. All *Devas* he regards as beneficial.<sup>4</sup>

<sup>1</sup> *Loc. cit.*

<sup>2</sup> Chapter X and so also *Utpatti Tantra* (chap. lxiv). See *Prānatoshinī*, p. 570, where also *bhāva* is described as the *dharmma* of the *manas*.

<sup>3</sup> Chapter VII.

<sup>4</sup> He worships all *Devas*, drawing no distinctions. For instance, an orthodox, up-country Hindu who is a worshipper of *Rāma* cannot

He bows down at the feet of women, regarding them as his *guru*<sup>1</sup> (*strīnāṅ pāda-talang drishtvā guru-vaḥ bhāvayet sadā*). He worships the Devī at night,<sup>2</sup> and makes *japa* at night with his mouth full of *pān*,<sup>3</sup> and makes obeisance to the *kula vriksha*.<sup>4</sup> He offers everything to the Supreme Devī. He regards this universe as pervaded by *strī* (*shakti*), and as *Devatā*. Shiva is in all men, and the whole *brahmānda* is pervaded by Shiva-Shakti. He ever strives for the attainment and maintenance of *devatā-bhāva*, and is himself of the nature of a *Devatā*.

Here, again, the Tantra only seeks to give a general picture, the details of which are not applicable to all men of the *divya-bhāva* class. The passage shows that it, or portions of it, refer to the ritual *divya*, for some of the practices there referred to would not be performed by the *avadhūta*, who is above all ritual acts, though he would also share (possibly in intenser degree) the beliefs of *divya* men of all classes—that he and all else are but manifestations of the universe-pervading Supreme Shakti.

According to the temperament of the *sādhaka*, so is the form of worship and *sādhana*. In fact, the specific worship and *sādhana* of the other classes is strictly prohibited by the Tantra to the *pashu*.

even bear to hear the name of *Krishna*, though both *Rāma* and *Krishna* are each *avatāra* of the same *Vishnu*, who is again himself but a partial manifestation of the great Shakti.

<sup>1</sup> He is even *strī-khanda-pangkaja-rudhira-bhushitah*, for he is unaffected by the *pāsha* of *ghrinā* or *lajjā*.

<sup>2</sup> Vaidik worship is by day.

<sup>3</sup> That is, after eating, *pān* being taken after meals.

<sup>4</sup> An esoteric term, as to which see *Tantrābhidhāna*. Similarly (in *Nityā Tantra*), he does obeisance to the *kulastrī*, who is versed in *Tantra* and *mantra*, whether she has been brought by a *dūtī*, is *pungshchalī*, or *veshyā*, and whether youthful or old,

It is said in this Tantra<sup>1</sup> and elsewhere<sup>2</sup> that, in the Kali-yuga, *divya* and *pashu* dispositions can scarcely be found. It may be thought difficult at first sight to reconcile this (so far as the *pashu* is concerned) with other statements as to the nature of these respective classes. The term *pashu*, in these and similar passages, would appear to be used in a good sense<sup>3</sup> as referring to a man who though tamasic, yet performs his functions with that obedience to nature which is shown by the still more tamasic animal creation free from the disturbing influences of *rajas*, which, if it may be the source of good, may also be, when operating independently, the source of evil.<sup>4</sup>

The Commentator explains the passage cited from the Tantra as meaning that the conditions and character of the Kali-yuga are not such as to be productive of *pashu-bhāva* (apparently in the sense stated), or to allow of its *āchāra* (that is, *Vaidikāchāra*). No one, he says can, fully perform the *vedāchāra*, *vaishnavāchāra*, and *shaivāchāra* rites, without which the Vaidik, Pauranik *mantra*, and *yajna* are fruitless. No one now goes through the *brahmacharya āshrama*, or adopts after the fiftieth year that called *vāna-prastha*. Those whom the Veda does not control cannot expect the fruit of Vaidik observances. On the contrary, men have taken to drink, associate with the low, and are fallen; as are also those men who associate with them. There can therefore be no pure *pashu*. Under these circumstances the duties prescribed by the Vedas which are

<sup>1</sup> Chapter I, verse 24.

<sup>2</sup> See Shyāmārchana-chandrikā, cited in Hara-tattva-dīdhiti, p. 348.

<sup>3</sup> So verse 54 speaks of the *pashu* as one who should himself procure the leaves, fruits, and water for worship, and not look at a *Shūdra*, or even think of a woman.

<sup>4</sup> For this reason it is possible, in certain cases, that a *pashu* may attain *siddhi* through the Tantra quicker than a *vira* can,

appropriate for the *pashu* being incapable of performance, Shiva for the liberation of men of the Kali Age has proclaimed the Āgama. Now, there is no other way." The explanation thus given, therefore, appears to amount to this. The pure type of *pashu* for whom *vedāchāra* was designed does not exist. For others who though *pashu* are not purely so, the Tantra is the governing Shāstra. This, however, does not mean that all are now competent for *virāchāra*.

It is to be noted, however, that the Prāna-toshinī<sup>1</sup> cites a passage purporting to come from the Mahānirvāna Tantra, which is apparently in direct opposition to the foregoing:

*Divya-vira-mayo bhāvah kalau nāsti kadā-chana*  
*Kevalang pashu-bhāvena mantra-siddhirbhavennrīnām*

"In the Kali Age there is no *divya* or *vira-bhāva*. It is only by the *pashu-bhāva* that men may obtain *mantra-siddhi*."

This matter of the *bhāva* prevalent in the *Kali-yuga* has been the subject of considerable discussion and difference of opinion, and is only touched upon here.<sup>2</sup>

<sup>1</sup> Pp. 570-571.

<sup>2</sup> The subject is a difficult one, and I have given the above-mentioned account with considerable diffidence as to its complete accuracy.

## GURU AND SHISHYA

THE *Guru* is the religious teacher and spiritual guide to whose direction orthodox Hindus of all divisions of worshippers submit themselves. There is in reality but one *Guru*. The ordinary human *Guru* is but the manifestation on the phenomenal plane of the Ādi-nātha Mahā-kāla, the Supreme *Guru* abiding in Kailāsa.<sup>1</sup> He it is who enters into and speaks with the voice of the earthly *Guru* at the time of giving mantra.<sup>2</sup> *Guru* is the root (*mūla*) of *dīkshā* (initiation). *Dīkshā* is the root of *mantra*. *Mantra* is the root of *Devatā*; and *Devatā* is the root of *siddhi*. The Munda-mālā Tantra says that *mantra* is born of *Guru* and *Devatā* of *mantra*, so that the *Guru* occupies the position of a grandfather to the *Ishta-devatā*.

It is the *Guru* who initiates and helps, and the relationship between him and the disciple (*shishya*) continues until the attainment of monistic *siddhi*. Manu says: "Of him who gives natural birth and of him who gives knowledge of the Veda the giver of sacred knowledge is the more venerable father. Since second or divine birth insures life to the twice-born in this world and the next." The *Shāstra* is, indeed, full of the greatness of *Guru*.<sup>3</sup> The *Guru* is not

<sup>1</sup> *Guroh sthānam hi kailāsam* (Yoginī Tantra, chap. i).

<sup>2</sup> *Mantra-pradāna-kāle hi mānushē naga-nandini,  
Adhishtānang bhavet tatra mahākālasya shankari,  
Atastu gurutā devī mānushē nātra sangshayah* (*ibid.*)

<sup>3</sup> See chap. i of the Tantra-sāra, which also deals with the qualities of the *Guru*; the relationship between him and the disciple; qualities of the disciple and so forth.

living in the supreme unity of the Brahman.<sup>1</sup> So long as Shakti is not fully communicated (see next note) to the *shishya's* body from that of the *guru*, so long the conventional relation of *guru* and *shishya* exists. A man is *shishya* only so long as he is *sādhaka*. When, however, *siddhi* is attained, both *Guru* and *Shishya* are above this dualism. With the attainment of pure monism, naturally this relation, as all others, disappears.

<sup>1</sup> Gandharva Tantra (chap. ii).

## INITIATION : DĪKSHĀ

INITIATION<sup>1</sup> is the giving of mantra by the *guru*. At the time of initiation the *guru* must first establish the life of the *guru* in his own body ; that is the vital force (*prāna-shakti*) of the Supreme *Guru* whose abode is in the thousand-petalled lotus. As an image is the instrument (*yantra*) in which divinity (*devatva*) inheres, so also is the body of *guru*. The day prior thereto the *guru* should, according to Tantra, seat the intending candidate on a mat of *kusha* grass. He then makes *japa* of a "sleep mantra" (*supta-mantra*) in his ear, and ties his crown lock. The disciple, who should have fasted and observed sexual continence, repeats the mantra thrice, prostrates himself at the feet of the *guru*, and then retires to rest. Initiation, which follows, gives spiritual knowledge and destroys sin. As one lamp is lit at the flame of another, so the divine *shakti*, consisting of *mantra*, is communicated from the *guru's* body to that of the *Shishya*. Without *dīkshā*, *japa* of the *mantra*, *pūjā*, and other ritual acts, are said to be useless. Certain *mantra* are also said to be forbidden to *shūdra* and women. A note, however, in the first Chalakshara Sūtrā to the Lalitā<sup>2</sup> would, however, show that even the *shudra* are not debarred

<sup>1</sup> As to who may initiate see Tantra-sāra, chap. i.

<sup>2</sup> First Chalakshara Sūtra. This is an index to the Sahasra-nāmā, like the Sarvānukramanikā to the Veda. There are three *svara* in *laukika vyākaraṇa*—viz., *udātta*, the high accent, *an-udātta*, its opposite or the low accent and, *svarīta*, which Pānini says is the combination (*samāhrita*) of both. *Prachīta* is Vaidik (*chhāṇḍasa*).

the use even of the *Pranava*, as is generally asserted. For, according to the *Kālikā Purāna* (when dealing with *svara* or tone), whilst the *udātta*, *an-udātta*, and *prachita* are appropriate to the first of these castes, the *svara*, called *aukāra*, with *anusvara* and *nāda*, is appropriate to *shūdra*, who may use the *Pranava*, either at the beginning or end of *mantra*, but not, as the *dvija* may, at both places. The *mantra* chosen for initiation should be suitable (*anukūla*). Whether a *mantra* is *sva-kūla* or *a-kūla* to the person about to be initiated is ascertained by the *kūla-chakra*, the zodiacal circle called *rāshichakra* and other *chakra* which may be found described in the *Tantra-sāra*. Initiation by a woman is efficacious; that by a mother is eight-fold so.<sup>1</sup> Certain special forms of initiation, called *abhisheka*, are described in the next note.

<sup>1</sup> *Tantra-sāra*, *loc cit.*

## ABHISHEKA

*Abhisheka*<sup>1</sup> is of eight kinds, and the forms of *abhisheka* which follow the first at later stages, mark greater and greater degrees of initiation. The first *shāktābhisheka* is given on entrance into the path of *sādhana*. It is so called because the *guru* then reveals to the *shishya* the preliminary mysteries of *shakti-tattva*. By it the *shishya* is cleansed of all sinful or evil *shakti* or proclivities, and acquires a wonderful new *shakti*.<sup>2</sup> The next *pūrnābhisheka* is given in the stage beyond *dakshināchāra*, when the disciple has qualified himself by *purascharana* and other practices to receive it. Here the real work of *sādhana* begins. *Āsana*, *yama*, etc., strengthen the disciple's determination (*pratijñā*) to persevere along the higher stages of *sādhana*. The third is the difficult stage commenced by *krama-dīkshābhisheka*, in which it is said the great *Vashishtha* became involved, and in which the *Rishi* *Vishvāmītra* acquired *brahma-jñāna*, and so became a *Brāhmana*. The sacred thread is now worn round the neck like a garland. The *shishya*, then undergoing various ordeals (*parīkshā*), receives *sāmrājyābhisheka* and *mahā-sāmrājyābhisheka*, and at length arrives at the most difficult of all stages introduced by *yoga-dīkshābhisheka*. In

<sup>1</sup> Sprinkling, anointing, inaugurating, consecration as of a king or disciple.

<sup>2</sup> Of the *shāktābhisheka* two forms are also mentioned—*rāiā* and *yogī* (see *Prāna-toshinī*, 254 ; *Vāmakeshvara Tantra*, chap. 1 ; *Niruttara Tantra*, chap. vii). As to what follows, see *Tantrarahasya*, cited *post*.

previous stages the *sādhaka* has performed the *pañchāngapurascchharana*, and, with the assistance of his *guru* (with whom he must constantly reside, and whose instructions he must receive direct), he does the *pañchāngayoga*—that is, the last five limbs of the *ashtānga*. He is thereafter qualified for *pūrnādīkshābhisheka*, and, following that, *mahā-pūrnā-dīkshābhisheka*, sometimes called *virāja-grahanābhisheka*. On the attainment of perfection in this last grade, the *sādhaka* performs his own funeral rite (*shrāddha*), makes *pūrnahuti* with his sacred thread and crown lock. The relation of *guru* and *shishya* now ceases. From this point he ascends by himself until he realizes the great saying, *So'ham* ("I am He"). At this stage, which the Tantra calls *jīvan-mukta* (liberated whilst yet living), he is called *parama-hangsa*.

## SĀDHANA

*Sādhana* is that which produces *siddhi* (q.v.). It is the means, or practice, by which the desired end may be attained, and consists in the exercise and training of the body and psychic faculties, upon the gradual perfection of which *siddhi* follows; the nature and degree of which, again, depends upon the progress made towards the realization of the *ātmā*, whose veiling vesture the body is. The means employed are various, such as worship (*pūjā*), exterior or mental; shāstric learning; austerities (*tapas*); the *pancha-tattva*, *mantra*, and so forth. *Sādhana* takes on a special character, according to the end sought. Thus, *sādhana* for *brahma-jñāna*, which consists in the acquisition of internal control (*shama*) over *buddhi*, *manas*, and *aṅgkāra*; external control (*dama*) over the ten *indriya*, discrimination between the transitory and the external, and renunciation both of the world and heaven (*svarga*), is obviously different from that prescribed for, say, the purposes of the lower magic. The *sādhaka* and *sādhikā* are respectively the man or woman who perform *sādhana*. They are, according to their physical, mental, and moral qualities, divided into four classes—*mridu*, *madhya*, *adhimātraka*, and the highest *adhimātrama*, who is qualified (*adhikāri*) for all forms of *yoga*. In a similar way the *Kaula* division of worshippers are divided into the *prakṛiti*, or common *Kaula* following *vīrāchāra*, addicted to ritual practice, and *sādhana*, with *pancha-tattva*; the

*madhyama-kaulika*, or middling Kaula, accomplishing the same *sādhana*, but with a mind more turned towards meditation, knowledge, and *samādhi*; and the highest type of Kaula (*kaulikottama*), who, having surpassed all ritualism, meditates upon the Universal Self.

## WORSHIP

THERE are four different forms of worship corresponding with four states (*bhāva*).<sup>1</sup> The realization that the *jīvātmā* and *paramātmā* are one, that everything is Brahman, and that nothing but the Brahman exists, is the highest state, or *brahma-bhāva*. Constant meditation by the *yoga* process upon the *Devatā* in the heart is the lower and middlemost (*dhyāna-bhāva*), *japa* (*q.v.*) and *stava* (hymns and prayer) is still lower, and the lowest of all is mere external worship (*pūjā*) (*q.v.*). *Pūjā-bhāva* is that which arises out of the dualistic notions of worshipper and worshipped; the servant and the Lord. This dualism exists in greater or less degree in all the states except the highest. But for him who, having realized the *advaita-tattva*, knows that all is Brahman, there is neither worshipper nor worshipped, neither *yoga* nor *pūjā*, nor *dhāranā*, *dhyāna*, *stava*, *japa*, *vrata*, or other ritual or process of *sādhana*.

In external worship there is worship either of an image (*pratimā*), or of a *yantra* (*q.v.*), which takes its place. The *sādhaka* should first worship inwardly the mental image of the form assumed by the *Devī*, and then by the life-giving (*prāna-pratishthā*) ceremony infuse the image with Her life by the communication to it of the light and energy (*tejas*) of the Brahman which is within him to the image without, from which there bursts the lustre of Her whose substance is consciousness itself (*chaitanya-mayī*). She

See "Principles of Tantra," 2nd Edition, p. 1084.

exists as Shakti in stone or metal, or elsewhere, but is there veiled and seemingly inert. *Chaitanya* (consciousness) is aroused by the worshipper through the *prāna-pratishthā mantra*.

Rites (*karma*) are of two kinds. *Karma* is either *nitya* or *naimittika*. The first is both daily and obligatory, and is done because so ordained. Such as the *sandhyā* (*v. post*), which in the case of Shūdras is in the Tāntrik form; and daily *pūjā* (*v. post*) of the *Ishta-* and *Kula-Devatā* (*v. post*); and for Brāhmanas the *pancha-mahā-yajna* (*v. post*). The second or conditional *karma* is occasional and voluntary, and is *kāmya* when done to gain some particular end, such as *yajna* for a particular object; *tapas* with the same end (for certain forms of *tapas* are also *nitya*); and *vrata* (*v. post*).

The Shūdra is precluded from the performance of Vaidik rites, or the reading of the Vedas, or the recital of the Vaidik *mantra*. His worship is practically limited to that of the *Ishta-Devatā* and the *Bāna-linga-pūjā*, with Tāntrik and Paurānik *mantra* and such *vrata* as consist in penance and charity. In other cases the *vrata* is performed through a Brāhmana. The Tantra makes no caste distinctions as regards worship. All may read the Tantras, perform the Tāntrik worship, such as the *sandhyā* (*v. post*), and recite the Tāntrik *mantra*, such as the Tāntrik *Gāyatrī*. All castes, and even the lowest *chandāla*, may be a member of a *chakra*, or Tāntrik circle of worship. In the *chakra* all its members partake of food and drink together, and are deemed to be greater than Brāhmanas; though upon the break-up of the *chakra* the ordinary caste and social relations are re-established. All are competent for the specially Tāntrik worship, for, in the words of the Gautamiya Tantra, the Tantra Shāstra is for all castes and for all women.<sup>1</sup>

The latter are also excluded under the present Vaidik system, though it is said by Shankha Dharma-shāstra-kāra that the wife may, with the consent of her husband, fast, take vows, perform *homa* and *vrata*,<sup>1</sup> etc. According to the Tantra, a woman may not only receive *mantra*, but may, as a Guru, initiate and give it.<sup>2</sup> She is worshipful as Guru, and as wife of Guru.<sup>3</sup> The Devī is Herself Guru of all Shāstras<sup>4</sup> and woman, as, indeed, all females who are Her embodiments are, in a peculiar sense, Her earthly representatives.

#### FORMS OF ĀCHĀRA

There are seven, or, as some say, nine, divisions of worshippers. The extra divisions are bracketed in the following quotation. The Kulārṇava Tantra mentions seven, which are given in their order of superiority, the first being the lowest: *Vedāchāra*, *Vaishnavāchāra*, *Shaivāchāra*, *Dakshināchāra*, *Vāmāchāra*, *Siddhāntāchāra* (*Aghorāchāra*,<sup>5</sup> *Yogāchāra*), and *Kaulāchāra*, the highest of all.<sup>6</sup> The *āchāra* is the way, custom, and practice of a

<sup>1</sup> It has been said that neither a virgin (*kumārī*), a pregnant woman (*garbhīnī*), nor a woman during her period, can perform *vrata*.

<sup>2</sup> Rudra-yāmala, 2 Khandā (chap. ii); 1 Khandā (chap. xv), where the qualifications are stated.

<sup>3</sup> *Ibid.*, 1 Khandā (chap. i); Mātrikā-bheda Tantra (chap. viii); Annadā-kalpa Tantra cited in Prāna-toshinī, p. 68. As the Yoginī Tantra says, *guru-patnī maheshānī gurureva* (chap. i).

<sup>4</sup> Kangkāla-mālinī Tantra (chap. ii).

<sup>5</sup> This is generally regarded as a distinct sect, though the Author below cited, says it is, in fact, not so. *Aghora* means, it is said, one who is liberated from the terrible (*ghora*) *sangsāra*, but in any case, many worshippers for want of instruction by a *siddha-guru* have degenerated into mere eaters of corpses.

<sup>6</sup> Chapter II. A short description (of little aid) is given in the Vishva-sāra Tantra (chap. xxiv). See also Hara-tattva-dīdhiti, fourth edition, pp. 889, *et seq.*

particular class of *sādhaka*. They are not, as sometimes supposed, different sects, but stages through which the worshipper in this or other births has to pass before he reaches the supreme stage of the *Kaula*. *Vedāchāra*,<sup>1</sup> which consists in the daily practice of the Vaidik rites, is the gross body (*sthūla-deha*), which comprises within it all other *āchāras*, which are, as it were, its subtle bodies (*sūkshma-deha*) of various degrees. The worship is largely of an external and ritual character, the object of which is to strengthen *dharma*. This is the path of action (*kriyā-mārga*). In the second stage the worshipper passes from blind faith to an understanding of the supreme protecting energy of the Brahman, towards Which he has feelings of devotion. This is the path of devotion (*bhakti-mārga*), and the aim at this stage is the union of it and faith previously acquired. With an increasing determination to protect *dharma* and destroy *a-dharma*, the *sādhaka* passes into *Shaivāchāra*, the warrior (*kshatriya*) stage, wherein to love and mercy are added strenuous striving and the cultivation of power. There is union of faith, devotion (*bhakti*), and inward determination (*antar-laksha*). Entrance is made upon the path of knowledge (*jnāna-mārga*). Following this is *Dakshināchāra*, which in Tantra does not mean "right-hand worship," but "favourable"—that is, that *āchāra* which is favourable to the accomplishment of the higher *sādhana*, and whereof the Devī is the *Dakshinā Kālikā*. This stage commences when the worshipper can make *dhyāna* and *dhāranā* of the threefold *shakti* of the Brahman (*kriyā, ichchhā, jnāna*), and understands the mutual connection (*samanvaya*) of the three *guna* until he receives *pūrnābhisheka* (q. v.). At this stage the *sādhaka*

<sup>1</sup> See as to this and following the *Sanātana-sādhana-tattva*, or *Tantra-rahasya* of Sachchidananda Svāmī.

is *Shakta*, and qualified for the worship of the threefold *shakti* of Brahmā, Vishnu, Maheshvara. He is fully initiated in the *Gāyatri-mantra*, and worships the Devī *Gāyatri*, the *Dakshinā Kālikā*, or *ĀdyāShakti*—the union of the three *Shakti*. This is the stage of individualistic *Brahmanatattva*, and its aim is the union of faith, devotion, and determination, with a knowledge of the threefold energies. After this a change of great importance occurs, marking, as it does, the entry upon the path of return (*nivritti*). This it is which has led some to divide the *āchāra* into the two broad divisions of *Dakshināchāra* (including the first four) and *Vāmāchāra* (including the last three), it being said that men are born into *Dakshināchāra*, but are received by initiation into *Vāmāchāra*. The latter term does not mean, as is vulgarly supposed, “left-hand worship,” but the worship in which woman (*vāmā*) enters, that is *latā-sādhana*. In this *āchāra* there is also worship of the *Vāmā Devī*. *Vāmā* is here “adverse,” in that the stage is adverse to *pravritti*, which governed in varying degrees the preceding *āchāra*, and entry is here made upon the path of *nivritti*, or return to the source whence the world sprung. Up to the fourth stage the *sādhaka* followed *pravrittimārga*, the outgoing path which led from the source, the path of worldly enjoyment, albeit curbed by *dharmā*. At first unconsciously, and later consciously, *sādhana* sought to induce *nivritti*, which, however, can only fully appear after the exhaustion of the forces of the outward current. In *Vāmāchāra*, however, the *sādhaka* commences to directly destroy *pravritti*, and with the help of the Guru (whose help throughout is in this necessary)<sup>1</sup> to cultivate *nivritti*. The method at this stage is to use the force of

<sup>1</sup> It is comparatively easy to lay down rules for the *pravritti-mārga*, but nothing can be achieved in *Vāmāchāra* without the Guru's help.

*pravritti* in such a way as to render them self-destructive. The passions which bind may be so employed as to act as forces whereby the particular life of which they are the strongest manifestation is raised to the universal life. Passion, which has hitherto run downwards and outwards to waste, is directed inwards and upwards, and transformed to power. But it is not only the lower physical desires of eating, drinking, and sexual intercourse which must be subjugated. The *sādhaka* must at this stage commence to cut off all the eight bonds (*pāsha*) which mark the *pashu* which the Kulārnavā Tantra enumerates as pity (*dayā*), ignorance (*moha*), shame (*lajjā*), family (*kula*), custom (*shīla*), and caste (*varna*).<sup>1</sup> When Shri Krishna stole the clothes of the bathing *Gopī*, and made them approach him naked, he removed the artificial coverings which are imposed on man in the *sangsāra*. The *Gopī* were eight, as are the bonds (*pāsha*), and the errors by which the *jīva* is misled are the clothes which Shri Krishna stole. Freed of these, the *jīva* is liberated from all bonds arising from his desires, family, and society. He then reaches the stage of Shiva (*shivatva*). It is the aim of *Vāmāchāra* to liberate from the bonds which bind men to the *sangsāra*, and to qualify the *sādhaka* for the highest grades of *sādhana* in which the *sāttvika* *guna* predominates. To the truly *sātvik* there is neither attachment, fear, or disgust. That which has been commenced in these stages is by degrees completed in those which follow—*viz.*: *Siddhāntāchāra*, and according to some, *Aghorāchāra* and *Yogāchāra*. The *sādhaka* becomes more and more freed from the darkness of the *sangsāra*, and is attached to nothing, hates nothing,

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<sup>1</sup> There are various enumerations of the "afflictions" (*pāsha*) which are, however, merely elaborations of the smaller divisions. Thus, according to the *Devī-Bhāgavata* *Moha* is ignorance or bewilderment, and *Maha-moha* is desire of worldly pleasures.

and is ashamed of nothing, having freed himself of the artificial bonds of family, caste, and society. The *sādhaka* becomes, like Shiva himself, a dweller in the cremation ground (*smashāna*). He learns to reach the upper heights of *sādhana* and the mysteries of *yoga*. He learns the movements of the different *vāyu* in the microcosm the *kshudra-brahmānda*, the regulation of which controls the inclinations and propensities (*vritti*). He learns also the truth which concern the macrocosm (*brahmānda*). Here also the Guru teaches him the inner core of *Vedāchāra*. Initiation by *yoga-dīksha* fully qualifies him for *yogāchāra*. On attainment of perfection in *ashtānga-yoga*, he is fit to enter the highest stage of *Kaulāchāra*.

*Kaula-dharma* is in no wise sectarian, but, on the contrary, is the heart of all sects. This is the true meaning of the phrase which, like many another touching the Tantra, is misunderstood, and used to fix the kaula with hypocrisy—*antah-shāktāh, vahih-shaivāh sabhāyāng vaishnavāhmatāh nānā-rūpadharāh kaulāh vicharanti mahītāle* (outwardly Shaivas; in gatherings,<sup>1</sup> Vaishnavas; at heart, Shāktas; under various forms the Kaulas wander on earth). A Kaula is one who has passed through these and other stages, which have as their own inmost doctrine (whether these worshippers know it or not) that of Kaulāchāra. It is indifferent what the Kaula's apparent sect may be. The form is nothing and everything. It is nothing in the sense that it has no power to narrow the Kaula's own inner life; it is everything in the sense that knowledge may infuse its apparent limitations with an universal meaning. So understood, form is never a bond. The Vishva-sāra Tantra says<sup>2</sup> of the Kaula that "for him there is neither rule of time nor place. His actions are unaffected either by the phases of

<sup>1</sup> The Vaishnavas are wont to gather together for worship, singing the praise of Hari, etc.

<sup>2</sup> Chapter XXIV.

the moon or the position of the stars. The Kaula roams the earth in differing forms. At times adhering to social rules (*shishta*), he at others appears, according to their standard, to be fallen (*bhrashta*). At times, again, he seems to be as unearthly as a ghost (*bhuta* or *pishācha*). To him no difference is there between mud and sandal paste, his son and an enemy, home and the cremation ground."

At this stage the *sādhaka* attains to *Brahma-jnāna*, which is the true *gnosis* in its perfect form. On receiving *mahāpūrṇa-dīkshā* he performs his own funeral rites and is dead to the *sangṣāra*. Seated alone in some quiet place, he remains in constant *samādhi*, and attains its *nir-vikalpa* form. The Great Mother, the Supreme Prakriti Mahā-shakti, dwells in the heart of the *sādhaka*, which is now the cremation ground wherein all passions have been burnt away. He becomes a *Parama-hanṣa*, who is liberated whilst yet living (*jīvan-mukta*).

It must not, however, be supposed that each of these stages must necessarily be passed through by each *jīva* in a single life. On the contrary, they are ordinarily traversed in the course of a multitude of births. The weaving of the spiritual garment is recommended where, in a previous birth, it was dropped on death. In the present life a *sādhaka* may commence at any stage. If he is born into *Kaulāchāra*, and so is a Kaula in its fullest sense, it is because in previous births he has by *sādhana*, in the preliminary stages, won his entrance into it. Knowledge of Shakti is, as the Niruttara Tantra says, acquired after many births; and, according to the Mahānirvāna Tantra, it is by merit acquired in previous births that the mind is inclined to *Kaulāchāra*.

#### MANTRA

*Shabda*, or sound, which is of the Brahman, and as such the cause of the *Brahmānda*, is the manifestation of

the Chit-shakti Itself. The Vishva-sāra Tantra says<sup>1</sup> that the Para-brahman, as Shabda-brahman, whose substance is all *mantra*, exists in the body of the *jīvātmā*. It is either unlettered (*dhvani*) or lettered (*varna*). The former, which produces the latter, is the subtle aspect of the *jīva*'s vital *shakti*. As the Prapancha-sāra states, the *brahmānda* is pervaded by *shakti*, consisting of *dhvani*, also called *nāda*, *prāna*, and the like. The manifestation of the gross form (*sthūla*) of *shabda* is not possible unless *shabda* exists in a subtle (*sūkshma*) form. *Mantras* are all aspects of the Brahman and manifestations of *Kulakundalinī*. Philosophically *shabda* is the *guna* of *ākāsha*, or ethereal space. It is not, however, produced by *ākāsha*, but manifests in it. *Shabda* is itself the Brahman. In the same way, however, as in outer space, waves of sound are produced by movements of air (*vāyu*); so in the space within the *jīva*'s body waves of sound are produced according to the movements of the vital air (*prāna-vāyu*) and the process of inhalation and exhalation. *Shabda* first appears at the *mūlādhāra*, and that which is known to us as such is, in fact, the *shakti* which gives life to the *jīva*. She it is who, in the *mūlādhāra*, is the cause of the sweet indistinct and murmuring *dhvani*, which sounds like the humming of a black bee.

The extremely subtle aspect of sound which first appears in the *Mūlādhāra* is called *parā*; less subtle when it has reached the heart, it is known as *pashyanti*. When connected with *buddhi* it becomes more gross, and is called *madhyamā*. Lastly, in its fully gross form, it issues from the mouth as *vaikharī*. As Kula-kundalinī, whose substance is all *varna* and *dhvani* is but the manifestation of, and Herself the *Paramātmā*; so the substance

<sup>1</sup> Chapter II.

of all *mantra* is *chit*, notwithstanding their external manifestation, as sound, letters, or words; in fact, the letters of the alphabet, which are known as *akshara*, are nothing but the *yantra* of the *akshara*, or imperishable Brahman. This, however, is only realized by the *sādhaka* when his *shakti*, generated by *sādhana*, is united with the *mantra-shakti*.

It is the *sthūla* or gross form of Kulakundalini, appearing in different aspects as different Devatā, which is the presiding Devatā (*adhishthātrī*) of all *mantra*, though it is the subtle or *sūkshma* form at which all *sādhakas* aim. When the *mantrashakti* is awakened by *sādhana* the Presiding Devatā appears, and when perfect *mantra-siddhi* is acquired, the Devatā, who is *sachchidānanda*, is revealed. The relations of *varna*, *nāda*, *vinḍu*, vowel and consonant in a *mantra*, indicate the appearance of *Devatā* in different forms. Certain *vibhūti*, or aspects, of the *Devatā* are inherent in certain *varna*, but perfect Shakti does not appear in any but a whole *mantra*. Any word or letter of the *mantra* cannot be a *mantra*. Only that *mantra* in which the playful *Devatā* has revealed any of Her particular aspects can reveal that aspect, and is therefore called the individual *mantra* of that one of Her particular aspects. The form of a particular *Devatā*, therefore, appears out of the particular *mantra* of which that *Devatā* is the *adhishthātrī* *Devatā*.

A *mantra* is composed of certain letters arranged in definite sequence of sounds of which the letters are the representative signs. To produce the designed effect *mantra* must be intoned in the proper way, according to *svara* (rhythm), and *varna* (sound).<sup>1</sup> Their textual source is to

<sup>1</sup> For those reasons a *mantra*, when translated, ceases to be such, and becomes a mere sentence.

be found in Veda, Purāna, and Tantra. The latter is essentially the *mantra-shāstra*, and so it is said of the embodied *shāstra*, that Tantra, which consists of *mantra*, is the *paramātmā*, the Vedas are the *jīvātmā*, Darshana (systems of philosophy) are the senses, Purānas are the body, and Smṛiti are the limbs. Tantra is thus the *shakti* of consciousness, consisting of *mantra*. A mantra is not the same thing as prayer or self-dedication (*ātma-nivedana*). Prayer is conveyed in what words the worshipper chooses, and bears its meaning on its face. It is only ignorance of *shāstrik* principle which supposes that *mantra* is merely the name for the words in which one expresses what one has to say to the Divinity. If it were, the *sādhaka* might choose his own language without recourse to the eternal and determined sounds of *Shāstra*.

A *mantra* may, or may not, convey on its face its meaning. *Vīja* (seed) *mantra*, such as *Aing*, *Klīng*, *Hring*, have no meaning, according to the ordinary use of language. The initiate, however, knows that their meaning is the own form (*sva-rūpa*) of the particular Devatā, whose *mantra* they are, and that they are the *dhvani* which makes all letters sound and which exists in all which we say or hear. Every *mantra* is, then, a form (*rūpa*) of the Brahman. Though, therefore, manifesting in the form and sound of the letters of the alphabet, *Shāstra* says that they go to Hell who think that the *Guru* is but a stone, and the *mantra* but letters of the alphabet.

From *manana*, or thinking, arises the real understanding of the monistic truth, that the substance of the Brahman and the brahmānda are one and the same. *Man-* of *mantra* comes from the first syllable of *manana*, and *-tra* from *trāna*, or liberation from the bondage of the *sangsāra* or phenomenal world. By the combination of *man-* and *-tra*, that is called *mantra* which calls forth (*āmantrana*),

the *chatur-varga* (*vide post*), or four aims of sentient being.<sup>1</sup> Whilst, therefore, mere prayer often ends in nothing but physical sound, *mantra* is a potent compelling force, a word of power (the fruit of which is *mantra-siddhi*), and is thus effective to produce to *chaturvarga*, advaitic perception, and *mukti*. Thus it is said that *siddhi* is the certain result of *japa* (*q.v.*).

By Mantra the sought for (*sādhyā*) *Devata* is attained and compelled. By *siddhi* in *mantra* is opened the vision of the three worlds. Though the purpose of worship (*pūjā*), reading (*pātha*), hymn (*stava*), sacrifice (*homa*), *dhyāna*, *dhāranā*, and *samādhi* (*vide post*), and that of the *dīkshā-mantra* are the same, yet the latter is far more powerful, and this for the reason that, in the first, the *sādhaka's* *sādhana-shakti* only operates, whilst in the case of *mantra* that *sādhana-shakti* works, in conjunction with *mantra-shakti*, which has the revelation and force of fire, and than which nothing is more powerful. The special *mantra* which is received at initiation (*dīkshā*) is the *vīja* or seed mantra, sown in the field of the *sādhaka's* heart, and the Tāntrik *sandhyā*, *nyāsa*, *pūja*, and the like are the stem and branches upon which hymns of praise (*stuti*) and prayer and homage (*vandana*) are the leaves and flower, and the *kavacha*, consisting of *mantra*, the fruit.

*Mantra* are solar (*saura*) and lunar (*saumya*), and are masculine, feminine, or neuter. The solar are masculine and lunar feminine. The masculine and neuter forms are called *mantra*. The feminine *mantra* is known as *vidyā*. The neuter *mantra*, such as the Paurānik-mantra, ending with *namah*, are said to lack the force and vitality of the others. The masculine and feminine *mantra* end differently.

<sup>1</sup> See my "Garland of Letters" and the chapter on Mantra-tattva in "The Principles of Tantra".

Thus, *Hūng*, *Phat*, are masculine terminations, and “*thang*,” or *svāhā*, are feminine ones.<sup>1</sup>

The Nityā Tantra gives various names to *mantra*, according to the number of their syllables, a one-syllabled *mantra* being called *pinda*, a three-syllabled one *kartarī*, a *mantra* with four to nine syllables *vīja*, with ten to twenty syllables *mantra*, and *mantra* with more than twenty syllables *mālā*. Commonly, however, the term *vīja* is applied to monosyllabic *mantra*. The Tāntrik *mantras* called *vīja* (seed) are so named because they are the seed of the fruit, which is *siddhi*, and because they are the very quintessence of *mantra*. They are short, unetymological vocables, such as *Hrīng*, *Shrīng*, *Krīng*, *Hūng*, *Aing*, *Phāt*, etc., which will be found throughout the text.<sup>2</sup> Each Devatā has His or Her *vīja*.<sup>3</sup> The primary *mantra* of a Devatā is known as the root *mantra* (*mūla-mantra*). It is also said that the word *mūla* denotes the subtle body of the Devatā called *Kāma-kalā*. The utterance of a *mantra* without knowledge of its meaning or of the *mantra* method is a mere movement of the lips and nothing more. The *mantra* sleeps. There are various processes preliminary to, and involved in, its right utterance, which processes again consist of *mantra*, such as, purification of the mouth (*mukha-shodhana*),<sup>4</sup> purification of the tongue (*jihvā-shodhana*),<sup>5</sup> and

<sup>1</sup> See *Sāradā-tilaka* (chap. ii); *Nārada-pancha-rātra* (chap. vii), the *Prayogasāra* and *Prānatoshinī*, p. 70). If it be asked why formless things of mind are given sex, the answer is for the sake of the requirements of the worshipper.

<sup>2</sup> See also the *mantra* portion of the Atharva Veda to which the Tantra stands in close relation.

<sup>3</sup> *Krīng* (Kālī), *Hrīng* (Māyā), *Rang* (Agni), *Eng* (Yoni), *vīja*, etc.

<sup>4</sup> See Chapter X, *Sāradā-Tilaka*. *Japa* of *pranava* or the *mantra* varies with the Devatā—e.g., Ong Hsau for Bhairava.

<sup>5</sup> Seven *japa* of one-lettered *vīja* triplicated, *pranava* triplicated, then one-lettered *vīja* triplicated.

of the *mantra* (*ashaucha-bhanga*),<sup>1</sup> *kulluka*,<sup>2</sup> *nirvāna*,<sup>3</sup> *setu*,<sup>4</sup> *nidrā-bhanga*, awakening of *mantra*,<sup>5</sup> *mantra-chaitanya*, or giving of life or vitality to the *mantra*.<sup>6</sup> *Mantrārthabhavana*, forming of mental image of the Divinity.<sup>7</sup> There are also ten *sangskāra* of the *mantra*.<sup>8</sup> *Dīpanī* is seven *japa* of the *vija*, preceded and followed by *ong*. Where *hrīng* is employed instead of *Ong* it is *prāna-yoga*. *Yoni-mudrā* is meditation on the *Guru* in the head and on the *Ishta-devatā* in the heart, and then on the *Yoni-rūpā Bhagavatī* from the head to the *mūlādhāra*, and from the *mūlādhāra* to the head, making *japa* of the *yonī vīja* (*eng*) ten times.<sup>9</sup> The *mantra* itself is *Devatā*. The worshipper awakens and vitalizes it by *chit-shakti*, putting away all thought of the letter, piercing the six *Chakra*, and contemplating the Spotless One.<sup>10</sup> The *shakti* of the *mantra* is the *vāchaka-shakti*, or the means by which the *vāchya-shakti* or object of the *mantra* is attained. The *mantra* lives by the energy of the former. The *sagunā-shakti* is awakened

<sup>1</sup> *Japa* of *mūla-mantra* preceded and followed by *pranava*. As to the "birth" and "death" defilements of a *mantra*, see *Tantra-sāra* 75, *et seq.*

<sup>2</sup> See *Sāradā* (*loc cit.*). Thus *Kulluka* (which is done over the head) of *Kālīkā* is *Māyā* (see *Purascharana-Bodhinī*, p. 48, and *Tantra-sāra*).

<sup>3</sup> *Japa* of *Mūla-* and *Mātrikā-vījā* in the *Mani-pūra*.

<sup>4</sup> Generally the *mahāmantra Ong* or *Māyā-vīja Hring*, but also varies. Thus *Setu* of *Kālī* is her own *vīja* (*krīng*), of *Tārā*, *Kurchcha*, etc.

<sup>5</sup> *Japa* of the *Mantra* preceded and followed by *ing* seven times.

<sup>6</sup> *Japa* of *Mūla-mantra* in *Mani-pūra* preceded and followed by *Mātrikā-vīja*. Meditating on the *mūla-mantra* in the *sahasrāra*, *anāhata*, *mūlā-dhāra*, with *Hūng*, and again in *sahasrāra*. The *mūla* is the principal *mantra*, such as the *pancha-dashī*.

<sup>7</sup> Lit., thinking of meaning of *mantra* or thinking of the *mātrikā* in the *mantra* which constitute the *Devatā* from foot to head.

<sup>8</sup> See *Tantra-sāra*, p. 90.

<sup>9</sup> See *Purohita-darpanam*.

<sup>10</sup> *Kubjikā Tantra* (chap. v).

by *sādhana* and worshipped, and She it is who opens the portals whereby the *vāchya-shakti* is reached. Thus the Mother in Her *saguna* form is the presiding deity (*adhishthātrī Devatā*) of the *Gāyatrī-mantra*. As the *nirguna* (formless) One, She is its *vāchya-shakti*. Both are in reality one and the same; but the *jīva*, by the laws of his nature and its three *guna*, must first meditate on the gross (*sthūla*) form<sup>1</sup> before he can realize the subtle (*sūkshma*) form, which is his liberator.

The mantra of a *Devatā* is the *Devatā*. The rhythmical vibrations of its sounds not merely regulate the unsteady vibrations of the sheaths of the worshipper, thus transforming him, but from it arises the form of the *Devatā*, which it is.<sup>2</sup> *Mantra-siddhi* is the ability to make a *mantra* efficacious and to gather its fruit<sup>3</sup> in which case the *mantra* is called *mantra-siddha*. *Mantra* are classified as *siddha*, *sādhya*, *susiddha*, and *ari*, according as they are friends, servers, supporters, or destroyers—a matter which is determined for each *sādhaka* by means of *chakra* calculations.

### THE GĀYATRĪ MANTRA

The *Gāyatrī* is the most sacred of all Vaidik *mantras*. In it the *Veda* lies embodied as in its seed. It runs: *Ong*

<sup>1</sup> These forms are not merely the creatures of the imagination of the worshipper, as some "modernist" Hindus suppose, but, according to orthodox notions, the forms in which the Deity, in fact, appears to the worshipper.

<sup>2</sup> *Shrinu devi pravakshyāmi, vijānām deva-rūpatām.*  
*Mantrōchchāranamātreṇa, deva-rūpam prajāyate.*

—(*Bṛihad-gandharva Tantra*, chap. v.)

<sup>3</sup> *Yang Yang prārthayate kāmang.*  
*Tang tamāpnoti nishchitam.*

(Whatever the *sādhaka* desires that he surely obtains).

—*Prānatoshinī*, 619.

*bhūr bhuvah svah : tat savitur varenyam bhargo devasya dhīmahi : dhiyo yo nah prachodayāt. Om.* "Let us contemplate the wondrous spirit of the Divine Creator (Savitri) of the earthly, atmospheric, and celestial spheres. May He direct our minds that is, 'towards' the attainment of *dharmma, artha, kāma, and moksha*), Om."

The Gāyatrī-Vyākaraṇa of Yogi Yājñavalkya thus explains the following words: *Tat*, that.<sup>1</sup> The word *yat* (which) is understood." *Savituh* is the possessive case of *Savitri*, derived from the root *sū*, "to bring forth." *Savitri* is, therefore, the Bringer-forth of all that exists. The Sun (*Sūryya*) is the cause of all that exists, and of the state in which they exist. Bringing forth and creating all things, it is called *Savitri*. The *Bhaviṣhya Purāna* says *Sūryya* is the visible *Devatā*. He is the Eye of the world and the Maker of the day. There is no other *Devatā* eternal like unto Him. This universe has emanated from, and will be again absorbed into, Him. Time is of and in Him. The planets, stars, the *Vasus*, *Rudras*, *Vāyu*, *Agni*, and the rest are but parts of Him. By *Bhargah* is meant the *Āditya-devatā*, dwelling in the region of the Sun (*suryya-maṇḍala*) in all His might and glory. He is to the Sun what our spirit (*ātmā*) is to our body. Though He is in the region of the sun in the outer or material sphere He also dwells in our inner selves. He is the light of the light in the solar circle, and is the light of the lives of all beings. As He is in the outer ether, so also is He in the ethereal region of the heart. In the outer ether He is *Sūryya*, and in the inner ether He is the wonderful Light

<sup>1</sup> *Tat* is apparently here treated as in the objective case, agreeing with *varenyam*, etc., but others holding that the *vyāhriti* (*Bhūr bhuvah svah*) form part of, and should be linked with, the rest of the Gāyatrī treat *tat* as part of a genitive compound connected with the previous *vyāhriti*, in which case it is *teshām*.

<sup>2</sup> It may, however, be said that *yat* is there in *Yo nah*.

which is the Smokeless Fire. In short, that Being whom the *sādhaka* realizes in the region of his heart is the Āditya in the heavenly firmament. The two are one. The word is derived in two ways: (1) from the root *bhrij*, "to ripen, mature, destroy, reveal, shine." In this derivation Sūryya is He who matures and transform all things. He Himself shines and reveals all things by His light. And it is He who at the final Dissolution (*pralaya*) will in His image of destructive Fire (*kālagnī*), destroy all things. (2) From *bha* = dividing all things into different classes; *ra* = colour; for He produces the colour of all created objects; *ga*, constantly going and returning. The sun divides all things, produces the different colours of all things, and is constantly going and returning. As the Brāhmana-sarvasva says: "The *Bhargah* is the *Ātmā* of all that exists, whether moving or motionless, in the three *loka* (*Bhūr bhuvah svah*). There is nothing which exists apart from it."

*Devasya* is the genitive of *Deva*, agreeing with *Savituh*. *Deva* is the radiant and playful (*līlāmaya*) one. Sūryya is in constant play with creation (*srishti*), existence (*sthiti*), and destruction (*pralaya*), and by His radiance pleases all. (*Līlā*, as applied to the Brahman, is the equivalent of *māyā*.) *Varenyam* = *varanīya*, or adorable. He should be meditated upon and adored that we may be relieved of the misery of birth and death. Those who fear rebirth, who desire freedom from death and liberation and who strive to escape the three kinds of pain (*tāpa-traya*), which are *ādhyātmika*, *ādhidāivika*, and *ādhibhautika*, meditate upon and adore the *Bharga*, who, dwelling in the region of the Sun, is Himself the three regions called *Bhūr-loka*, *Bhuvar-loka*, and *Svar-loka*. *Dhīmahi* = *dhyāyema*, from the root *dhyai*. We meditate upon, or let us meditate upon.

*Prachodayāt* = may He direct. The Gāyatrī does not so expressly state, but it is understood that such direction

is along the *chatur-varga*, or four-fold path, which is *dharmma*, *artha*, *kāma*, and *moksha* (piety, wealth, desire and its fulfilment, and liberation, *vide post*). The Bhargah is ever directing our inner faculties (*buddhi-vritti*) along these paths.

The above is the *Vaidikā Gāyatrī*, which, according to the Vaidik system, none but the twice-born may utter. To the Shūdra whether man or woman, and to women of all other castes it is forbidden. The Tantra, which has *Gāyatrī-Mantra* of its own, shows no such exclusiveness; *Mahanirvana Tantra*, Chapter III, verses 109-111, gives the *Brahma-gāyatrī* for worshippers of the Brahman : “*Parameshvarāya vidmahe para-tattvāya dhīmahi : tan no Brahma prachodayāt*” (May we know the supreme Lord. Let us contemplate the Supreme essence. And may that Brahman direct us).<sup>1</sup>

### YANTRA

This word in its most general sense means an instrument, or that by which anything is accomplished. In worship it is that by which the mind is fixed on its object. The Yoginī Tantra says that the Devī should be worshipped either in *pratimā* (image), *mandala*,<sup>2</sup> or *yantra*.<sup>3</sup> At a certain stage of spiritual progress the *sādhaka* is qualified to worship *yantra*. The *siddha-yogi* in inward worship (*antar-pūjā*) commences with the worship of *yantra*, which is the sign (*sangketa*) of *brahma-vijnāna* as the

<sup>1</sup> “The Great Liberation”.

<sup>2</sup> A figure frequently drawn or made with various colours. The difference between a mandala and a yantra is that the former is used in the case of any Devata, whereas, a yantra is appropriate to a specific Devata only.

<sup>3</sup> Or where these are not available then in other substances, such as water, the flowers *aparājita*, *jabā*, *karavīra*, *drona*, etc. (*Kaulāvāliya Tantra*).

*mantra* is the *sangketa* of the *Devatā*. It is also said that *yantra* is so called because it subdues (*niyantrana*) lust, anger, and the other sins of *jīva* and the sufferings caused thereby.<sup>1</sup>

The *yantra* is a diagram engraved or drawn on metal, paper, or other substances,<sup>2</sup> which is worshipped in the same manner as an image (*pratimā*). As different *mantra* are prescribed for different worships, so are different *yantra*. The *yantras* are therefore of various designs, according to the object of worship.<sup>3</sup> The cover of this work shows a *Gāyatrī yantra* belonging to the author. In the centre triangle are engraved in the middle the words, *Shrī Shrī Gāyatrī sva-prasāda siddhing kuru* ("Shrī Shrī Gāyatrī Devī: grant me success"), and at each inner corner there are the *vīja* *Hrīng* and *Hrah*. In the spaces formed by the intersections of the outer ovoid circles is the *vīja* "*Hrīng*." The outside circular band contains the *vīja* "*Tha*" which indicates "*Svāhā*," commonly employed to terminate the feminine *mantra* or *vidyā*. The eight lotus petals which spring from the band are inscribed with the *vīja*, "*Hrīng, Ing, Hrah*." The outermost band contains all the *mātrika*, or letters of the alphabet, from *akāra* to *ksha*.<sup>4</sup> The whole is enclosed in the way common to all *yantra* by a *bhūpura*, by which, as it were, the *yantra* is enclosed from the outer world.<sup>5</sup> The *yantra* when inscribed with *mantra*, serves (so far as these are concerned) the purpose of a

<sup>1</sup> "Principles of Tantra", (Sādhāraṇa-upāsana-tattva).

<sup>2</sup> Thus the magical treatises speak of *yantra* designed on leopards' and donkeys' skin, human bones, etc.

<sup>3</sup> A considerable number are figured in the *Tantra-sāra*.

<sup>4</sup> In this and other metal *yantra* no figures of *Devatā* are shown. These not uncommonly appear in *yantra* drawn or printed on paper, such as the eight *Bhairava*, *Shakti*, etc.

<sup>5</sup> In painted *yantra* serpents are commonly shown crawling outside the *bhū-pura*.

mnemonic chart of the *mantra* appropriate to the particular Devatā whose presence is to be invoked into the *yantra*. Certain preliminaries precede, as in the case of a *pratimā*, the worship of a *yantra*. The worshipper first meditates upon the Devatā, and then arouses Him or Her in himself. He then communicates the divine presence thus aroused to to the *yantra*. When the Devatā has by the appropriate *mantra* been invoked into the *yantra*, the vital airs (*prāna*) of the Devatā are infused therein by the *prāna-pratishthā* ceremony, *mantra*, and *mudrā*. The Devatā is thereby installed in the *yantra*,<sup>1</sup> which is no longer mere gross matter veiling the spirit which has been always there, but instinct with its aroused presence, which the *sādḥaka* first welcomes and then worships. Mantra in itself is Devatā, and *yantra* is *mantra* in that it is the body of the Devatā who is *mantra*.<sup>2</sup>

#### MUDRĀ

The term *mudrā* is derived from the root *mud*, "to please," and in its *upāsana* form is so called because it gives pleasure to the Devas. *Devānāṅ moda-dā mudrā tasmāt tāṅ yatnatashchet*. It is said that there are 108, of which 55 are commonly used.<sup>3</sup> The term means ritual gestures made with the hands in worship or positions of the body in *yoga* practice. Thus of the first class the *matsya*- (fish) *mudrā* is formed in offering *arghya* by placing the right hand on the back of the left and extending, fin-like, on each side the two thumbs, with the object that the conch which

<sup>1</sup> See e.g., Mahā-nirvāna Tantra, chap. vi, verses 68 *et seq.* The process is the same as that employed in the case of images (*pratimā*).

<sup>2</sup> *Yantram mantra-mayang proktang mantrātmā devataiva hi. Dehātmanor-yathā bhedo, yantra-devatayostathā* (Kaulāvaliya Tantra).

<sup>3</sup> *Shabda-kalpa-druma—sub voc mudrā*, and see chap. xi Nirvāna Tantra. As to the special sense of *mudrā* in *Panchatattva*, *vide post sub voc*,

contains water may be regarded as an ocean with aquatic animals ; and the *yoni-mudrā* which presents that organ as a triangle formed by the thumbs, the two first fingers, and the two little fingers is shown with the object of invoking the Devī to come and take Her place before the worshipper, the *yoni* being considered to be Her *pithā* or *yantra*. The *upāsana mudrā* is thus nothing but the outward expression of inner resolve which it at the same time intensifies. *Mudrā* are employed in worship (*archhana*) *japa*, *dhyāna* (*q.v.*), *kāmya-karma* (rites done to effect particular objects), *pratiṣṭhā* (*q.v.*), *snāna* (bathing), *āvāhana* (welcoming), *naivedya* (offering of food), and *visarjana*, or dismissal of the Devatā. Some *mudrā* of *hatha yoga* are described *sub voc.* "Yoga." The Gheranda Sanghitā<sup>1</sup> says that knowledge of the *yoga mudrās* grants all *siddhi*, and that their performance produces physical benefits such as stability, firmness and cure of disease.

#### SANDHYĀ

The *Vaidiki sandhyā* is the rite performed by the twice-born castes thrice a day, at morning, midday, and evening. The morning *sandhyā* is preceded by the following acts. On awakening, a *mantra* is said in invocation of the *Tri-mūrti* and the sun, moon, and planets, and salutation is made to the Guru. The Hindu *dvī-ja* then recites the *mantra*: "I am a Deva. I am indeed the sorrowless Brahman. By nature I am eternally free, and in the form of existence, intelligence, and Bliss." He then offers the actions of the day to the Deity, confesses his inherent frailty,<sup>2</sup> and prays that he may do right. Then, leaving his

<sup>1</sup> Chapter III, verses 4, 8, 10.

<sup>2</sup> "I know *dharmma* and yet would not do it. I know *a-dharmma*, and yet would not renounce it." The Hindu form of the common experience—Video meliora proboque ; deteriora sequor.

bed and touching the earth with his right foot, the *dvī-ja* says, "Om, O Earth! salutation to Thee, the Guru of all that is good." After attending to natural calls, the twice-born does *āchamana* (sipping of water) with *mantra*, cleanses his teeth, and takes his early morning<sup>1</sup> bath to the accompaniment of *mantra*. He then puts on his caste-mark (*tilaka*) and makes *tarpanam*, or oblation of water, to the *Deva*, *Rishi*, and *Pitri*. The *sandhyā* follows, which consists of *āchamana* (sipping of water), *mārjjana-snānam* (sprinkling of the whole body with water taken with the hand or *kusha*-grass), *prānāyāma* (regulation of *prāna* through its manifestation in breath), *agha-marshana* (expulsion of the person of sin from the body; the prayer to the sun, and then (the canon of the *sandhyā*) the silent recitation (*japa*) of the *Gāyatrī mantra*, which consists of invocation (*āvāhana*) of the *Gāyatrī-Devī*; *rishi-nyāsa* and *shadānganyāsa* (*vide post*), meditation on the *Devī-Gāyatrī* in the morning as *Brāhmanī*; at midday as *Vaiṣṇavī*; and in the evening as *Rudrānī*; *japa* of the *Gāyatrī* a specified number of times; dismissal (*visarjana*) of the *Devi*, followed by other *mantra*.<sup>2</sup>

Besides the Brahmanical *Vaidikī-sandhyā* from which the *Shūdras* are debarred, there is the *Tāntrikī-sandhyā*, which may be performed by all. The general outline is similar; the rite is simpler; the *mantra* vary; and the *Tāntrika-vījas* or "seed" *mantras* are employed.

<sup>1</sup> The householder is required to bathe twice, the ascetic at each of the three *sandhyā*.

<sup>2</sup> The above is a general outline of the *Sāma Veda sandhyā*, though as each Hindu is of a particular sect and *Veda*, the *sandhyā* differs in detail. See *Kriyākānda-vāridhi* and the *Purohita-darpana*, and *Shrīsha Chandra Vasu*, "Daily Practice of the Hindus." The positions and *mudrā* are illustrated in Mrs. S. C. Belnos' "Sandhyā or Daily Prayer of the Brahmin" (1831).

## PŪJĀ

This word is the common term for worship of which there are numerous synonyms in the Sanskrit language.<sup>1</sup> Pūjā is done daily of the *Ishta-devatā* or the particular Deity worshipped by the *sādhaka*—the Devī in the case of a Shakti, Vishnu in the case of a Vaishnava, and so forth. But though the *Ishta-devatā* is the principal object of worship, yet in *pujā* all worship the *Pancha-devatā*, or the Five Deva—Āditya (the Sun), Ganesha, the Devī, Shiva, and Vishnu or Nārāyana. After worship of the *Pancha-devatā*, the family Deity (*Kula-devatā*), who is generally the same as the *Ishta-devatā*, is worshipped. *Pūjā*, which is *kāmya*, or done to gain a particular end as also *vrata*, are preceded by the *saṅkhalpa*; that is, a statement of the resolution to do the worship, as also of the particular object, if any, with which it is done.<sup>2</sup>

There are sixteen *upachāra*, or things done or used in *pūjā*: (1) *āsana* (seat of the image); (2) *svāgata* (welcome); (3) *pādya* (water for washing the feet); (4) *arghya* (offering of unboiled rice, flowers, sandal paste, *durva* grass,<sup>3</sup> etc., to the Devatā in the *kushī*) (vessel); (5 and 6) *āchamana* (water for sipping, which is offered twice); (7) *madhuparka* (honey, ghee, milk, and curd offered in a silver or brass vessel); (8) *snāna* (water for bathing); (9) *vasana* (cloth); (10) *ābharana* (jewels); (11) *gandha* (scent and sandal paste is given); (12) *pushpa* (flowers); (13) *dhūpa* (incense stick); (14) *dīpa* (light); (15) *naivedya* (food); (16) *vandana* or

<sup>1</sup> Such as *archanā*, *vandanā*, *saparyyā*, *arhanā*, *namasyā*, *archā*, *bhajanā*, etc.

<sup>2</sup> It runs in the form: "I—of gotra—etc., am about to perform this *pūjā* (or *vrata*) with the object," etc.

<sup>3</sup> *Kusha* grass is used only in *pītri-kriyā* or *shrāddha*, and in *homa*. *Arghya* is of two kinds—*sāmānya* (general), and *visheshā* (special).

*namas-kāra* (prayer). Other articles are used which vary with the *pūjā*, such as Tulasī leaf in the *Vishnu-pūjā* and bael- (*bilva*) leaf in the *Shiva-pūjā*. The *mantras* said also vary according to the worship. The seat (*āsana*) of the worshipper is purified. Salutation being made to the *Shakti* of support or the sustaining force (*ādhārā-shakti*); the water, flowers, etc., are purified. All obstructive spirits are driven away (*Bhūtāpasarpāna*), and the ten quarters are fenced from their attack by striking the earth three times with the left foot, uttering the *Astra vīja* “*phat*,” and by snapping the fingers (twice) round the head. *Prānāyāma* (regulation of breath) is performed and (*vide post*) the elements of the body are purified (*bhūta-shuddhi*). There is *ujāsa* (*vide post*); *dhyāna* (meditation) offering of the *upachāra*; *japa* (*vide post*), prayer and obeisance (*prānāma*). In the *ashta-mūrti-pūjā* of Shiva the Deva is worshipped under the eight forms: Sharvva (Earth), Bhava (Water), Rudra (Fire), Ugra (Air), Bhīma (Ether), Pashupati (*yajamāna*—the Sacrificer man), Ishāna (Sun), Mahādeva (Moon).<sup>1</sup>

### YAJNA

This word, which comes from the root *yaj* (to worship), is commonly translated “sacrifice.” The Sanskrit word is, however, retained in the translation, since *Yajna* means other things also than those which come within the meaning of the word “sacrifice,” as understood by an English reader. Thus the “five great sacrifices” (*pancha-mahā-yajna*) which should be performed daily by the Brāhmana are: The *homa*<sup>2</sup> sacrifice, including *Vaishva-deva* offering;<sup>3</sup> *bhūta-yajna* or *vali*, in which

<sup>1</sup> See Chapter V of *Todala Tantra*.

<sup>2</sup> *Vide post*.

<sup>3</sup> Offerings of food and other things are made in the domestic fire. (See *Kriya-kānda-vāridhi*, p. 917.)

offerings are made to Deva, *Bhuta*, and other Spirits and to animals; *pitri-yajna* or *tarpana*, oblations to the *pitri*; *Brahma-yajna*, or study of the Vedas and *Manushya-yajna*,<sup>1</sup> or entertainment of guests (*atithisaparyyā*). By these five *yajna* the worshipper places himself in right relations with all being, affirming such relation between Deva, Pitri, Spirits, men, the organic creation, and himself.

*Homa*, or *Deva-yajna*, is the making of offerings to Fire, which is the carrier thereof to the Deva. A firepit (*kunda*) is prepared and fire when brought from the house of a Brāhmana is consecrated with *mantra*. The fire is made conscious with the *mantra*—*Vang vahni-chaitanyāya namah*, and then saluted and named. Meditation is then made on the three *nādīs* (*vide ante*)—*Idā*, *Pingalā*, and *Sushumnā*—and on Agni, the Lord of Fire. Offerings are made to the *Ishta-devatā* in the fire. After the *pūjā* of fire, salutation is given as in *Shadanga-nyāsa*, and then clarified butter (ghee) is poured with a wooden spoon into the fire with *mantra*, commencing with *Om* and ending with *Svāhā*. *Homa* is of various kinds,<sup>2</sup> several of which are referred to in the text, and is performed either daily, as in the case of the ordinary *nitya-vaishva-deva-homa*, or on special occasions, such as the *upanayana* or sacred thread ceremony, marriage, *vrata*, and the like. It is of various kinds, such as *prāyashchitta-homa*, *srishtikrit-homa*, *janu-homa*, *dhārā-homa*, and others, some of which will be found in the text.

Besides the *yajna* mentioned there are others. *Manu* speaks of four kinds: *deva*, *bhauta* (where articles and ingredients are employed, as in the case of *homa*, *daiva*,

<sup>1</sup> Also called *Nri-yajna* (man sacrifice).

<sup>2</sup> See *Kriyā-kānda-vāridhi*, p. 133. *Homa* may be either *Vaidik*, *Pauranik*, or *Tantrik*.

*vali*), *nriyajna*, and *pitri-yajna*. Others are spoken of, such as *japa-yajna*, *dhyāna-yajna*, etc. *Yajna* are also classified according to the dispositions and intentions of the worshipper into *sāttvika*, *rājasika*, and *tāmasika yajna*.

VRATA

*Vrata* is a part of *Naimittika*, or voluntary *karma*.<sup>1</sup> It is that which is the cause of virtue (*punya*), and is done to achieve its fruit. *Vrata* are of various kinds. Some of the chief are Janmāshtamī on Krishna's birthday ; Shivarātri in honour of Shiva ; and the *Shat-panchamī*, *Durvāshṭami*, *Tāla-navamī*. *Ananta-chaturdashī* performed at specified times in honour of Lakshmī, Nārāyana, and Ananta. Others may be performed at any time, such as the *Sāvitrī vrata* by women only,<sup>2</sup> and the *Kārttikeya-pūjā* by men only.<sup>3</sup> The great *vrata* is the celebrated *Durgā-pūjā*, *mahā-vrata* in honour of the Devī as *Durgā*, which will continue as long as the sun and moon endure, and which, if once commenced, must always be continued. There are numerous other *vrata* which have developed to a great extent in Bengal, and for which there is no Shāstric authority such as *Madhu-sankrānti-vrata*. *Jalasankrānti-vrata*, and others. While each *vrata* has its peculiarities, certain features are common to *vrata* of differing kinds. There is both in preparation and performance *sangyama*, such as sexual continence, eating of particular food, such as *havishyānna*,<sup>4</sup> fasting, bathing. No flesh or fish are

<sup>1</sup> *Vide ante*.

<sup>2</sup> To attain good wifehood, long life for the husband in this world, and life with him in the next. <sup>3</sup> To secure children.

<sup>4</sup> To prepare *havishyānna*, particular kinds of fruit and vegetable such as green bananas, *dāl*, sweet potatoes (*lāl ālu*, in the vernacular), together with unboiled rice are placed in one pot. Only so much water

taken. The mind is concentrated to its purposes, and the vow or resolution (*niyama*) is taken. Before the *vrata* the Sun, Planets, and Kula-devatā are worshipped, and by the “*sūryahsomoyamahkāla*” mantra all Deva and Beings are invoked to the side of the worshipper. In the *vaidika vrata* the *sangkalpa*<sup>1</sup> is made in the morning, and the *vrata* is done before midday.

### TAPAS

This term is generally translated as meaning penance or austerities. It includes these, such as the four monthly fast (*chātur-māsya*), the sitting between five fires (*pañchā-gnitapah*), and the like. It has, however, also a wider meaning, and in this wider sense is of three kinds, namely, *sharīra*, or bodily; *vāchika*, by speech; *mānasa*, in mind. The first includes external worship, reverence, and support given to the Guru, Brāhmanas, and the wise (*prājña*), bodily cleanliness, continence, simplicity of life and avoidance of hurt to any being (*a-hingsā*). The second form includes truth, good, gentle, and affectionate speech, and the study of the Vedas. The third or mental *tapas* includes self-restraint, purity of disposition, silence, tranquillity, and silence. Each of these classes has three subdivisions, for *tapas* may be *sāttvika*, *rājasika*, or *tāmasika*, according as it is done with faith, and without regard to its fruit; or for its fruit; or is done through pride and to gain honour and respect; or, lastly, which is done ignorantly or with a view to injure and destroy others, such as the *sādhana*

is then poured in as is necessary to make the whole boil. It should be boiled until no water is left. After the pot is taken off the fire, ghee and salt are added.

<sup>1</sup> *Vide ante*, p. 96.

of the *Tāntrika-shat-karma*,<sup>1</sup> when performed for a malevolent purpose (*abhichāra*).

JAPA

*Japa* is defined as “*vidhānena mantrochchāranam*,” or the repeated utterance or recitation of *mantra* according to certain rules.<sup>2</sup> It is according to the *Tantra-sāra* of three kinds: *Vāchika* or verbal *japa*, in which the *mantra* is audibly recited, the fifty *mātrikā* being sounded nasally with *vinḍu*; *Upāngshu-japa*, which is superior to the last kind, and in which the tongue and lips are moved, but no sound, or only a slight whisper, is heard; and, lastly, the highest form which is called *mānasa-japa*, or mental utterance. In this there is neither sound nor movement of the external organs, but a repetition in the mind which is fixed on the meaning of the *mantra*. One reason given for the differing values attributed to the several forms is that where there is audible utterance the mind thinks of the words and the process of correct utterance, and is therefore to a greater (as in the case of *vāchika-japa*), or to a less degree (as in the case of *upāngshu-japa*), distracted from a fixed attention to the meaning of the *mantra*. The *japa* of different kinds have also the relative values attachable to thought and its materialization in sound and word. Certain conditions are prescribed as those under which

<sup>1</sup> *Shānti*, *Vashikarana*, *Stambhana*, *Vidveshana*, *Uchchātana* and *Māraṇa*.

See *Indra-jāla-vidyā*; the *Kāmaratna* of *Nāga-bhatta*; *Shat-karma-dīpikā* of *Shrī-Krishna Vidyā-vāgīsha Bhattāchāryya*, *Siddha-yogeshvarī Tantra*, *Siddha-Nāgārjuna*, *Kaksha-puta*, *Phet-kārīnī*, and other *Tantras* (*passim*).

<sup>2</sup> Though mere book knowledge is, according to the *Shat-karmma-dīpikā*, useless,

*Pustake likitā vidyā yena sundarī japyate,  
Siddhir na jāyate devī kalpa-koti-shatair api.*

*japa* should be done, relating to physical cleanliness, the dressing of the hair, and wearing of silk garments, the seat (*āsana*), the avoidance of certain conditions of mind and actions, and the nature of the recitation. The *japa* is useless unless done a specified number of times—of which 108 is esteemed to be excellent. The counting is done either with a *mālā* or rosary (*mālā-japa*), or with the thumb of the right hand upon the joints of the fingers of that hand (*kara-japa*). The method of counting in the latter case may differ according to the *mantra*.<sup>1</sup>

### SANGSKĀRA

There are ten (or, in the case of Shūdras, nine) purificatory ceremonies, or “sacraments,” called *sangskāra*, which are done to aid and purify the *jīva* in the important events of his life. These are *jīva-sheka*, also called *garbhādhāna-ritu-sangskāra*, performed after menstruation, with the object of insuring and sanctifying conception. The *garbhādhāna* ceremony takes place in the daytime on the fifth day, and qualifies for the real *garbhādhāna* at night—that is, the placing of the seed in the womb. It is preceded on the first day by the *ritu-sangskāra*, which is mentioned in Chapter IX of Mahanirvana Tantra. After conception and during pregnancy, the *pung-savana* and *simantonnayana* rites are performed; the first upon the wife perceiving the signs of conception, and the second during the fourth, sixth, or eighth month of pregnancy.

In the ante-natal life there are three main stages, whether viewed from the objective (physical) standpoint, or from the subjective (super-physical) standpoint.<sup>2</sup> The first

<sup>1</sup> See as to Japa, Tantra-sāra, 75, *et seq.*

<sup>2</sup> For what follows on the medical side, see the Appendix, vol. i, p. 194, on the *Sangskāras*, by Dr. Louise Appel, in the “Pranava-vāda of Bhagavān Dās.”

period includes on the physical side all the structural and physiological changes which occur in the fertilized ovum from the moment of fertilization until the period when the embryonic body, by the formation of trunk, limbs, and organs, is fit for the entrance of the individualized life, or *jīvātmā*. When the pronuclear activity and differentiation are completed, the *jīvātmā*, whose connection with the *pronuclei* initiated the pronuclear or formative activity, enters the miniature human form, and the second stage of growth and development begins. The second stage is the fixing of the connection between the *jīva* and the body, or the rendering of the latter viable. This period includes all the anatomical and physiological modifications by which the embryonic body becomes a viable foetus. With the attainment of viability, the stay of the *jīva* has been assured; physical life is possible for the child, and the third stage in ante-natal life is entered. Thus, on the form side, if the language of comparative embryology is used, the first *sangskāra* denotes the impulse to development, from the "fertilization of the ovum" to the "critical period." The second *sangskāra* denotes the impulse to development from the "critical period" to that of the "viability stage of the foetus"; and the third *sangskāra* denotes the development from "viability" to "full term."

On the birth of the child there is the *jāta-karma*, performed for the continued life of the new-born child. Then follows the *nāma-karana*, or naming ceremony, and *nishkrāmana* in the fourth month after delivery, when the child is taken out of doors for the first time and shown the sun, the vivifying source of life, the material embodiment of the Divine Savitā. Between the fifth and eighth month after birth the *annaprāsana* ceremony is observed, when rice is put in the child's mouth for the first time. Then follows

the *chudā-karana*, or tonsure ceremony ;<sup>1</sup> and in the case of the first three, or "twice-born" classes, *upanayana*, or investiture with the sacred thread. Herein the *jīva* is reborn into spiritual life. There is, lastly, *udvāha*, or marriage, whereby the unperfected *jīva* insures through offspring that continued human life which is the condition of its progress and ultimate return to its Divine Source. These are all described in the Ninth Chapter of this Tantra. There are also ten *sangskāra* of the *mantra* (*q.v.*). The *sangskāra* are intended to be performed at certain stages in the development of the human body, with the view to effect results beneficial to the human organism. Medical science of to-day seeks to reach the same results, but uses for this purpose the physical methods of modern Western science, suited to an age of materiality ; whereas in the *sangskāra* the superphysical (psychic, or occult, or metaphysical and subjective) methods of ancient Eastern science are employed. The sacraments of the Catholic Church and other of its ceremonies, some of which have now fallen into disuse,<sup>2</sup> are Western examples of the same psychic method.

#### PURASHCHARANA

This form of *sādhana* consists in the repetition (after certain preparations and under certain conditions) of a *mantra* a large number of times. The ritual<sup>3</sup> deals with the time and place of performance, the measurements and decoration of the *mandapa*, or pandal, and of the altar and

<sup>1</sup> A lock of hair is left at the top of the head, called *shikhā*. As when a king visits a place, the royal banner is set up, so on the head in whose thousand-petalled lotus the Brahman resides, the *shikhā* is left.

<sup>2</sup> *E.g.*, the blessing of the marital bed, which bears analogy to the Hindu *garbhādhāna* rite.

<sup>3</sup> For a short account, see *Purashcharana-bodhinī*, by Hara-kumāra Tagore (1895), and see *Tantra-sāra*, p. 71.

similar matters. There are certain rules as to food both prior to, and during, its performance. The *sādhaka* should eat *havishyānna*,<sup>1</sup> or alternately boiled milk (*kshīra*), fruits, or Indian vegetables, or anything obtained by begging, and avoid all food calculated to influence the passions. Certain conditions and practices are enjoined for the destruction of sin, such as continence, bathing, *japa* (*q.v.*) of the *Sāvitrī-mantra* 5,008, 3,008, or 1,008 times, the entertainment of *Brāhmanas*, and so forth. Three days before *pūjā* there is worship of Ganesha and *Kshetra-pala*, Lord of the Place. *Pancha-gavya*,<sup>2</sup> or the five products of the cow, are eaten. The Sun, Moon, and Devas, are invoked. Then follows the *sangkalpa*.<sup>3</sup> The *ghata*, or *kalasa* (jar), is then placed into which the *Devī* is to be invoked. A *mandala*, or figure of a particular design, is marked on the ground, and on it the *ghata* is placed. Then the five or nine gems are placed on the *kalasa*, which is painted with red and covered with leaves. The ritual then prescribes for the tying of the crown lock (*shikhā*), the posture (*āsana*) of the *sādhaka*; *japa* (*q.v.*) *nyāsa* (*q.v.*), and the *mantra* ritual or process. There is meditation, as directed. *Kulluka*<sup>4</sup> is said, and the *mantra* "awakened" (*mantra-chaitanya*), and recited the number of times for which the vow has been taken.

### BHUTA-SHUDDHI

The object of this ritual, which is described in *Mahā-nirvāna Tantra*, Chapter V, verses 93 *et seq.*, is the purification of the elements of which the body is composed.<sup>5</sup>

<sup>1</sup> See p. 99. note 4.

<sup>2</sup> Milk, curd, ghee, urine, and dung, the two last (except in the case of the pious) in smaller quantity.

<sup>3</sup> See p. 96, *ante*.

<sup>4</sup> See p. 87, *ante*.

<sup>5</sup> And not "removal of evil demons," as Professor Monier William's Dictionary has it.

The Mantra-mahodadhi speaks of it as a rite which is preliminary to the worship of a Deva.<sup>1</sup> The process of evolution from the Para-brahman has been described. By this ritual a mental process of involution takes place whereby the body is in thought resolved into the source from whence it has come. Earth is associated with the sense of smell, water, with taste, fire, with sight, air, with touch, and ether, with sound. Kundalinī is roused, and led to the *svādhishthāna Chakra*. The "earth" element is dissolved by that of "water," as "water" is by "fire," "fire" by "air," and "air" by "ether." This is absorbed by a higher emanation, and that by a higher, and so on, until the Source of all is reached. Having dissolved each gross element (*mahā-bhūta*), together with the subtle element (*tan-matra*) from which it proceeds, and the connected organ of sense (*indriya*) by another, the worshipper absorbs the last element, "ether," with the *tanmātra* sound into self-hood (*ahangkāra*), the latter into *Mahat*, and that, again, into Prakṛiti, thus retracing the steps of evolution. Then, in accordance with the monistic teaching of the Vedānta, Prakṛiti, is Herself thought of as the Brahman, of which She is the energy, and with which, therefore, She is already one. Thinking then of the black *Purusha*, which is the image of all sin, the body is purified by *mantra*, accompanied by *kumbhaka* and *rechaka*.<sup>2</sup> and the *sādhaka* meditates upon the new celestial (*deva*) body, which has thus been made and which is then strengthened by a "celestial gaze."<sup>3</sup>

#### NYĀSA

This word, which comes from the root "to place," means placing the tips of the fingers and palm of the right

<sup>1</sup> Taranga i.:

*Devārchā-yogyatā-prāptyai bhūta-shuddhing samācharet.*

<sup>2</sup> See Prānāyāma, *sub. voc. Yoga post.*

<sup>3</sup> *Vide post.*

hand on various parts of the body, accompanied by particular *mantra*. The *nyāsa* are of various kinds.<sup>1</sup> *Jīva-nyāsa*<sup>2</sup> follows upon *bhūta-shuddhi*. After the purification of the old, and the formation of the celestial body, the *sādhaka* proceeds by *jīva-nyāsa* to infuse the body with the life of the Devī. Placing his hand on his heart, he says the "so'hang" *mantra* ("I am He"), thereby identifying himself with the Devī. Then, placing the eight Kula-kundalinī in their several places, he says the following *mantra*: *Āng, Krīng, Krīng Yang, Rang, Lang, Vang, Shang, Shang Sang, Hong, Haung, Hangsah*: the vital airs of the highly blessed and auspicious Primordial Kālikā are here.<sup>3</sup> "*Āng*, etc., the embodied spirit of the highly blessed and auspicious Kālikā is placed here."<sup>4</sup> "*Āng*, etc., here are all the senses of the highly auspicious and blessed Kālikā;"<sup>5</sup> and, lastly, "*Āng*, etc., may the speech, mind, sight, hearing, smell, and vital airs of the highly blessed and auspicious Kālikā coming here always abide here in peace and happiness *Svāhā*."<sup>6</sup> The *sādhaka* then becomes *devatā-maya*. After having thus dissolved the sinful body, made a new Deva body, and infused it with the life of the Devī, he proceeds to *mātrikā-nyāsa*. *Mātrikā* are the fifty letters of the Sanskrit alphabet; for as from a mother comes birth, so from *mātrikā*, or sound, the world proceeds. Shabdabrahman, the "Sound," "Logos," or "Word," is the Creator of the worlds of name and of form.

<sup>1</sup> See *Kriya-kānda-vāridhi* (p. 120, chap. ii *et seq.*).

<sup>2</sup> See *Mahanirvana Tāntra*, Chapter V, verse 105, where a fuller account is given of the above.

<sup>3</sup> *Shrīmad-ādyākālikāyāh prānā iha prānāh.*

<sup>4</sup> *Shrīmad-ādyā-Kālikāyāh jīva iha sthitah.*

<sup>5</sup> *Shrīmad-ādyā-kālikāyāh sarvendriyāni sthitāni.*

<sup>6</sup> *Shrīmad-ādyā-kālikāyāh vāng-manash-chakshuh-shrotrāghrāna-prānāh ihā gatyā sukhāng chīrang tishthantu svāhā.*

The bodies of the Devatā are composed of the fifty *mātrikā*. The *sādhaka*, therefore, first sets mentally (*antar-mātrikā-nyāsa*) in their several places in the six *chakra*, and then externally by physical action (*Vāhyamātrikā-nyāsa*) the letters of the alphabet which form the different parts of the body of the Devatā, which is thus built up in the *sādhaka* himself. He places his hand on different parts of his body, uttering distinctly at the same time the appropriate *mātrikā* for that part.

The mental disposition in the *chakra* is as follows: In the *Ājñā* Lotus, *Hang*, *Kshang* (each letter in this and the succeeding cases is said, followed by the *mantra namah*)<sup>1</sup>; in the *Vishuddha* Lotus *Āng*, *Āng*, and the rest of the vowels; in the *Anāhata* Lotus *kang*, *khang* to *thang*; in the *mani-pūra* Lotus, *dang* *dhang*, etc., to *Phang*; in the *Svādīsthāna* Lotus *bang*, *bhang* to *lang*; and, lastly, in the *Mūlādhāra* Lotus, *vang*, *shang*<sup>2</sup> *shang*,<sup>3</sup> *sang*. The external disposition then follows. The vowels in their order with *anusvāra* and *visarga* are placed on the forehead, face, right and left eye, right and left ear, right and left nostril, right and left cheek, upper and lower lip, upper and lower teeth, head, and hollow of the mouth. The consonants *kang* to *vang* are placed on base of right arm and the elbow, wrist, base and tips of fingers, left arm, right and left leg, right and left side, back, navel, belly, heart, right and left shoulder, space between the shoulders (*kakūda*), and then from the heart to the right palm *shang* is placed; and from the heart to the left palm the (second) *shang*; from the heart to the right foot, *sang*; from the heart to the left foot, *hang*; and, lastly, from the heart to the belly, and from the heart to the

<sup>1</sup> Thus, *Hang namah*, *kshang namah*, etc.

<sup>2</sup> *Tālavya sha*—soft, palatal, *sh*.

<sup>3</sup> *Mūrdhanya sha*—hard cerebral *sh*.

mouth, *kshang*. In each case *ong* is said at the beginning and *namah* at the end. According to the Tantra-sāra, *mātrikā-nyāsa* is also classified into four kinds, performed with different aims—*viz.*: *kevala* where the *mātrikā* is pronounced without *vindu*; *vindu-sangyuta* with *vindu*; *sangsarga* with *visarga*; and *sobhya* with *visarga* and *vindu*.

*Rishi-nyāsa* then follows for the attainment of the *chatur-varga*.<sup>1</sup> The assignment of the *mantra* is to the head, mouth, heart, anus, the two feet, and all the body generally. The *mantra* commonly employed are: "In the head, salutation to the Rishi (Revealer) Brahmā;<sup>2</sup> in the mouth, salutation to the *mantra* *Gāyatrī*,<sup>3</sup> in the heart, salutation to the Devī Mother Sarasvatī;<sup>4</sup> in the hidden part, salutation to the *vīja*, the consonants;<sup>5</sup> salutation to the *shakti*, the vowels in the feet,<sup>6</sup> salutation to *visargah*, the *kīlaka* in the whole body."<sup>7</sup> Another form in which the *vīja* employed is that of the Ādyā: it is referred to but not given in Chap. V, verse 123, and is: "In the head, salutation to Brahmā and the *Brahmarshis*;<sup>8</sup> in the mouth, salutation to *Gāyatrī* and the other forms of verse;<sup>9</sup> in the heart, salutation to the primordial Devatā Kālī;<sup>10</sup> in the hidden part, salutation to the *vīja*, *krīng*"<sup>11</sup>; in the two feet,

<sup>1</sup> *Dharmmārtha-kāma-mokshāptaye rishi-nyāse vinīyogah.*

<sup>2</sup> *Shirasi Brahmarishaye namah.*

<sup>3</sup> *Mukhe Gāyatrīyai chehhandase namah.*

<sup>4</sup> *Hridaye mātrikāyai sarasvatīyai devatāyai namah.*

<sup>5</sup> *Guhye (that is, the anus) vyanjanāya vījāya namah.*

<sup>6</sup> *Pādayoh svarebhyoh shaktibhyo namah.*

<sup>7</sup> *Sarvāng-eshu visargāya kīlakāya (that is, that which comes at the end or closes; the hard breathing) namah.*

<sup>8</sup> *Shirasi brahmane brahmashibhyo namah.*

<sup>9</sup> *Mukhe gāyatrīyādibhyashchhandobhyo namah.*

<sup>10</sup> *Hridaye ādyāyai kālīkāyai devatāyai namah.*

<sup>11</sup> *Guhye krīng-vījāya namah.*

salutation to the *shakti*, *Hring*; <sup>1</sup> in all the body, salutation to the *Kālikā Shring*.” <sup>2</sup>

Then follows *anga-nyāsa* and *kara-nyāsa*. These are both forms of *shad-anga-nyāsa*.<sup>3</sup> When *shad-anga-nyāsa* is performed on the body, it is called *hridayādi-shad-anga-nyāsa*; and when done with the five fingers and palms of the hands only, *angushthādi-shad-anga-nyāsa*. The former kind is done as follows: The short vowel *a*, the consonants of the *ka-varga* group, and the long vowel *ā* are recited with “*hridayāya namah*” (*namah* salutation to the heart). The short vowel *i*, the consonants of the *cha-varga* group, and the long vowel *ī*, are said with “*shirasi svāhā*” (*svāhā* to the head). The hard *ta-varga* consonants set between the two vowels *u* are recited with “*shikhāyai vashat*” (*vashat* to the crown lock); similarly the soft *ta-varga* between the vowels *e* and *ai* are said with “*kavachāya* <sup>4</sup> *hung*.” The short vowel *o*, the *pavarga*, and the long vowel *o* are recited with *netra-trayāya vaushat* (*vaushat* to the three eyes).<sup>5</sup> Lastly, between *vindu* and *visargah* <sup>6</sup> the consonants *ya* to *ksha* with “*kara-tala-prishthābhyāng astrāya phat*” (*phat* to the front and back of the palm).<sup>7</sup>

The *mantras* of *shadanga-nyāsa* on the body are used for *kara-nyāsa*, in which they are assigned to the thumbs,

<sup>1</sup> *Pādayoh kring-shaktaye namah*.

<sup>2</sup> *Sarvāngeshu shrīng-kālikāyai namah*.

<sup>3</sup> *Shat* (six), *anga* (limb), *nyāsa* (placing).

<sup>4</sup> The *kavacha* is the arms crossed on the chest, the hands clasping the upper part of the arms just beneath the shoulders.

<sup>5</sup> Including the central eye of wisdom (*jnana-chakshu*).

<sup>6</sup> The nasal sound and hard breathing.

<sup>7</sup> In all cases the letters are sounded with the nasal anusvāra, as (in the last) *ang*, *yang*, *rang*, *lang*, *vang*, *shang*, *shang*, *sang*, *hang* *kshang* *ah*, etc.

the "threatening" or index fingers, the middle fingers, the fourth, little fingers, and the front and back of the palm.

These actions on the body, fingers, and palms also stimulate the nerve centres and nerves therein.

In *pītha-nyāsa*, the *pītha* are established in place of the *mātrikā*. The *pītha*, in their ordinary sense, are *Kāma-rūpa* and the other places a list of which is given in the *Yoginī-hridaya*.<sup>1</sup>

For the attainment of that state in which the *sādhaka* feels that the *bhāva* (nature, disposition) of the *Devatā* has come upon him *nyāsa* is a great auxiliary. It is, as it were, the wearing of jewels on different parts of the body. The *vīja* of the *Devatā* are the jewels which the *sādhaka* places on the different parts of his body. By *nyāsa* he places his *Abhīṣhta-devatā* in such parts, and by *vyāpakā-nyāsa*, he spreads Its presence throughout himself. He becomes permeated by it losing himself in the divine Self.

*Nyāsa* is also of use in effecting the proper distribution of the *shaktis* of the human frame in their proper positions so as to avoid the production of discord and distraction in worship. *Nyāsa* as well as *Āsana* are necessary for the production of the desired state of mind and of *chittashuddhi* (its purification). "Das denken ist der mass der Dinge."<sup>2</sup> Transformation of thought is Transformation of being. This is the essential principle and rational basis of all this and similar *Tāntrik sādhana*.

<sup>1</sup> See Bhāskara-rāya's Commentary on shloka 156 of the *Lalitā-sahasra-nāma* and *ante*. The number of *Pītha* is variously given as 50 or 51.

<sup>2</sup> Prantl.

## PANCHATATTVA

There are, as already stated, three classes of men—*Pashu*, *Vīra*, and *Divya*. The operation of the *guna* which produce these types affect, on the gross material plane, the animal tendencies, manifesting in the three chief physical functions—eating and drinking, whereby the *annamayakosha* is maintained; and sexual intercourse, by which it is reproduced. These functions are the subject of the *panchatattva* or *panchamakāra* (“five m’s”), as they are vulgarly called—*viz.*: *madya* (wine), *māṅṣa* (meat), *matsya* (fish), *mudrā* (parched grain), and *maithuna* (coition). In ordinary parlance, *mudrā* means ritual gestures or positions of the body in worship and *hathayoga*, but as one of the five elements it is parched cereal, and is defined<sup>1</sup> as *Bhrishtadānyādikaṅ yadyad chavyanīyam prachakshate, sā mudrā kathītā devī sarvveshāṅ naganandini*. The Tantras speak of the five elements as *panchatattva*, *kula-dravya*, *kulatattva*, and certain of the elements have esoteric names, such as *kāranavāri* or *tīrthavāri*, for wine, the fifth element being usually called *latāsādhana*<sup>2</sup> (*sādhana* with woman, or *shakti*). The five elements, moreover have various meanings, according as they form part of the *tāmasika* (*pashvāchāra*), *rājasika* (*vīrāchāra*), or *divya* or *sāttvika* *sādhana*s respectively.

All the elements or their substitutes are purified and consecrated, and then, with the appropriate ritual, the first four are consumed, such consumption being followed by *latā-sādhana* or its symbolic equivalent. The Tantra prohibits indiscriminate use of the elements, which may be consumed or employed only after purification (*shodhana*)

<sup>1</sup> Yoginī Tantra (chap. vi).

<sup>2</sup> “Creeper” to which woman, as clinging to the male tree, is likened.

and during worship<sup>1</sup> according to the Tāntric ritual. Then also, all excess is forbidden. The Shyāmārahasya says that intemperance leads to Hell, and this Tantra condemns it in Chapter V. A well-known saying in Tantra describes the true "hero" (*vīra*) to be, not he who is of great physical strength and prowess, the great eater and drinker, or man of powerful sexual energy, but he who has controlled his senses, is a truth-seeker, ever engaged in worship, and who has sacrificed lust and all other passions. *Jitendriyah satyavādī nityānushthānatatparah kāmādi-validānashcha sa vīra iti gīyate.*)

The elements in their literal sense are not available in *sādhana* for all. The nature of the *Pashu* requires strict adherence to Vaidik rule in the matter of these physical functions even in worship. This rule prohibits the drinking of wine, a substance subject to the three curses of Brahmā, Kacha, and Krishna, in the following terms: *Madyamapeyamadeyamagrāhyam* ("Wine<sup>2</sup> must not be drunk, given, or taken"). The drinking of wine in ordinary life for satisfaction of the sensual appetite is, in fact, a sin, involving *prāyaschitta*, and entailing, according to the Vishnu Purāna,<sup>3</sup> punishment in the same Hell as that

<sup>1</sup> See Tantra-sāra, 698, citing Bhāvachūdāmani. As regards *maithuna*, the Vrīhannila Tantra (chap. iv.) says: *Paradārānna gachchheran gachchhechcha prajapedyadi* (that is, for purpose of worship) and similarly the Uttara Tantra:

*Pūjākālang vinā nānyang purushang manasā sprishet.  
Pūjākālecha deveshi veshyeva paritoshayet.*

The same rule as regards both *madya* and *maithuna* is stated in the Kulāmṛita as elsewhere.

<sup>2</sup> From the standpoint of *Tāntrika Virāchāra*, the drinking of wine here referred to is ordinary drinking, and not the ritual worship (of those qualified for it) with the purified substance which is Tārā (the Saviour) Herself in liquid form (*dravamayī*).

<sup>3</sup> Vishnu Purāna (Bk. II, chap. vi),

to which a killer of a Brāhmana goes. As regards flesh and fish, the higher castes (outside Bengal) who submit to the orthodox *Smārta* discipline eat neither. Nor do high and strict Brāhmanas even in that Province. But the bulk of the people there, both men and women, eat fish, and men consume the flesh of male goats which have been previously offered to the Deity. The *Vaidika dharmma* is equally strict upon the subject of sexual intercourse. *Maithuna* other than with the householder's own wife is condemned. And this is not only in its literal sense, but in that of which is known as *Āshtānga* (eightfold) *maithuna*—viz., *smaranam* (thinking upon it), *kīrttānam* (talking of it), *keli* (play with women), *prekshanam* (looking upon women), *guhya-bhāshanam* (talk in private with women), *sangkalpa* (wish or resolve for *maithuna*), *adhyavasāya* (determination towards it), *kriyānishpati* (actual accomplishment of the sexual act). In short, the *pashu* (and except for ritual purposes those who are not *pashu*) should, in the words of the Shāktakramīya,<sup>1</sup> avoid *maithuna*, conversation on the subject, and assemblies of women (*maithunam tatkathālāpang tadgoshting parivarjjayet*). Even in the case of the householder's own wife marital continency is enjoined. The divinity in woman, which the Tantra in particular proclaims, is also recognized in the ordinary Vaidik teaching, as must obviously be the case given the common foundation upon which all the *Shāstra* rest. Woman is not to be regarded merely as an object of enjoyment, but as a house-goddess (*grihadevatā*). According to the sublime notions of *Shruti*, the union of man and wife is a veritable sacrificial rite—a sacrifice in fire (*homa*), wherein she is both hearth (*kunda*) and flame—and he who knows this as

<sup>1</sup> Cited in the Commentary on the Karpuradistotrā (verse 15), by Mahāmahopādhyāya Krishnanātha Nyāya-panchānanā Bhattāchāryya.

*homa* attains liberation.<sup>1</sup> Similarly the *Tāntrika Mantra* for the Shivashakti Yoga runs: "This is the internal *homa* in which, by the path of *sushumnā*, sacrifice is made of the functions of sense to the spirit as fire kindled with the ghee of merit and demerit taken from the mind as the ghee-pot *Svāhā*."<sup>2</sup> It is not only thus that wife and husband are associated, for the *Vaidika dharmma* (in this now neglected) prescribes that the householder should worship in company with his wife.<sup>3</sup> *Brahmacharyya*, or continency, is not as is sometimes supposed, a requisite of the student *āshrama* only, but is a rule which governs the married householder (*grihastha*) also. According to Vaidika injunctions, union of man and wife must take place once a month on the fifth day after the cessation of the menses, and then only. Hence it is that the Nitya Tantra when giving the characteristics or a *pashu*, says that he is one who avoids sexual union except on the fifth day (*ritukā-langvinā devi ramanang parivarjjayet*). In other words, the *pashu* is he who in this case, as in other matters, follows for all purposes, ritual or otherwise, the Vaidik injunctions which govern the ordinary life of all.

The above-mentioned rules govern the life of all men. The only exception which the Tantra makes is for purpose of *sādhana* in the case of those who are competent (*adhi-kārī*) for *vīrāchāra*. It is held, indeed, that the exception is not strictly an exception to Vaidik teaching at all, and

<sup>1</sup> See thirteenth *mantra* of the *Homa Prakarana* of the *Brihadāraṇyaka Upanishad*. The *Niruttara Tantra* (chap. i) says:

*Yonirupā mahākālī shavah shayyā Prakīrtitā,  
Smashānam dvividhang devi chītā yonirmaheshvari.*

<sup>2</sup> *Oṅ dharmmādharmma havirdipte atmagnau manasā shruchā sushumnā vartmanā nityam akshavrittirjuhomyahung svāhā* (*Tantra-sāra*, 698, and see *Prānatoshinī*).

<sup>3</sup> *Shastrīko dharmmamācharet* (see also chap. xxxi of the *Matsya Sukta Tantra*).

that it is an error to suppose that the *Tāntrika rahasya-pūjā* is opposed to the Vedas. Thus, whilst the vaidik rule prohibits the use of wine in ordinary life, and for purpose of mere sensual gratification it prescribes the religious *yajna* with wine. This ritual use the Tantra also allows, provided that the *sādhaka* is competent for the *sādhana*, in which its consumption is part of its ritual and method.

The Tantra enforces the Vaidik rule in all cases, ritual or otherwise, for those who are governed by the *vaidikāchāra*. The Nitya Tantra says: "They (*pashu*) should never worship the Devī during the latter part of the day in the evening or at night" (*ratrau naiva yajeddeving sandhyāyāng vāparanhake*); for all such worship connotes *maithuna* prohibited to the *pashu*. In lieu of it, varying substitutes<sup>1</sup> are prescribed, such as either an offering of flowers with the hands formed into the *kachchhapa mudrā*, or union with the worshipper's own wife. In the same way, in lieu of wine, the *pashu* should (if a Brāhmana) take milk, (if a *Kshatriya*) ghee, (if a *vaishya*) honey, and (if a *shūdra*) a liquor made from rice. Salt, ginger, sesamum, wheat, *māshkalai* (beans), and gārlic are various substitutes for meat; and the white *brinjal* vegetable, red radish, *masur* (a kind of gram), red sesamum, and *pāniphala* (an aquatic plant), take the place of fish. Paddy, rice, wheat, and gram generally are *mudrā*.

The *vīra*, or rather he who is qualified (*adhikāri*) for *vīrachāra*—since the true *vīra* is its finished product—commences *sādhana* with the *rājasika panchatattva* first stated, which are employed for the destruction of the sensual tendencies which they connote. For the worship

<sup>1</sup> See as to these and *post*, the *Kulachūdāmani*, and chap. i of *Bhairavayāmala*.

of Shakti the *panchatattva* are declared to be essential.<sup>1</sup> This Tantra declares that such worship without their use is but the practice of evil magic.

Upon this passage the commentator Jaganmohana Tarkālangkāra observes as follows: "Let us consider what most contributes to the fall of a man, making him forget his duty, sink into sin, and die an early death. First among these are wine and women, fish, meat and *mudrā*, and accessories. By these things men have lost their manhood. Shiva then desires to employ these very poisons in order to eradicate the poison in the human system. Poison is the antidote for poison. This is the right treatment for those who long for drink or lust for women. The physician must, however, be an experienced one. If there be a mistake as to the application, the patient is like to die. Shiva has said that the way of *kulāchāra* is as difficult as it is to walk on the edge of a sword or to hold a wild tiger. There is a secret argument in favour of the *panchatattva*, and those *tattva* so understood should be followed by all. None, however, but the initiate can grasp this argument, and therefore Shiva has directed that it should not be revealed before anybody and everybody. An initiate, when he sees a woman, will worship her as his own mother or goddess (*Ishtadevatā*), and how before her. The *Vishnu Purāna* says that by feeding your desires you cannot satisfy them. It is like pouring ghee on fire. Though this is true, an experienced spiritual teacher (*guru*) will know how, by the application of this poisonous medicine, to kill the poison of *sangsāra*. Shiva has, however, prohibited the indiscriminate publication of this. The meaning of this

<sup>1</sup> Mahanirvana Tantra, Chapter V, verses 28, 24. (See also Kailasa Tantra *Pūrvva Khanda*, chap. xc), where reasons are given why the worship of Devī is fruitless without the five elements; and where also they are identified with the five *prāna* and the five *mahāpreta*.

passage would therefore appear to be this: The object of Tantrika worship is *brahmasāyujya*, or union with Brahman. If that is not attained, nothing is attained. And, with men's propensities as they are, this can only be attained through the special treatment prescribed by the Tantras. If this is not followed, then the sensual propensities are not eradicated, and the work is for the desired end of Tantra as useless as magic which, worked by such a man, leads only to the injury of others." The other secret argument here referred to is that by which it is shown that the particular may be raised to the universal life by the vehicle of those same passions, which, when flowing only in an outward and downward current, are the most powerful bonds to bind him to the former. The passage cited refers to the necessity for the spiritual direction of the Guru. To the want of such is accredited the abuses of the system. When the patient (*sishya*) and the disease are working together, there is poor hope for the former; but when the patient, the disease, and the physician (*guru*) are on one, and that the wrong, side, then nothing can save him from a descent on that downward path which it is the object of the *sādhāna* to prevent. Verse 67 in Chapter I of Mahanirvana Tantra is here, in point.

Owing, however, to abuses, particularly as regards the *tattva* of *madya* and *maithuna*, this Tantra, according to the current version, prescribes in certain cases, limitations as regards their use. It prescribes<sup>1</sup> that when the *Kali-yuga* is in full strength, and in the case of householders (*grihastha*) whose minds are engrossed with worldly affairs, the "three sweets" (*madhuratraya*) are to be substituted for wine. Those who are of virtuous temperament, and whose minds are turned towards the Brahman, are

<sup>1</sup> Chapter VIII, verse 171.

permitted to take five cups of wine. So also as regards *maithuna*, this Tantra states<sup>1</sup> that men in this Kali age are by their nature weak and disturbed by lust, and by reason of this do not recognize woman (*shakti*) to be the image of the Deity. It accordingly<sup>2</sup> ordains that when the *Kaliyuga* is in full sway, the fifth *tattva* shall only be accomplished with *svīyāshakti*, or the worshipper's own wife, and that union with a woman who is not married to the *sādhaka* in either *Brāhma* or *Shaiva* forms is forbidden. In the case of other *shakti* (*parakīyā* and *sādhāranī*) it prescribes,<sup>3</sup> in lieu of *maithuna*, meditation by the worshipper upon the lotus feet of the Devi, together with *japa* of his *ishtamantra*. This rule, however, the Commentator says, is not of universal application. Shiva has, in this Tantra, prohibited *sādhana* with the last *tattva*, with *parakīyā*, and *sādhāranī shakti*,<sup>4</sup> in the case of men of ordinary weak intellect ruled by lust; but for those who have by *sādhana* conquered their passions and attained the state of a true *vīra*, or *siddha*, there is no prohibition as to the mode of *latāsādhana*.<sup>5</sup> This Tantra appears to be,<sup>6</sup> in fact, a protest against the misuse of the *tattva*, which had followed upon a relaxation of the original rules and conditions governing them. Without the *panchatattva* in one form or another, the *shaktipūjā* cannot be performed. The Mother of the Universe must be worshipped with these elements. By their use the universe (*iagatbrahmānda*) itself is used as the article of worship. Wine

<sup>1</sup> Chapter VIII, verse 178.

<sup>2</sup> Chapter VI, verse 14.

<sup>3</sup> Chapter VIII, verse 174.

<sup>4</sup> See Uttara, Guptasādhana, Nigamakalpadruma, and other Tantras and Tantrasāra (p. 698 *et seq.*).

<sup>5</sup> See Mahānirvāna Tantra, Bhakta edition, p. 845.

<sup>6</sup> For I have not yet had the opportunity of comparing the current Bengal with the Nepalese text,

signifies the power (*shakti*) which produces all fiery elements; meat and fish all terrestrial and aquatic animals; *mudrā* all vegetable life; and *maithuna* the will (*ichchhā*), action (*kriyā*) and knowledge (*jnāna*) *shakti* of the Supreme Prakriti productive of that great pleasure<sup>1</sup> which accompanies the process of creation.<sup>2</sup> To the Mother is thus offered the restless life of Her universe.

The object of all *sādhana* is the stimulation of the *sattvaguna*. When by such *sādhana* this *guna* largely preponderates, the *sāttvika* *sādhana* suitable for men of a high type of *divyabhāva* is adopted. In this latter *sādhana* the names of the *panchatattva* are used symbolically for operations of a purely mental and spiritual character. Thus, the Kaivalya<sup>3</sup> says that "wine" is that intoxicating knowledge acquired by *yoga* of the Parabrahman, which renders the worshipper senseless as regards the external world. Meat (*māṅṡa*) is not any fleshly thing, but the act whereby the *sādhaka* consigns all his acts to Me (*Mām*). *Matsya* (fish) is that *sāttvika* knowledge by which through the sense of "mineness"<sup>4</sup> the worshipper sympathizes with the pleasure and pain of all beings. *Mudrā* is the act of relinquishing all association with evil which results in bondage, and *maithuna* is the union of the Shakti Kunda-linī with Shiva in the body of the worshipper. This, the

<sup>1</sup> Shiva in the *Matrikābheda Tantra* (chap. ii) says: (*Yadrūpaṅg paramānandam tannāsti bhuvanatrāye*).

<sup>2</sup> *Nigama Tattvasāra* (chap. iv). See chap. xv of the *Hara Tattva-dīdhiti*; *Mahānirvāna Tantra*, chap. v, verses 23, 24, and *Kāmākhyā Tantra*. The *Kailāsa Tantra Purva Khanda* (chap. xc) indentifies the pentad (*panchatattva*) with the vital airs *prānādi* and the five *mahā-preta* (*vide post* and *ante*).

<sup>3</sup> See p. 85 of *Panchatattvavichāra*, by Nilamani Mukhyopadhyāya.

<sup>4</sup> A play upon the word *matsya* (fish).

Yoginī Tantra says,<sup>1</sup> is the best of all unions for those who have already controlled their passions (*yati*). According to the Āgamasāra, wine is the *somadhārā*, or lunar ambrosia, which drops from the *brahmarandhra*; *Māṅṣa* (meat) is the tongue (*mā*), of which its part (*angsha*) is speech. The *sādhaka*, in "eating" it, controls his speech. *Matsya* (fish) are those two which are constantly moving in the two rivers Idā and Pingalā.<sup>2</sup> He who controls his breath by *prānāyāma* (*q.v.*), "eats" them by *kumbhaka*.<sup>3</sup> *Mudrā* is the awakening of knowledge in the pericarp of the great *sahasrāra* Lotus, where the *Ātmā*, like mercury, resplendent as ten million suns, and deliciously cool as ten million moons, is united with the Devī Kundalinī. The esoteric meaning of *maithuna* is thus stated by the Āgama: The ruddy-hued letter *Ra* is in the *kunda*,<sup>4</sup> and the letter *Ma*,<sup>5</sup> in the shape of *vinḍu*, is in the *mahāyoni*.<sup>6</sup> When *Maākra* (*m*), seated on the *Haṅṣa* in the form of *Akāra* (*a*), unites with *ra-kāra* (*r*), then the *Brahmajnāna*, which is the source of supreme Bliss, is gained by the *sādhaka*, who is then called *ātmārvāma*,<sup>7</sup> for his enjoyment is in the *Ātmā* in the

<sup>1</sup> Yoginī Tantra (chap. v):

*Sahasrāropari vinḍau kundalyā melanam shive,  
Maithunang paramang dravyang yatināng parikīrtitam.*

<sup>2</sup> The *nāḍī*, so called (*vide ante*).

<sup>3</sup> Retention of breath in *prānāyāma*.

<sup>4</sup> The *Manipūra Chakra* (*vide ante*).

<sup>5</sup> This letter, according to the Kāmadhenu Tantra (chap. ii), has five corners, is of the colour of the autumnal moon, is *sattva guṇa*, and is *kaivalyarūpa* and *prakritirūpī*. The coloration of the letters is variously given in the Tantras. See also Bhāskara-rāya's Commentary on the Lalitā citing the Sanatkumāra Saṅghitā and Mātrikāviveka.

<sup>6</sup> That is (here) the lightning-like triangular lines in the *Sahasrāra*. *Vinḍu* is literally the dot which represents the nasal sound. As to its Tantrik sense (*vide ante*).

<sup>7</sup> For this reason, too, the name of *Rama*, which word also means sexual enjoyment, is equivalent to the liberator Brahman (*Ra-a-ma*).

*sahasrāra*. This is the union on the purely *sāttvika* plane, which corresponds on the *rājasika* plane to the union of Shiva and Shakti in the persons of their worshippers.

The union of Shiva and Shakti is described as a true *yoga*,<sup>1</sup> from which, as the Yāmala says, arises that joy which is known as the Supreme Bliss.<sup>2</sup>

#### CHAKRAPŪJĀ

Worship with the *panchatattva* generally takes place in an assembly called a *chakra*, which is composed of men (*sādhaka*) and women (*shakti*), or *Bhairava* and *Bhairavī*. The worshippers sit in a circle (*chakra*), men and women alternately, the *shakti* sitting on the left of the *sādhaka*. The Lord of the *chakra* (*chakrasvāmin*, or *chakreshvara*) sits with his Shakti in the centre, where the wine-jar and other articles used in the worship are kept. During the *chakra* all eat, drink, and worship together, there being no distinction of caste.<sup>3</sup> No *pashu* should, however, be introduced. There are various kinds of *chakra*, such as the *Vira*, *Rāja*, *Deva*, *Mahā*—*Chakras* productive, it is said, of various fruits for the participators therein.<sup>4</sup> Chapter VI of the *Mahānirvāna Tantra* deals with the *panchatattva*, and Chapter VIII gives an account of the *Bhairavī* and *Tattva* (or *Divya*) *chakras*.<sup>5</sup> The latter is for worshippers of the *Brahma-Mantra*.

<sup>1</sup> See *Tantrasāra*, 702 :

*Shivashaktisamāyogāh,  
Yoga eva na sangshayah.*

<sup>2</sup> *Ibid.*, 708 ; *Sangyogājñāyate saukhyam paramānandalakshanam.*

<sup>3</sup> *Vide ante.*

<sup>4</sup> The *Rudrayāmala* says :

*Rājachakre rājadang syat  
Mahāchakre samriddhidam  
Devachakve cha saubhāgyam  
Virachakrancha mokshadām.*

<sup>5</sup> Verses 158, 202, *et seq.*

no force greater to destroy that bond than *yoga*. There is no better friend than knowledge (*ināna*), nor worse enemy than egoism (*aṅgkāra*). As to learn the Shāstra one must learn the alphabet, so *yoga* is necessary for the acquirement of *tattvajñāna* (truth)."<sup>1</sup> The animal body is the result of action, and from the body flows action, the process being compared to the seesaw movement of a *ghatīyantra*, or water-lifter." Through their actions beings continually go from birth to death. The complete attainment of the fruit of *yoga* is lasting and unchanging life in the noumenal world of the Absolute.

*Yoga* is variously named according to the methods employed, but the two main divisions are those of the *hathayoga* (for *ghatasthayoga*) and *samādhi yoga*, of which *rājayoga* is one of the forms. *Hathayoga* is commonly misunderstood, both in its definition and aim being frequently identified with exaggerated forms of self-mortification.

The Gheranda Saṅghita well defines it to be "the means whereby the excellent *rājayoga* is attained." Actual union is not the result of *Hathayoga* alone, which is concerned with certain physical processes preparatory or auxiliary to the control of the mind, by which alone union may be directly attained. It is, however, not meant that all the processes of *Hathayoga* here or in the books described are necessary for the attainment of *rājayoga*. What is necessary must be determined according to the circumstances of each particular case. What is suited or necessary in one case may not be so for another. A peculiar feature of *Tāntrika vīrāchāra* is the union of the *sādhaka* and his *shakti* in

<sup>1</sup> Gheranda Saṅghitā (chap. v. *et seq.*).

<sup>2</sup> In drawing water, bullocks are employed to lower and raise the vessel. Human action is compared to the bullocks who now raise, now lower, the vessel into the waters (of the *Saṅgāra*).

*latāsādhana*. This is a process which is expressly forbidden to Pashus by the same Tantras which prescribe it for the *vīra*. The union of Shiva and Shakti in the higher sādhana is different in form, being the union of the Kundalinī Shakti of the Mūlādhāra with the Vindu which is upon the Sahasrāra. This process, called the piercing of the six *chakra*, is described later on in a separate paragraph. Though, however, all *Hathayoga* processes are not necessary, some, at least, are generally considered to be so. Thus, in the well-known *ashtāṅgayoga* (eight-limbed yoga), of which *samādhi* is the highest end, the physical conditions and processes known as *āsana* and *prānāyāma* (*vide post*) are prescribed.

This *yoga* prescribes five exterior (*vahiranga*) methods for the subjugation of the body—namely (1) *Yama*, forbearance or self-control, such as sexual continence, avoidance of harm to others (*ahingsā*), kindness, forgiveness, the doing of good without desire for reward, absence of covetousness, temperance, purity of mind and body, etc.<sup>1</sup> (2) *Niyama*, religious observances, charity, austerities, reading of the *Shāstra* and *Īshvara Pranidhāna*, persevering devotion to the Lord.<sup>2</sup> (3) *Āsana*, seated positions or postures (*vide post*). (4) *Prānāyāma*, regulation of the breath. A *yogī* renders the vital airs equable, and consciously produces the state of respiration which is favourable for mental concentration, as others do it occasionally and unconsciously (*vide post*). (5) *Pratyahāra*, restraint of the senses, which follow in the path of the other four processes which deal with the subjugation of the body.

<sup>1</sup> Yogī Yāgnavalkya (chap. i), where as to food it is said: "82 mouthfuls for an householder, 16 for a forest recluse, and 8 for a *muni* (saint and sage)."

<sup>2</sup> *Ibid.*

There are then three interior (*yogāṅga*) methods for the subjugation of the mind—namely (6) *Dhāranā*, attention, steadying of the mind, the fixing of the internal organ (*chitta*) in the particular manner indicated in the works on yoga. (7) *Dhyāna* or the uniform continuous contemplation of the object of thought; and (8) that *samādhi* which is called *savikalpasamādhi*. *Savikalpasamādhi* is a deeper and more intense contemplation on the Self to the exclusion of all other objects, and constituting trance or ecstasy. This ecstasy is perfected to the stage of the removal of the slightest trace of the distinction of subject and object in *nirvikalpasamādhi*, in which there is complete union with the Paramātmā, or Divine Spirit. By *vairāgya* (dispassion), and keeping the mind in its unmodified state, *yoga* is attained. This knowledge, *Ahaṅ Brahmasmi* ("I am the Brahman"), does not produce liberation (*moksha*), but is liberation itself. Whether *yoga* is spoken of as the union of Kulakundalinī with Paramashiva, or the union of the individual soul (*jīvātmā*) with the Supreme Soul (*paramātmā*), or as the state of mind in which all outward thought is suppressed, or as the controlling or suppression of the thinking faculty (*chittavritti*), or as the union of the moon and the sun (*Idā* and *Pīṅgalā*), *Prāna* and *Apāna*, *Nāda* and *Vindu*, the meaning and the end are in each case the same.

*Yoga*, in seeking mental control and concentration, makes use of certain preliminary physical processes (*sādhana*), such as the *shātkarma*, *āsana*, *mudrā*, and *prānāyāma*. By these four processes and three mental acts, seven qualities, known as *shodhana*, *dṛidhatā*, *sthīratā*, *dhairyya*, *lāghava*, *pratyaksha*, *nirliptatva*<sup>1</sup> (*vide post*), are acquired.

<sup>1</sup> *Gheranda Saṅghitā*, First *Upadeśha*.

## SHODHANA : SHATKARMA

The first, or cleansing, is effected by the six processes known as the *shatkarma*. Of these, the first is *Dhauti*, or washing, which is fourfold, or inward washing (*untardhauti*), cleansing of the teeth, etc. (*dantadhauti*) of the "heart" (*hriddhauti*), and of the *rectum* (*mūladhauti*). *Antardhauti* is also fourfold—namely, *vātasāra*, by which air is drawn into the belly and then expelled; *vārisāra*, by which the body is filled with water, which is then evacuated by the *anus*; *vahnīsāra*, in which the *nabhi-granthi* is made to touch the spinal column (*meru*); and *vahishkrita*, in which the belly is by *kākinīmudra*<sup>1</sup> filled with air, which is retained half a *yāma*,<sup>2</sup> and then sent downward. *Dantadhauti* is fourfold, consisting in the cleansing of the root of the teeth and tongue, the ears and the "hollow of the forehead" (*kapālarandhra*). By *hriddhauti* phlegm and bile are removed. This is done by a stick (*dandadhauti*) or cloth (*vāsodhauti*) pushed into the throat, or swallowed, or by vomiting (*vamanadhauti*). *Mūladhauti* is done to cleanse the exit of the *apānavāyu* either with the middle finger and water or the stalk of a turmeric plant.

*Vasti*, the second of the *shātkarma*, is twofold, and is either of the dry (*shuska*) or watery (*jala*) kind. In the second form the yogi sits in the *utkatāsana*<sup>3</sup> posture in water up to the navel, and the anus is contracted and expanded by *ashvinī mudrā*; or the same is done in the *pashchimottānāsana*,<sup>4</sup> and the abdomen below the navel

<sup>1</sup> Gheranda Sanghitā, Third *Upadesha* (verse 86).

<sup>2</sup> A *yāma* is three hours.

<sup>3</sup> Gheranda Sanghitā, Second *Upadesha* (verse 28). That is, squatting, resting on the toes, the heels off the ground, and buttocks resting on heels.

<sup>4</sup> *Ibid.*, verse 20.

is gently moved. In *neti* the nostrils are cleansed with a piece of string. *Laulikī* is the whirling of the belly from side to side. In *trātaka* the *yogi*, without winking, gazes at some minute object until the tears start from his eyes. By this the "celestial vision" (*divya drishti*) so often referred to in the *Tāntrika upāsanā* is acquired. *Kapālabhāti* is a process for the removal of phlegm, and is three-fold—*vātakrama* by inhalation and exhalation; *vyūtkrama* by water drawn through the nostrils and ejected through the mouth; and *shūtakra* the reverse process.

These are the various processes by which the body is cleansed and made pure for the *yoga* practice to follow.

#### DRIDHATĀ : ĀSANA

*Dridhatā*, or strength or firmness, the acquisition of which is the second of the above-mentioned processes, is attained by *āsana*.

*Āsana* are postures of the body. The term is generally described as modes of seating the body. But the posture is not necessarily a sitting one; for some *āsana* are done on the belly, back, hands, etc. It is said<sup>1</sup> that the *āsana* are as numerous as living beings, and that there are 8,400,000 of these; 1,600 are declared to be excellent, and out of these thirty-two are auspicious for men, which are described in detail. Two of the commonest of these are *muktapadmāsana*<sup>2</sup> ("the loosened lotus seat"), the ordinary

<sup>1</sup> *Gheranda Sanghitā*, Second *Upadesha*. In the *Shiva Sanghitā* (chap. iii, verses 84-91) eighty-four postures are mentioned, of which four are recommended—viz., *siddhāsana*, *ugrāsana*, *svastikāsana*, and *padmāsana*.

<sup>2</sup> The right foot is placed on the left thigh, the left foot on the right thigh, and the hands are crossed and placed similarly on the thighs; the chin is placed on the breast, and the gaze fixed on the tip of the nose (see also *Shiva Sanghitā*, chap. i, verse 52).

position for worship, and *baddhapadmāsana*.<sup>1</sup> Patanjali, on the subject of *āsana*, merely points out what are good conditions, leaving each one to settle the details for himself according to his own requirements. There are certain other *āsana*, which are peculiar to the Tantras, such as *mundāsana*, *chitāsana*, and *shavāsana*, in which skulls, the funeral pyre, and a corpse respectively form the seat of the *sādhaka*. These, though they may have other ritual objects, form part of the discipline for the conquest of fear and the attainment of indifference, which is the quality of a *yogī*. And so the Tantras prescribe as the scene of such rites the solitary mountain-top, the lonely empty house and river-side, and the cremation-ground. The interior cremation-ground is there where the *kāmik* body and its passions are consumed in the fire of knowledge.

#### STHIRATĀ : MUDRA

*Sthiratā*, or fortitude, is acquired by the practice of the *mudrā*. The *mudrā* dealt with in works of *hathayoga* are positions of the body. They are gymnastic, health-giving, and destructive of disease, and of death,<sup>2</sup> such as the *jalādhara*<sup>3</sup> and other *mudrā*. They also preserve from injury by fire, water, or air. Bodily action and the health resulting therefrom react upon the mind, and by the union of a perfect mind and body *siddhi* is by their means attained. The *Gheranda Saṅghitā* describes a number of *mudrā*, of which those of importance may be selected.

<sup>1</sup> The same except that the hands are passed behind the back and the right hand holds the right toe, and the left hand the left toe. By this, increased pressure is placed on the *mūlādhāra*, and the nerves are braced with the tightening of the body.

<sup>2</sup> *Gheranda Saṅghitā*, Third *Upadesha*.

<sup>3</sup> *Ibid.*, verse 12.

In the celebrated *yonimudrā* the *yogī* in *siddhāsana* stops with his fingers the ears, eyes, nostrils, and mouth. He inhales *prānavāyu* by *kākinīmudrā*, and unites it with *apānavāyu*. Meditating in their order upon the six *chakra*, he arouses the sleeping Kulakundalinī by the *mantra* “*Hūṅ Hangsah*,” and raises Her to the *Sahasrāra*; then, deeming himself pervaded with the Shakti, and in blissful union (*sāṅgama*) with Shiva, he meditates upon himself, as by reason of that union Bliss itself and the Brahman.<sup>1</sup> *Ashvinīmudrā* consists of the repeated contraction and expansion of the anus for the purpose of *shodhana* or of contraction to restrain the *apāna* in *Shatchakrabheda*. *Shaktichālana* employs the latter *mudrā*, which is repeated until *vāyu* manifests in the *sushumnā*. The process is accompanied by inhalation and the union of *prāna*, and *apāna* whilst in *siddhāsana*.<sup>2</sup>

#### DHAIRYA : PRATYĀHĀRA

*Dhairya*, or steadiness, is produced by *pratyāhāra*. *Pratyāhāra* is the restraint of the senses, the freeing of the mind from all distractions, and the keeping of it under the control of the *Ātmā*. The mind is withdrawn from whatsoever direction it may tend by the dominant and directing Self. *Pratyāhāra* destroys the six sins.<sup>3</sup>

#### LĀGHAVA : PRĀNĀYAMA

From *prānāyāma* (*q.v.*) arises *lāghava* (lightness).

<sup>1</sup> Gheranda Sanghitā, Third Upadesha.

<sup>2</sup> *Ibid.*, verses 37, 49, 82.

<sup>3</sup> *Ibid.*, Fourth Upadesha. The Sārādātīlaka defines *pratyāhāra* as *indriyānāṅ vicāratāṅ viśhayeshu balādāhāranam tebhyaḥ pratyāhāra vidhīyate* (*pratyāhāra* is known as the forcible abstraction of the senses wandering over their objects).

All beings say the *ajapā Gāyatrī*, which is the expulsion of the breath by *Hangkāra*, and its inspiration by *Sahkāra*, 21,600 times a day. Ordinarily, the breath goes forth a distance of 12 finger's breadth, but in singing, eating, walking, sleeping, coition, the distances are 16, 20, 24, 30, and 36 breadths respectively. In violent exercise these distances are exceeded, the greatest distance being 96 breadths. Where the breathing is under the normal distance, life is prolonged. Where it is above that, it is shortened. *Pūraka* is inspiration, and *rechaka* expiration. *Kumbhaka* is the retention and breath between these two movements. *Kumbhaka* is, according to the Gheranda Sanghita of eight kinds: *sahita*, *sūryyabheda*, *ujjāyī*, *shītālī*, *bhastrikā*, *bhārmārī*, *mūrchchhā*, and *kevalī*. *Prānāyāma* similarly varies. *Prānāyāma* is the control of the breath and other vital airs. It awakens *shakti*, frees from disease, produces detachment from the world, and bliss. It is of varying values, being the best (*uttama*) where the measure is 20; middling (*madhyama*) when at 16 it produces spinal tremor; and inferior (*adhama*) when at 12 it induces perspiration. It is necessary that the *nādī* should be cleansed, for air does not enter those which are impure. The cleansing of the *nādī* (*nādī-shuddhi*) is either *samanu* or *nirmanu*—that is, with or without, the use of *vīja*. According to the first form, the *yogī* in *padmāsana* does *gurunyāsa* according to the directions of the *guru*. Meditating on “*yāng*,” he does *japa* through *Idā* of the *vīja* 16 times, *kumbhaka* with *japa* of *vīja* 64 times, and then exhalation through the solar *nādī* and *japa* of *vīja* 32 times. Fire is raised from *manipūra* and united with *prithivī*. Then follows inhalation by the solar *nādī* with the *vahni vīja* 16 times, *kumbhaka* with 64 *japa* of the *vīja*, followed by exhalation through the lunar *nādī* and *japa* of the *vīja* 32 times. He then meditates on

the lunar brilliance, gazing at the tip of the nose, and inhales by *Idā* with *japa* of the *vīja* " *thang* " 16 times. *Kumbhaka* is done with the *vīja vang* 64 times. He then thinks of himself as flooded by nectar, and considers that the *nādī* have been washed. He exhales by *Pingalā* with 32 *japa* of the *vīja lang*, and considers himself thereby as strengthened. He then takes his seat on a mat of *kusha* grass, a deerskin, etc., and, facing east or north, does *prānāyāma*. For its exercise there must be, in addition to *nādī shuddhi*, consideration of proper place, time, and food. Thus, the place should not be so distant as to induce anxiety, nor in an unprotected place, such as a forest, nor in a city or crowded locality, which induces distraction. The food should be pure, and of a vegetarian character. It should not be too hot or too cold, pungent, sour, salt, or bitter. Fasting, the taking of one meal a day, and the like, are prohibited. On the contrary, the *Yogī* should not remain without food for more than one *yāma* (three hours). The food taken should be light and strengthening. Long walks and other violent exercise should be avoided, as also—certainly in the case of beginners—sexual intercourse. The stomach should only be half filled. *Yoga* should be commenced, it is said, in spring or autumn. As stated, the forms of *prānāyāma* vary. Thus, *sahita*, which is either with (*sagarbha*) or without (*nirgarbha*) *vīja*, is, according to the former form, as follows: The *sādhaka* meditates on *Vidhi* (*Brahmā*), who is full of *rajoguna*, red in colour, and the image of *akāra*. He inhales by *Idā* in six measures (*mātrā*). Before *kumbhaka* he does the *uddīyānabandha mudrā*. Meditating on *Hari* (*Vishnu*) as *sattvamaya* and the black *vīja ukāra*, he does *kumbhaka* with 64 *japa* of the *vīja*; then, meditating on *Shiva* as *tamomaya* and his white *vīja makāra*, he exhales through *Pingalā* with 32 *japa* of the *vīja*; then, inhaling by *Pingalā*, he does

*kumbhāka*, and exhales by *Idā* with the same *vīja*. The process is repeated in the normal and reversed order.

### PRATYAKSHA : DHYĀNA

Through *dhyāna* is gained the third quality of realization or *pratyaksha*. *Dhyāna*, or meditation, is of three kinds: (1) *sthūla*, or gross; (2) *jyotih*; (3) *sūkshma*, or subtle.<sup>1</sup> In the first the form of the *Devatā* is brought before the mind. One form of *dhyāna* for this purpose is as follows: Let the *sādhaka* think of the great ocean of nectar in his heart. In the middle of that ocean is the island of gems, the shores of which are made of powdered gems. The island is clothed with a *kadamba* forest in yellow blossom. This forest is surrounded by *Mālati*, *Champaka*, *Pārijāta*, and other fragrant trees. In the midst of the *Kadamba* forest there rises the beautiful *Kalpa* tree, laden with fresh blossom and fruit. Amidst its leaves the black bees hum and the koel birds make love. Its four branches are the four Vedas. Under the tree there is a great *mandapa* of precious stones, and within it a beautiful bed, on which let him picture to himself his *Ishtadevatā*. The *Guru* will direct him as to the form, raiment, *vāhana*, and the title of the *Devatā*. *Jyotirdhyāna* is the infusion of fire and life (*tejas*) into the form so imagined. In the *mūlādhāra* lies the snake-like *Kundalinī*. There the *jīvātmā*, as it were the tapering flame of a candle, dwells. The *sādhaka* then meditates upon the

<sup>1</sup> *Gheranda Sanghitā*, Sixth *Upādesha*. It is said by *Bhāskararāya*, in the *Lalitā* (verse 2), that there are three forms of the *Devī* which equally partake of both the *prakāsha* and *vimarsha* aspects—viz., the physical (*sthūla*), the subtle (*sūkshma*), and the supreme (*Para*). The physical form has hands, feet, etc., the subtle consists of *mantra*, and the supreme is the *vāsanā* or, in the technical sense of the *Mantra śāstrā*, real or own.

*tejomaya* Brahman, or, alternatively, between the eyebrows on *pranavātmaka*, the flame emitting its lustre.

*Sūkshmadhyāna* is meditation on Kundalinī with *shambhavī mudrā* after She has been roused. By this *yoga* (*vide post*) the *ātmā* is revealed (*ātmāsākshātkāra*).

### NIRLIPTATVA : SAMĀDHI

Lastly, through *samādhi* the quality of *nirliptatva*, or detachment, and thereafter *mukti* (liberation) is attained. *Samādhi* considered as a process is intense mental concentration, with freedom from all *sangkalpa*, and attachment to the world, and all sense of "mincness," or self-interest (*mamatā*). Considered as the result of such process it is the union of *Jīva* with the *Paramātmā*.<sup>1</sup>

### FORMS OF SAMĀDHI YOGA

This *samādhi yoga* is, according to the *Gheranda Saṅghitā*, of six kinds:<sup>2</sup> (1) *Dhyānayogasamādhi*, attained by *shambhavī mudrā*,<sup>3</sup> in which, after meditation on the Vindu-Brahman and realization of the *Ātmā* (*ātmapratyaksha*), the latter is resolved into the *Mahākāsha*. (2) *Nāda-yoga*, attained by *khecharī mudrā*,<sup>4</sup> in which the *frænum* of the tongue is cut, and the latter is lengthened until it reaches the space between the eyebrows, and is then introduced in a reversed position into the mouth. (3) *Rasānanda-yoga*, attained by *kumbhaka*,<sup>5</sup> in which the *sādhaka* in a silent place closes both ears and does *pūraka* and *kumbhaka* until he hears the word *nāda* in sounds varying in strength

<sup>1</sup> See Commentary on verse 51 of the *Shāchakranirūpana*.

<sup>2</sup> Seventh *Upadesha*.      <sup>3</sup> *Ibid.*, Third *Upadesha* (verses 65 *et seq.*).

<sup>4</sup> *Ibid.*, verses 25 *et seq.*      <sup>5</sup> *Ibid.*, Fifth *Upadesha* (verses 77 *et seq.*).

from that of the cricket's chirp to that of the large kettle-drum. By daily practice the *anāhata* sound is heard, and the *gyotih* with the *manas* therein is seen, which is ultimately dissolved in the supreme Vishnu. (4) *Layasiddhi-yoga*, accomplished by the celebrated *yonimudrā* already described.<sup>1</sup> The *sādhaka*, thinking of himself as Shakti and the Paramātmā as Purusha, feels himself in union (*sangama*) with Shiva, and enjoys with him the bliss which is *shringārarasa*,<sup>2</sup> and becomes Bliss itself, or the Brahman. (5) *Bhakti Yoga*, in which meditation is made on the *Ishtadevatā* with devotion (*bhakti*) until, with tears flowing from the excess of bliss, the ecstatic condition is attained. (6) *Rājāyoga*, accomplished by aid of the *manomūrchchhā kumbhaka*.<sup>3</sup> Here the *manas* detached from all worldly objects is fixed between the eyebrows in the *ājñāchakra*, and *kumbhaka* is done. By the union of the *manas* with the *ātmā*, in which the *jñāni* sees all things, *rājāyogasamādhi* is attained.

### SHATCHAKRA-BHEDA

The piercing of the six *chakra* is one of the most important subjects dealt with in the Tantras, and is part of the practical *yoga* process of which they treat. Details of practice<sup>4</sup> can only be learnt from a *Guru*, but generally

<sup>1</sup> In the *Lalitā* (verse 142) the *Devī* is addressed as *Layakarī*—the cause of *laya* or mental absorption.

<sup>2</sup> *Shringgāra* is the love sentiment or sexual passion and sexual union. The first of the eight or nine *rasa* (sentiments)—viz., *shringgāra*, *vīra* (heroism), *karuna* (compassion), *adbhutā* (wondering), *hāsya* (humour), *bhayānaka* (fear), *bībhatsa* (disgust), *raudra* (wrath) to which *Manmathabhata*, author of the *Kāvya prakāsha* adds *shānti* (peace).

<sup>3</sup> *Ibid.*, Fifth *Upadesha*, verse 82.

<sup>4</sup> Fuller details are given in the Author's translation from the sanskrit of the *Shatchakranirūpana* by *Pūrnānanda Svāmī*, author of the celebrated *Shāktānandataranginī*.

in the body of the Devi as the *Vīja* “*rāng*.” The *chakra* is called the *Brahma-granthi* (or knot of Brahma). The piercing of this *chakra* may involve considerable pain, physical disorder, and even disease. On this account the directions of an experienced *Guru* are necessary, and therefore also other modes of yoga have been recommended for those to whom they are applicable: for in such modes activity is provoked directly in the higher centre and it is not necessary that the lower *chakras* should be pierced. Kundalinī next reaches the *anāhata chakra*, where all which is therein is merged in Her. The *vīja* of *Tejas*, “*rāng*,” disappears in Vayu and Vayu converted into its *vīja* “*Yāng*” merges into the body of Kundalinī. This *chakra* is known as *Vishnu-granthi* (knot of Vishnu). Kundalinī then ascends to the abode of Bhārati (or Sarasvati) or the *vishuddha chakra*. Upon Her entrance, *Arđha-nārīshvara* Shiva, Shākinī, the sixteen vowels, *mantra*, etc., are dissolved in the body of Kundalinī. The *vīja* of *Vayu*, “*yāng*,” is dissolved in *akāshā*, which itself being transformed into the *vīja* “*hāng*,” is merged in the body of Kundalinī. Piercing the *lalanā chakra*, the Devi reaches the *ājñāchakra*, where Parama Shiva, Siddha-Kālī, the Deva, *guna*, and all else therein, are absorbed into Her body. The *vīja* of *akāsha*, “*Hāng*,” is merged in the *manas chakra*, and mind itself in the body of Kundalinī. The *ājñāchakra* is known as *Rūdra-granthi* (or knot of Rūdra or Shiva). After this *chakra* has been pierced, Kundalinī of Her own motion unites with Parama Shiva. As She proceeds upwards from the two-petalled lotus, the *nirālamba puri*, *pranava*, *nāda*, etc., are merged in Her.

The Kundalinī has then in her progress upwards absorbed in herself the twenty-four *tattva* commencing with the gross elements, and then unites herself and becomes one, with Parama Shiva. This is the *maithuna* (coition)

of the *sāttvika-pañcha-tattva*. The nectar<sup>1</sup> which flows from such union floods the *kshudrabrahmānda* or human body. It is then that the *sādhaka*, forgetful of all in this world, is immersed in ineffable bliss.

Thereafter the *sādhaka*, thinking of the *vāyu vīja* “*yāṅg*” as being in the left nostril, inhales through *Ida*, making *japa* of the *vīja* sixteen times. Then, closing both nostrils, he makes *japa* of the *vīja* sixty-four times. He then thinks that black “man of sin”<sup>2</sup> (*Pāpapurusha*) in the left cavity of the abdomen is being dried up (by air), and so thinking he exhales through the right nostril *Pingalā*, making *japa* of the *vīja* thirty-two times. The *sādhaka* then meditating upon the red-coloured *vīja* “*rāṅg*” in the *manipura*, inhales, making sixteen *japa* of the *vīja*, and then closes the nostrils, making sixteen *japa*. While making the *japa* he thinks that the body of “the man of sin” is being burnt and reduced to ashes (by fire). He then exhales through the right nostril with thirty-two *japa*. He then meditates upon the white *chandravīja* “*thāṅg*.” He next inhales through *Ida*, making *japa* of the *vīja* sixteen times, closes both nostrils with *japa* done sixty-four times, and exhales through *Pingalā* with thirty-two *japa*. During inhalation, holding of breath, and exhalation, he should consider that a new celestial body is being formed by the nectar (composed of all the letters of the alphabet, *mātrikā-varna*) dropping from the moon. In a similar way with the *vīja* “*vāṅg*,” the formation of the body is continued, and with the *vīja* “*lāṅg*” it is completed and

<sup>1</sup> In the *Chintāmanistava* attributed to *Shrī Shangkarāchāryya* it is said: “This family woman (*Kundalini*), entering the royal road (*sushumnā*), taking rest at intervals in the secret places (*chakra*), embraces the Supreme Spouse and makes the nectar to flow (in the *sahasrāra*).”

<sup>2</sup> As to *Pāpa-purusha* see *Mahānirvāna Tantra Ullāsa*, V. (verses 98, 99).

strengthened. Lastly, with the *mantra* "Sō'hang," the *sādhaka* leads the *jīvātmā* into the heart. Thus Kundalinī, who has enjoyed Her union with Paramashiva, sets out on her return journey the way she came. As she passes through each of the *chakra* all that she has absorbed therefrom come out from herself and take their several places in the *chakra*.

In this manner she again reaches the *mulādhāra*, when all that is described to be in the *chakras* are in the position which they occupied before her awakening.

The *Guru's* instructions are to go above the *ājna-chakra*, but no special directions are given; for after this *chakra* has been pierced the *sādhaka* can reach the *brahmasthāna* unaided. Below the "seventh month of Shiva" the relationship of *Guru* and *sishya* ceases. The instructions of the seventh *āmnāya* is not expressed (*aparakāshita*).

## SIN AND VIRTUE

ACCORDING to Christian conceptions,<sup>1</sup> sin is a violation of the personal will of, and apostasy from, God. The flesh is the source of lusts which oppose God's commands, and in this lies its positive significance for the origin of a bias of life against God. According to St. Thomas, in the original state, no longer held as the normal, the lower powers were subordinate to reason, and reason subject to God. "Original sin" is formally a "defect of original righteousness," and materially "concupiscence." As St. Paul says (Rom. vii. 8, 14), the pneumatic law, which declares war on the lusts, meets with opposition from the "law in the members." These and similar notions involve a religious and moral conscious judgment which is assumed to exist in humanity alone. Hindu notions of *pāpa* (wrong) and *punya* (that which is pure, holy, and right) have a wider content. The latter is accordance and working with the will of Īshvara (of whom the *jīva* is itself the embodiment), as manifested at any particular time in the general direction taken by the cosmic process, as the former is the contrary. The two terms are relative to the state of evolution and the surrounding circumstances of the *jīva* to which they are applied. Thus, the impulse towards individuality which is necessary and just on the path of inclination or "going forth" (*pravritti mārḡa*), is wrongful as a hindrance to the attainment of unity, which is the goal of the path of return (*nivritti mārḡa*) where inclinations should cease. In short,

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<sup>1</sup> See authorities cited in Scharff Herzog Dict.

what makes for progress on the one path is a hindrance on the other. The matter, when rightly understood, is not (except, perhaps, sometimes popularly) viewed from the juristic standpoint of an external Lawgiver, His commands, and those subject to it, but from that in which the exemplification of the moral law is regarded as the true and proper expression of the *jīva*'s own evolution. Morality, it has been said, is the true nature of a being. For the same reason wrong is its destruction. What the *jīva* actually does is the result of his *karma*. Further, the term *jīva*, though commonly applicable to the human embodiment of the *ātmā*, is not limited to it. Both *pāpa* and *punya* may therefore be manifested in beings of a lower rank than that of humanity in so far as what they (whether consciously or unconsciously) do is a hindrance to their true development. Thus, in the *Yoga Vāshishtha* it is said that even a creeping plant acquired merit by association with the holy *muni* on whose dwelling it grew. Objectively considered, sin is concisely defined as *dukkha-janakam pāpam*. It is that which has been, is, and will be the cause of pain, mental or physical, in past, present, and future births. The pain as the consequence of the action done need not be immediate. Though, however, the suffering may be experienced as a result later than the action of which it is the cause, the consequence of the action is not really something separate, but a part of the action itself—namely, that part of it which belongs to the future. The six chief sins are *kāma*, *krodha*, *lobha*, *moha*, *mada*, *mātsaryya*—lust, anger, covetousness, ignorance or delusion, pride and envy.<sup>1</sup> All wrong is at base self-seeking,

<sup>1</sup> This in part corresponds with the Christian classification of the "seven deadly sins": pride, covetousness, lust, anger, envy, gluttony, and sloth, which, if deliberately persisted in, drive from the soul all state of grace.

in ignorance or disregard of the unity of the Self in all creatures. Virtue (*punya*), therefore, as the contrary of sin, is that which is the cause of happiness (*sukhajanakam punyam*). That happiness is produced either in this or future births, or leads to the enjoyment of heaven (*Svarga*). Virtue is that which leads towards the unity whose substance is Bliss (*ānanda*). This good *karmma* produces pleasant fruit, which, like all the results of *karmma*, is transitory. As *Shruti* says: "It is not by acts or the *pindas* offered by one's children or by wealth, but by renunciation that men have attained liberation."<sup>1</sup> It is only by escape from *karmma* through knowledge, that the *īva* becoming one with the unchanging Absolute attains lasting rest. It is obvious that for those who obtain such release neither vice nor virtue, which are categories of phenomenal being, exist.

### KARMMA

*Karmma* is action, its cause, and effect. There is no uncaused action, nor action without effect. The past, the present, and the future are linked together as one whole. The *ichchhā*, *jnāna*, and *kriyā shakti* manifest in the *jīvātmā* living on the worldly plane as desire, knowledge, and action. As the *Bṛihadāranyaka Upanishad* says: "Man is verily formed of desire. As is his desire, so is his thought. As is his thought, so is his action. As is his action, so is his attainment."<sup>2</sup> These fashion the individual's *karmma*. "He who desires goes by work to the

<sup>1</sup> *Na karmmanā, na prajayā, na dhanena  
Tyāgena eke amritatvam ānashuh.*

<sup>2</sup> Chapter IV, iv. 5.

object on which his mind is set.”<sup>1</sup> “As he thinks, so he becometh.”<sup>2</sup> Then, as to action, “whatsoever a man sows that shall he reap.” The matter is not one of punishment and reward, but of consequence, and the consequence of action is but a part of it. If anything is caused, its result is caused, the result being part of the original action, which continues, and is transformed into the result. The *jīvātmā* experiences happiness for his good acts and misery for his evil ones.<sup>3</sup>

*Karmma* is of three kinds—viz., *sanchita karmma*—that is, the whole vast accumulated mass of the unexhausted *karmma* of the past, whether good or bad, which has still to be worked out. This past *karmma* is the cause of the character of the succeeding births, and, as such, is called *sangskāra*, or *vāsanā*. The second form of *karmma* is *prārabdha*, or that part of the first which is ripe, and which is worked out and bears fruit in the present birth. The third is the new *karmma*, which man is continually making by his present and future actions, and is called *vartamāna* and *āgāmī*.<sup>4</sup> The embodied soul (*jīvātmā*), whilst in the *sangśāra* or phenomenal world, is by its nature ever making present *karmma* and experiencing the past. Even the Devas themselves are subject to time and *karmma*.<sup>5</sup> By his *karmma* a *jīva* may become an Indra.<sup>6</sup>

<sup>1</sup> Chapter IV, iv. 6.      <sup>2</sup> Chhândogya Upanishad III, xiv. I.

<sup>3</sup> Mahābhārata, Shānti Parvva, cci. 23, cexci. 12.

<sup>4</sup> Devī Bhāgavata, VI. x. 9, 12, 13, 14.

<sup>5</sup> So it is said :

*Namastat karmmabhyo vidhirapi na yebhyah prabhavati,*

and

*Yesamastajagatshrishtisthitisinghāarakarenah  
Tepi kāleshu liyante kālohi valavattarah.*

<sup>6</sup> Devī Bhāgavata IX, xxvii. 18-20.

*Karmma* is thus the invisible (*adrishta*), the product of ordained or prohibited actions capable of giving bodies. It is either good or bad, and together these are called the impurity of action (*karmma mala*). Even good action, when done with a view to its fruit, can never secure liberation. Those who think of the reward will receive benefit in the shape of that reward. Liberation is the work of Shiva-Shakti, and is gained only by *brahmajnāna*, the destruction of the will to separate life, and realization of unity with the Supreme. All accompanying action must be without thought of self. With the cessation of desire the tie which binds man to the *sangsāra* is broken. According to the Tantra, the *sādhana* and *āchāra* (*q.v.*) appropriate to an individual depends upon his *karmma*. A man's tendencies, character, and temperament is moulded by his *sanchita karmma*. As regards *prārabdha-karmma*, it is unavoidable. Nothing can be done but to work it out. Some systems prescribe the same method for men of diverse tendencies. But the Tantra recognizes the force of *karmma*, and moulds its method to the temperament produced by it. The needs of each vary, as also the methods which will be the best suited to each to lead them to the common goal. Thus, forms of worship which are permissible to the *vīra* are forbidden to the *pashu*. The *guru* must determine that for which the *sādhaka* is qualified (*adhikārī*).

## FOUR AIMS OF BEING

THERE is but one thing which all seek—happiness—though it be of differing kinds and sought in different ways. All forms, whether sensual, intellectual, or spiritual, are from the Brahman, who is Itself the Source and Essence of all Bliss, and Bliss itself (*rasovai sah*). Though issuing from the same source—pleasure differs in its forms in being higher and lower, transitory or durable, or permanent. Those on the path of desire (*pravritti mārṅa*) seek it through the enjoyments of this world (*bhukti*) or in the more durable, though still impermanent delights of heaven (*svarga*). He who is on the path of return (*nivritti mārṅa*) seeks happiness, not in the created worlds, but in everlasting union with their primal source (*mukti*); and thus it is said that man can never be truly happy until he seeks shelter with Brahman, which is Itself the great Bliss (*rasam hyevāyam labdhvā ānandī bhavati*).

The eternal rhythm of the Divine Breath is outwards from spirit to matter and inwards from matter to spirit. Devī as Māyā evolves the world. As Mahāmāyā She recalls it to Herself. The path of outgoing is the way of *pravritti*; that of return *nivritti*. Each of these movements is Divine. Enjoyment (*bhukti*) and liberation (*mukti*) are each Her gifts.<sup>1</sup> And in the third chapter of the work cited it is said that of Vishnu and Shiva *mukti* only can

As also Svarga (see Shāktānandataranginī, chap. i.)

be had, but of Devī both *bhukti* and *mukti*; and this is so in so far as the Devī is, in a peculiar sense, the source whence those material things come from which enjoyment (*bhoga*) arises. All *jīva* on their way to humanity,<sup>1</sup> and the bulk of humanity itself, is on the forward path, and rightly seeks the enjoyment which is appropriate to its stage of evolution.

The thirst for life will continue to manifest itself until the point of return is reached and the outgoing energy is exhausted. Man must, until such time, remain on the path of desire. In the hands of Devī is the noose of desire. Devī herself is both desire<sup>2</sup> and that light of knowledge which in the wise who have known enjoyment lays bare its futilities. But one cannot renounce until one has enjoyed, and so of the world-process itself it is said: that the unborn ones, the Purushas, are both subservient to Her (*prakriti*), and leave Her by reason of *viveka*.<sup>3</sup>

Provision is made for the worldly life which is the "outgoing" of the Supreme. And so it is said that the Tāntrika has both enjoyment (*bhukti*) and liberation (*mukti*).<sup>4</sup> But enjoyment itself is not without its law. Desire is not to be let loose without bridle.<sup>5</sup> The mental

<sup>1</sup> Including, according to a caustic observer, the large number of men who may be more properly described as candidates for humanity.

<sup>2</sup> See *Chandī*, Devī is manifested in desire, etc.

<sup>3</sup> And so *Shruti* (*Taittirīya Āranyaka*) says:

*Ajāmekāṅ lohita-shukla krishnāṅ,  
Vahvīm prajāṁ janayantīṅ sarūpāṅ,  
Ajo hyeko jūshamāno' nushete  
Jahātyenāṅ bhukta-bhogāmajonyah;*

and see *Sangkhya Tattva Kaumudi*.

<sup>4</sup> See Chapter IV, verse 99 *post*, and Chapter I, verse 51, where the Tantras are described as the givers of both *bhukti* and *mukti*. See notes to same as to *bhoga*.

<sup>5</sup> As to *svechchhāchāra*, see notes to Chapter III, verse 96 *post*.

self is, as is commonly said, the charioteer of the body, of which the senses are the horses. Contrary to mistaken notions on the subject, the Tantras take no exception to the ordinary rule that it is necessary not to let them run away. If one would not be swept away and lost in the mighty force which is the descent into matter, thought and action must be controlled by *Dharmma*. Hence the first three of the aims of life (*trivarga*) on the path of *pravritti* are *dharmma*, *artha*, and *kāma*.

### DHARMMA

*Dharmma* means that which is to be held fast or kept—law, usage, custom, religion, piety, right, equity, duty, good works, and morality. It is, in short, the eternal and immutable (*sanātana*) principles which hold together the universe in its parts and in its whole, whether organic or inorganic matter. “That which supports and holds together the peoples (of the universe) is *dharmma*.” “It was declared for well-being and bringeth well-being. It upholds and preserves. Because it supports and holds together, it is called Dharmma. By Dharmma are the people upheld.” It is, in short, not an artificial rule, but the principle of right living. The mark of *dharmma* and of the good is *āchāra* (good conduct), from which *dharmma* is born and fair fame is acquired here and hereafter.<sup>1</sup> The sages embraced *āchāra* as the root of all *tapas*.<sup>2</sup> *Dharmma* is not only the principle of right living, but also its application. That course of meritorious action by which man fits himself for this world, heaven, and liberation. *Dharmma* is also the result of good action—that is, the merit acquired thereby. The basis of

<sup>1</sup> Mahābhārata, Shānti Parvva (CIC. 88). Anushāsana Parvva, CIV.

<sup>2</sup> Manusmṛiti (I. 108, 110).

the *sanātana dharmma* is revelation (*shruti*) as presented in the various Shāstra.—*Smṛiti*, *Purāna*, and *Tantra*. In the *Devī Bhāgavata*<sup>1</sup> it is said that in the *Kaliyuga Vishnu* in the form of *Vyāsa* divides the one *Veda* into many parts, with the desire to benefit men, and with the knowledge that they are short-lived and of small intelligence, and hence unable to master the whole. This *dharmma* is the first of the four leading arms (*chaturvarga*) of all being.

### KĀMA

*Kāma* is desire, such as that for wealth, success, family, position, or other forms of happiness for self or others. It also involves the notion of the necessity for the possession of great and noble aims, desires, and ambitions, for such possession is the characteristic of greatness of soul. Desire, whether of the higher or lower kinds, must, however, be lawful, for man is subject to *dharmma*, which regulates it.

### ARTHA

*Artha* (wealth) stands for the means by which this life may be maintained—in the lower sense, food, drink, money, house, land, and other property; and in the higher sense the means by which effect may be given to the higher desires, such as that of worship, for which *artha* may be necessary, aid given to others, and so forth. In short, it is all the necessary means by which all right desire, whether of the lower or higher kinds, may be fulfilled. As the desire must be a right desire—for man is subject to *dharmma*, which regulates them—so also must be the means sought, which are equally so governed.

<sup>1</sup> I. iii, 19.

This first group is known as the *trivarga*, which must be cultivated whilst man is upon the *pravritti mārṅa*. Unless and until there is renunciation on entrance upon the path of return, where inclination ceases (*nivritti mārṅa*), man must work for the ultimate goal by meritorious acts (*dharmma*), desires (*kāma*), and by the lawful means (*artha*) whereby the lawful desires which give birth to righteous acts are realized. Whilst on the *pravritti mārṅa* "the *trivarga* should be equally cultivated, for he who is addicted to one only is despicable" (*dharmmārthakāmāh samameva sevyaḥ yo hyekasaktah sa jano-jaghanyaḥ*).<sup>1</sup>

### MOKSHA

Of the four aims, *moksha* or *mukti* is the truly ultimate end, for the other three are ever haunted by the fear of Death the Ender.<sup>2</sup>

*Mukti* means "loosening" or liberation. It is advisable to avoid the term "salvation," as also other Christian terms, which connote different, though in a loose sense, analogous ideas. According to the Christian doctrine (soteriology), faith in Christ's Gospel and in His Church effects salvation, which is the forgiveness of sins mediated by Christ's redeeming activity, saving from judgment, and admitting to the Kingdom of God. On the other hand, *mukti* means a loosening from the bonds of the *sangsaṛa* (phenomenal existence), resulting in a union (of various degrees of completeness) of the embodied spirit (*jīvātma*)

<sup>1</sup> As, for instance, a householder, who spends all his time in worship to the neglect of his family and worldly estate. The *Shāstra* says, "either one thing or the other; when in the world be rightly of it; when adopting the specifically religious life, leave it"—a statement of the maxim "be thorough."

<sup>2</sup> *Vishnu Bhāgavata*, IV, xxii, 84, 85.

or individual life with the Supreme Spirit (*paramātmā*). Liberation can be attained by spiritual knowledge (*ātma-jnāna*) alone, though it is obvious that such knowledge must be preceded by, and accompanied with, and, indeed, can only be attained in the sense of actual realization, by freedom from sin and right action through adherence to *dharmma*. The idealistic system of Hinduism, which posits the ultimate reality as being in the nature of mind, rightly, in such cases, insists on what, for default of a better term, may be described as the intellectual, as opposed to the ethical, nature. Not that it fails to recognize the importance of the latter, but regards it as subsidiary and powerless of itself to achieve that extinction of the modifications of the energy of consciousness which constitute the supreme *mukti* known as *Kaivalya*. Such extinction cannot be effected by conduct alone, for such conduct, whether good or evil, produces *karmma*, which is the source of the modifications which it is man's final aim to suppress. *Moksha* belongs to the *nivritti mārga*, as the *trivarga* appertain to the *pravritti mārga*.

There are various degrees of *mukti*, some more perfect than the others, and it is not, as is generally supposed, one state.

There are four future states of Bliss, or *pada*, being in the nature of abodes—*viz.*, *sālokya*, *sāmīpya*, *sārūpya*, and *sāyujya*—that is, living in the same *loka*, or region, with the Deva worshipped; being near the Deva; receiving the same form or possessing the same *aishvaryya* (Divine qualities) as the Deva, and becoming one with the Deva worshipped. The abode to which the *jīva* attains depends upon the worshipper and the nature of his worship, which may be with, or without, images, or of the Deva regarded as distinct from the worshipper, and with attributes, and so forth. The four abodes are the result of action,

transitory and conditioned. *Mahānirvāna*, or *Kaivalya*, the real *moksha*, is the result of spiritual knowledge (*jnāna*),<sup>1</sup> and is unconditioned and permanent. Those who know the Brahman, recognizing that the worlds resulting from action are imperfect, reject them, and attain to that unconditioned Bliss which transcends them all. *Kaivalya* is the supreme state of oneness without attributes, the state in which, as the *Yogasutra* says, modification of the energy of consciousness is extinct, and when it is established in its own real nature.<sup>2</sup>

Liberation is attainable while the body is yet living, in which case there exists the state of *jīvanmukti* celebrated in the *Jīvanmuktigītā* of Dattātreyā. The soul, it is true, is not really fettered, and any appearance to the contrary is illusory. There is, in fact, freedom, but though *moksha* is already in possession still, because of the illusion that it is not yet attained, means must be taken to remove the illusion, and the *jīva* who succeeds in this is *jīvanmukta*, though in the body, and is freed from future embodiments. The enlightened Kaula, according to the *Nityanita*, sees no difference between mud and sandal, friend and foe, a dwelling-house and the cremation-ground. He knows that the Brahman is all, that the Supreme soul (*paramātmā*) and the individual soul (*jīvātmā*) are one, and freed from all attachment he is *jīvanmukta*, or liberated, whilst yet living. The means whereby *mukti* is attained is the *yoga* process (*vide ante*).

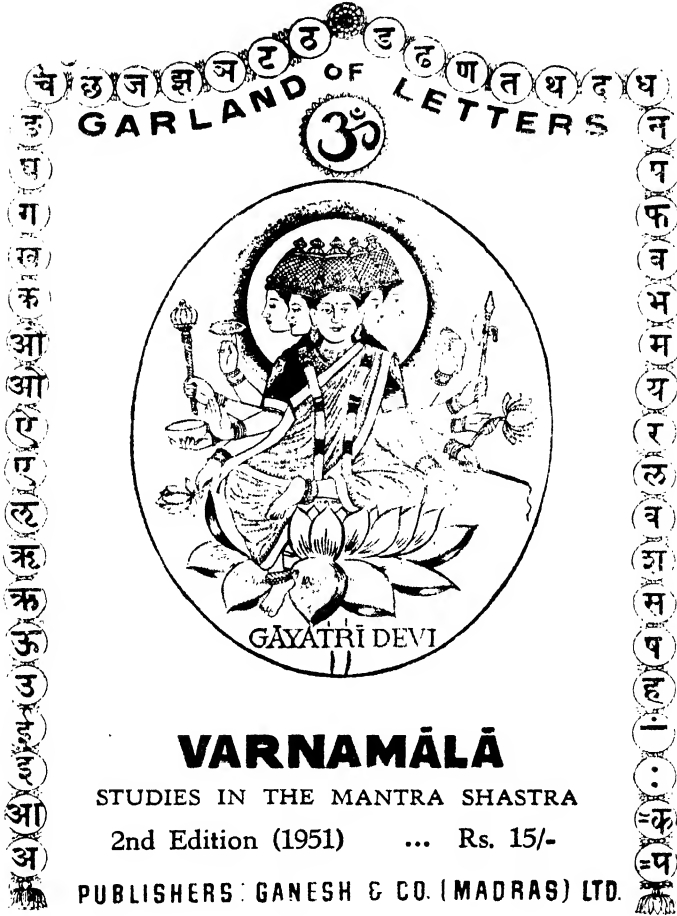
<sup>1</sup> That is which gives *moksha*, other forms being called *vijnāna*  
*Mokshe dhīr jnānam anayatra*  
*vijnānang shilpa-shāstrayoh.*

<sup>2</sup> See Bhāskararāya's Commentary on *Lalitā Sahasra-nama*, shloka, 125.

## SIDDHI

*Siddhi* is produced by *sādhana*. The former term, which literally means “success,” includes accomplishment, achievement, success, and fruition of all kinds. A person may thus gain *siddhi* in speech, *siddhi* in *mantra*, etc. A person is *siddha* also who has perfected his spiritual development. The various powers attainable—namely, *animā*, *mahimā*, *lahimā*, *garimā*, *prapti*, *prakāmya*, *ishitva*, *vashitva* the powers of becoming small, great, light, heavy, attaining what one wills, and the like—are known as the eight *siddhi*. The thirty-ninth chapter of the Brahmavai-varta Purāna mentions eighteen kinds, but there are many others, including such minor accomplishments as *nakha-darpana siddhi* or “nailgazing.” The great *siddhi* is spiritual perfection. Even the mighty powers of the “eight *siddhi*” are known as the “lesser *siddhi*,” since the greatest of all *siddhi* is full liberation (*mahānirvāna*) from the bonds of phenomenal life and union with the Paramātmā, which is the supreme object (*paramārtha*) to be attained through human birth.

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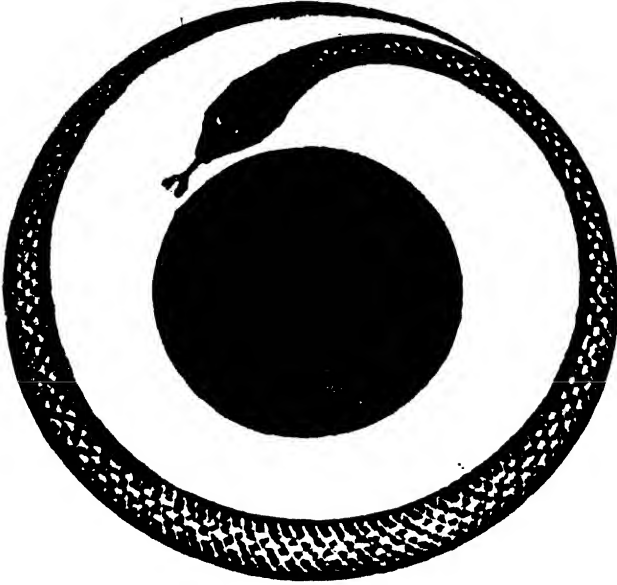
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