

# ŚĀRADĀ-TILAKA TANTRAM

*Text with Introduction*

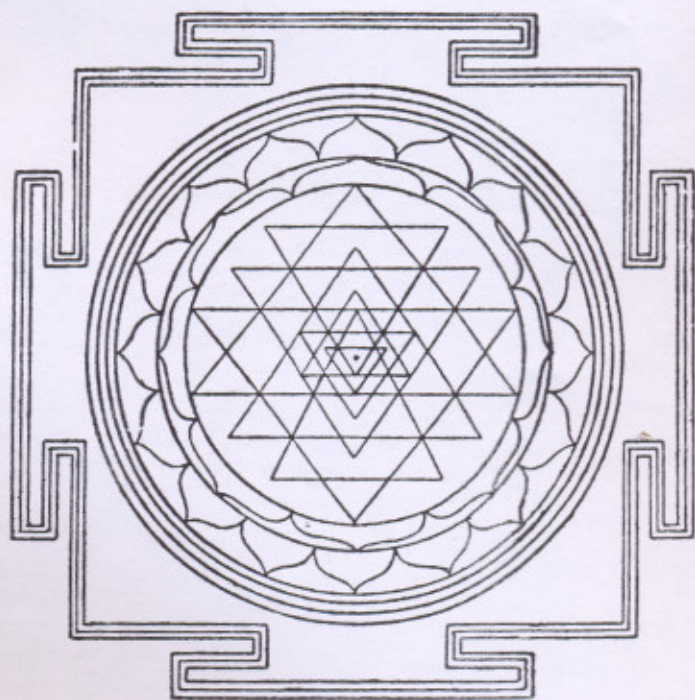
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## INTRODUCTION.

The text alone of this book was first published by Rasikamohana Chattopādhyāya, who brought out so many Tantrik works, from Calcutta, in the Bengali year 1285 ( A. D. 1880 ), and it was printed in the Bengali character. Shortly thereafter Pandit Jivānanda Vidyāsāgara brought out an edition in Devanāgarā character. The first edition printed (in Benares) along with the commentary of Rāghavabhaṭṭa was in the Samvat era 1953 ( A. D. 1886 ). This book was also published along with a commentary named Gūḍhārthadīpikā by Mādhavabhaṭṭa in the Samvat era 1941. This latter commentary is older than that of Rāghavabhaṭṭa, for Rāghava in some places cites it and controverts its interpretation. Rāghava says that he wrote his commentary in the Samvat year 1551 ( A. D. 1484 ).

The present edition is published in compliance with the desire of His Highness the late Mahārājādhirāja Rameshwar Singh of Darbhanga, the President of the Āgamānusandhāna-samiti. His knowledge of, and reverence for, the Brahmanik scriptures were very great, and being a great admirer of Rāghava's commentary he felt that a better presentment of the book was desirable. The Benares edition was evidently based on a single manuscript, and suffers in consequence. We have had the advantage of consulting the following manuscripts :—

(1) Manuscript loaned by the Asiatic Society of Bengal through the courtesy of its erudite Secretary Mr. Johan van Manen, C.I.E.

(2) Manuscript loaned by Kumar Sharat Kumāra Roy, M.A., of Dighapatia, Founder and President of the Varendra Research Society, Rajshahi, Bengal.

(3) A summary of Rāghava's commentary presented to us by Rai Ishvari Prasād of Kāliyasthāna, Patna.

(4) A manuscript belonging to Pandit Amūlya Charaṇa Vidyābhūṣaṇa, a copy of which was obtained.



## INTRODUCTION

(5) A Press Copy of the first eight chapters of the book prepared by the late Pandit Satish Chandra Siddhāntabhūṣaṇa.

There are several other commentaries on the Shāradā which have not been published. There is one such named Shabdārtha-chintāmaṇi in the Sanskrit College Library, Calcutta, by Premanidhi Pāṇtha a well-known authority on Tantra Shāstra. His wife Prāṇamanjarī wrote a commentary on the Tantrarāja an abstruse Tantrik work published as Vols. VIII & XII of the present series.

Nothing much about Lakṣmaṇa Deshikendra the author of the Shāradātilaka is known. At the end of his book he says that his father was Shrikrishṇa, his grand-father was Āchārya Paṇḍita and his great-grand-father was Mahābala. All of them, he says, were men of great piety and erudition and enjoyed great reputation for the same. We are not aware if he wrote any other book. Rāghava places him on a very high pedestal and gives us the further information that Lakṣmaṇa was the disciple of Utpalāchārya and in the line of his Gurus are Utpalāchārya, Somānanda, Vasumat and Shrikantha. He further says that Lakṣmaṇa was impelled to write the book because of his compassion for men who wanted to know something about all the different forms of worship, but could not do so by reason of the voluminousness of the different Tantras, each of which dealt with a single form of worship, and also because of the abstruse character of the same. These Tantras the majority of men of his time were unable to master, as they were of limited intelligence and short-lived.

Of Rāghava we get the following particulars. His family belonged to Mahārāṣṭra and the name of the village is Janasthāna (Nasik). His grand-father was Rāmeshvara Bhaṭṭa and his father Prāthivīdhara. Both of them were famed for their great learning. Prāthivīdhara migrated to Vārāṇasī (Benares) and died there. The son was instructed in and became a master of the Vedānta and all other forms of Nyāya, Bhaṭṭanaya, Gaṇita (Mathematics) in all its forms, Sāhitya (Belles Lettres), Āyurveda, the Kalās (Fine Arts), Kāmashāstra (Science of



Love) and Artha-shāstra ( Science of Polity and Political Government ). He had a profound knowledge of the Vedas, and was proficient in vocal and instrumental music. The commentary bears ample testimony to the many-sidedness and the encyclopaedic nature of his learning. He is the author, among others, of a commentary on the *Lilāvati* and on *Kālidāsa's Shakuntalā*. The commentary on the *Shāradā* gives an adequate idea of not merely the greatness of the spiritual culture of India but shows the great progress that had been made in every sphere of human activity. In expounding the text he has cited passages not from *Mantrashāstra* alone, but has drawn his materials from mathematical and astronomical works, the *Āyurveda*, the Vedas and the *Upaniṣads*, the *Purāṇas* and the *Samhitās*, the *Shrauta Sūtras* and the *Gṛhya Sūtras*, the *Brāhmaṇas* and the *Shūlvashāstras*, the *Darśhanas*, the *Chhandas*, the *Pancharātras*, and a whole host of other authorities named and unnamed.

The *Prapanchasāra* is one of the books most frequently cited in support of his own interpretations, more so when he differs from that of other people; and not merely has the text of the *Prapanchasāra* been utilised for the purpose but in several places *Padmapādāchārya's* commentary thereon has also been cited as authority. In the majority of instances a text from the *Prapanchasāra* has been cited as that of the great *Āchārya*, the expression being always in the honorific plural. *Padmapāda's* name is also cited in the plural number. This is almost conclusive evidence that the *Prapanchasāra* is the work of the great monist *Shamkarāchārya*. There is a tendency among some scholars to cast a doubt about the authorship of the *Prapanchasāra*. But in the face of the testimony of *Rāghavabhaṭṭa* and other eminent commentatators such as *Bhāskaraṛāya*, *Lakṣmīdhara*, *Nilakantha* and others, it is hard to agree with them.

Both the *Prapanchasāra* and the *Shāradātīlaka* contain descriptive accounts of the various aspects of the Brahmanik faith prevalent in India, and in both works the different forms

of faith are dealt with in a manner which shows a complete freedom from bias, a characteristic which is peculiarly that of Brahmanik India. That is so because they recognise that all the different forms of faith in the world lead to one goal, as it has been beautifully put by Pūṣpadanta in his Mahimna-stotra ( see Arthur Avalon's 'Greatness of Shiva' ).

It is perhaps not known that the Guru if he is wise, very seldom, if ever, initiates the disciple into his own form of worship. A disciple is initiated into that form alone for which he is competent. He is not even initiated into the form which was that of his ancestors. It is held that the man who has attained Siddhi in one particular form of worship becomes an adept in every other form and is able to understand fully these other forms. Shamkarāchārya, for instance, was a Vaishṇava ; but his soul-stirring hymn to the Devi in the eleventh chapter of the Prapanchasāra would lead any one to believe that he was a Shākta. His hymns to other aspects of the Supreme Brahman such as Shiva and others are just as soulfully worded. It is on this account that one belonging to the Brahmanik faith is enjoined not to speak slightly of any other Shāstra. We have become accustomed these days to hear of the various forms of worship being in conflict with one another. But in reality there is no conflict. It is only in the early stages of Sādhana, during, so to say, the period of probation, that the Sādhakas of the different forms of faith devote themselves exclusively to the forms into which they have been severally initiated. Ignorance of this and similar facts has in many instances led to very disastrous and discreditable results on the part of our present-day "scientific" researchers into Indian philosophy and culture generally.

The Shāradātīlaka is divided into 25 Chapters, twentyfive being the number of the Sāmkhyān Tattvas. The first chapter, says Rāghava (under verse 87 Chapter XXV), is Prakṛti as it deals with Creation. The twenty-three Chapters which follow demonstrate Prakṛti-Vikṛti, and the last chapter which is devoted to Yoga demonstrates Puruṣa which is beyond



Prakṛti and Vikṛti. It may incidentally be noted that the Prapanchasāra as also the Tantrarāja are divided into thirty-six Chapters which is the number of the Shaiva Tattvas.

## CHAPTER I.

The first verse of the Shāradā is an adoration of the Supreme Being, Who is named Mahak. This Mahak may be interpreted to mean the Supreme in either Its Male or Female aspect. This is dealt in detail in Chapters XXIII and XXV. Its body is ever-enduring Bliss. By the fifty letters of the Alphabet which are constantly emanating from that Mahak, is this universe of moving and motionless objects, of sound and the meaning thereof, pervaded. Men who are masters of the Vedānta call It Shabda-Brahman which is the inner Chaitanya (stress towards particularized consciousness) which abides in all. The moon adorns Its forehead, and It is the Lord of Speech. The verse as it stands, it will be noted, refers to the Mahak (Radiant Energy) in the neuter gender. Rāghava shows how this can be interpreted to apply either to Shiva or Shakti. In doing so, he also shows how the Shiva and the Shakti aspects are intimately connected with one another. The connection is that of A-vinābhāva, i. e., that the one cannot be without the other, like heat and fire, a word and its meaning, and so forth. This Chapter, as has already been stated, deals with Creation. From this, ascending step by step, the Sādhaka reaches to an apprehension of the formless and attributeless Brahman, the first glimpse of which is given in Chapter 23 and which is more fully dealt with in Chapter 25 and of which it is said that any expressions we use with regard to it are merely indicative (Lakṣhaka) and not attributive (Vāchaka). Rāghava discusses how this attributeless Mahak, as associated with Shakti, is competent to create.

Verse 2 is an adoration of the consort of the Mahak of the first verse. The third verse is an adoration of the Gurus.



Rāghava cites texts which say that the Guru is not to be looked upon as a mortal. He who does so can never attain Siddhi by the repetition of Mantras and worship of Devatās. The reason for this is that the human Guru is but the channel through whom Grace descends, and is the material embodiment of the supreme Shiva or Brahman who is the Guru. Rāghava cites texts from Shruti, Smṛiti and Āgama which show the necessity of a Guru.

❧ In verses 4 and 5 the Author says that he shall in this book give the essential parts of the Tantras which are helpful in the attainment of the fourfold aims of human existence, *viz.*, Dharma, Artha, Kāma and Mokṣha. He also speaks of the Creation of the Word and of the Meaning thereof, and of Muni, Chhandaḥ, Devatā and the rules relating to Yantras and Mantras. The word Shārada is capable of different interpretations. One of these is She who grants the fruit of one's Karma and at the same time destroys the same as Chit-shakti and leads to Liberation. He defines the Muni of a Mantra to mean the sage who discovered the Mantra. Chhandaḥ is that which envelops and thereby protects the Deva who is concealed therein. Devatā is that which is revealed by the Mantra. The Prayoga of a Mantra is the use of it, according to the injunction of the Shāstras, for the attainment of Dharma, Artha, Kāma and Mokṣha. He next cites texts from Ārśheya Brāhmaṇa, Kātyāyana Shrauta-sūtra and Yājñavalkya Smṛiti which speak of the absolute necessity for a person practising a Mantra of knowing these. All these however, says Rāghavabhaṭṭa, are for those who worship Devatās in their gross form. He then quotes some verses from the Tantrarāja ( Chapter 35 ) which say that one's own Ātmā is the Devatā. It pervades the universe. Nyāsa, Japa, Pūjā, Homa and other rites are useful for the realisation of this. The author next proceeds to describe creation—this has been dealt with by Sir John Woodroffe in his paper 'Creation in the Tantra', which has been reprinted in his book 'Shakti and Shākta'.

Up to verse 13 the author speaks of creative Sound in its Parā state, and this is followed by a description of the workings of Pashyantī and Madhyamā.

Having spoken of Shiva in Its two-fold aspect of Nir-guṇa (Attributeless) and Sa-guṇa (Endowed with attributes) and of the manifestation of Shakti, Nāda and Bindu, and of the emanation of Bindu, Nāda and Bija from the first Bindu, the author proceeds to say that from the second Bindu originated Raudrī and from Nāda originated Jyeshthā and from Bija originated Vāmā and from these three emanated Rudra, Brahmā and Viṣṇu. They are respectively Jñāna (wisdom), Ichchhā (will), Kriyā (action) and correspond with Vahni (Fire), Indu (Moon), Arka (Sun). When the first Bindu bursts and divides itself into two, there arises a volume of sound in which the letters of the alphabet are indiscernible. This sound is Shabda-Brahman. Some define Shabda-Brahman to mean mere external spoken sound; others speak of it as inner sound (Āntara-Shabda). Both these interpretations are erroneous; for Shabda-Brahman, says Lakṣmaṇa, is not something inert (Jada) but is the Chaitanya in all beings, i. e. it is the stress towards articulate sound. This is the Parā stage of Sound. This Shabda-Brahman, it is said in verse 14, assumes the form of Kuṇḍalī and manifests itself in the form of letters in all animate creatures.

In verses 15 and 16 it is said that from Shambhu who is Bindu (Bindvātmā) and one with Kalā (Kalātmā) and co-eval with Kāla (Time) originated Sadāshiva who is the allpervading witness of the world. From Sadāshiva emanated Īsha, from him Rudra, then Viṣṇu and then Brahmā. Rāghava says that the eternalness ascribed to Prakṛiti and Kāla is Āpekṣaka (consequential).

Puruṣa alone is by his very nature eternal, for when every thing disappears, Puruṣa endures. Rāghava cites a text (which also occurs in Kramadīpikā which is a Vaiṣṇava work) wherein the process of dissolution is described. In verse 17 the author begins to speak of the creation of the Tattvas and says that when



there is a change in the unmanifest *Prakṛiti*—the Supreme Substance and the root of all—there emanates therefrom *Mahat-tattva* which is the aggregate of the three *Guṇas* (*Sattva*, *Rajas* and *Tamas*) and is one with *Buddhi*, *Ahamkāra* and *Chitta*. The *Shaivas* identify *Mahat-tattva* with *Buddhi-tattva*. The *Ahamkāra* here spoken of is of three kinds, *viz.*, *Vaikārika*, *Taijasa* and *Bhūtādi*. From the first which is *Sāttvika* emanate the ten *Devas*, *viz.*, *Dik* (Space, Ether), *Vāta* (Air), *Ārka* (Sun), *Prachetas* (*Varuna*, Water), the *Ashvins* (Herbs), *Vahni* (Fire), *Indra* (Ruler), *Upendra* (*Vishnu*, Protective principle), *Mitra* (Sun) and *Ka* (*Brahmā*, Creative principle). From *Taijasa Ahamkāra* which is *Rājasika* emanate besides *Manas*, the ten organs of sense, namely, five of perception and five of action. And from *Bhūtādi Ahamkāra* which is *Tāmasika* originated the five elements, *viz.* Ether, Air, Fire, Water and Earth in the order of the *Tanmātras* which first originated. From Sound (*Shabda-tanmātra*) originated Ether; from Touch (*Sparsha-tanmātra*), Air; from Form (*Rūpa-tanmātra*), Fire; from Liquidity (*Rasa-tanmātra*), Water; and from Smell (*Gandha-tanmātra*), Earth. The text proceeds to say that Ether is transparent; Air is black; Fire, red; Water, white; Earth, yellow. The region of Ether is circular, that of Air is hexagonal, of Fire is triangular, of Water is of the form of a half-moon with a lotus therein and that of Earth is square in shape. These have been fully dealt with in the 'Serpent Power' for the English reader. In the *Devī-bhāgavata*, (Book 3 chapter 4), these have been described in greater detail and in a popular form; and though there is some difference in minor particulars, a study of that will greatly help in understanding the scheme. The great commentator *Nilakantha* in commenting on the text of the *Devī-bhāgavata* has cited these verses from the *Shāradā*.

Verses 25 and 26 say that the regions or *Maṇḍalas* of the five *Bhūtas* contain the letters which belong to the different *Bhūtas*. It may be noted here that the letters are classified into five classes according to the number of the



Bhūtas. This is described in greater detail in Chapter VI. It is here also stated that the five Bhūtas originate from the five Kalās,—Nivṛtti, Pratishthā, Vidyā, Shānti and Shāntyatitā which in their turn have originated from Nāda.

Verse 27 says that this universe of moving and motionless objects is composed of the five Bhūtas. Motionless objects are divided into countless forms such as mountains, trees and the like. Moving objects ( V. 28 ) are of three kinds, *vis.*, (1) Moisture-born ( Sveda-ja ), (2) Egg-born ( Andā-ja ) and (3) Womb-born ( Jarāyu-ja ). Moisture produces worms and the like, from eggs are born serpents and the like, and from the womb ( V. 29 ) are born human beings and the like.

Then the text goes on describing how out of the union of man and woman conception takes place and explains the cause of the birth of a male, female and hermaphrodite. In verse 31 it is said that some disembodied soul bound by its own actions ( Karma ) enters into the foetus and animates it.

In this connection Rāghava cites another text which describes the birth of a tree from its seed, the process being somewhat similar to Maithuna *Srīskṛti*.

Verses 32 to 38 describe the gradual growth, day after day, month after month, of this foetus; how from a tiny gelatinous lump it grows into full human shape with all its senses. Rāghava cites among others a text from Adhyātmaviveka which describes this process of growth and says that the Ojo-dhātu ( Ojas ) comes into the foetus in the eighth month and is then in a constant state of restlessness, now moving into the mother, now returning to the child. This Ojas is of a transparent yellowish red ( Shuddham ā-pita-raktam ), and is the immediate cause ( Nimitta ) of vitality.

In verse 39 the author says that the body born partakes of the nature of Fire and Moon or the Sun and the Moon. The right side is Sun, the left side is Moon. In verse 40, the text speaks of the principal Nāḍīs and in Verse 43 it says that the Nāḍīs are countless. Verse 44 speaks of the ten airs, *vis.*, Prāṇa, Apāna, Samāna, Vyāna and Udāna ;

also Nāga, Kūrma, Kṛikara, Devadatta and Dhananjaya. Rāghava says that according to some there are fourteen Vāyus (airs), the names of the other four being Vairambhana, Pradyota, Prakṛita and Sthānamukhya. They function in different ways in the body and are named accordingly. The names of the ten Fires are in the same way given by Rāghava and they are, he says, named differently by different authors.

In verse 47 it is said that the nerves (Snāyu), bones (Asthi) and marrow (Majjā) are derived from the father; and the skin (Tvak), flesh (Māṅsa) and blood (Asra) from the mother. Rāghava cites an authority who differs from this view. Verses 48 and 49 describe how the child remains in the womb and its birth.

The text proceeds to say (Vv. 51—57) that thereafter Kundalinī Shakti who is Chaitanya-rūpā (Consciousness-embodied), all-pervading and lightning-like, who is in all Tattvas and all Devas, subtler than the subtle and is Shabda-Brahman, manifests herself in the child at the time of its birth.

The text then proceeds to describe (Vv. 58-107) how Kundalinī is in the Mantras, Yantras and every thing else. Verses 108 and 109 say that Kundalinī who is Shabda-Brahman and all-pervading brings forth Shakti, then Dhvani, therefrom Nāda, Nirodhikā, Ardhendū, Bindu, one from the other. From Bindu comes Parā sound and thereafter Pashyantī, Madhyamā and Vaikhari sounds. Rāghava, in commenting on these, cites texts from the Tantrarāja (Ch. XXVI.) which describe the process by which Parā changes into Pashyantī, Pashyantī into Madhyamā and this last into Vaikhari. He also quotes from the Rīgveda (1,164,45) which shows that the three different stages preceding articulate sound are recognised in Shruti also. In verse 112 it is said that Nirodhikā is Fire, Ardhendū (Half-moon) is Moon and Arka (Sun) is the union of the two; as the letters originated from Bindu, they therefore partake of the nature of Shiva and Shakti, because the Sun is both Shiva and Shakti.



## CHAPTER II.

In this chapter the author speaks of the *Vaikhari Srishṭi*, *i. e.* creation manifest as the spoken word. The letters of the alphabet, it is said ( Vv. 1-6 ), are pushed along the channel of the *Suṣūmnā* and articulated with the help of the throat and other vocal organs. Of these articulate letters the vowels are called lunar ( *Saumya* ), and the consonants solar ( *Saura* ) and the *Vyāpakas*, letters from *Ya* ( य ) to *Kṣha* ( क्ष ), are fiery ( *Āgneya* ). There are 16 vowels, 25 consonants and 10 *Vyāpakas*. Of the consonants 24 are the 24 *Tattvas*, the letter *M* ( म ) being the *Puruṣha*. The first of each couple of vowels is short and the second is long. The four vowels in the middle ( *i. e.* 7th, 8th, 9th and 10th ) are neuter.

In verse 8 it is said that without the vowels the consonants can not be articulated. It is on this account that the letters are called united *Shiva* and *Shakti* ( *Shiva-Shakti-maya* ). The vowel which helps the articulation being *Shakti* ( power ) and the portion articulated being *Shiva*. The attention of the reader is drawn to V. 1. of the famous poem by *Shamkarāchārya* called the *Ānanda-laharī* ( *The Wave of Bliss* ). In verses 9 and 10 it is said that as the letters of the alphabet have originated from the *Bindu* from which the five *Bhūtas* ( *Elements* ) have emanated, the letters fall under five heads, and belong to one or other of the five *Elements*. The commentary says *A* ( अ ), *Ā* ( आ ), *E* ( ए ), *Ka* ( क ), *Cha* ( च ), *Ta* ( ट ), *Pa* ( प ), *Ya* ( य ), *Sha* ( श ), are aerial ; *I* ( इ ), *ī* ( ई ), *Ai* ( ऐ ), *Kha* ( ख ), *Chha* ( छ ), *Tha* ( ठ ), *Pha* ( फ ), *Ra* ( र ), *Kṣha* ( क्ष ) are igneous, and so forth. The letters are again classified as *Lunar*, *Fiery*, *Solar* ; the 16 vowels are lunar ; the twenty-four consonants ( *Sparsha* ) which are to be coupled as *Ka-Bha*, ( क-भ ), *Kha-Ba* ( ख-ब ) and so forth are solar, and the ten *Vyāpaka* letters are fiery.

The names of the 38 *Kalās* of the letters are given in verses 12-16. The *Tāra* or *Praṇava* ( *Omkāra* ) has fifty *Kalās* and the names of these are given in verses 17-28.



Verses 29-35 give the fifty names of Rudra which correspond with the fifty letters of the alphabet. Verses 36 to 44 give the names of the Shaktis of the fifty Rudras.

Verses 45 to 56 give the names of the fifty aspects of Vishnu and their respective Shaktis. These also correspond with and are forms of the fifty letters.

Verse 57 says that all Mantras are composed of the Mātrikā letters and Mantras are either masculine, feminine or neuter. Verse 59 says those which end with Hung or Phat are masculine, those ending with Svāhā are feminine and the neuters end with Namaḥ. The text proceeds to say how and when the Mantras awaken, and verses 64 to 110 give an account of the various defects that may be in different Mantras. Verse 111 says that these defects can be cured by Yoni-mudrā; but, in the case of those who cannot do Yoni-mudrā, the same can be cured by a process described in verses 112-123.

Verses 124-140 of the Chapter contain rules regarding Japa of one's Mantra. There are in this connection injunctions about food, the place where Japa should be done, and the necessity of getting initiated by a good Guru is emphasised. A good Guru is defined ( Vv. 141-144 ) to be a man pure of birth, himself of a pure disposition having his senses controlled. He should know the true meaning of the Āgamas and all Shāstras, and be always doing good to others, as also Japa, Pūjā, Dhyāna, Homa. His mind is always peaceful and he has the power of granting favours. He knows the Vedic teachings, is competent in Yoga and is charming like a Deva. Rāghava has cited a number of authorities and illustrations in amplifying this. The characteristics of a good disciple are also given ( Vv. 145-152 ). He should be of good parentage, of a guileless disposition, be a seeker of the fourfold aims of human existence, read in the Vedas, intelligent, his animal desires completely controlled, always kind towards all animals, possessed of faith in the existence of the next world. He does not associate with the

non-believer, is assiduous in his duties, alert in the discharge of his duties towards his parents, not conscious of the pride of birth, wealth and learning in the presence of his Guru, willing to sacrifice his own interests in the discharge of his duties towards the Guru, and ever ready to serve the Guru as a servant.

Verse 153 speaks of the time it usually takes to ascertain the fitness of the disciple. It takes one year in the case of a Brāhmaṇa, two years in the case of a Kṣatriya, three in the case of a Vaiśya and four for a Śūdra, to ascertain the candidate's competency for initiation.

### CHAPTER III.

Speaks of the rites which should be performed before initiation. These are Vāstu-yāga (worship of the Devatās Brahmā and others who keep the Rākṣasa (demon) Vāstu down), selection of the site for the erection of a Mandapa and erection of the same, Homa, the making of the Vēdī and directions regarding drawing a Yantra on the Vēdī and rites connected therewith. Rāghava has added long notes to what is said by Lakṣmaṇa. Great stress is laid on the dimensional accuracy of the Vēdī, the Kuṇḍa and of everything else used in the different rites which have to be done. The calculations are given in detail.

### CHAPTER IV.

Deals with initiation in all its different aspects. The word Dikṣā (initiation) means that which imparts Divya-jñāna (knowledge which illumines) and causes Kṣaya (destruction) of evil. Verse 3 speaks of four kinds of Dikṣā, namely, Kriyāvati, Varnamayī, Kalā and Vedha. The first of these, if the occasion demands it, may be an elaborate ritualistic process. It is described in this chapter. The disciple on initiation is instructed to meditate on the oneness of the Mantra, the Devatā and the Guru. When he has realised this he has to advance further and experience the identity of his own Ātmā with these. The commentary gives details regarding bathing



and other preliminary rites. The whole of the chapter contains details of ritual which should be performed on the first day. The process by which the mind and body of the disciple is made fit to receive initiation is shortly described. Apart from the importance of the text of the *Shāradā* and the notes of the commentator for the ritualist, the student of religious psychology will find therein much of interest to him. A careful study will convince any fair-minded critic that these are not meaningless mummary but have a solid and reasonable foundation.

## CHAPTER V.

Continues the same subject and begins with injunctions relating to consecration of Fire for the purpose of Homa. Rāghava cites texts which say that when the purificatory rites are being done the Guru meditates on the form of the Brahman adopted for his *Sādhana*.

With verse 75 begin the rites to be performed on the second day when Homa is to be done. Verse 77 says that after transferring the Chaitanya of the *Shishya* into himself and uniting it with his own Chaitanya, the Guru should effect a purification of the six *Adhvās*, namely, *Kalā*, *Tattva*, *Bhuvana*, *Varna*, *Pada* and *Mantra*. The *Kalās* are *Nivṛitti*, *Pratishthā*, *Vidyā*, *Shānti* and *Shāntyatitā* named in Chapter I, verse 26. The *Tattvas* are 36 according to the *Shaivas*, 32 according to the *Vaishnavas*, 24 according to the *Maitras* (*Sāmkhya*). The *Shaiva Tattvas* are classed under three heads, namely, Pure, Pure-Impure and Impure. The *Prakṛti Tattvas* are ten. The *Tattvas* of *Tripurā* are seven. The names of the five different classes of *Tattvas* are given in verses 81-89. By *Bhuvanādhvā* is meant, according to Rāghava, the Etherial, the Aerial, the Igneous, the Aquatic and the Terrestrial regions. The *Vāyavīya Samhitā* says the *Bhuvanas* are the different stages of *Sādhana* beginning with the *Mūlādhāra* ending with *Unmanī* when the mind is merged in the object of adoration. The *Varnas* are the *Mātrikā* letters. By



Mantrādhvā all the Mantras are meant. Padas are words formed by the combination of the letters. Verses 92-95 describe the process of the purification of the Adhvās. The word Adhvā means a pathway ; here, these six are the six paths which lead to Brahman-experience,

Verse 96 says that the Guru first transfers his own Chaitanya into the Shishya. This is followed by an account of some further rites. In verse 110 it is said that the Guru should worship his own Devatā who is placed in the body of the Shishya and then ( V. 111 ) communicate the Vidyā ( Mantra ) to the disciple. The Shishya then mentally recites the Mantra meditating on the oneness of the Guru, the Mantra and the Devatā and thereafter bows to the Guru lying flat on the ground and placing the feet of the Guru on his head and offers up to the Guru his own body and all he is possessed of. Rāghava here gives a detailed account of all that is done, citing texts from different Shāstras. Other rites connected with Kriyāvati Dikshā end with verse 115.

Verses 116-120 contain rules relating to Varṇamayī Dikshā.

Verses 121 to 126 speak of Kalāvati and verses 127-139 of Vedhamayī Dikshā.

By Vedha Dikshā, it is said, the disciple attains the perfection of Shiva immediately on initiation. These three forms of initiation are not for men of average competency. Varṇa Dikshā is for persons who are above the average. Kalāvati is for those of a still higher competency and Vedhamayī is for the highest class of aspirants. In the commentary it is stated that Utpalāchārya the Guru of Lakṣmana was initiated in this way by Somānandāchārya. He gives another instance of initiation in this way, that of Shivasvāmī by Chandēshvarāchārya. The process is briefly described in verses 127 to 139. This is followed by injunctions relating to Homa after initiation. The commentator cites a text which says that there are, besides the above four, ten other kinds of initiation which go by the generic name of Ānavi.

## CHAPTER VI.

Deals with the Devī Mātrikā or Sarasvatī whose body is composed of the Letters of the Alphabet. The letters taken together form a Mantra of which the *Rīṣi* is Brahmā, the Chhanda is Gāyatrī and Sarasvatī, the Devatā. It should be noted that whenever a Mantra is mentioned the name of its Muni or *Rīṣi* is first given, then the Chhanda and then the Devatā.

In the Prapanchsāra ( Ch. VII. ) also, the Sādhana of the Devī Sarasvatī is first introduced as she is the Queen of the Letters and Awakener of all knowledge ( Bodha-dīpikā ).

Verse 4 gives the Dhyāna of Sarasvatī. Her body is composed of the said letters and on her forehead is a fragment of the Moon. Her breasts are large and high. She is carrying in each of her ( four ) hands ( 1 ) the gesture of Jnāna-mudrā, ( 2 ) a rosary of Rudrākṣa, ( 3 ) a jar full of nectar and ( 4 ) the gesture of Pustaka-mudrā. She is white and has three eyes.

Rāghava here quotes a long passage from the Tantrāntara giving Dhyānas of all the different letters. Verses 5-8 contain rules relating to Nyāsa of the letters and verse 9 speaks of Purashcharaṇa. It is by Purashcharaṇa that the Sādhaka becomes an adept in the Mantra. The Mantra has to be repeated in manner enjoined a specified number of times followed by Homa and other rites. Verse 10 gives the Yantra. This is followed by rules relating to her rituals with the names of her attendant Shaktis and their Dhyānas. These Shaktis are mostly the intellectual powers personified. After ritualistic worship, Nyāsa ( verses 28, 29 ) should be done in three ways, namely, *Srīṣṭi* ( creative ), *Sthiti* ( continuing ), and *Samhāra* ( withdrawing ). After *Sthiti* Nyāsa she should be meditated upon along with her consort. The Dhyāna is given in verse 30. After *Samhāra* Nyāsa she is to be again meditated upon as the Queen of the Letters. The Dhyāna is given in verse 33.



Verses 34-36 contain the rules relating to Nyāsa and worship. She should next be meditated upon in her aspect of Shāradā. The Dhyāna is given in verse 37. Verses 38-40 describe her ritualistic Nyāsa which is amplified in the commentary. Verse 41 gives the Dhyāna of Ardhanārīshvara. Verse 45 gives a Dhyāna of united Viṣṇu and Lakṣmī, like Ardhanārīshvara is of Shiva and his consort. Verse 49 gives another Dhyāna of the Devī as the Queen of the Universe. Verse 53 gives a Dhyāna of Lakṣmī.

Verse 57 gives a Dhyāna of the Devī as the Mother of All, ( Sakalajanāni ). The Poet Kālidāsa has a beautiful hymn to this aspect which is not much known.

Verse 61 contains a Dhyāna of the Devī as having eight hands.

Verse 67 contains a Dhyāna of Brahman as the transcendent Tejas, immeasurable, the one root of the Universe, pervading all creation as Sat and Chit, imperishable, a mass of nectar. The five Mantras, the first of which is the Praṇava point towards him. This is the Prapancha-yāga-mūrti.

Verses 68-82 describe Prapancha yāga which begins with a particular form of Nyāsa. Rāghava here cites a text which gives the names of the *Rīṣi* and *Chhandas* of each of the *Mātrikā* letters. It is partially corrupt and the different manuscripts have not been of any great help.

Verses 84-86 speak of the wonderful properties of Brāhmī ( a kind of bitter herb ) and how it helps in the perfection of the intellectual powers as also clear enunciation. This vegetable has been spoken of in several other places in this book. The rest of the chapter gives ritualistic rules.

## CHAPTER VII.

Verses 2 to 4 give the Bhūtalipi Mantra. It is made up of the five short vowels, the four compound ( Sandhi ) vowels, the eight Vyāpaka letters, and the twentyfive Sparsha ( consonant ) letters. These letters are divided into nine groups and arranged in an order described in the text. Verse 5 says

that the letters of the Bhūtas ( Elements ), Ether, Air and others, are in these nine groups, only there is no Earth-letter in the second and in the ninth group there is neither a Water-letter nor an Earth-letter. The verses which follow give the *Rishis* and the *Devatās* of the nine groups ( *Vargas* ). *Varneshvari* ( Queen of the Letters ) is the *Devatā* of the Mantra. This is another aspect of the *Devī Sarasvatī*. The letters are looked at in a different way. The Tantra Shāstra attaches great importance to the letters, as all Mantras are made up of the letters.

Verses 9 to 14 describe the Tree of Letters ( *Lipitaru* ) under which the *Devī* is seated. The tree is made up of the letters. *Parasamvit* is its seed. *Bindu* and *Nāda* are its two tap-roots. Its branches which are the Earth-letters are spread in all directions ; its leaves which are the Water-letters cover the three worlds ( upper, middle and lower ) ; its sprouts which are the Fire-letters are bright like gems ; the Air-letters are its flowers and illumine its body ; the Ether-letters are its fruits which are the refuge of all creatures. The honey of heavenly nectar from the tree is sprinkling the *Devī*. The *Vedas*, the *Āgamas* and the like add to its height and beauty. It is *Shiva* and *Shakti*. The three worlds find shelter under it. The *Munis* by the help of this get what they desire.

Verse 15 gives the *Dhyāna* of the *Devī*. She is like ( of the effulgence of ) ten million stainless moons. Her breasts are large and high. On Her head is the crescent moon. Her three eyes are half-closed by reason of the libations of nectar of which she has partaken. In each of her four hands she is carrying the gesture of granting boons, a rosary, the gesture of *Jñāna* and a skull. She is in the pride of youth. Her body is composed of the Letters of the Alphabet. She is the Queen of Speech.

Verses 16 to 52 contain rules relating to ritualistic worship of the *Devī* in the course of which the names of the attendant *Devatās* and the articles of worship are enumerated.

Verse 53 describes *Viyat Yantra* ( *Yantra* of Ether ).



Verse 55 describes the Vāyaviya Yantra ( Yantra of Air ). Verses 57-59 describe the Āgneya Yantra ( Yantra of Fire ). Verse 60 describes Vārūṇa Yantra ( Yantra of Varuṇa : the Deva of Water ) and Verse 62 describes Pārthiva Yantra ( Yantra of Earth ). These descriptions are in each case followed by a statement as to what the Yantras are useful for.

Verse 65 contains the Vāgvādinī Mantra of ten letters. It grants the power of speech. Rāghava here quotes a hymn by Shamkarāchārya which is not traceable in his collected works. Verse 66 gives the names of the *Rishi*, Chhandaḥ and Devatā of the Mantra and directions about Nyāsa.

Verse 67 contains a Dhyāna of the Devī of the Mantra. Verses 68-79 give rules relating to Purashcharaṇa and ritualistic worship. This is the method followed in the case of almost every Mantra right through the book. That is, the Mantra is followed by the names of the *Rishi*, the Chhandaḥ and the Devatā. This again is followed by the Dhyāna of the Devatā and thereafter are given the rules relating to Purashcharaṇa, worship and Prayoga.

Verse 80 gives the Mantra of sixteen letters. Verse 82 gives the Dhyāna of the Devī of the Mantra and Verses 83-86, the rituals.

Verse 87 gives the Mantra of eleven letters, verse 89, the Dhyāna, verses 90-95, rituals.

Verse 96 gives another Mantra of eleven letters, verse 98 the Dhyāna, verses 99-103, rituals. In the course of this the author advises the use of Brāhmighṛīta which is to be prepared in a way somewhat different from that described in the previous chapter. Verse 104 gives another Mantra, verse 106, the Dhyāna and verses 107-112 describe rituals.

Verses 113-123 give rules of conduct of the worshipper of the Sarasvatī. The fruits and vegetables not to be eaten are named. He should not eat anything stale or kept over-night. He should not chew pan ( betel leaf ) at night. He should not go with a woman during day time nor with one who is in her flowers. He should not look at a naked woman. He

should not cast aspersions on a woman. In the mornings he should remain silent and never at any time speak falsehood. He should not study on the 14th, 8th and 1st day of the lunar half month, nor on the day of an eclipse (Solar or Lunar), nor on the last day of the month. When explaining any thing he should be fully awake and not lazy, avoid yawning and not get angry, avoid spitting and touching any limbs below the waist. If a man, a snake, a cat, a frog, a mongoose or any other animal passes between him and his auditor he should stop.

## CHAPTER VIII.

This chapter begins by saying, 'I shall now speak of the Mantras of Shri, which grant wealth and good fortune'. Verse 2 gives a Mantra and 3 speaks of the *Risiki*, Chhanda and Devatā and Nyāsa. Verse 4 gives her Dhyāna, which is as follows ;—

I adore Shri. She is seated on a lotus. Her effulgence is like that of gold. She has a lustrous crown on her head. She is raimented in silk which shines over her rounded buttocks. In two of her hands she is holding two lotuses and with the other two is making the gestures of Vara (Boons-granting) and Abhaya (Fear-dispelling). Four elephants resembling the Himālaya mountain are pouring nectar over her out of golden jars held in their uplifted trunks.

The verses which follow ( 5-7 ) give the rules relating to Purashcharana of the Mantra and worship. Verses 8-19 give the names and description of her nine Shaktis, the Anga-devatās and so forth. Verses 20-29 speak of the benefit gained by her worship.

Verse 30 gives another Mantra of Shri. Verse 31 gives the Dhyāna of the Devi of this Mantra. It says :—

I adore the beloved of Hari. She is seated on a lotus. She is lustrous like the ruby. In two of her lotus hands, she holds two lotuses and the other two are held in the gestures of Vara and Abhaya. Four large elephants of the colour of



snow are constantly pouring water out of jewelled jars held in their upfisted trunk. She is the heavenly Pārijāta who grants all desires.

Verses 32 and 33 give the rules of Purashcharana whereby Siddhi is attained in the Mantra.

Verses 34-37 give another Mantra and the names of the *Riski*, the Chhandaḥ and the Devatā as also the rules relating to Nyāsa. Verse 38 gives the Dhyāna of the Devī of this Mantra which is as follows :—

May Kamalā protect and nourish ye ! She is seated on a lotus and has a smiling face. In two of her lotus hands she is holding two lotuses and the other two are held in the gestures of Dāna ( Vara ) and Abhaya. Her body is luminous like lightning. Over her large and high breasts are shining ropes of pearls. By her sidelong glances she is gladdening ( her consort ) Hari.

Verses 39-44 give rules regarding Purashcharana, articles of worship and so forth.

Verses 45 to 52 give a fourth Mantra, the names of its *Riski*, Chhandaḥ and so forth. Verse 53 says that after doing Nyāsa, the Sādhaka is to meditate upon a beautiful garden described in detail in verses 53-71. Having meditated upon this garden he should think of a beautiful Pārijāta tree in the middle of it ; and under it on a jewelled throne, he should meditate on Mahālakṣmī seated thereon. The Dhyāna, given in verses 74-88, is as follows :—

Meditate on the Supreme Devatā. She is the lustre of the of the rising sun, luminous with the crescent moon on her shining diadem and the garland she is wearing. She is decked with ornament set with gems. She is leaning forward as if with (the weight of) her (heavy) breasts. In two of her hands, she is holding two lotuses. In one of her other hands is held a sheaf of Shālī paddy and in the other, the gem Kaustubha. Her face is illumined by her gracious smile. Her three eyes are like three fullblown lotuses. On her lotus feet are tinkling bells. The girdle round her waist is set with nine kinds

of gems. Her stomacher studded with pearls, rubies and beryls is resting on her belly beautiful with its three folds ( Trivali ). Her navel is beautiful like a whirlpool in the waters of the Jālnavī ( Gangā : the Ganges ). Her breasts are adorned with the paste of sandal, camphor and saffron. Ropes of large pearls, like drops from the rain clouds, adorn her. Her vestment is of silk. Her armlets of pure gold are studded with beryls and her wristlets of shining gold are studded with rubies. She is decked with rings set with rubies. Chains and collars of pure gold adorn her. Her neck resembling ( in contour ) the conchshell is adorned with various beautiful ornaments. Her gem-studded ear-ornaments resemble the rising sun. Her beautiful lips are red like the hibiscus and coral. Her teeth are like the seeds of the pomegranate. Her face is like the stainless fullmoon. Her three beautiful eyes are shaped like the petals of the lotus. Her eyebrows excel in beauty the bow of Kandarpa ( Cupid's bow ). Her nose vanquishes the beauty of the Tila flower ( sesamum ). Her forehead puts to shame the beauty of the half-moon and the Tilaka there, is fragrant with the fragrance of musk. Her lotus face is adorned by curls of hair like hungry black bees ( round a lotus ). Her hair is tied up with the flowers of the Pārijāta. The crown on her head is studded with priceless gems. She is the abode of charm and beauty and the source of all Greatness ( Tejas ).

Verses 89-118 give the rules relating to Purashcharana of her Mantra, Āsana-mantra, names of the Pārshvadevatās and other details relating to her worship. The verses which follow ( Vv. 119-140 ) speak of the Prayogas of her Mantra. Verses 141-143 give her Yantra.

Verses 144-145 give another Mantra of twentyseven letters. Verses 146-147 give the Nyāsa of the Mantra. Verse 148 gives the Dhyāna :—

Meditate always on the supreme beloved of Shārngi ( Vishnu ). She is of the redness of vermillion and is seated on a lotus. She is the gem of the ocean of beauty. She is



adorned with a crown, armlets, garlands, ear-ornaments, waist-chains and the like. In one of her lotus-like hands is held the casket of wealth ( *Vasu-pātra* ) in the other a looking glass and in the other two, are two lotuses. She is surrounded by her hand-maidens.

Verses 149-159 give rules relating to *Purashcharana*, the articles to be used in her worship, the names of the attendant *Devatās* and the fruit to be gained by her worship.

Verse 160 speaks of the wellknown *Vedik Shrisūkta*. It is to be noted that when *Vedik Rīks* are referred to they are rarely set down in the text. The commentator says that the *Shrisūkta* which consists of the fifteen *Rīks* of the *Bahvrīchas* is wellknown and he quotes a long passage from the *Tantrāntara* which gives the rules relating thereto as also the *Shrīyantra*.

This, it is hoped, will remove the erroneous impression that the *Vedas* contain no trace of the worship of the female aspect of the Brahman. Later on other instances of this will be found in this book.

Verse 161 to the end of the chapter lay down rules of conduct for the worshipper of *Shrī*. It is said here that the *Sādhaka* who wants *Shrī* should always be truthful. He should face the west when taking his meals. He should be gentle in his speech, and speak with a smiling countenance, and use scents and flowers. He should always be pure, sleep in a pure bed and with a young woman ( *Tarunī* ) and with no one else. He should never eat when he has had oil rubbed over him. He should never rub turmeric on his face, nor sleep when he is impure in any way. He must not write anything on the ground. He must not eat salt or oil by itself. He must always be clean and avoid unclean food and so forth.

The commentator quotes a passage from the *Prapancha-sāra* ( Ch. XII. ) which also lays down similar injunctions.

## CHAPTER IX.

The second verse gives the Bija of Bhuvaneshvarī. Verse 3 gives the names of the *Rīṣi*, the Chhanda and the Devatā of the Mantra. Verses 4-13 speak of Nyāsa. It is said in verse 5, that the object of doing Nyāsa is the attainment of Devatābhāva. This means that the Sādhaka's mind becomes competent to receive things divine. The commentator cites a passage from the Prapanchasāra ( Ch. X. ), showing Shamkarāchārya's method of dealing with this particular class of Nyāsa.

Verse 14 gives the Dhyāna of Bhuvaneshī. She is the lustre of the rising sun. The moon is on her diadem. Her breasts are high. She has three eyes and a smiling face. With two of her hands she is making the gestures of Vara and Abhaya and in the other two, are held an Angkusha and a Pāsha.

Verse 15 speaks of the Purashcharana of her Mantra and Homa. Verses 16 and 17 describe her Yantra. Her nine Pīṭha Shaktis, named in verse 18, are Jayā, Vijayā, Ajitā Aparājītā, Nityā, Vilāsinī, Doghdhrī, Aghorā, Mangalā. Verse 19 gives her Pīṭha-mantra. In describing the mode of worship ( Vv. 22-32 ) it is said, among other things, that the following couples ( Mithunas ) are to be worshipped, viz, Gāyatrī and Brahmā, Sāvitṛī and Vishṇu, Sarasvatī and Rudra, Kuvera and Mahālakṣmī, Madana and Rati, Ganesha ( Vighnarāja ) and Pushṭī, his beloved. Each of these couples is described here. There should also be worshipped ( Vv. 33-42 ) the two Nidhis ( Gems ) and the Angadevatās, namely, - Ananga-kusumā, Ananga-kusumātūrā, Anāṅga-madanā, Ananga-madanātūrā, Bhuvana-pālā, Gagana vegā, Shashirekhā and Gagana-rekhā ; as also her sixteen others Shaktis, viz., Karālī, Vikarālī, Umā, Sarasvatī, Shṛī, Durgā, Uṣhā, Lakṣmī, Shruti, Smṛiti, Dhṛiti, Shraddhā, Medhā, Matī, Kānti and Āryā. The eight Mātrīs, Brahmānī and others should also be worshipped. Her hand-maidens, Anangarūpā



and others are also to be worshipped. Verses 43 to 50 describe rites for the attainment of worldly advantages. Verses 51-57 describe five Yantras.

Verse 58 gives a different Mantra. Verse 59 speaks of Nyāsa with the Mantra. Verse 60 gives the Dhyāna of the Devī of the Mantra. In this Dhyāna, the Devī is described as of the colour of vermilion. She has three eyes. On her head is a crown of rubies the brightness of which is enhanced by the lustre of the moon on her forehead. She has a smiling face and large breasts. She has two hands, in one of which she is holding a Chasaka (cup) filled with gems and in the other a red lotus. Her feet are resting on a gem-studded jar. She is benign of aspect and is the mother of all.

Verses 61-62 speak of Purashcharana.

Verse 63 says that by daily taking Brāhmī Ghṛita over which the Mantra has been said, the Sādhaka becomes, in the course of a year, a poet. The commentator describes how this Ghṛita should be made. Āyurveda says that Ghṛita (clarified butter) preserves unimpaired the properties of herbs used in medicine. Verses 64-66 give other Prayogas.

Verse 67 gives another Mantra. Verse 68 gives its Nyāsa. Verse 69 gives the Dhyāna of the Devī of the Mantra :—

She is Shyāmā (colour of gold). The moon is on her forehead. With one hand she is making the gesture of Vara and with another hand she is holding a red lotus. In her third hand is a Chasaka full of gems and with the fourth she is making the gesture of Abhaya. Ropes of pearls shine over her large breasts. She has got three luminous eyes and is seated on a red lotus. She is the beloved of Hara. She is the adored of the Suras (Devas or seekers of the Brahman). She is eternal.

Verses 70-79 describe her worship.

Verse 80 gives another Mantra, its Rishi, Nyāsa and so forth.

Verse 81 gives the Dhyāna of the Devī of the Mantra :—

She is seated on a lotus. Two of her hands are held in

the gestures of Vara and Abhaya and in the other two she is holding an Angkusha and a Pāsha.

Verses 82-90 describe the mode of worship.

Verses 91-94 describe the Ghaṭārgala Yantra.

Verse 95 gives a Mantra of sixteen letters. Verses 96-104 describe how the Yantra is to be used and the benefits gained thereby.

Verses 105-108 describe two other Yantras.

## CHAPTER X.

In Verse 1, it is said that the Devī Tvaritā is so called because she grants fruits quickly. The Sanskrit word means "quickly". In support of this, the commentator quotes a verse from the Prapanchasāra ( Ch. XIII. ) where the Sādhana of the Devī is described. The second line of verse 1 and verse 2 give the Mantra of 12 letters. Verse 3 gives the names of the Muni, Chhanda and so forth.

Verse 4-6 speak of Nyāsa. Verse 7 gives the Dhyāna :—

I adore the Devī Kairātī who is Shyāmā and whose head is adorned by the tail-feathers of a peacock. She is raimented with leaves and ropes of red Gunjā seeds rest on her large breasts. Eight great serpents adorn her ears, arms, waist and toes. She has three eyes and her hands are uplifted to grant boons and dispel fear.

The commentator says that the serpents Ananta and Kulika, who are Vipras, the colour of fire and each possessed of a thousand hoods, are the ear-ornaments. The serpents Vāsukī and Shanghapāla who are Kṣatriyas, yellow of colour each with 700 hoods, are the ornaments for the upper arm. Takṣaka and Mahāpadma two other serpents who are Vaishyas, blue of colour, each with 500 hoods are the girdle. Padma and Karkatāka who are Shūdras, white of colour, each with 300 hoods are the toe-ornaments.

Verses 8-19 describe Purashcharana of the Mantra and her worship, give the names of her attendant Devatās and describe how these latter are to be worshipped. Verses 20-33



describe Homa with different articles for the attainment of different ends, such as, *Shānti* ( Peace ), *Riddhi* ( Prosperity ) and so forth. Verses 34 to 43 describe five different Yantras and speak of the benefits to be gained thereby.

Verse 44 gives the *Trikantakī* Mantra as also rules relating to *Nyāsa* therewith. Verse 45 gives the *Dhyāna* :—

May the three-eyed *Devī* dispel all your fears ! She is blue below the navel, red below the neck and her face is white. She has four mouths with fierce fangs on the four sides of her belly and is terrific to behold. In her hands she is holding two lights ( *Dīpa* ), a conchshell and a *Chakra*. In her matted hair is the crescent moon.

In verse 48 is given another Mantra of the *Trikantakī*. Verse 49 speaks of the *Purashcharana* of this Mantra and the fruits to be gained thereby.

Verse 50 gives the Mantra of 15 letters of *Nityā*. Verse 51 gives the *Nyāsa* of this Mantra and verse 54 describes the place of her abode. She is seated there on a lotus placed on a throne. Her *Dhyāna* is given in verse 55 :—

Adore *Nityā* ! She has got the young moon on her forehead. She is red and three-eyed, She is carrying a *Pāsha* and an *Angkusha*, the wish-granting creeper and a skull and is playing on the melodious *Vinā*.

Verses 56 to 68 give the rules of *Purashcharana*, worship and other details.

Verse 69 gives a Mantra of 12 letters and Verse 70 gives the rules relating to *Nyāsa*.

Verse 71 gives the *Dhyāna* :—

Meditate upon the wife of *Shiva*. She has got the half-moon on her forehead and is red of colour. Her raiment, ornament and decorations are all red. She has three eyes and is elated with wine. In her hands she is carrying a lotus, a *Pāsha* ( noose ), *Srīni* ( goad ) and a skull filled with wine. She is the adored of the immortals.

Verses 72-76 give rules of *Purashcharana* and other rites.

Verse 77 gives the Mantra of *Vajraprastārīnī*. It is of

twelve letters. Verses 78-79 name *Rīṣkī*, *Chhandaḥ*, *Devatā*.

Verse 80 gives her *Dhyāna* :—

We seek refuge in the mother who is seated on a lotus of twelve petals placed on a red boat in an ocean of blood. Her body is red; on her red forehead is shining the crescent moon. She has three eyes and a smiling face. In her hands she is holding a pomegranate, an arrow, a noose, a goad, the bow of Madana (Deva of Love) and a skull. She is bending forward with the weight of her breasts.

Verses 81-87 give rules relating to rituals.

Verse 88 gives the Mantra of *Tripuṣā*, and the following verse names the *Rīṣkī*, *Chhandaḥ* and *Devatā* and gives rules of *Nyāsa*. Verse 90 says that the *Devī* should be meditated upon as seated on two lotuses placed one above the other on a beautiful throne placed on the pericarp decorated by a *Skat-kona* ( hexagon ). The seat is placed on a jewelled altar under a charming canopy under a *Kalpa* ( wish-granting ) tree in the middle of a forest of *Pārijāta* trees.

Her *Dhyāna* [ V. 91. ] is as follows :—

Meditate on the primordial *Shakti*. She is of the colour of a golden lotus and leaning forward with the weight of her breasts. She is adorned with jewelled toe-rings, girdles, neckchains and the like. She has a jewelled crown on her head and three eyes. In her lotus hands she has a bow, a noose, two lotuses, a goad and flowery arrows.

Verse 92 says that she is surrounded by her handmaidens who have large breasts and are carrying fly-whisks, boxes containing betel leaves and mirrors in their hands. The *Devī* is looking at her votary with eyes which are raining, as it were, a shower of nectar on him.

The following verses describe the ritual. It is here said that *Lakṣmī* and *Vishṇu*, *Gaurī* and *Hara*, *Rati* and *Smara* are to be worshipped all round her beginning from the S. E. corner and the two gems *Shangkha* and *Padma* are to be worshipped on either side, and the *Lokapālas* are to be worshipped in their feminine aspects.



Verses 101 and 102 contain the Mantra, composed of thirteen letters, of Devī Ashvārūḍhā ( Seated on a horse ). Verse 104 gives her Dhyāna.

Meditate always on her who is seated on a horse. She is red and beautiful. A digit of the moon is on her forehead. She has three eyes. She is adorned with beautiful garlands and bending forward with the weight of her breasts. With her left hand she is pulling the Sādhya ( woman against whom the rites are directed ) who is tied by a noose and is helpless with an access of love and in her right hand is a golden cane.

Verses 105-107 describe Purashcharana and 108 her Yantra.

Verse 109 gives the Mantra of Annapūrṇā and 110 her Dhyāna :—

Adore Bhagavatī ( Annapurnā ) ! She is red and clothed in beautiful raiment. She has the young moon on her forehead and is bending forward with the weight of her breasts. She is looking pleased as she is watching Shiva who with the crescent moon on his head is dancing in front of her. She is the giver of good and removes the pains of Samsāra.

The two verses which follow describe her worship.

Verse 113 contain the Mantra of Padmāvatī. Verse 115 is her Dhyāna. She is seated on a lotus. In her two hands she holds two lotuses. She has three eyes and is red of colour and wearing all kinds of ornaments. Her face is beautiful like a lotus.

Verse 119 gives her Yantra.

Verses 120-123 speak of Amāṭha Nyāsa.

## CHAPTER XI.

Verses 1 and 2 contain the Mantra of Durgā and the two following verses speak of the *Rishi*, *Chhandas*, *Devatā* and, so forth. Verse 5 is the Dhyāna:—

May Durgā destroy all the evils which beset ye ! She has three eyes and is seated on a lion. On her forehead is the moon. In her four hands which are of the colour of emerald

she is holding a conchshell, a bow, a discus and arrows. She is wearing armlets, garlands, wristlets, girdles and toe-rings with tinkling bells thereto. Her ear-ornaments are set with brilliant gems.

The thirteen verses which follow describe the mode of worship. Verse 19 gives the Yantra.

Verses 21 to 24 contain the Mantra of Mahiṣāmardini.

Verse 25 is the Dhyāna :—

She is the colour of emerald. She has a ( third ) eye on her forehead. She is adorned with gems on her head and ears. She is seated on the head of a buffalo. She is holding a Chakra (discus), a Śaṅkha (conchshell), a Kṛipāṇa (sword), a Kheṭaka ( shield ), Bāṇa ( arrows ), Kārmuka ( bow ), Shūla ( spear ) and Tarjanī Mudrā ( threatening gesture ) in her hands. The moon is on her head. I adore her.

Verses 26-33 describe Purashcharaṇa and Prayoga.

Verse 34 gives the Mantra of Jaya Durgā.

Verse 37 gives the Dhyāna,—

I adore Jaya Durgā who is worshipped by those who seek Siddhi. She is of the colour of the firmament. Her fierce looks frightens the enemies. On her forehead is the crescent moon. She is seated on a lion. In her hands are a Śaṅkha, a Chakra, a Kṛipāṇa and a Trishikha ( trident ). She has three eyes. Her Tejas ( glory, radiance ) pervades the three worlds. All the Devas surround her.

Verses 38-40 contain rules of Purashcharaṇa and Prayoga.

Verse 41 contains Shūlinī Durgā Mantra.

Verses 42-45 speak of the *Risṭi*, *Chhandaḥ*, *Devatā* and so forth.

Verse 46 gives her Dhyāna :—

I meditate on Shūlinī. She is seated on a lion and is of the dark colour of the rainladen cloud. In her ( eight ) hands are a Shūla, a Bāṇa, a Kṛipāṇa, an Ari ( discus ), a lotus, a mace, a Bow, a Pāsha. She has three eyes and has the moon on her forehead. She is attended by four hand-maidens who are carrying Kheṭakas. She is the terror of the enemy army.



Verses 47-62 give rules of Purashcharaṇa and so forth.

Verses 63-65 give Vana-Durgā Mantra. The Devī is also called Vindhya-vāsinī. Four verses which follow give name of *Rīṣi* and so forth. Verse 70 is her Dhyāna :—

Meditate on her who abides in the Vindhya ( Mountains ). She is seated on a golden lotus and has three eyes. She is lustrous like lightning and has in two of her hands a Shangkha and a Chakra and the other two are in the attitude of granting boons and dispelling fear. Her face is beautiful as the full moon and on her forehead is the crescent moon. Neckchains, armlets, garlands and earrings adorn her. The Devas hymn her. By her side is Shiva.

Verse 71-75 speak of Purashcharaṇa and rituals.

Verse 76 contains a Dhyāna for the Sādhaka who seeks the protection of the Devī :—

She is like the fire of final dissolution ( Kāla-pāvaka ) and in her hair is the half-moon. She has an eye on her forehead. She is seated on a fear-inspiring lion. In her ( eight ) hands are held the Chakra (discus), a Shangkha (conch), a *Kṛipāṇa* ( sword ), a *Khetaka* ( shield ), a *Chāpa* ( bow ), a *Bāṇa* ( arrow ), a *Karoṇikā* ( skull ) and a *Shūla* ( trident ). She subdued the whole army of the Asuras.

Rāghava quotes other similar Dhyānas from the Prapan-chasāra and other texts. Different Prayogas are given ( Vv. 76-123 ).

Verse 123 gives the Rakṣākara ( protective ) Yantra of Vindhya-vāsinī. It is helpful in the attainment of wealth, immunity from evil influences and the like.

## CHAPTER XII.

This chapter begins with a prayer to Tripurā.

Verse 3 gives the Mantra of Tripurā. Rāghava cites texts which say that she is so called because she created the three ( viz., Brahmā, Vishnu and Rudra ) and so preceded them, because the three Kāṇḍas of the Vedas are by her pervaded and also because she is even at the time of Pralaya.

Verse 4 says that the Mantra is composed of three parts.

Verses 5-32 contain the names of the *Risikis* and so forth and a long account of how Nyāsa is to be done with the Mantra. This is supplemented by Rāghava by other texts.

Verse 31 gives the Dhyāna :—

She is of the colour of a thousand rising suns and garmented in red silk. Her face beautiful like a red lotus is lighted by her three eyes. Her breasts are smeared with red sandal. She is wearing a garland of heads. On her head is a crown on which is the moon. She is smiling gently. In each of her hands is held a rosary, a book, the gesture of granting boons and that of dispelling fear.

Verses 32-70 contain an account of the Purashcharana and ritualistic worship and Prayoga.

Verse 71-75 describe three Yantras.

Verse 77 gives the Bālā Mantra. Verses 78 and 79 give the Gāyatrī. Verses 81-94 contain a hymn of praise. The opening verse of which says that as even Brahmā and other great Devas do not know the subtle ( Sūkṣma ) form of the Devī who is the source from which the universe emanated the hymner therefore sings the praise of the gross ( Sthūla ) form.

Verses 96-99 contain the Mantra of Rājamātanginī which is made up of 88 letters. Verses 100-127 contain directions for Nyāsa and verse 128 contains her Dhyāna :—

She is seated on a gem-studded altar and listening to the pleasing notes of the parrots. One of her feet is resting on a lotus. She is playing on a Vīṇā. She is elated with the nectar of which she has partaken. She is slightly dark of hue. On her forehead is the crescent moon. Her shining hair is made into a charming knot. Her raiment is red. She is wearing a garland of waterlilies. On her forehead is shining a Tilaka. She has armlets made of conchshells.

This is followed by rules relating to Purashcharana and ritualistic worship.

Verses 157-166 contain a Hymn of the Devī.



## CHAPTER XIII.

This chapter gives an account of the worship of the different aspects of *Gaṇeśa*. The *Prapanchasāra* ( Ch. XVII. ) deals with this.

Verse 2 contains the *Bija* of *Gaṇeśa* which is *Gang* and verse 3 speaks of the way *Nyāsa* is to be done therewith.

Verse 4 contains the *Dhyāna* :—

He is the colour of vermillion, three-eyed and has a large belly. In each of his lotus hands is held a tusk ( his own ), a noose, a goad and the gesture of granting boons. His face is that of the lord of elephants and at the end of his thick trunk is a beautiful pomegranate. On his forehead is shining the young moon and his cheeks are flooded with the copious flow of *Dāna* ( exudations from an elephant's temple when in rut ). His raiment and the unguent on his body are red. Huge serpents are his adornment.

Verses 5-26 describe *Purashcharana* of the Mantra, the articles to be used in his worship, and give the names of the *Pitṛa*-shaktis and attendant *Devatās*.

Verses 27-28 give the Mantra of twenty-eight letters of *Mahāganapati*.

Verse 29 says that the *Rishi* of the Mantra is *Gaṇaka*, the *Chhandas* is *Nivṛit Gāyatrī* and verse 30 describes the *Nyāsa* of the Mantra.

Verses 31-38 say that he is to be meditated upon as seated on a lotus consisting of the letters of the alphabet ( *Mātrikāmbuja* ). The *Sādhaka* should meditate upon an island composed of nine gems, placed in an ocean of sugar-cane juice ; a soft gentle breeze blows over the island and makes the waves wash the shore thereof. The place is a forest of *Mandāra*, *Pārijāta* and other *Kalpa* trees and creepers, and the light from the gems thereon casts a red glow on the ground. The six gladdening seasons are always there. The sun and the moon brighten up the place. In the middle of the island is a *Pārijāta* tree whereon are the nine gems and

beneath it is the great *Pittha* ( altar ) on which is the lotus whereon is seated *Mahāganapati*. His face is that of the great elephant with the moon on it. He is red and has three eyes. He is held in loving embrace by his beloved who is seated in his lap and has a lotus in her hand. In each of his ten hands he is holding a pomegranate, a mace, a bow, a trident, a discus, a lotus, a noose, a red water-lily, a sheaf of paddy and his own tusk. He is holding a jewelled jar in his trunk. By the flapping of his ears, he is driving away the bees attracted to his temples by the fluid exuding therefrom, and he is scattering gems from out of the jar held in his trunk. He is wearing a ruby-studded crown and is adorned with gems.

Verses 39-61 give a description of *Purashcharana* and *Prayogas*.

Verse 62 gives the *Bija* of *Bhūmi* ( The Earth ).

Verses 63-65 describe the *Yantra* of *Mahāganapati*.

Verses 66-67 give the *Mantra* of 26 letters of *Viriganapati* and verse 68 speaks of the *Muni*, *Chhandak* and *Devatā*.

Verse 69 gives directions about *Nyāsa* and says that *Viriganapati* is to be meditated upon in a place similar to that described in the *Dhyāna* of *Mahāganapati*.

Verse 70 gives the *Dhyāna* :—He is the colour of vermilion and has the face of an elephant. On his head is the half-moon. He has three eyes. In three of his hands he is holding a noose, a goad and a skull full of wine and his fourth hand is resting on the *Yoni* of his consort *Pushkti* and at the end of his trunk he has a vessel full of wealth. *Pushkti* is touching his *Linga* and embracing him with her right hand and in her other hand is held a lotus.

Verses 71-76 contain directions regarding *Purashcharana*, worship, *Homa* and the like. There is also given here the fruits gained by such worship.

Verse 77 gives the *Mantra* of twelve letters of *Shaktiganapati* and verse 78, the *Rishi*, *Chhandak* and *Devatā* and rules of *Nyāsa* of the *Mantra*. Verse 79 gives his *Dhyāna* :—



We adore him who is of the bright colour of pearl. He has the face of an elephant in rut. He has three eyes and the moon is on his forehead. A jewelled crown is on his head. He has a lotus, a goad and a jar full of gems in each of his three hands and his fourth hand is resting on the Yoni of the Devī seated in his lap. His trunk is resting on the jar of gems. The Devī who is of the colour of the lotus is holding in one hand a lotus whilst with the other she is touching his Linga.

Verses 80-83 give the usual rules of Purashcharana, worship and particulars relating to Prayoga.

Verse 84 gives another Mantra of eleven letters and 85 the *Rishi* and other details. Verse 86 gives the Dhyāna :—

I ever meditate upon the Omnipresent One who is of the colour of red hibiscus. He has the face of an elephant with three eyes and the halfmoon is on his forehead. In each of his four hands he is holding a sugarcane, the gesture of granting boons, a noose and a goad. The tip of his trunk is resting on the Yoni of his Shakti who is embracing him and holding the tip of his Linga with one hand and with the other a lotus. She is the colour of molten gold. He is full of desire.

Verses 87-90 give directions about rituals and the like.

Verses 90 and 91 give the Mantra of *Kṣhipraprasādana* Ganesha. It is of ten letters. *Kṣhipraprasādana* means 'quickly pleased'. Verse 93 give his Dhyāna :—

May the Elephant-headed One protect ye ! He is red and has three eyes. The young moon is on his forehead and he is wearing a shining garland. In each of his hands is held a noose, a goad, a *Kalpalatā* and one of his own tusks and he has a pomegranate at the tip of his trunk.

Verses 94-102 give rules of worship, Homa and the like.

Verse 103 says when *Tarpaṇa* ( oblation ) is made, he is to be meditated upon as seated on a lotus and beautiful like a mountain of gold, and as coming out of the effulgence of the sun, down rows of silver steps into the water with which the *Tarpaṇa* is made.

Verses 105-106 give the Mantra of Heramba *Gaṇeśha* and describe the way *Nyāsa* is to be done therewith.

His *Dhyāna* is given in verse 107 :—

I adore Heramba who is of the lustre of the sun. He is seated proudly on a lion. He has five faces each like that of an elephant, and one of them is on top and upward turned. They are of the colour of pearl, gold, blue, Kunda flower ( white ) and red respectively. The moon is on the forehead of each of these. With two of his hands he is making the gestures of granting boons and dispelling fear and in each of the other eight is held a ball of sweets, his tusk, an axe, a skull, a rosary, a hammer, a goad and a trident.

Verses 108-113 contain directions regarding worship, Homa and the like. Verses 114-119 describe the Yantra to be worn as an amulet and give the Mantra to be written thereon.

Verses 119-120 give the Mantra of *Subrahmaṇya* or *Kārtikeya*. Verse 121 gives his *Dhyāna* :—

We adore *Subrahmaṇya*. He is of the colour of vermilion and his face is beautiful like the moon. Beautiful armlets, garlands and other ornaments adorn him. He is holding in each of his hands a lotus, the gesture of dispelling fear, a cock and the weapon *Shakti*. He is raimented in red and the unguent on his body is also red. He grants the happiness of heaven to, and destroys the fear of, his votaries.

The eight verses which follow give details of worship.

Verses 131-151 are a hymn in adoration of *Gaṇeśha*. In it he is, among other attributes, spoken of as one with *Omkāra* and therefore *Shabda Brahman*.

## CHAPTER XIV.

Verses 1-3 give the Mantra of *Soma* ( *Chandra*, Moon ).

Verse 4 contains the *Dhyāna* :—

I always adore *Soma*, the ocean of nectar. He is of the whiteness of camphor and pure crystal. His face is the circle of the full moon and the blue tresses which surround it enhance its beauty. Ropes of pearls which adorn his body



uproot darkness. In his two hands are held a waterlily and the gesture of granting boons. The stain on his surface is due to the deer he has in his lap.

Verses 5-27 describe Purashcharana, worship and Prayoga.

Verse 28 gives the Mantra of Sūrya ( Sun ). The Mantra is of eight letters. Verses 29 to 35 contains rules of Nyāsa and other details and verse 36 gives his Dhyāna :—

I adore the Lord of the Day. He is of the redness of the Bandhūka flower and seated on a red lotus. He has three luminous eyes and a ruby crown on his head. He is holding a lotus in each of two of his hands and with the other two is making the gestures of dispelling fear and granting boons. He is adorned with armlets, garlands and so forth.

Verses 37-57 describe Purashcharana, worship and Prayoga.

Verse 58 gives Prayojana-tilaka Mantra and 59 and 60 Nyāsa. Verse 61 gives the Dhyāna of the Devatā :—

I adore Bhānu ( an aspect of Sūrya ). He is seated on a red lotus. He is the ocean of endless good and the Lord of the limitless Universe. In two of his hands he is holding two lotuses and the other two are held in the attitudes of dispelling fear and granting boons. He is red and is wearing a ruby crown. He has three eyes.

Verses 62-65 give rules of Purashcharana and rituals.

Verse 66 gives the Bija of Mārtanda Bhairava. This Bija is very difficult to pronounce and the commentary says that it is only the Guru who can show the way to do it. If this Bija is placed between two Vimba Bijas and repeated then it becomes very effective. The verses which follow give rules of Nyāsa. Verse 71 gives the Dhyāna of Mārtanda :—

We adore Mārtanda. He is of the redness of a golden lotus and coral. He has four beautiful faces with three eyes in each. He is holding in each of his lotus-like hands a beautiful Khaṭvāṅga, a lotus, a discus, a Shakti, a noose, a goad, a very beautiful rosary and a skull. The left half of his body is that of his beloved. On his head is a jewelled crown and he is wearing a shining garland.

Verses 72 to 79 describe the ritual beginning with Purashcharana.

Verses 80-88 give the Ajapā Mantra ( Hamsaḥ ) and other particulars. The Devatā of the Mantra is the Lord of Girijā who is the beginning of creation. The reason for giving it here, says Rāghava, is that this Mantra partakes of the nature of Agni and Soma—( Agnīśkomātmaka ).

Verse 83 gives the Dhyāna :—

May he who is half the Mother and half the Lord, who is the Root of the Universe protect ye ! He is of the colour of the rising sun and like a flash of lightning. In his hands are a noose, the gesture of dispelling fear, the gesture of granting boons and a battle-axe. Celestial ornaments made of nine kinds of gems adorn him. His body is Moon (Soma) and Fire ( Agnī ). He has three eyes. On his forehead is the Moon.

In the Nyāsa of the Mantra ( Vv. 84-90 ) parts of the Hamsavati Rik of the Rīgveda is to be used.

Verse 91 states the benefit gained by the Sāadhanā of this Mantra. There is a long passage cited by Rāghava from the Tantrāntara in which a more detailed account of the ritual is given. In this, the way we breathe and how often we do it in the course of twentyfour hours and other details are given.

The identity of the Hangsaḥ Mantra with the Pranava is recognised among Sādhakas and fully explained by, among others, Shamkarāchārya in the Prapanchasāra ( Ch. IV. ). This Mantra is called the Root of the Universe as it is the breath of life.

It may incidentally be noted that it is this Hangsaḥ and not a 'Swan' which is the carrier ( Vāhana ) of Brahmā.

Verses 92-94 give the Mantra of Agni ( Fire ) and other particulars. Verse 95 gives the Dhyāna :—

I adore red Agni. He has a golden garland resting on his shoulders. He is adorned with red garlands and red sandal paste. The mass of flames shining on his head are like so many matted locks. His raiment is very white. In each of his hands he is carrying a Shakti, a Svastika, a Darbha-



*muṣṭī*, a rosary, a sacrificial ladle ( *Sruk* ) and spoon ( *Sruva* ), the gestures of dispelling fear and granting boons. He has three beautiful eyes.

Verses 96-115 deal with *Purashcharana* and so forth.

Verses 116 and 117 give the Mantra of *Turagāgni* ( *Vadavāgni* : Horsefire ) and 119 gives the *Dhyāna* :—

He is of the form of a horse and he has come out of a golden *Ashvattha* tree, and is red like a mass of vermilion. Flames are the hairs on his body. His beauty charms the world. Ornaments of priceless gems adorn his neck. Gems come out of his organs ( *Indriyas* ) are spread all over the world.

The rest of the chapter describes the ritual and the different benefits derived therefrom.

## CHAPTER XV.

This chapter deals with the worship of *Vishnu*. Verse 2 gives a Mantra of eight letters. The text ( *Vv. 10-11* ) speaks of a Mantra of twelve letters and then proceeds ( *Vv. 12-21* ) to speak of *Nyāsa* and other rites.

Verse 22 contains a *Dhyāna* of *Vishnu* :—

I ever adore the Supporter of the Universe. He is lustrous with the lustre of ten million rising suns and in his hands are a conchshell, a mace, a lotus and a discus. On either side of him are beautiful *Lakṣmī* and *Vasumatī*. He has a crown on his head and is wearing armlets, garlands and ear-ornaments. His raiment is yellow. The *Kaustubha* gem enhances his lustre and on his breast is the sign of *Shrīvatsa*.

*Shrīvatsa* is the curl of white hair on the breast of *Vishnu*.

Verses 23-36 contain ritualistic rules.

Verse 37 gives another Mantra of twelve letters; and the three following verses speak of the *Rishi* and so forth as also of *Nyāsa*. Verse 41 contains the *Dhyāna*. This is similar to the last, only *Vasumatī* and *Lakṣmī* are not in this and he is described as of the colour of ten million moons of autumn. This aspect is adored by great *Munis*.

Verse 47 contains a Mantra of 14 letters. The Dhyāna according to this Mantra is in verse 50 :—

He is of the colour of lightning and the moon. Half his body is *Vaikuntha* ( *Vishnu* ) and the other half is *Kamalajā* ( *Lakshmī* ). This union is due to mutual affection. He is adorned with gem-set ornaments. He is carrying in each of his eight hands the *Vidyā-mudrā*, a lotus, a mirror, a jar of gems, again a lotus, a mace, a conchshell and a discus.

*Vishnu* is *Vaikuntha* as he is beyond ( *vi* ) all *Kunthā* or limitation. The name *Vishnu* again, means he who pervades Creation. The word comes from the root *viśh* = to enter.

Verse 53 contains a Mantra of eighteen letters ; after naming the *Rishī* and so forth ( Vv. 54-57 ) the Dhyāna is given in verse 58 :—

We worship him who is of the radiance of pearls and is seated on the moon. Nine different kinds of gems are in his ornaments. His lotus-like face is adorned with locks of hair like black bees. In his lotus hands are held a golden jar filled with pure water and a cup of gold full of curd and rice.

Verses 59-68 describe rituals and Yantra.

Verses 69 and 70 contain a Mantra of *Vishnu* as *Hayagrīva* ( Horse-headed ). This is followed by names of *Rishī* and so forth. Verse 72 is the Dhyāna :—

He is of the lustre of the autumnal moon and adorned with ornaments set with pearls. His head is that of a horse. In two of his hands he is holding a discus and a conchshell and the other two are resting on his knees.

Verses 81 gives the Mantra of *Rāma*.

Verse 84 gives Dhyāna :—I always adore *Rāghava* who is of the charming radiance of dark rain clouds. He is seated in the *Virāsana* posture, with one hand in the gesture of *Jnāna-mudrā* and the other resting on his knee. He is adorned with a crown, armlets and various other ornaments. *Sītā* who is lustrous like lightning and is holding a lotus in her hand is seated by his side and looking at him.



Verses 85-98 describe rituals and the Dhārana Yantra or amulet.

Verses 99-100 give the Mālā Mantra of forty-seven letters of Rāma and verse 101 gives the Mantra of ten letters.

Verses 103-105 give the Mantra of Varāha and the two following verses speak of Nyāsa and other details.

Verse 108 gives his Dhyāna. Verses 109-127 describe the rituals and Yantra. Verse 128 gives Varāha Bija.

The Yantra of Varāha ( V. 132 ), buried in manner enjoined, in a selected spot in a village, town or like place, ensures its stability and prosperity.

Verse 134 gives the Dharā-hṛīdaya ( Heart of the Earth ) Mantra.

Verse 138 gives the Dhyāna :—We adore Vasudhā ( Earth as container of all wealth ). She is green. She is seated on a lotus. She is adorned with variegated gems and raiment and is bending forward with the weight of her large breasts. She is holding in her hands two lotuses, a sheaf of fresh Shāli-paddy and a parrot.

The rest of the chapter gives ritual.

## CHAPTER XVI.

The chapter begins with the Mantra of Nara-simha ( Man-lion ). This is one of the aspects of *Viṣṇu*. The Mantra is Vedic. After naming the *Rīṣi* and so forth ( 3-6 ) the Dhyāna of Nara-simha is given in verse 7 :—

I ever adore the omnipresent Nara-simha. He is of the lustre of a mountain of rubies. By his effulgence are the *Rākṣaṣas* panic-struck. Two of his hands rest on his knees and in the other two are held the Chakra and the Shangkha. He has three eyes. His ornaments are brilliant red. Flames of fire issuing from his fangs and tongue light up his face. His hair is standing on end.

This is the placid ( *Saumya* ) Dhyāna. Verse 13 gives the Dhyāna of his fierce ( *Krūra* ) aspect. As such Nara-hari ( Man-lion ) is of the effulgence of ten million rising suns. He

is ornamented with a shining crown and neckchains. His fangs make his face fierce. By his long arms tipped with shining nails he is tearing open the king of Asuras. The Sun, the Moon and the Fire are his three eyes. His matted hair shining like lightning frightens. He is belching fire.

The word Asura is ordinarily translated as the equivalent of 'Demon'. Shamkarāchārya ( *Vide* Com. Sanat-sujātiya ) interprets it also to mean a person who seeks the pleasures of the senses. The king is Hiranya-kashipu who, as the name shows, is the embodiment of pride of wealth.

In verse 14, it is said that for the purpose of Saumya ( propitiatory ) rites the Saumya Dhyāna is appropriate and in Krūra ( cruel ) rites, the Krūra Dhyāna. After describing ( Vv. 15-31 ) the ritual and the benefits therefrom, the Pūjā Yantra is described in verse 32 and another Yantra in verse 38.

Verse 39 gives the Bija ( *Kṣhraung* ) of *Nṛisimha*.

Verses 40-42 give the Mantra of *Jvālā-nṛisimha*.

Verse 45 gives his Dhyāna :—He is terrific like the Fire of Pralaya ( final dissolution ). He has three eyes. Flames of fire add to his lustre. He has fierce fangs and is a terror to the *Rākṣasas*. His matted locks scattered in all directions make him awful to behold. In each of his hands is held, a conchshell, a discus, a sword and a shield.

Verse 48 gives the Mantra of *Lakṣmi-nṛisimha* and verse 50, his Dhyāna.

In his commentary to verse 54 Rāghava quotes long passages from Agastī-samhitā, Mantra-tantra-prakāsha, Vāyaviya samhitā, Kula-prakāsha-tantra, Vaishampāyana-samhitā and some unnamed authorities giving rules relating to Purashcharana. Here is also cited a text from the Vāyaviya-samhitā describing the three forms of Japa, namely, Uchcha ( spoken ), Upāṅgshu ( muttered ) and Mānasa ( mental ).

The Gītā is cited to say that the rite of Japa is the highest rite and the very self of the Lord.

Verse 64 describes a Yantra of *Nṛisimha*.

Verse 67 gives the Sudarshana Mantra.



The attention of the reader is drawn to the *Nṛsiṃhatāpanī* and the *Śaṭchakra Upaniṣads*.

Verse 75 contains the Dhyāna of *Viṣṇu* as *Muraripu* or *Murāri* ( Enemy of *Mura* ) :—

He is resplendent like the sun at the time of final dissolution. By his glory and radiance he fills up the three worlds. His eyes are red and hair, tawny. He is the terror of all enemies. His fangs are terrific. He is laughing loudly in derision. In his hands are a discus, a conch-shell, a mace, a lotus, a huge hammer, a bow, a noose and a goad. Thus should the enemy of *Mura* be pictured in the mind.

*Mura* is usually said to be the name of a demon. It also means anything which distracts the mind and thereby obstructs the path to Liberation.

Verses 76-131 describe *Purashcharaṇa* and ritual.

Verses 132-140 describe six *Yantras*.

## CHAPTER XVII.

This chapter begins with the *Puruṣottama Mantra* and the rites relating thereto. In the *Prapanchasāra* ( Ch. XXIII. 2nd Edition ) *Śaṅkarācārya* has dealt with the same subject. It is called the *Guptapaṭala* by *Rāghava*.

A Christian writer speaks of the *Prapanchasāra* as a "foul book", alluding possibly, to the description of the ecstasy of the devotees of the *Mantra*. Regrettable as such remarks undoubtedly are, one should not wonder at it, for writers of this type are not capable of the emotions which the true devotee experiences. They do not, it may be surmised, believe in and appreciate their own Bible. If they did, the *Song of Solomon* would have taught them to be more circumspect in the language used in dealing with sentiments which are foreign to them.

The *Mantra* given ( Vv. 2-11 ) is one of two hundred letters. The verses which follow give the usual particulars.

After describing a beautiful garden ( Vv. 23-29 ) ; it is said ( V. 30 ) that the *Deva Puruṣottama* should be meditated

upon there, as united with his consort who is of the colour of a lotus and is holding a lotus in her left hand and embracing him with her right. He is looking smilingly at her. He is holding in each of his hands the conchshell, the noose, the hammer, the bow, the arrow, the sword, the mace and the goad.

Verses 31 to 58 contain ritulistic rules.

Verse 59 gives Shrikara Mantra of eight letters.

Verses 62-65 show how Nyāsa is to be done with the Vedic *Rik* beginning 'Brāhmaṇo'sya mukham āsit' in the *Purusha-sūkta* and verse 67 gives the Dhyāna :—

He is lustrous as a mountain of gold and in his lotus face has lotus-like eyes. On his chest is the gem, Kaustubha. He is beautiful to look at and is adorned with a crown, armlets and other ornaments. He is seated on the bird-king *Garuda*. In his four hands he is carrying a conchshell, a discus, a mace and a lotus. He is imperishable.

Verses 68-81 describe rituals.

Verses 82 and 83 give the *Gopāla Mantra* and this is followed by the Dhyāna of the Deva in verse 89. The Dhyāna is preceded by a description of *Brīndābana* with the thousands of *Gopinis* whose faces are like lotuses and who in the excess of their desire are reduced to helplessness.

The description may be compared with that in the *Gupta-pāṭala* of the *Prapanchasāra*.

Verses 90-102 describe ritual and *Gopāla Yantra*.

Verse 103 gives the *Pinda Bija*.

The commentator cites, under this verse, long passages containing Dhyānas of the boy *Kṛishna*.

Verse 104 gives a Mantra of six letters of *Kṛishna*, and verse 105, one of ten letters, verse 106, one of sixteen letters and verses 107-109, one of thirty-two letters.

Verse 110 gives the *Kāma-linga Yantra*. Verse 111 gives a Mantra of thirty-two letters which is to be inscribed on the Yantra. Verses 112-113 give directions as to how the Yantra is to be drawn with the Mantras therein.



Verses 114-116 describe another Yantra and the Mantra to be inscribed therein.

Verse 117 gives the Mantra of Kāma. It is of one letter. Verse 120 gives the Dhyāna of Kāma and verses 121-143 describe rituals. Verse 144 gives his Yantra. Verse 145 gives his Gāyatrī. Verses 146-147 give the Mālā Mantra of Kāma. It is of forty-eight letters. Verse 148 describes another Yantra of Kāma.

Verses 150-161 contain a hymn to Viṣṇu wherein he is adored in all his different incarnations. In this among the ten incarnations Buddha is included. In speaking of the Buddha incarnation, it is here said that for the suppression of the Asuras he assumed the Kaupīna ( a bit of rag ) as his garb and composed Shāstras which are almost irrefutable ( Amogha-kalpa ). In the Prapanchasāra, Buddha is not recognised as one of the Avatāras.

## CHAPTER XVIII.

In this chapter are given various Mantras of Shiva. The name Shiva is derived from the root, *vash*=to rule. His carrier is *Vṛiṣa* which means Dharma. Shiva's rule is based on Dharma. *Vṛiṣa* is commonly translated to mean a bull, which it also means.

In verse 2 is given his Mantra of six letters. Verses 3-6 describe Nyāsa.

The commentator cites a verse which says that the six limbs ( *Ṣaḍaṅga* ) of Shiva are,—All-knowingness, Contentment, Limitless knowledge, Self-dependence, Imperishability and Limitless power.

The text proceeds to give ( Vv. 7-12 ) Golaka Nyāsa.

Verse 13 contains the Dhyāna of Shiva :—

He is lustrous like a mountain of silver with the beautifully shining moon on his forehead. He is adorned with gems and carries in each of his four hands a battle-axe, a deer and the gestures of granting boons and dispelling fear. He is gracious of mien, seated on a lotus, raimented with a tiger-skin and

surrounded by all the Devas who are singing his praise. He is the source of the universe. His form is the universe. He dispels all fears. He has five faces with three eyes in each.

This is followed by ( Vv. 14-31 ) rules of Purashcharana and other rites.

Verses 32-33 contain a Mantra of eight letters and rules relating there to.

Verse 34 contains the Dhyāna of Shiva as the Deva of the Mantra :—

He is red like the Bandhūka flower and has three eyes. A digit of the moon is on his forehead. He has a smiling face and in each of his hands is held, a trident, a skull and the gestures of granting boons and dispelling fear. On his left knee is seated his beloved, holding in her left hand a beautiful red lotus and with the other hand embracing him. She is adorned with gem-studded ornaments.

Verses 35-48 contain rules of Purashcharana and other rites.

Verse 49 contains the Prasāda Mantra and this is followed by ( Vv. 50-55 ) rules relating to Nyāsa and so forth.

The commentator here cites the Vedik *Rīks* of Ishāna, Tat-purusha, Aghora, Vāma deva and Sadyo-jāta. Verses 56-84 describe how Nyāsa is to be done with the *Rīks*.

Verse 85 contains the Dhyāna of Sadāshiva :—

He is the Lord whose five faces are, respectively, the colour of pearl, yellow, rain-cloud, mother of pearl and hibiscus flower. He has three eyes in each face. He is of the effulgence of millions of fullmoons. In each of his ten hands he has a trident, a battle-axe, a sword, the thunderbolt, the fire, a great serpent, a bell, a goad, a noose and the gesture of dispelling fear. He is adorned with priceless gems.

This is followed by rules relating to Purashcharana and other rites.

Verse 98 contains the Prasāda Mantra of eight letters.

Verse 100 contains the Dhyāna of the Deva :—

I adore him who is of the colour of vermilion. On his



head is a gem-studded crown and the Moon. On his forehead is shining his third eye. His lotus face is illumined with a smile. The gems and ornaments he is wearing are of celestial excellence. On his left knee is placed the right hand of his beloved who, with the other hand, is holding a red water-lily. One of his hands is on the rounded and high breast of his beloved and with the others he holds the Veda, a battle-axe and the gesture of granting boons.

Verses 101-104 contain rules of Purashcharaṇa and rituals.

Verse 105 contains the Mantra of Shiva as *Mrityunjaya* (Conqueror of Death) and verse 108 his *Dhyāna* :—

His three eyes are the Moon, the Sun and the Fire. He has a smiling face. He is seated on a lotus and another lotus is above him. He is of the effulgence of the moon. One of his hands is held in the gesture of *Jnāna-mudrā*, and in each of the others is a noose, a deer and a rosary of *Akṣṛā* beads. The nectar flowing from the Moon in his matted hair, bathes his body. He is wearing garlands and other gems. His beauty charms the universe. He is the Lord of creatures and the Conqueror of Death.

Verses 109-124 contain rules relating to Purashcharaṇa and so forth. Verse 125 says that, he, the Lord of *Umā*, should be meditated upon in the heart for the alleviation of all pain. Verses 126-128 contain some more ritualistic rules and verse 129 gives his *Yantra*.

## CHAPTER XIX.

Verses 2 and 3 give the Mantra of *Dakṣiṇā-mūrti*. This is followed by the usual particulars about the name of the *Rishi* and so forth. Verses 10-18 contain a description of the place where he is, and as his subtle (*Sūkṣma*) form is ineffable, the *Dhyāna* in verse 19 is of his gross (*Sthūla*) form :—

I adore him who is like the Mount *Kailāsa*. On his matted locks is the crescent moon. His gaze is fixed on the tip of his nose. He is three-eyed and is seated in the *Vīra* posture

( *Vīrāṣaṇa* ). He is gracious of mien carrying in three of his hands the *Jñāna-mudrā*, a battle-axe and a deer and one hand is placed on his thigh. Serpents encircle his waist. He is surrounded by the *Munis*.

It may be noted that all the *Dhyānas* given in the book are of the *Sthūla* forms only for the help of the *Sādhaka* towards that which words cannot describe.

This is followed by rules relating to *Purashcharaṇa* and so forth.

Verses 25 and 26 contain directions regarding a method of making of *Brāhmighṛita* by *Sādhakas* of this Mantra.

Verses 27, 28 give another Mantra and this is followed by, as usual, the name of the *Rishi* and so forth.

Verse 31 contains the *Dhyāna* of *Dakṣiṇā-mūrti* as the *Deva* of this Mantra :—

I adore him who is three-eyed and is of the colour of crystalline silver. In two of his hands are a rosary of pearls and a jar of nectar, and with the other two he is making the gestures of *Vidyā* and *Jñāna*. On his forehead is the Moon. He is adorned with many kinds of ornament. Serpents encircle his waist.

Verses 32-41 deal with *Purashcharaṇa* and rituals.

Verses 42, 43 contain the Mantra of *Shiva* as *Nilakantha* ( Blue-throated ) and verse 48 is his *Dhyāna* :—

He is seated on a lotus. His effulgence is that of ten thousand young suns. On his matted locks is a digit of the moon. He is raimented with tiger-skins and great serpents are his adornment. He is beautiful and has five faces with three eyes in each. In each hand of his is held a rosary, a trident, a skullcup and a skull-mounted staff.

Verses 49-54 describe *Purashcharaṇa* and other rites.

Verse 55 gives the *Chintāmaṇi* Mantra. Verse 58 contains the *Dhyāna* which is that of *Ardhanārishvara*.

Verses 59-82 describe *Purashcharaṇa*, rituals and *Yantras*.

Verse 83 contains the *Tumburu Bija*.



Verse 90 gives the Dhyāna :—

He is red and has four faces with three eyes to each. His noses are flat. The crescent moon adorns his head. He is decked with priceless adornment. He is smeared with red unguent and his raiment is red. He is decked with red flowers. In his hands are a skull-mounted staff ( *Khaṭvāṅga* ), a noose, a goad and a white skull-cup.

Verses 91-108 contain Purashcharaṇa and rituals and 109 the Yantra.

Verses 110, 111 contain Khadga-rāvaṇa Mantra.

Verse 120 gives the Dhyāna :—He has five faces and ten hands, is red in colour and his raiment is red.

This is followed ( Vv. 121-132 ) by Purashcharaṇa and rituals.

## CHAPTER XX.

Verses 2-4 give the Aghorāstra Mantra of 51 letters. Verse 10 gives the Dhyāna of Aghora :—

He is dark like the heavily laden rain-clouds. He has three eyes and terrific fangs. His raiment is red, so also is the unguent on his body. In his hands are a battle-axe, a *Damaru* ( small drum ), a sword, a shield, a bow, an arrow, a trident and a human skull. Serpents circle round him.

He is to be meditated upon as of different hue for different Prayogas ; such as, black for Abhichāra, white for Mokṣha and so on.

Verses 12-21 deal with Purashcharaṇa, rituals and Prayogas.

Verses 22 and 23 describe two Yantras.

Verse 25 gives the Pāshupatāstra Mantra of six letters.

Verse 27 gives the Dhyāna of Pashupati.

This as also Aghora are fearsome aspects.

Verses 28-31 deal with Purashcharaṇa and other rites.

Verse 32 contains the Mantra of Kṣhetrapāla and verse 34 the Dhyāna :—

He is dark like a mountain of dark blue collyrium. His hair is of a tawny hue. He is raimented with space.

Serpents are his adornment. His eyes are round and angry. In his hands are a mace and a skull. He has terrific fangs. His body is wonderful. I bow to him.

Verses 35-40 deal with Purashcharaṇa, rituals and Prayogas.

Verses 44-45 contain Āpaduddhāraṇa (rescuing from danger) Mantra of Vāṭuka. It is of 21 letters.

Verse 50 gives the Dhyāna of Vāṭuka in his Sāttvika aspect :—

He is a boy, bright and white like crystal. He has three eyes and his face is cheerful and charming with its curly hair. He is decked with ornaments of great beauty, set with nine kinds of gem. His raiment is white. In his two hands he is holding a trident and a stick.

Verse 52 gives the Rājasa Dhyāna of Vāṭuka :—

He is in colour like the rising sun, three-eyed and is smeared with red unguent and wearing a red garland. He has a smiling face. With two of his hands he is making the gestures of granting boons and dispelling fear and in each of his other two hands is held a skull and a trident. His throat is blue. He is decked with hundreds of rich ornaments. On his head is shining the moon. His raiment is of the redness of the Bandhūka flower.

Verse 53 gives the Tāmasa Dhyāna :—

He is of the colour of a blue mountain. He has a digit of the moon on his head, fear-inspiring fangs and three eyes. He has tawny hair and the points of the compass are his raiment. Serpents adorn him and he is wearing a garland of heads and on his feet are toe-rings set with gems. In his hands he holds a serpent, a bell, a skull, a small drum, a goad, a sword, a noose and the fear-dispelling gesture.

Sāttvika Dhyāna is for those who wish to avoid accidental death, seeks happy long life and Liberation (Mokṣa). Rājasa Dhyāna is for those who seek Dharma, Artha and Kāma and Tāmasa for such as seek to injure their enemies and counteract evil influences.

Verses 55-131 deal with Purashcharaṇa, and Prayoga.



Verses 132-134 give the Yantra for averting danger.

Verses 135-136 contain the *Chanda* Mantra of 3 letters.

Verse 139 gives the *Dhyāna* of *Chanda* :—

He is red, three-eyed, garbed in red and on his head is the Moon. He has in each of his hands a battle-axe, a trident, a rosary of crystals, and a *Kamandalu*.

Verses 140-148 give rules of *Purashcharana*, and so forth.

Verses 149-159 is a hymn to Shiva :—

Thou art the form of Earth, Water, Fire, Air, Ether,  
the Sacrificer, the Moon and the Sun.

Thou art beneficent and abidest in all that is :

Obeisance to Thee !

Thou abidest in the *Upanishads*,

Thou art Shruti, Shruti owes her birth to Thee.

Thou art beyond the senses.

Thou art the eternal *Mahak* :

To Thee Obeisance again and again.

Thou art neither gross nor subtle.

Thou art good ( *Shambhu* ).

Thou destroyest the ills of this world.

Obeisance to Thee, O *Bhava* !

Thou art far beyond all polemics.

All-knowing Thou art and grantest the fruits of penance,

And the fourfold aims of human life.

Obeisance to Thee and again obeisance !

Thou hast no beginning, no middle and no end.

Thou dispellest all fear.

Attributeless art Thou and great.

Yogins alone can meditate on Thee :

To Thee obeisance and again obeisance !

Thou art the Universe, and beyond thought.

Thou destroyest the pride of *Kāma*.

Thou annihilatest Time.

On Thy forehead shines the Moon.

To Thee obeisance again and again !

Thou eatest poison and  
 Art seated on the constantly moving *Vṛiṣha*.  
 The flowing waters of *Gangā* holds like a string  
 Thy matted locks in place :  
 To Thee obeisance !  
 Pure Thou art and purifiest,  
 Thou art the innermost *Ātmā* of the pure.  
 Thou art the destroyer of *Tripura*.  
 Thou art all and Thy name purifies :  
 To Thee obeisance !  
 Thou grantest Enjoyment and Liberation to Thy votaries,  
 And art to them devoted.  
 Thou hast no home, no cloth to cover Thyself,  
 Yet art Thou the Ruler of the Universe :  
 To Thee obeisance again and again !  
 Thou art the root of the Three ( *Brahmā*, *Vishṇu*, *Rudra* ).  
 Thou hast three eyes. Obeisance to Thee !  
 Thou art the Light of the three Lights ( Sun, Moon, Fire ).  
 Thou destroyest rebirth :  
 To Thee obeisance !  
 The gems in the diadems of *Devas* and *Asuras* tint,  
 With a rosy tint, Thy feet.  
 Charming and beloved Thou art,  
 And hast to Thy beloved given half Thine own body :  
 Obeisance to Thee again and yet again !

## CHAPTER XXI.

After having described the rituals of the five classes of worshippers ( *Panchopāsakas* ) commonly known as *Tāntrikas* the author here begins to speak of *Vedik Mantras*. In this chapter he first speaks of the *Gāyatrī Mantra* which makes the *Sach-chid-ānanda Brahman* manifest. The twenty-four letters of the *Gāyatrī* ( V. 1 ) are the twenty-four *Tattvas*.

*Rāghava* cites a long passage from the *Prapanchasāra* ( Ch. XXX ) which shows how the *Vyāhṛtis* and the *Gāyatrī* point towards the *Brahman*.



Verses 2-8 give the names of the *Rishis* of the *Vyāhritis* and of the *Gāyatrī*, the *Chhandaḥ*, the *Devatās* and so forth. The Mantra itself being Vedic has not been given.

Verses 9-14 speak of the different forms of *Nyāsa* to be done.

Rāghava cites a long passage from the *Kalpāntara* which shows how each single letter of the *Gāyatrī* has to be placed when doing *Nyāsa*.

Verse 15 gives the *Dhyāna* of the *Devī Gāyatrī* :—

She has five faces which are of the colour of pearl, coral, gold, and blue and white respectively. Each face has three eyes. Her gem-set crown has the Moon on it. The twenty-four letters of the Mantra compose her body. Two of her hands are held in the gestures of granting boons and dispelling fear and in each of the other hands she holds a goad, a whip, a white skull, a noose, a conchshell, a discus and two lotuses.

Rāghava cites texts which shows the different ways the *Devī* is to be meditated upon in three different times of the day, namely, morning, midday, evening. The *Mahānirvāṇa-tantra* also gives the three *Dhyānas*. ( See Avalon's 'Great Liberation' Ch. V. ).

Verses 16-31 give directions about *Purashcharana* and so forth. Rāghava here gives the fourth part of the *Gāyatrī*, of which use is made by those who seek Liberation.

Verse 32 speaks of the *Trishūp* Mantra.

The Mantra is given by Rāghava in his commentary and he says that being a very wellknown Mantra in the *Rigveda* it has not been given by the author. It is of 44 letters.

Verses 33-38 contain information about *Rishi*, *Chhandaḥ*, *Devatā* and so forth and the rules of *Nyāsa*.

Verse 39 gives the *Dhyāna* of *Durgā* as *Analātmikā* ( Fire ) :—

She is of the effulgence of streaks of lightning and is seated on a lion. She is terrific of aspect and surrounded by young virgins who are carrying swords and

shields. She has three eyes and has the Moon on her forehead. She has in each of her hands a discus, a conchshell, a sword, a shield, a bow, an arrow, a trident and the Tarjani-mudrā (Chiding gesture).

Verses 40-56 give rules of Purashcharana, ritualistic worship, Prayoga and information about articles to be used in, and the proper time and place for doing, the rites.

In verse 57 it is said that the previous Mantra becomes, if reversed (Vilomapatkita), the Āgneyāstra Mantra.

The Dhyāna of the Devatā of the Mantra it is said (V. 59) has to be learnt from the Guru.

With verse 60 begins a description of how Vedik Mantras made up of parts of the Trishtup Mantra are to be used for gaining worldly advantages, injuring enemies and so forth.

In describing these rites the Mantras of Durgā in her different aspects are given. These forms are Atidurgā Gāndīdurgā, Vishva-durgā, Sindhu-durgā, and Agni-durgā.

Verse 146 gives the Yantra.

## CHAPTER XXII.

In verse 2 it is said that the Ati-durgā Mantra is called Dināstra and (V. 3) if it is reversed it is called Krityāstra.

Verses 3-88 contain injunctions relating to the different purposes for which these Mantras may be used.

Verses 89-97 give the Lavana Mantra and the name of the Rishi and other particulars.

Agni, Rātri, Durgā and Bhadrakālī are the Devatās of the Mantra.

Verses 100, 101 give the Chizī Mantra of 24 letters. Verse 102 gives the Dhyāna of Agni, 103 of Rātri, 104 of Durgā and 105, of Bhadrakālī.

Verses 106-164 contain rules relating to Purashcharana worship and the manner the Mantra is to be used for the attainment of the object desired.



## CHAPTER XXIII.

This chapter speaks of the Traiyambaka or *Anuṣṭup* Mantra. It is of 32 letters. The Mantra which is Vedic is not given in the text but Rāghava supplies it from the *Rigveda*.

Verses 2-8 give the name of the *Rishi*, *Chhandas* and so forth and direction regarding *Nyāsa*.

Verse 9 gives the *Dhyāna* :—

I adore Shiva. He is seated on a lotus of transparent whiteness. He is beautiful like Mount Kailāsa. He has three eyes. On his diadem is the digit of the moon. With two of his hands he is bathing his head with nectar out of two jars held in two other hands. In two of his other hands are held a deer and a rosary. On two hands resting on the body are placed two jars.

Verses 10-33 give rules relating to *Purashcharana*, worship and the way the Mantra is to be used in *Prayoga*.

Verse 34 says that the Mantra of 100 letters is made up of the letters of the Mantras of *Gāyatrī* ( 24 ), *Trishṭup* ( 44 ) and *Anuṣṭup* ( 32 ).

Verse 37 gives the *Dhyāna* :—

I adore the great *Maha* who is Truth and immeasurable, the Source of the words of *Shruti*, Cause of the Universe, spread over the moving and the motionless, the object of meditation of those *Munis* who have restrained their senses. He is the Sun, Fire and Moon. The hundred letters of the Mantra form his body. He is the *Pranava*, all-spreading *Nityānanda* ( Enduring Bliss ) and beyond the three *Gunas* ( *Sattva*, *Rajas*, *Tamas* ).

Rāghava interprets this verse with illustrations from *Shruti* and gives an alternative interpretation whereby the *Dhyāna* becomes applicable to *Kundalīnī Shakti*.

This shows the relation of inseparateness ( *A-vinābhāva* ) between Shiva and Shakti.

Verses 38-51 contain *Purashcharana* and other particulars.

Verse 52 speaks of the *Vārūṇī Rik*.

The *Rīk* which is in *Rigveda* is supplied by Rāghava.

Verse 57 gives the Dhyāna of Varuṇa :—

He is seated on a lotus and is lustrous like the moon. Gracious of aspect he is holding in two of his hands a noose and a goad and with the other two, making the gestures of dispelling fear and granting boons. He is adorned with pearls.

This is followed by ( Vv. 58-70 ) rules of Purashcharaṇa worship and so forth.

In verse 71 the author says "I now speak of the rules of *Prāṇapratishtā* ( Life-infusing ) Mantra whereby the Mantras previously mentioned become quick with Life"

Verses 72-75 describe the Mantra. This is followed by the name of its *Rīk* and so forth.

Verse 85 gives the Dhyāna of the Devī of the Mantra :—

She is red and is seated on a red boat in a red ocean. She has three eyes. In each of her hands is held a noose, a goad, a bow, an arrow, a trident and a skull.

Verses 86-103 give rules of Purashcharaṇa and so forth.

Verse 104 gives the Yantra.

Verses 105-114 describe different kinds of Mudrā.

Verses 115-120 describe different kinds of rosary and the benefits that are respectively derived therefrom.

Verses 121-135 speak of *Śat*karma, that is, the different rites for attaining the six objects, such as, *Shānti* ( Peace ), *Stambhana* ( Paralyzing ) and so forth.

Some of the technological expressions used in the book are also explained ( Vv. 136-145 ). Rāghava has further illustrated this by citing texts from various authorities.

## CHAPTER XXIV.

This chapter ( Vv. 1-86 ) describes thirty-six different kinds of Yantras. They are to be worn for averting evil influences, curing fever, averting the effect of *Abhichāra* employed by an enemy, controlling a recalcitrant wife and various other purposes.



Verses 87-110 is a hymn to the Devī Ānandamayī ( Bliss ) who is Shabda Brahman and Cause of the Universe.

The hymn begins by saying "O Mother ! I sing Thy praise so that thereby my words may be purified. Thou art the primordial Mother of all. Thou hast created the bodies of Brahmā, Viṣṇu and Shiva and Thou dost create, maintain and withdraw into Thyself the three worlds." Again the hymn says ( V. 91 ) that though the Devī is the first of all ( preceded creation ) yet She is in the first flush of Her youth ; though She is the daughter of the rocky Mountain ( Himālaya ) yet is She soft ( kind ) ; though She is the Mother of the Vedas, She is not seen by them ; though meditated upon, She is beyond the scope of the mind. It is again said ( V. 102 ) that Shiva not satisfied with looking at and admiring Her with two eyes created in the excess of his adoration a third eye on his forehead the more fully to see the beauty of Her thighs.

## CHAPTER XXV.

This chapter deals with Yoga. It begins by saying ( Vv. 1-3 ) that according to Vedānta the union of Jīva and Ātmā is Yoga ; according to the Shaivas, the knowledge of the oneness of Shiva and Ātmā is Yoga ; according to the Uttārāmṇāya the realisation of the inseparateness of Shiva and Shakti is Yoga. The dualistic Vaiṣṇavas and others say that the knowledge of the Purāṇapurusha is Yoga.

Purāṇapurusha, according to the dualistic Vaiṣṇava, is Puruṣkottama ; Sāṅkhya says it is Puruṣa ; Naiyāyikas say it is Īshvara.

The first thing, the aspirant for Yoga has to do, is ( V. 4 ) to conquer the six enemies, namely, Kāma ( Desire for sexual and other enjoyment ), Krodha ( Urge to injure ), Lobha ( Thirst for wealth and the like ), Moha ( Ignorance of the Real, the Tattva ), Mada ( Pride of birth, wealth, learning and the like ), Matsara ( Envy ).

These can be conquered by ( V. 5 ) the eight limbs

( Angas ) of Yoga. These are Yama, Niyama, Āsana, Prāṇāyāma, Pratyāhāra, Dhāraṇā, Dhyāna and Samādhi.

Yama, it is said ( V. 7. ), consists of Ahimsā ( Disinclination to injure ), Satya ( Avoidance of untruth ), Asteya ( Disinclination to steal ), Brahmacharya ( Disinclination for sexual enjoyment ), Kṛpā ( Compassion ), Ārjava ( Guilelessness ), Kṣamā ( Absence of anger towards an aggressor ), Dhṛiti ( Imperturbability ), Mitāhāra ( Restriction of food to just what is needed for the preservation of the body ), Shaucha ( External purity leading to purity of disposition ).

Rāghava cites texts which explain these more fully. He says that by Ahimsā and Brahmacharya, Kāma is vanquished ; and by Kṛpā and Kṣamā, Krodha. By the practice of Asteya, Satya and Ārjava, Lobha is killed. Mitāhāra and Shaucha destroy Moha. By Kṣamā and Ārjava is Mada destroyed. Ahimsā, Kṛpā, Ārjava and Kṣamā destroy Matsara.

Niyama comprises ( V. 8. ) Tapas ( Penance ), Santosha ( Contentment ), Āstikya ( Belief in a future life leading to the practice of Dharma ), Dāna ( Charity according to one's means for discharging debts due to the Devas, Pitṛis and Manuskyas ), Devapūjana ( Worship of the *Ishta-devatā* : Form of the Brahman adopted by the Sādhaka ), Siddhānta-shravana ( Listening to the teachings of the Upanishads and other Shāstras ), Hri ( Aversion towards low and wicked pursuits ), Matī ( Discrimination ), Japa ( Recitation of Mantra with concentration in manner enjoined by the Guru ), and Homa.

Verses 9 to 15 describe the five Āsanās, namely, Padma, Svastika, Vajra, Bhadra and Vīra.

Verses 16-22 describe Prāṇāyāma and its different stages.

Verses 23 defines Pratyāhāra to be the restraint of the senses from the objects thereof.

Verses 24 and 25 describe Dhāraṇā. Shortly it means the restraint of the vital air ( Prāṇa-vāyu ) in different part of the Sādhaka's system.



This is fully explained by Rāghava by citing a text from *Vaishishṭha Samhitā*.

Dhyāna means ( V. 26 ) meditation on the Sādhaka's own *Ishṭa-devatā* as the *Ātmā*, with mind unperturbed and immersed in his own Chaitanya.

Samādhi ( V. 27 ) is the constant realisation of the oneness of the *Jīvātmā* and the *Paramātmā*.

After saying ( V. 28. ) that the length of a man's body is 96 fingers' width of his own fingers and that in the human frame are both Shiva and Shakti or as some say both Fire and Moon or as others say both Semen and Blood, the text proceeds to describe *Kundalinī Yoga*.

The *Nāḍīs* and *Chakras* are ( Vv. 29 — 32 ) described as in the *Shat-chakra-nirūpana* ( vide Arthur Avalon's 'Serpent Power' ).

In speaking of the *Chakras* or *Ādhāras* the author says ( V. 33. ) that there is a difference of opinion as to the number of the same. Verse 34 speaks of the *Nāḍīs*.

Rāghava states that some say that there are twelve *Chakras*, others that there are sixteen and others again, that they are many. He cites some texts in support of this.

Verses 35-38 say that *Kundalinī* abides in the *Mūlādhāra* and resting on the *Hamsaḥ* unites with the *Paramātmā*. *Hamsaḥ* rests on vital breath ( *Prāṇa-vāyu* ).

Verses 39-47 describe how and when the Sādhaka should sit and begin his practices and how he should proceed. Particular attention is drawn to the necessity for the *Yogī* to know which of the *Bhūtas* ( Elements ) is dominant in his system at the time.

Verses 48, 49 speak of the manifestation in the inner consciousness of the *Yogī* of the ten kinds of *Dvani* ( Sound ).

The different sounds are the same as in the *Hamsopanishat* cited by Rāghava.

Verses 50-53 speak of the origin of the *Pranava*. It is here shown how the *Pranava* is immanent in the *Ajapā*

( *Hamsak* ) Mantra which is both male and female—*Ham* being male ( *Pum* ) and *Sak*, female ( *Prakṛiti* ).

Verse 54 describes *Pranava*. It is supreme Bliss and ever is. It is *Chaitanya* or *Jñāna* and inseparable from *Ātmā*.

Verses 55-57 speak of the ineffable *Kūṭastha* Brahman. He is far beyond the word of the Vedas. From him emanate the *Shāstras*. He is self-manifest, Bliss itself and Light itself. He is Truth and beyond all arguments, the source of the Vedas, the Cause of the Universe, spread over all that is moving and motionless and without compare. He is the innermost *Chaitanya*. The Sun, Fire and Moon are his body as He is Light ( *Prakāsha* ). He is seen by the *Yogīs* whose senses are controlled. He is realised by the seven parts of the *Pranava*. He is immeasurable. The *Upanishads* lead up to Him. He is *Samvit* all-spreading, unchanging and imperishable. He is the transcendent *Tejas* the massive nectar of Bliss. [ The text has the neuter pronoun ].

All that has here been said of the *Kūṭastha* or *Nirguṇa* Brahman do not describe but merely point towards him.

For the benefit of those who cannot apprehend and worship the *Nirguṇa* or attributeless Brahman, verses 58-61 speak of the worship of the Brahman in his creative and other aspects as preparatory steps towards it. As such He is *Hiranya-garbha*, variegated Light, Source of the three ( *Brahmā*, *Viṣṇu* and *Shiva* ), the Seed of the Vedas and other *Shāstras*, the *Chaitanya* in the region of the Sun, the *Puruṣa* no bigger than the thumb ( *Anguṣṭhā-mātra* *Puruṣa* ). He is again described as resting on the Great serpent *Ananta* ( *Bhujanga-bhoga* ) in the ocean of milk. He is united with *Kamālā* ( *Lakṣmī* ), dark like collyrium with lotus-like eyes, the bridge between *Dharma* and *Adharma* ( *Dvivarāṇa* ) and so on. Meditation on the *Pranava* as one with the body of *Shiva* is the highest form of image worship.

The inner meaning of *Bhujanga bhoga* or *Ananta-bhoga* is different from what is popularly understood. *Bhujanga* or



Ananta means the Brahman who is endless. He who enjoys (Bhunkte) this Ananta is Ananta-bhoga. The sense is that the Brahman with attributes emanates from and rests on the attributeless Brahman.

Verses 62, 63 speak first of Sabija Yoga. It is said that Kundalinī is Pinda which means lumped up, A. U. M. and is therefore the Pranava. She is Shiva (Shivātmā). Hamsaḥ, the inner self (Antarātmā) of all, is her place (Pada). Bindu is the form (Rūpa) of limitless lustre. The union of Shiva and Shakti is beyond form. Sādhakas when they go beyond this world of forms to the apprehension of the Union of Kundalinī with Shiva attain Sāyujya Mukti. When everything is dissolved in Shiva who ever is, and nothing is desired, it is Nirbija Yoga. This is Sārūpya Mukti.

Verses 64-79 describe Rāja Yoga which is effected by meditation on Kundalinī whereby the Ātmā is realised.

Kundalinī ( V. 64 ), when she wakes up and moves from the Mūlādhāra upward like a flash of lightning along the channel of Sushumnā, pierces the six Chakras as she goes upward and when she reaches the Sahasrāra, she unites with her Lord, Para Shiva. Then she returns to her own abode in the Mūlādhāra.

Verses 65-72 give some attributes indicative of the subtle and transcendent nature of Kundalinī and a description of her progress to the Sahasrāra and end by saying that though, for the purposes of Sādhana, she is endowed with attributes she cannot be known by them, she can only be meditated upon ( Dhyeyā na vedyā gunaiḥ ).

Verses 73-76 contain a hymn to Kundalinī intended further to stimulate the Sādhaka's earnestness for Yoga. It is said ( V. 73 ) when she goes up shining like lightning the lotuses on her path put on a smiling appearance gladdened by the charm of her presence.

Verses 77-82 contains a Dhyāna of Kundalinī. In this further details of her progress upward is given.

Verse 77 says that the letters of the alphabet, as also the

Shaktis, *Dākinī* and others, the *Devas*, *Brahmā* and others are in the six *Chakras*. Verse 78 says that when *Kundalinī* moves up like a streak of lightning, she unites with the three *Shivas*, *Svayambhu* in the *Mūlādhāra*, *Vāna* in the *Anāhata* and *Itara* in the *Ājnā Chakra*. The three coils of *Kundalinī* are the three *Gunas*,—*Sattva*, *Rajas*, *Tamas*.

In Verse 82 it is said that the *Yogī* gets the fruit of *Yoga* when with his senses perfectly controlled and his *Dhī* ( higher unerring mind ) absolutely immobile, he places his own *Ātmā* in the *Parashiva* who is the void not limited by space and time, the mere *Chaitanya* and in whom the five *Kāraṇas* are dissolved.

The five *Kāraṇas* or causes of any action, *Rāghava* says, are,—*Upādāna*, *Samavāyi*, *Nimitta*, *Prayojaka*, *Sahakāri*.

The proofs were in part read by *Sj. Haridāsa Mitra*, M.A. and partly by *Sj. Panchānana Sāṅkhya-Vyākaraṇatīrtha*.

*April 1933*

A.S.



## **Note on the first Chapter**

**by Sj. Jnanendra Lal Majumdar.**

"I shall speak the beneficial Sāradaṭilaka which is the essence of the Tantras, the first cause for the attainment of Dharma, Artha, Kāma and Mokṣa (religious merit, wealth, desire and liberation)". With this introduction (1. 4), the author, Lakṣmaṇa, begins the book, a compendium of Tantras extant in his time, and in 25 chapters deals with the theory and practice of Tantrik worship. As the Tantra Shāstra is preeminently a practical Shāstra dealing with Upāsana or worship of the Deity with rites, Mantras and Yoga, the author has devoted only a small chapter, the first, to the philosophy underlying the practice.

### **The philosophy of the Tantra.**

2. "Eternal Shiva should be known as Nirguṇa and Saguṇa. Nirguṇa is dissociated from Prakṛiti and Saguṇa is associated with Prakṛiti" (1. 6). Thus, in the beginning, there were two ultimate principles, Shiva and Prakṛiti, the principle of consciousness and the principle of unconsciousness. This looks like Sāṅkhya dualism, but it is not so. For in Sāṅkhya unconscious Prakṛiti is the Cause and there is no room for God or Ishvara. Nor is it the dualism of the Yoga system of Patanjali, for therein an individual, enjoying freedom from the troubles of the world, is the Ishvara, and Prakṛiti is the cause. Here (1. 7), however, "the supreme Ishvara who is rich in the wealth of Sat (Existence)-Chit (Consciousness)-Ananda (Bliss) and associated with Prakṛiti", is the cause. (Light is a better rendering of Chit than Consciousness, and perhaps Life is a better word for Sat than Existence.) It is, therefore, a form of monism in which Shiva is dissociated from and associated with Prakṛiti (nirguṇaḥ saguṇaśchā). This Shiva cannot be the ultimate principle of absolute consciousness as conceived in Shankara's monism in which the principle of consciousness or Brahma is the only reality, Prakṛiti and its products being really unreal, and even Ishvara or creator God vanishes in mokṣa or ultimate dissolution ("Ishvarasturiyagrāsak"-Nṛsiṃhatāpani Upaniṣad). Verse I speaks of one Shiva, and not two Shivas, dissociated from and associated with Prakṛiti. Hence he cannot be identified with Brahma of Shankara's philosophy who is never associated with Prakṛiti, the unreality. It cannot also be said that the association of Brahma with Prakṛiti is the view-point of the ignorant Jīva, for here the author is enunciating the first principle in his system of philosophy and presenting an ideal for attainment

by Tāntrik Sādhakas. At least in the absence of further elucidation by the author himself we cannot be justified in identifying his Saguṇa-Nirguṇa Shiva with the Nirguṇa Brahma of Shankara's philosophy. Moreover, it should be considered that Tantra being preeminently an upāsana śāstra cannot hold up Nirguṇa Brahma, who is in no way associated with the fiction of creation, as the object of upāsana. Upāsana must, somehow, be theistic.

3. The authority for such a view of monism may be found in such texts of Shruti as,—

"te dhyānayogānugatā āpashyan devātmashakting svagunairnigūdhām" (Shvetāshvatara Upaniṣad 1, 3)—Rapt in meditative concentration they saw the self-energy (ātma-shakti) of the Divinity hidden by its potencies (guṇas);

"māyāṅ tu prakṛtiṅ vidyān māyināṅ tu maheshvaram" (Ibid IV, 10)—Māyā should be known as Prakṛti and the Māyī (the lord of of Māyā) as Maheshvara (great Ishvara);

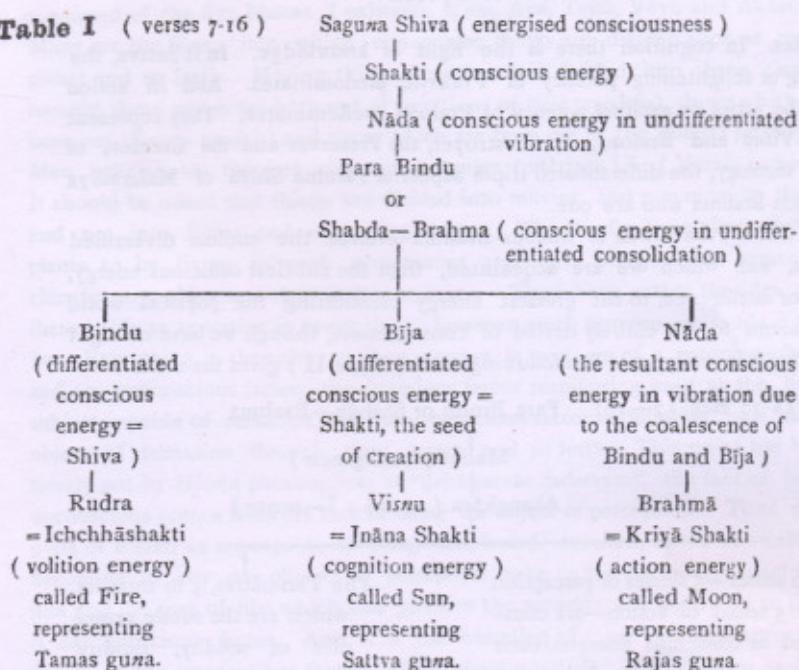
"sa vishvakṛdvishvavidātmayonirjñaḥ kālākāla guṇī sarvavit" (Ibid VI, 16)—He is the maker of the universe, the knower of the universe, Himself His own cause, the sentient, the death of Death (or time), the possessor of guṇas (potencies), the cogniser of all.

4. The association of the Divinity with Prakṛti or Māyā is pithily put forth in the Gītā,—*"daivī hyeṣā guṇamayī mama māyā duratyayā"* (Bhagavad-Gītā VII, 14)—this Divine Māyā of mine, consisting of guṇas (potencies), is difficult to surpass.

5. Indeed all sects of Upāsakas, the treaders of the path of Bhakti principally, seem to have idealised a form of Divinity in which the Supreme, who is all consciousness, is associated with unconscious creative energy for the purpose of creation which is His sport (līlā), maintaining at the same time His own purity and blissfulness. According to the dualistic Vaiṣṇavas, He is ever saguṇa, possessed of infinite inscrutable potencies, the nirguṇa aspect being only a passive phase in His creative manifestation or emanation. He is the infinite God with infinite expansion out of whom an infinite number of atomic Jīvas have been flung out as pawns in His divine Sport of Love, ever remaining distinct from Him but finding their summum bonum in their service of Him in His kingdom of Heaven. According to the Shāktas He is saguṇa as the Creator and nirguṇa as the Liberator, all Jīvas being, on liberation, merged in the infinitude of His eternal Being. He is both saguṇa and nirguṇa, neither saguṇa nor nirguṇa, beyond all guṇas but still of them. Between Him, the Shiva, and the Jīva, there is only the bar of the bonds of individuality (Jīvahood). The Jīva, when he has thrown off this bondage, becomes Shiva, *"Pāshabaddho bhavejjīvaḥ pāshamukto maheshvaraḥ"*.

6. Saguṇa Shiva, "rich in the wealth of Existence or Being, Consciousness and Bliss", is the Self-sufficient (svatantra, svayampūrṇa) energised conscious Being out of whom creation is evolved. He is both the material and the efficient cause of the creation. The first steps of the evolution are as follows—



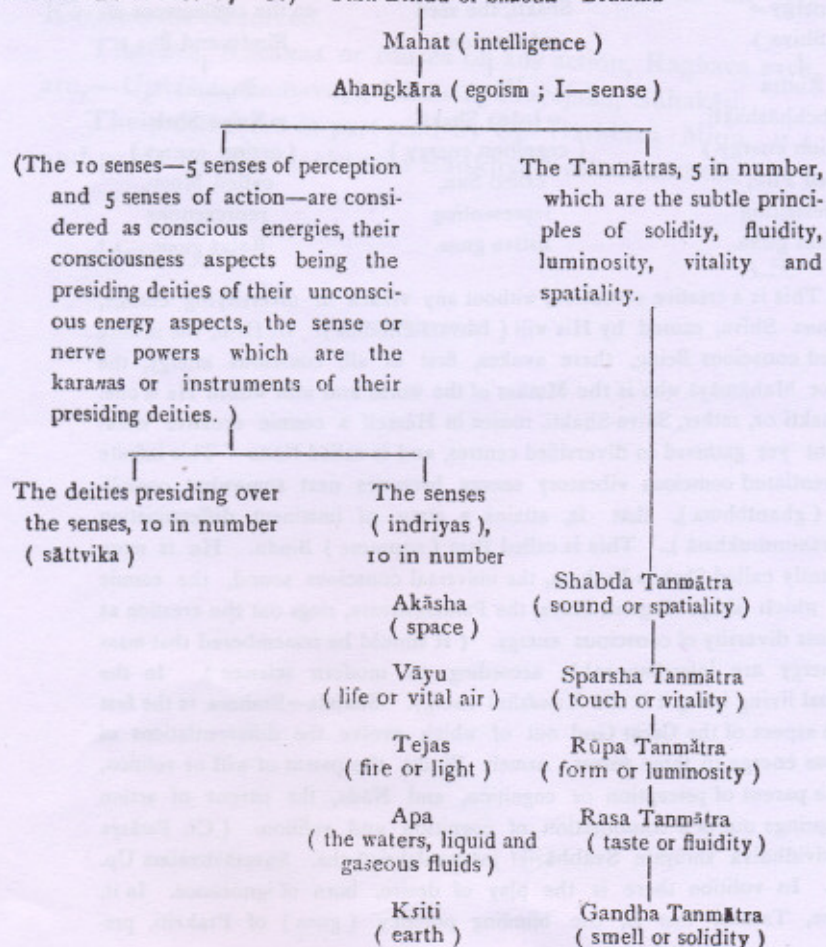
**Table I** ( verses 7-16 )

7. This is a creative evolution, without any vikāra or diversifying change, in Saguna Shiva, caused by His will ( Ishvara-chodita ). In Him, the infinite energised conscious Being, there awakes, first of all, conscious energy, the Shakti or Mahāmāyā who is the Mother of the world and with whom He is one. This Shakti or, rather, Shiva-Shakti, rouses in Herself a cosmic creative vibration, not yet gathered in diversified centres, and is called Nāda. This infinite undifferentiated conscious vibratory energy becomes next somewhat consolidated ( ghanībhūta ), that is, attains a state of imminent differentiation ( vyākaraṇanmukhatā ). This is called Para ( supreme ) Bindu. He is more significantly called Shabda-Brahma, the universal conscious sound, the cosmic toll in which shape Saguna Shiva, the Parameshvara, rings out the creation as an endless diversity of conscious energy. ( It should be remembered that mass and energy are interchangeable according to modern science ). In the individual living being it is the Kundalīnī energy. Shabda—Brahma is the first creative aspect of the Great God out of which evolve the differentiations of conscious energy in three forms, namely Bindu, the parent of will or volition, Bija, the parent of perception or cognition, and Nāda, the parent of action which springs out of a combination of cognition and volition. ( Cf. Parāśya shaktirivividhaiva shrūyate Svābhāviki jñānavalakriyā cha. Shvetāshvatara Up. VI. 8 ). In volition there is the play of desire, born of ignorance. In it, therefore, Tamas, that is, the blinding potency ( guṇa ) of Prakṛiti, pre-

dominates. In cognition there is the light of knowledge. In it Sattva, the revealing or enlightening potency of Prakṛiti, predominates. And in action Rajas, the active or exciting potency of Prakṛiti, predominates. They represent Rudra, Viṣṇu and Brahmā, the Destroyer, the Preserver and the Creator, of Hindu theology, the differentiated triple aspect of Parama Shiva or Mahāmāyā or Shabda-Brahma who are one.

8. Out of Para Bindu or Shabda-Brahma evolves the endless diversified creation, with which we are acquainted, from the subtlest conscious energy, Mahat or intelligence, to the grossest energy constituting the physical world which seems to be entirely devoid of consciousness, though we have no right to say that it is really so. The following table ( Table II ) gives the order :—

**Table II** verses 17—26) Para Bindu or Shabda—Brahma





The original (verse 18) speaks of 10 presiding deities, but Rāghava Bhaṭṭa, following the Sāṅkhya classification, explains Ka as referring to both Prajāpati, the deity presiding over the sexual organs, and Moon (Chandra), the deity presiding over mind, thus making the number of deities and of the senses eleven, with mind as the 11th sense. But as the text runs, we should rather include mind in Mahat as a phase of the inner sense (Antaḥkarana, verse 17).

9. From Shabda-Brahma or the conscious cosmic sound, the conscious cosmic energy stirred up to the point of diversifying creative potentiality, evolves Mahat or cosmic intelligence, from the Mahat, Ahangkāra or cosmic feeling as I, one universal ego out of which the diversified world of subjects and objects is to evolve, the samasā Purusa comprehending in Himself the world of subjects and objects.

The fulfilment of the "I"—sense, necessitated by the creative urge, comes from the evolution, out of it, of the subject as the cogniser and actor, the object as the cognised and the instruments of cognition and action. Hence evolve the universal deities presiding over the universal indriyas for the cognition of the universal objects, the sense-gods, the senses and the objects of the senses, all out of the universal Ahangkāra. As regards the objects of the senses, Hindu Philosophy has never recognised any essential differences between them. They are all of the same origin, differing only in the degree of cohesion or consolidation and thus giving rise to different distinctive properties cognised by the different senses. They are all manifestations of energy and in their subtle forms are characters rather than matters with characters and are hence called Tanmātrās or Tanmātras (tat—that, mātra—only), things in their essential character. The subtlest of the Tanmātras is Shabda (sound), a mere vibration or pulsation of energy. From it evolves, in the grosser scale, Akāsha or space, the seat of all material vibrations. The next of the Tanmātras, evolving out of Shabda, is Sparsha (touch), the character which constitutes the root of all perceptions, for all perceptions are primarily the feelings of touch of the perceiver with the objects perceived. It is the vitality or life-principle underlying all perceptions. Out of it evolves, in the grosser field, Vāyu, or vital airs, which in the material body, constitutes its life.

10. The word Vāyu is generally taken to mean the physical air, probably because the presence of air is generally proved by sparsha or touch only. But it is doubtful whether even the ancients could consider the physical air as a subtler matter than light or heat. Moreover, the Rīg Veda speaks of the āpa (the waters, as they are usually but perhaps incorrectly translated) as being both water and air. For, the heavenly bodies, the sun and the moon are said to be moving in currents of āpa, certainly meaning thereby currents of physical air which, they thought, pervaded all space (1). The sun is called apāngnapāt,

(1) Cf. Rīgveda I, 23, 17; VII, 49, 4; VII, 85, 3; II, 35, 4; VII, 30, 4 where celestial waters are spoken of.

that is, the son of āpa ( २ ). Hence āpa would include all fluids, both liquid and gaseous. From such considerations I have taken Vāyu to mean the vital airs, the life-principle of the senses which function through sparsha or touch. In the Upanisads the senses or indriyas are called prāṇas ( modes of life ), and Vāyu is prāṇa. The indriyas are the shaktis of perception, the prāṇas underlying it, and Vāyu constitutes these shaktis or prāṇas. Again, the Chhāndogya Upanisad speaks of the physical world as constituted of tejas, āpa and anna ( fire, the waters and food or earth ) ( 3 ). This tripartite ( trivṛt ) constitution of the physical world can never be complete without air, for even a barbarian will say that air is a necessary constituent of it. Commentators, therefore, who consider Vāyu to mean air, have been obliged to consider the Chhāndogya statement as incomplete and seek to supplement it by statements from the Bṛihadāraṇyaka and other Upanisads which speak of the creation of Akāsha and Vāyu before the creation of Tejas. But the proper view should, I think, be to divide the five—Akāsha, Vāyu, Tejas, Apa and Kṛiti—into two groups, placing Akāsha and Vāyu in one group, and Tejas, Apa and Kṛiti in the other, so that the principles of space and vitality may be separated from the principles of heat, light, fluidity and solidity of which the material world, as we call it, is constituted. And this is what the Chhāndogya Upanisad seems to have done.

11. From the Sparsha-Tanmātra evolves the Rūpa Tanmātra, the principle of visibility or luminosity, which gives the visible appearance ( rūpa ) to objects, and from it evolves, in the grosser scale, heat and light ( tejas ). The next in order is Rasa-Tanmātra or the principle of fluidity which gives to every object its distinctive rasa or taste and from which evolve all liquids and gases. The last is the Gandha-Tanmātra, the principle of solidity which has the distinctive characteristic of smell, it was supposed, and out of which the solid earth is evolved.

12. These five, Bhūtas ( existents ) as they are called, are forms of Shakti or energy. The energy in Akāsha ( space ) is called Shāntyatitā, the Very Quiescent. The energy in Vāyu ( vital air ) is Shānti, the Quiescent. That in Tejas ( heat & light ) is Vidyā, the Enlightener. That in Apa ( the fluids ) is Prastitā, the Stay. And that in Kṛiti ( Earth ) is called Nivṛtī, the Final. All these evolve from Nāda, the conscious energy in vibration which is personified in Brahmā, the Creator or Kriyāshakti ( action-energy ) who is the resultant of the coalescence of Rudra, the Ichchhā-shakti ( volition-energy ), and Viśnu, the Jñāna-shakti ( cognition-energy ). See Table I.

13. Here ends the order of universal creative evolution by the will of God. The involution is in the reverse order, says Raghava Bhaṭṭa.

14. "All this world, consisting of moving and non-moving things, is

( 2 ) R. V. II, 35 ; I, 22, 6 ; VI, 50, 13 ; VII, 34, 15 ; VII, 9, 3 ; X, 2, 7 ; X, 30, 4.

( 3 ) Chhāndogya Up. VI, 2, 3-4.



composed of the five Bhūtas ( existents, Kṣiti, Apa, Tejas, Vāyu and Akāśha ). Many are the forms into which non-moving things are divided such as rocks, plants and so forth. Moving things, however, are divided into three classes, namely, those which are born out of secretions or heat (svedaja), those which are born out of eggs (andaja) and those which are born out of the womb ( jarāyuja ). Man belongs to this last class of jarāyujas ( uterines )." ( Verses 27-29 ). It should be noted that things are divided into moving and non-moving things and not into living and non-living things. The Hindus have always known plants to be living although non-moving and have always been averse to classify any objects as absolutely non-living. They have rather the idea that there is life or sensation in every thing, however much obscure or crude it may be. Everything in the universe, they suppose, is made up of a conscious factor and an unconscious factor, the conscious factor manifesting itself as the living subject capable of sensation and the unconscious factor manifesting itself as the object of sensation through sight, touch and so forth. This point has been tersely put by Hindu philosophers as "drishyatvāt jadatvam", the fact of being unconscious comes from the fact of being an object of perception. Thus such parts of a man as are capable of being seen, heard, touched, tasted or smelt, or becoming in any way objects of perception make up the unconscious factor in him and the part of him which can perceive the sensations of sight and so forth is his conscious factor. And it is the blending of these two, the conscious factor and the unconscious factor, which constitutes life. The world is evolved out of energised consciousness, Saguna or Sakala Shiva, that is, consciousness in intimate association with Guṇa or Prakṛiti or unconsciousness. Hence no part of it is absolutely devoid of consciousness, as no part of it is absolutely devoid of unconsciousness. And through this intimate association of the two there is life or sensibility everywhere, whether we detect it or not.

15. Into the womb enters a Bindu ( drop ) which is male, female or neuter and a combination of ovum and sperm, "and then an ātmā controlled by the chain of nescience in consonance with previous karma assumes jivahood ( the state of individualised existence ) therein ( in the Bindu )" ( verse 31 ). The Bindu is surely not the spirit that inhabits it. But the question is, how did the spirit come to inhabit it ? Was the spirit in the sperm or was it in the ovum or was it in neither but came later to the body built in the womb ? The Shruti leans to the idea that it was in the sperm ( vide Panchagnividya, the science of Five Fires, in Chhāndogya and Bṛihadāraṇyaka Upanisads ). But the author here seems to hold the idea that it is after the sperm and the ovum have combined to form a Bindu or drop-like substance, the blastosphere, or cytula ( as Hæckel calls it ), of physiology, that the spirit comes to reside in it. But what again is this spirit ( ātmā ) that comes to reside in the Bindu that enters into the womb to develop into the future body of the individual ? Is it the ātmā who is consciousness itself and eternal and with whom there is no such thing as being born or dying ? Or, is it the jivātmā, the consciousness

of life, that is, the consciousness that illumines the mind or subtle body which re-incarnates from gross body to gross body, thus suffering life and death? Raghava Bhaṭṭa, the commentator, thinks that here the appearance of an eternal ātmā has been spoken of in accordance with the Sāṅkhya conception of multiplicity of eternal ātmās, and considers such an ātmā "as entering a body as one enters a house". But an eternal ātmā, though one of many such ātmās according to Sāṅkhya, is infinite and inactive (niskriya) at the same time. Hence it is almost meaningless to say that such an ātmā enters a body and assumes jīva-hood therein, if he was not already a jīva there. More probably what the author here means to say is that the jīvātmā, who was, according to Shruti, sleeping in the sperm in the father's body, awakes, in the mother's womb, to assume the burdens jīva-hood in the fertilised egg.

16. In the womb the Bindu is nourished by the food taken by the mother and grows into a body complete with all necessary paraphernalia, and at last the child is born into sunlight. It is the belief of all Hindus, a belief that has come down from the days of the Upanisads, that the jīva in the matured foetus is enlightened about his past karma, sorely grieves for the karma that binds him to the wheel of life and death and makes up his mind to undo this karma by meritorious karma in his present life on earth. But the pain of birth makes him unconscious and brings about a total forgetfulness of all this. The author here also echoes this idea.

17. It has been said before that Para Bindu or Shabda-Brahma, the undiversified infinite conscious energy, out of whom evolves the diversified world of subjects and objects, appears in the individual body as Kundalinī shakti or conscious spiral energy. She is the conscious creative energy, the Mother of all things that constitute the individual, the world of Shabda and Artha in him. Shabda is the vibration which gradually becomes language and ultimately issues out of the vocal organs as articulate sound. An Artha is the conceptual counterpart of a Shabda which has first a mental shape or thought-form and ultimately assumes the form of an object perceptible to any of the senses or the mind.

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